

VOL. XVII. No. 10.

601/A 123311-2 E
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Canadian Music Trades Journal

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CANADIAN BUREAU
for the
ADVANCEMENT OF MUSIC

A complete report commences on page 17 of this issue. Link up with the movement. Take an interest in it and help finance it. The advancement of music in the home is your privilege, your duty, your business.

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When you sell a man a "Karn" you may rest assured he will be thoroughly satisfied with his buy—and he will be further pleased in the knowledge that his friends consider the "Karn" a leading make.

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The Higel trade-mark stands for
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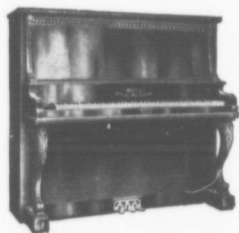
Only a lifetime of experience in piano craft can produce construction so sound, design so dignified, tone so resonant.

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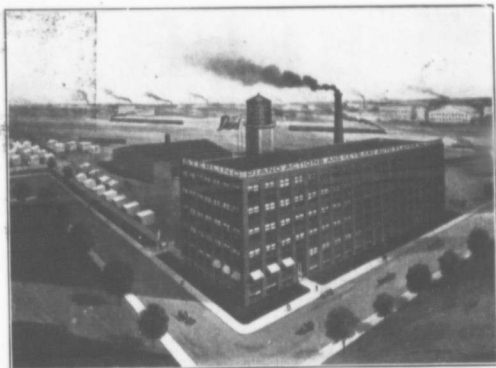
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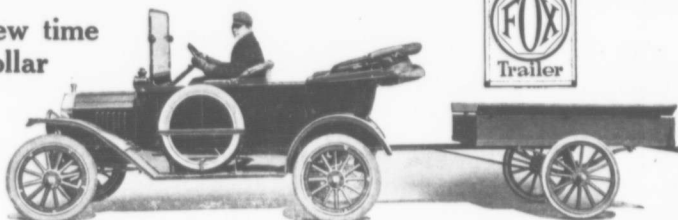
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with
6 ft. box
price
\$85

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| <p>2101. Sometime. Harry Tierney .90
 Played by Composer (Saxophone arr. Asst. by R. O. E.)</p> | <p>2131. Hong-Kong. Von Halstein & Sanders .90
 Played by Rudolph Erlbach (Jazz arr. Asst. by W. H. R.)</p> |
| <p>2083. She's Dixie All the Time. Tierney .90
 Played by George Gershwin</p> | <p>2135. Everybody Loves a Jazz Band. Leo Flotow .96
 Played by Rudolph Erlbach (Jazz arr. Asst. by W. H. R.)</p> |



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Established 1886

Manufacturers of all Styles of Pianos and Players

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when he buys an **Evans Bros.**, because **we make certain.** For years past, we have bent the energies of every department to **making certain** that in each piano leaving our factory the materials, workmanship, finish, tuning and regulating is right up to the highest standard known in the trade.

There isn't the necessity for much "talk" about **Evans Bros.** quality, because it is always taken for granted. Quality is **known** to be a **certain** and **invariable** factor in **Evans Bros.** Pianos and Players.

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1896
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The fact that purchasers of our pianos embrace many of the most exacting musicians and piano dealers, proves that our exceptional quality of work, prices and policy are appreciated.

We can do as much for
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"Established in 1891"



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

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

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

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W. Bohne & Co.

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TORONTO, CANADA

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Basically the Same—Yet Continuous Improvement

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

Symphony Model

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Others may work like mad in a sort of football scrimmage for the local first place in piano retailing—but the man with the Wright Agency is thoroughly equipped to get and keep that place.

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The GODERICH ORGAN CO., Limited

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Is There an Edison Diamond Amberola Dealer in your Town?



No, did you say?

Then here's your chance.

The New Edison Diamond Amberola has been built to meet a particular need—to give your customers a genuine Edison Phonograph at a moderate price.

So well has Mr. Edison accomplished this aim that the New Edison Diamond Amberola has been declared superior, by actual tests, to "talking machines" selling at three times the price.

"Tests that Prove"

In the ballroom of the Hotel McAlpin, new York City, on June 23, 1916, six hundred and fifty phonograph experts heard a \$68.50 EDISON DIAMOND AMBEROLA played behind a curtain in competition with a \$137 "talking machine."

Numerous comparisons were made.

These phonograph experts voted on each comparison, without knowing the names of the instruments for which they were voting.

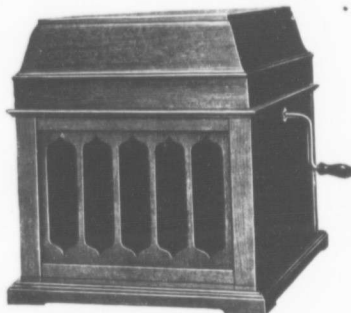
They were UNANIMOUS on every comparison for the \$68.50 EDISON DIAMOND AMBEROLA.

In Indianapolis, on October 2nd and 3rd, a similar "blind" test was made and the AMBEROLA was the UNANIMOUS choice.

On October 4th and 5th, a similar test was made in Syracuse, and the EDISON AMBEROLA was again the UNANIMOUS choice.

Your Opportunity

So do not delay. There is a tremendous demand in your locality for the Edison phonograph at moderate price—and you can fill that demand with the Amberola—permanent Diamond point, no needles to change. Dealers in towns of 100 population are doing a profitable business. Act quickly. Write today for catalogue and terms.



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MONTREAL
TORONTO

Canadian Music Trades Journal

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

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PUBLISHED BY

FULLERTON PUBLISHING COMPANY

56-58 Agnes Street, - Toronto, Canada

JOHN A. FULLERTON

HARVEY A. JONES

Editors

Telephone

Main 3589

VOL. XVII.

TORONTO, MARCH, 1917

No. 10

"Music in the Home" Propaganda Off to a Good Start Organization Meeting Well Attended

Manufacturers, Retailers, Supply Houses, Talking Machine Interests Represented. Canadian Bureau for the Advancement of Music Enthusiastically Launched.

CANADA'S "Music in the Home" propaganda has been successfully launched, and the Canadian Bureau for the Advancement of Music is an accomplished fact. For many months observant members of the trade have been concerned with the serious interference with musical education of the country's youth, when in the formative period of the rising generation's mind such education is so necessary to individual and national development. This tendency, apparent before the war, has developed menacing influences under the stress of mistaken ideas of thrift, but more particularly as a result of such counter influences as automobiles and the "movies." These, and the same unrest that make light fiction preferable to books of character, that have temporarily relegated drama to the background for shady or pointless plays, have prevented, or at least interrupted, the advanced interest in and development of music that should characterize a modern nation such as Canada.

Of more direct and selfish interest to the music industries than the national importance of a keen interest in things musical is the serious competition that the music industries face in the gratification of extravagant desires and demands for pastimes without mental or physical exertion.

That earnest and intelligent action to foster "music in the home," and propagate musical atmosphere should be immediate was the logical conclusion of those who realize the serious menace to trade interests and the public weal that a decreased interest in music is.

Discussions at meetings of the Canadian Piano and Organ Manufacturers' Association, and the Toronto Piano Dealers' Association, and in the columns of this Journal, finally resulted in the calling of a general meeting of the trade to make a decision.

GENERAL MEETING HELD.

This general meeting was held at the National Club, Toronto, on the evening of Monday, March 5. The attendance of over forty included representation from manufacturing supply house, retailing, and talking machine interests. The meeting was preceded by a dinner.

Mr. C. M. Tremaine, of New York, Director of the National Bureau for the Advancement of Music, and who had promptly and courteously expressed his willingness to help the cause in Canada when asked to address the Canadian trade, was present. Mr. C. W. Lindsay, head of the well-known Montreal firm of C. W. Lindsay, Ltd., with

branch stores at Ottawa, Quebec, Sherbrooke, Three Rivers, Kingston, Brockville, and Belleville, addressed the meeting on "The One Price System," a topic very apropos and vitally interesting. Both addresses are here reproduced.

Those present and the firms represented were:

E. C. Thornton—Karn-Morris Piano & Organ Co., Ltd., Woodstock.

J. F. Sherlock—Sherlock-Manning Piano & Organ Co., London.

A. Nordheimer, E. C. Scythes, Addison A. Pegg, R. J. Matchett, Geo. H. Suckling—Nordheimer Piano & Music Co., Ltd., Toronto.

H. G. Stanton, B. A. Trestrail, H. D. Kresge—The R. S. Williams & Sons Co., Ltd., Toronto.

W. Bohne—W. Bohne & Co., Toronto.

John E. Hoare, A. T. Pike—The Cecilian Co., Ltd., Toronto.

C. W. Lindsay—C. W. Lindsay, Ltd., Montreal.

Chas. A. Bender, Chas. T. Heintzman, G. B. Heintzman—Heintzman & Co., Ltd., Toronto.

C. M. Tremaine, Director National Bureau for the Advancement of Music, New York City.

Henry H. Mason, N. H. Conley, George Stanley Wehrley—Mason & Risch, Ltd., Toronto.

C. L. Gray—Mason & Risch, Ltd., London.

H. A. Smith—The Otto Higel Co., Ltd., Toronto.

F. T. Quirk—Sterling Actions & Keys, Ltd., Toronto.

Walter R. Winter—Gourlay, Winter & Leeming, Ltd., Toronto.

R. Cabanas—Columbia Graphophone Co., Toronto.

John A. Sabine—The Music Supply Co., Toronto.

W. D. Stevenson—The Mendelssohn Piano Co., Toronto.

G. T. Domelle, Cecil N. Sinkins—The Mozart Piano Co., Ltd., Toronto.

Fred Killer, F. I. Wesley, S. F. Baulch, Chas. Ruse—Gerhard Heintzman, Ltd., Toronto.

Frank Stanley, F. H. Clark—Stanley Piano Co., Toronto.

I. Montagnes, Ernest Stock—I. Montagnes & Co., Toronto.

R. F. Wilks—R. F. Wilks & Co., Toronto.

F. Hahn—Paul Hahn & Co., Ltd., Toronto.

J. G. Merrick, Secretary, Canadian Piano and Organ Manufacturers' Association, Toronto.

H. A. Jones, J. A. Fullerton—Canadian Music Trades Journal, Toronto.

COMMITTEE'S REPORT.

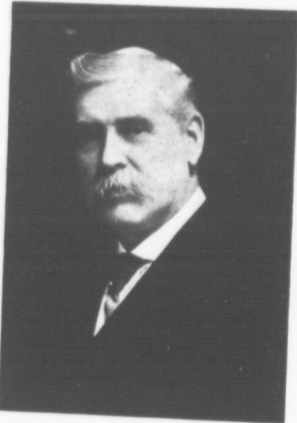
Mr. C. A. Bender, President of the Canadian Piano and Organ Manufacturers' Association, occupied the chair, and

called the meeting to order at 8 o'clock. He immediately called upon Mr. E. C. Scythes for his report. This report was the finding of a joint committee appointed by the Manufacturers' and Retailers' Associations to make recommendations concerning "Music in the Home" advancement.

REPORT OF COMMITTEE.

At the last annual meeting of the Toronto Retail Piano Dealers' Association a committee was appointed for the purpose of securing publicity for those engaged in the music trades that would in some measure counteract the effect of the wide publicity given to automobiles, moving pictures, etc., which undoubtedly benefits those engaged in such enterprises.

This committee was comprised of Mr. Stanton, Mr.



Mr. R. S. Gourlay, on the Board of Canadian Bureau for the Advancement of Music.

Long and Mr. Pegg. They had not gone very far, however, before they realized the importance and scope of such a movement, and it was suggested that we should have a committee that would be more representative, comprised of the piano manufacturers as well as the dealers. The executive of the Piano Manufacturers' Association called a meeting for the purpose of discussing the matter, and a joint committee was appointed to investigate and report. The following gentlemen comprised the committee: Messrs. R. S. Gourlay, H. G. Stanton, C. A. Bender, H. H. Mason, Fred Killer, and E. C. Scythes.

In presenting this report of our investigation it will hardly be necessary to enlarge upon the need of such a work, or the benefits that may accrue to those engaged in the musical industry; yet the subject is such a broad one that your Committee have concluded that the success of the propaganda depends first of all upon the support given it by the members of the music trades, in which we include such groups as piano manufacturers and dealers, and phonograph manufacturers and dealers, and we recognize also the value of having a sympathetic and moral support from musical institutions and members of the musical profession; and, indeed, probably no class can render a greater service in the preparation and procuring of interesting articles for publication.

Very few business men to-day require to be convinced as to the power of advertising, or the value of favorable publicity, and everyone realizes that the public press is

one of the most forceful agencies in moulding public opinion.

Our first aim, therefore, in this movement is to secure favorable publicity for the music industries, which we believe can best be done by an indirect method. To do so in any other way would be impossible without the expenditure of a sum of money so large that it would stagger us. Mr. Tremaine will give particulars as to methods.

Your Committee believe that an effect can be secured, the results of which would be beyond our most hopeful expectations if we have united action and the hearty support of the trade as a whole.

Your Committee also believes that through launching this movement in Toronto that we will have good reason to expect an extension to other principal centres throughout Canada; and that thereby an impression will be created in the minds and hearts of the people, the results of which, even in a commercial sense, would be beyond our most hopeful expectations.

To go to a publisher asking assistance in arousing musical interests in order that we may sell more pianos or phonographs we would meet with scant courtesy. They would point to their advertising columns and say, "They are open to you or anyone else who has anything to tell the public," and that "surely they are under no more obligation to help us than any other meritorious cause."

We are, however, fortunate enough to have the means of inducing them to help us, for music fulfils a human need, but in order to get into the news pages we must demonstrate our right to be there; we must make musical news so that it will really interest the public at large. We must



Mr. H. H. Mason, on the Board of Canadian Bureau for the Advancement of Music.

stir up local musical activity, and we must both stimulate and circulate a national musical activity.

"The music industry already has the tools by which the great educational work can be carried through. It spends enormous sums for advertising, but this advertising appeals only to the occasional person who already is a music lover. The music industry can ask—and legitimately ask—that the newspapers regard music as a basic need. Bovee has given us the motto, "Music is the fourth greatest essential need of human nature—first food, then raiment, then shelter, then music." This is the motto of our music page. Your Committee believe that it is in our power to insist that the

There is but One Answer to This Continued Preference—TONE



ANNA CASE

Feb. 21, 1917.

The Williams Co., Ltd.
145 Yonge St.,
Toronto.

Gentlemen—

My first visit to your city has been a most pleasant one, and the reception accorded me at the concert and the hospitality of the people will ever remain pleasant memories.

Coupled with this will be the recollection of the splendid Williams Piano you furnished me at Castle Frank, which I found to blend with the voice most admirably. I have taken the liberty of autographing this instrument as an evidence of my endorsement.

I sincerely hope to renew, in the early future, the many friendships I made in Toronto, including that of your splendid Williams Piano.—Yours cordially,
ANNA CASE.

Miss Case appeared in Toronto for the first time on Feb. 20th. She selected for her PERSONAL USE, in preference to all other Canadian Pianos the famous "Artist's Choice" "Williams," New Scale Piano.

Miss Case's name will be added to the many other great artists who have shown their preference for the truly Canadian, WILLIAMS.

Over 85% of ALL the Great Artists Coming to Canada, Select the

Williams Piano

New Scale

ENDORSED BY GREAT MUSICIANS

Think of the opportunities for appealing to your prospects when you have testimonials such as these to prove the tone quality of the piano you're selling.

When you represent this truly Canadian instrument your store radiates Quality and Prestige.

The Williams is the oldest piano made in Canada to-day.

You've got something to talk about when you sell the WILLIAMS.

Read what Lina Abarbanell says of this famous piano.

King Edward Hotel,
Toronto, Feb. 1, 1917.

Gentlemen—

May I offer you my thanks for the Williams, New Scale Piano, which gave me great joy during my stay in Toronto.

The warmth and sweetness of its tone, an absolutely perfect balance to the voice of the singer. My congratulations.

Very sincerely yours,

LINA ABARBANELL
Star of the Flora Bella Co.

ADD this piano to your line TO-DAY. Write to-night for Dealers' Selling Helps and illustrations.

The Williams Piano Co., Ltd. Oshawa, Ont.

THE OLDEST PIANO MANUFACTURERS IN CANADA

The Reason I am a Sherlock-Manning Dealer



"When I decided to retail pianos on my own account I considered the most important matter was the selection of the piano I should feature. I wanted to build a successful and enduring business—and I wanted to do business with a company with a reputation for honest dealing and financially strong enough to take care of its product.

"A thorough investigation resulted in my selecting the Sherlock-Manning. This investigation included a visit to the factory, where I found the very latest equipment for efficient manufacturing. The careful attention to manufacturing details, combined with the very best of materials, seemed to me to warrant the claim that the Sherlock-Manning was 'Canada's Biggest Piano Value,' and hence my decision to feature the Sherlock-Manning.

"I found the factory one of the very few in Canada making one grade of piano only and that the highest. Every piano bears the name

of Sherlock-Manning and the attention of the workmen, superintendent and executives was not distracted by having to look after two grades of instruments. There was no danger of material of an inferior grade being put into the high grade.

"For years I have had wonderful success in exhibiting the Sherlock-Manning at Halifax Exhibition. Every year the business secured warranted the expense, and nearly every piano sold brought me business during the year.

"I have been a Sherlock-Manning dealer for ten years now—each year it is easier to make sales, and I find the Sherlock-Manning value is becoming one of my biggest assets."

C. F. McDONALD & COMPANY,
Halifax and Truro, N.S.

editors of papers recognize this fact. A newspaper can set aside a page for the discussion of musical subjects once or twice a week. This page can deal with all phases of musical topics, interviews or sketches by great musicians, wherein they can tell of their own experiences, of their attitude towards the public. It can discuss the development of the interests of these people for things musical. Another section can deal with the training of very young children, can point out the rhythmic selections appropriate for the first years of life; can discuss records and music for every age, for the various holidays, and for the seasons as they come in the revolving cycle of years.

The effect of this music page could not help but make that newspaper a much more desirable medium from an



Mr. E. C. Seythes, President, Canadian Bureau for the Advancement of Music.

advertising standpoint, because the readers would be prepared through the other pages for the advertising appeal.

Already the press of Canada is awakening to the fact that the stereotype notices of musical events have little interest for their readers, outside of musical students, members of musical professions, and followers of matters musical, yet they realize that there is a growing interest on the part of the public in musical matters.

Articles have appeared during the past few months in many Canadian mediums devoted to musical subjects. The Toronto Star has been featuring the syndicated articles written by Dr. Addison Bruce, which deal with music as a human necessity.

The Vancouver Sun on January 13th brought out a musical section of five pages, while the Grain Growers' Guide at Winnipeg have been featuring in each issue contributions by well known western musicians.

The Canadian Courier gives special prominence to musical subjects, and occasionally has a special musical number.

The importance of the subject itself has commanded attention on the part of the publishers, but they complain of the difficulty in securing suitable articles, and we have, therefore, reason to believe that through proper organization we can obtain the desired results.

Your Committee have interviewed the managers of three well known Toronto papers, and have been promised the support of two, namely, the Globe and the Star, and the third has not yet definitely refused. However, we think two such mediums quite sufficient for a beginning, especially as the papers *must be shown* that for their sympathy

and support of the movement it will be to their advantage in the way of bringing increased advertising from the various music houses, etc.

The plan is to have a musical section or page once a week. This page will be under the supervision of the editorial staff of the paper, but we will have the privilege of, and will be expected to submit, matter for publication.

This Committee have had many meetings, and as a result of their investigation and thought on the subject have much pleasure in submitting for your consideration and approval the following report and suggested plan of operation:

The organization of a permanent board or committee, to be known as

The Canadian Bureau for the Advancement of Music.

Its scope shall be national in character, and although the movement is being launched in Toronto it is intended to encourage the extension in the other principal centres throughout Canada.

The board to be appointed to consist of six members, who shall be representatives of the piano manufacturers, Toronto piano dealers, and the phonograph interests. This board will have authority to add to its numbers by including members who will act as representatives in the different cities. This board shall also appoint a sub-committee, who will act as an executive as well as a board of censors to supervise, inspire, and if necessary, edit articles before they appear in the press.

To ask subscriptions for a fund of \$5,000 for the meeting of expenses incidental for carrying on the work and for the procuring of articles by well-known writers, and



Mr. C. A. Bender, Vice-President, Canadian Bureau for the Advancement of Music.

for the engaging of a permanent paid secretary, who shall promote the interests of the movement, and as the duties required for such office are very onerous we have much pleasure in recommending J. A. Fullerton, of Canadian Music Trades Journal, whom your Committee feel is qualified for the work, and we believe he will meet with general favor with the members of the various associations.

It is expected that each contributor will support the publications that agree to co-operate with us in the move-

It is physically impossible to write tone and durability into a piano—they must be built into it—

—and they are in every piano bearing the name Cecilian, a name established a generation ago. The uniformity of tone and quality in Cecilian instruments, piano after piano, month in and month out, has given Cecilian-selling a momentum, which now by its own weight and driving force is certain to roll up good business for any dealer who invests reasonable time and energy.

While the Cecilian was the first and always the highest quality all-metal player produced, it has followed that inflexible law of nature, viz.—nothing stands still. It has been developed and perfected by the most competent tone and action engineers, until to-day you cannot possibly err in making it your choice.

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

Cecilian=World-Famous

Established
1883



Established
1883

ment, because, naturally, we cannot expect the newspapers to give generously of their valuable space unless they can see that they are getting the support from the trade through their advertising columns.

The board to be appointed is to have the authority to draft a plan of control, or it might be called constitutional by-laws of the association, but we feel that this is something that can better be undertaken after we have had some experience.

Following the presentation of the Committee's report the Chairman introduced Mr. Tremaine of New York. He told the meeting of Mr. Tremaine's immediate response, and his great courtesy in coming all the way from New York to give the Canadian trade the benefit of his advice and knowledge gained from experience.

THE MOVEMENT FOR MUSIC ADVANCEMENT.

By C. M. Tremaine, New York.

Mr. Chairman and Gentlemen of the Canadian Music Trade:

It is a great pleasure for me to meet the members of the music industry on this side of the border, and I bring greetings from the New York Association. We are with you heart and soul in this great work you are about to undertake, for I understand this gathering is for the purpose of launching a Canadian "Music in the Home" movement.

When Mr. Scythes extended to me the honor of being present to-night, and invited me to address you, it was because he thought you would be interested in hearing what we have been doing in the "States" rather than in any hope of entertainment, and I can assure you this is my only reason for trespassing on your time.

The name of our organization is the "National Bureau for the Advancement of Music," and we endeavor to carry out all the name implies. While there are many phases of our work, newspaper publicity is uppermost in our minds, so I shall treat this subject first.

To give you an idea of what we have done in this direction I will read you an excerpt from my report before the New York manufacturers on February 13th.

Since the first of January, 1917, we have appointed over one hundred active representatives of the Bureau in nearly as many cities, and thanks to their very valuable assistance we have been the means of establishing a "Music in the Home" page once a week in the following cities, in addition to the pages established before January first:

St. Louis, Mo.	The St. Louis Globe-Democrat.
	The St. Louis Star.
Burlington, Ia.	The Hawkeye.
Sioux Falls, S.D.	The Argus-Leader.
Milwaukee, Wis.	Two papers.
Toledo, Ohio.	Toledo Blade.
Cleveland, Ohio.	Cleveland Plaindealer.
Pittsburg, Pa.	Pittsburg Times-Gazette.
Newark, N.J.	The Newark Call.
Boston, Mass.	The Boston Journal.
Philadelphia, Pa.	The North American.
Charleston, S.C.	The Charleston American (twice a week).
	The Charleston Evening Post.
New York City ...	St. Nicholas Magazine (several pages).

Besides the full "Music in the Home" pages, we have had articles from this Bureau published (or assurances that they would be published) in seventeen papers in the following cities:

Texarkana, Texas.	Dayton, Ohio.
Portland, Me.	Ann Arbor, Mich.
Charlotte, N.C.	Kansas City, Mo.
Battle Creek, Mich.	Nashua, N.H.
Omaha, Neb.	Asbury Park, N.J.

Little Rock, Ark.
New Castle, Ind.
Albany, N.Y.
Memphis, Tenn.

Norwalk, Ohio.
Stroudsburg, Pa.
Bangor, Pa.

This makes the total number to date thirty-two papers, in twenty-nine different cities, actively co-operating in this "Music in the Home" movement since January first. Since this report was made a good many more papers have been added. The last mail before I left New York brought news of the co-operation of two Chicago papers.

We have had our difficulties, and you will have yours—in fact, we are meeting difficulties every day. The principal trouble with us has been that many of the papers, and the trade itself, have been slow to grasp the kind of publicity we seek.

They have the wrong impression of the character of the music page we desire. A great many papers throughout the country have the idea that we wish them to give more attention to music along the usual lines, or to the present musical element. But this class has always been well taken care of by the notes of the music critics in all large papers.



Mr. H. G. Stanton, on the Board of Canadian Bureau for the Advancement of Music.

As the musical element is small in itself, the papers take the position that they are already doing their full duty. We are not, however, basing our appeal to anyone solely on the ground of duty. We appeal as well to the business judgment of all those from whom we seek assistance.

The class we want to reach is the general public—the masses—the people in whom musical taste and desire exists, but in whom it lies undeveloped. Anything which interests the masses is of direct interest to the papers. It is to this great class that our appeal is directed. We want to make music a popular idea, and the most familiar household god. Our best way of doing this is to attract the attention by snappy, newsy, interesting articles in the newspapers, rather than by additional music criticisms or notes for the people who are not reading the musical notes published to-day are not much more likely to read them even if the papers devote twice the space to them.

Beginning with these items of general musical interest the people will become more interested in music, and will go on step by step, till they become the class that must have music in the home, that forms the concert and opera audience, and in short that will gradually transform us into a musical nation. I am speaking in reference to my own country, and do not wish to imply that Canada is not musi-

cal at the present time, but I believe it can be made more so.

The progressive papers in the States have come around to the indisputable fact that anything which interests the masses must of necessity be taken on by the newspapers.

We have studied this end of the subject, and have worked out a plan to supply the newspapers weekly with several articles which present music items in an interesting style, having the one aim in mind, to attract the attention of the general public. With no charge for our service, we supply these "popular" articles, treating music in the home from various angles, giving "live" stories that touch on music about well-known persons, discuss musical instruments in a newsy manner, give full reports of, and comments about, the popular musical movements which are being taken up throughout the States—such as community choruses, music school settlements, popular priced concerts, neighborhood orchestras, etc. These are movements made up by the people and for the people, and hence these are the movements they want to read and know about.

The publicity phase of this work is but one way of stimulating musical interest among the people. The field is replete with ideas and suggestions. The only trouble is we cannot get around fast enough to try them all out—so stupendous are the possibilities. One very successful experiment has been a recent music guessing contest, which was conceived to interest the children. It is self-evident that what interests the children interests their parents. This experiment was a competitive event in which the school children had to guess the name and composer of a part of a long list of classics they had been drilled on for two months. For two months we had music interest running high in the town, had the hearty co-operation of the school authorities and the papers in this educational proposition—in short, we gave one big boom and stimulus to music for an extended period. Such beneficial results can be duplicated everywhere.

One field which is as yet undeveloped is the matter of school credit for music studied by High school and college pupils outside of school hours. This work has been gone over to some extent in New York and a few other cities, and we contemplate arousing a great deal of agitation on this score so that this matter will receive the support of the highest authorities. In thousands of families music drops out of their lives because the children grown up to High school age have to give up piano lessons because of the press of other studies.

It is of great importance to us to see that the schools recognize music studied outside and give credit for it. If outside work is properly standardized and kept under school supervision, the beneficial results are self-evident. The child is thus enabled to keep up the refining influence of music, and it is well known that his tastes and desires form while his mind is in an impressionable state. Thus you can readily see the possibilities for the trade in this field.

Another of many channels which offers great possibilities to the increase of interest in the home is the clergy. The Church is naturally interested in developing home life, and music is one of the most elevating and delightful forms of home pleasures. We are endeavoring to secure the co-operation of the clergy in advocating music in the home, and we have already received very encouraging indications of their attitude.

Another idea we have in mind is a "National Music Week" in the Fall. If we can focus the attention of the people all over the country on music for six days, think of its effect upon the piano business and the business of everyone engaged in music. Its stimulating influence will last throughout the winter. Pittsburg is to have a "Music Boosting Week" in April.

"A Piano in Every Home."

There is one other phase of our work about which I should like to speak to you, if I am not consuming too much time. This relates directly to co-operative advertising. Advertising might be divided into two classes—construction advertising, which creates a desire, and competitive advertising, which is designed to supply the demand or desire already created. Most piano ads. combine both, but one advertiser lays emphasis upon one general advantage of the piano or the player-piano, and another advertiser emphasizes another advantage, thus creating confusion in the public mind, or at least clouding the impression. If the trade would concentrate upon one creative point at a time the public would get that point.

Think of the effective use and the cumulative benefit even if all the piano advertisers in a city should devote but fifteen or twenty per cent. of the space to this collective attack on the people's minds. Then think of the effective use which each individual advertiser could make of the other eighty-five per cent. in a purely competitive argument, directing attention to the particular merits of its own instruments.

The high cost of doing business, as well as the high cost of living, admonish us to cut out waste, and in business surely co-operation is the most effective way of cutting out waste. Our Bureau inaugurated a slogan, "A Piano in Every Home." We have had electrotypes made, and are sending them to all advertisers who wish them. There is nothing clever or striking about the slogan, but it suggests a piano in the home to the person who has no piano in his home, and it is up to the balance of the ads. to sell him one.

Gentlemen, I thank you for your attention, but before I sit down I wish to emphasize one or two thoughts in connection with the entire music advancement movement. The first is the importance of united support. Your director, whoever he may be, can accomplish little by himself. He derives his influence from the force which is behind him. How great that force will be depends upon you.

Your success will be dependent on the support we receive, and your success will be dependent on the support given to your Music Advancement Bureau. The right kind of support can come only from faith. You must believe the proposition of the trade working together to arouse musical interest is sound—that is practical, and it will be profitable to each one of you, and therefore worthy of both your time and money.

I wish you every success.

A happy thought introduced by the suggestion of Frank Stanley was to have every man present get up, tell his name and business, as a number present were unacquainted with each other.

BOARD OF DIRECTORS.

On motion it was decided to proceed with the campaign, and that the Committee's recommendation that a board of six, with power to add to its numbers, be appointed.

Messrs. R. S. Gourlay, C. A. Bender, and H. H. Mason were nominated to represent the manufacturers; Messrs. E. C. Scythes and Wm. Long to represent the retailers, and Mr. H. G. Stanton the phonographic interests. There being

DECALCOMANIE (Transfers)

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.



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

FACTORY, ELYRIA, OHIO



Give Your Dealers Every Possible Selling Point!

Phonograph manufacturers using the

HEINEMAN MOTOR

give their dealers an opportunity to talk motor **service** and **quality** to every prospective purchaser.

THE

HEINEMAN MOTOR

is recognized as the world's **Standard Motor**, and has been adopted for exclusive use by the leading manufacturers.

Equip your product with the

HEINEMAN MOTOR

Write for a copy of our 1917 Catalog—
Just off the Press



Otto Heineman
President





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

THEY POINT OUT

The Self-contained Electric Power, no winding.

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

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

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

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



MODEL F \$200

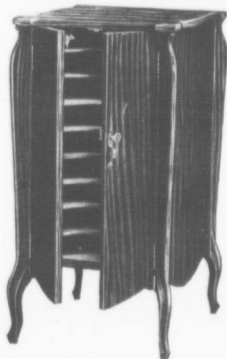
Get in touch with us to-day



Newbigging Cabinet Co.

LIMITED

HAMILTON - ONTARIO



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

Record Cabinets for all makes of Machines Player Roll Cabinets

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

NEWBIGGING CABINET Co., Ltd.
Hamilton, - Ontario

no other nominations the above were declared elected unanimously.

Mr. Lindsay was then introduced by the Chairman. It may not be generally known that Mr. Lindsay is deprived of sight, but in spite of this has made a phenomenal success of business, being the largest exclusive retailer of musical instruments in Canada, and one of the largest on the continent.

THE ONE PRICE SYSTEM.

By C. W. Lindsay, Montreal.

When I was in Toronto last January, and on a previous occasion, I had an interview with some of the piano makers re the One Price System, and recently wrote some of them on the subject, and the outcome is my appearance here this evening.

I take this opportunity of thanking you for the compliment you have conferred upon me in asking me to give you a talk on the One Price, when I know there are many more better able to do this than I am, but perhaps I am in favor of it as strong as anyone else in the trade.

Re Leading Business Houses.

If you point me to six of your leading retail business houses in Toronto, I am safe in saying you will point to six One Price houses. Their system may differ one from another, for example, take our leading jewellers, with stores throughout the Dominion, and their policy is ten per cent. thirty days, but if the account runs over thirty days there is no discount, and they are satisfied to give their customers time on these conditions. Our leading departmental store in Montreal gives no discount for cash, and charges six per cent. after thirty days. I consider both of these One Price houses with a different system.

I find some in the trade give a discount of \$25 for cash on upright pianos, and \$50 for cash on grand and player pianos, and others make a much larger discount for cash, and some quote the cash price only without any discount, and add six per cent. on time sales, and there are many other different plans different makers and dealers work on.

Among the suggestions offered, one is to quote the price with an understanding that the salesmen have the right to take off \$25 in cases where they are obliged to. Another suggestion is to quote the price and make a discount of \$25 on an upright and \$50 on a grand or player piano for cash, and the third suggestion is to quote the cash price, which is the one and only price, with interest at six per cent. on the installment plan. The latter is the plan we have adopted at our head office and all our branches, and we believe it is the best system, taking it all in all, after everything is taken into consideration.

The majority of customers buy pianos on the installment plan, and many of them want to feel that they are not paying much more than the cash customer, and when we point them to the cards in our various salesrooms which state, "One price only. Interest at six per cent. on time sales," it helps in many cases to close the sale. If there was a cash discount, it would interfere with closing the sale, and again, if it is a cash customer, and they see the sign "One price only," it also helps to close the sale at the One Price.

We realize we may lose some business in adopting any policy, but believe we will lose less in standing for One Price only than in any other way, and at the same time add to the dignity and reputation of the business and Company.

Automobiles.

I told the New York Music Trades that I expected to be here this evening, and asked them for an expression re the One Price System, and in reply they sent me a long article published in their issue of September 16th last, by Eldridge Reeves Johnson, President of the Victor Talking

Machine Company, a man whose opinion is worth having, and I am pleased to leave the article with you for your inspection, as it is somewhat lengthy to read. He refers to the automobile industry and to the One Price system they maintain. This should be a lesson to the piano makers and dealers. He also states that there has been no increase in automobiles, talking machines, watches or cameras.

Some years ago I had an interview with Mr. John C. Freund, Editor of the New York Music Trades, and among other things he stated that the piano makers and dealers did not understand their business, and should take a lesson from the departmental stores in the way they sold pianos. He referred to the Wanamaker Company, and others in New York, who sell pianos on a large scale at fair prices on the One Price System only, with interest on time sales. I think Mr. Freund was right in his statements, and he understands a whole lot about the piano business.

Talking Machines.

The makers of talking machines, like automobiles and piano makers, have many different styles and prices, but put a price on each of their various styles, and have an understanding with their representatives that they all must sell their goods at the same price and One Price only. The question of interest on time sales is left to the discretion



Mr. C. W. Lindsay, Montreal.

of their representatives. The penalty sometimes means the loss of the agency if the representative reduced the price. Would it not be a fine thing if the piano makers and dealers had an understanding like this?

Penalty.

It has been suggested by some that if an understanding is arrived at between the piano makers and dealers to sell the different makers they represent at One Price that a penalty should form part of the agreement in cases where there was a breach of contract. This might keep some from entering into such an agreement. The talking machine people would withdraw the agency.

Exceptions.

No doubt there would be some exceptions to the One Price. It takes the exception to prove the rule, and a man might be disposed to sell one of his relations or one of the staff an instrument at a reduced price. The same thing might apply to any first-class house doing business on the One Price basis, but this would be an exception, and might justly be tolerated, and it would not be a matter



Style "30" Player

SUCCESS
And The
Mendelssohn
Are Close Allies
In The Fight For Business

A Dealer Featuring



New Style "E"

MENDELSSOHN PIANOS AND PLAYERS

Is Assured of the Assistance of the Ally—SUCCESS

These two powers
will push back the
most determined op-
position.

CANADIAN PACIFIC  RY CO.'S TELEGRAPH

NIGHT LETTERGRAM

The Canadian Pacific Ry Co.'s Telegram Company and through this night lettergram collectible for telegrams and messages printed on the back of this book
© 1914 C.P. Ry Co. Montreal, Quebec

40Vms 179L

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2376

Mendelssohn Piano Co.
TORONTO

Ship Canadian Pacific carload pianos four D mahogany four E mahogany six cottage mahogany two cottage oak.

125a 1

Conserved

With this combina-
tion the dealer will
find it possible to
crush the most stub-
born attacks.

Success comes in different forms from time to time. Just now it is coming to the Mendelssohn Co. in the form of Carload Orders.

SUCCESS

SUCCESS



Style Louis XIV.

Success not only attends the Mendelssohn Dealer while he is on the offensive, but assists him in consolidating his position to withstand any counter attacks. A Mendelssohn sold is a trench captured, and by pushing the Mendelssohn a dealer extends his gains until he routs the opposition entirely.

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

Some territory yet available
Information gladly furnished

Mendelssohn Piano Co.

110 Adelaide St. W.

Toronto - Canada



Cottage Style

of competition, because in such cases the sale would go to the dealer who wished to make a concession to his relation, or a man might be disposed to give his goods free or at a reduced price to a philanthropic institution.

General Remarks.

I had an opportunity of hearing Sir Thomas White, Finance Minister for Canada, in an address last month. His text was, "Self-Sacrifice and Self-Denial and Increased Production and Economy." His remarks suggested to me that it might be advisable, considering existing conditions, to allow our retail prices to remain as they are if the One Price System is adopted in spite of all the increases that have taken place in the wholesale cost of pianos. This would be sacrifice. We do not wish to give the public, nor the press, nor the Government, any reason for taking any exception to the prices we are selling our goods at, or the way we are conducting our business.

Again, if the One Price System is adopted, would it not be advisable to advertise it throughout the country, and advise all who are selling pianos to have cards printed and placed in their various salesrooms, "One price only and interest at six per cent. on time sales," and have price placed on each instrument. If this was done, I think the piano trade would soon forget that they had anything but One Price, and fall in line with the automobile and talking machine makers. It would no doubt take a little time to get everyone to think the same way, but cutting out the drape, free cartages, extraordinary allowances on old instruments offered in exchange, and the six per cent. interest we are now getting which we never used to have on time sales, are some of the reforms that have taken place in connection with the piano business, but I think the One Price will do more to uplift the piano business than anything else.

The Piano Makers.

In offering the above suggestions, I am talking from a dealer's standpoint, but trust the makers will agree with me, because I believe it is the makers who should advise and suggest to their dealers the advantages to be gained by putting in force the One Price system, but unless the makers endorse the One Price system without any discount, the dealers will not hold to it in the same way and get the best results.

U.S. Makers and Prices.

We have recently got catalogues and prices from two large American houses for player-pianos, and their quotations show an advance of ten dollars on player-pianos over and above the price we bought them at two or three years ago.

Letters From Makers.

I have received a number of letters from some of the leading makers on the subject of the One Price, and I may say they are all unanimous in advocating the One Price system without any discounts. I have referred the matter to all of our different managers, and the majority of them are in favor of the One Price without any discount. One of the latter remarks that "Right is Might."

I have no hesitation in recommending all the above for your serious consideration, and highly appreciate the opportunity you have afforded me in bringing this matter to your attention, and trust the leading makers and all others in the trade will see their way to adopt the One Price system.

Thanking you for your kind attention,

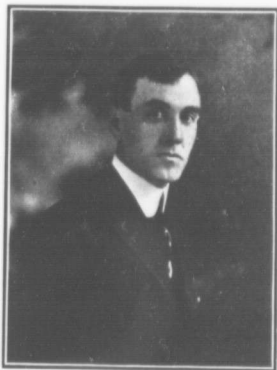
ONE PRICE THOROUGHLY DISCUSSED.

The conclusion of Mr. Lindsay's address provoked an animated discussion. Opinions were freely offered from both retail and manufacturing viewpoints. While it was agreed that a condition of fixed prices would be desirable

in the piano trade the meeting was not unanimous as to its immediate accomplishment. It was finally decided to bring up the question for discussion at the next meeting of the Manufacturers' Association. It was suggested that in the meantime the retailers be asked for an expression of opinion upon the advisability of adopting the fixed price method in retailing pianos.

Mr. Geo. H. Suckling opened the discussion by volunteering his strong conviction that it was only a matter of time until the fixed price system would be general. He agreed with Mr. Lindsay from A to Z. He mentioned visits to Chicago and Detroit stores where all prices are net with 6 per cent. interest on time sales. He urged getting away from methods that were a reproach to the trade and that caused people to say, "We can get pianos at our own price."

Mr. H. G. Stanton agreed that the system was desirable, but candidly opined the impossibility of its adoption by general consent. "There are many concerns," said he, "who might be favorable, but lacked the capital to permit of adopting the plan." He thought manufacturers in accord



Mr. C. M. Tremaine, New York, Director National Bureau for the Advancement of Music.

with the idea, and with sufficient capital, should lead off. The kodak and phonograph firms, he remarked, did not ask for the co-operation of competitors in fixing prices.

Mr. Fred Killer agreed with Mr. Stanton. He also observed an increased desire on the part of retailers for fixed prices.

Mr. H. H. Mason cited satin finish as evidence of what can be accomplished. It was at one time argued against a more general use of the satin finish that the dealers would not co-operate, and yet the manufacturers were presented with a resolution of the Toronto retailers endorsing and requesting the satin finish. As to fixed prices of pianos, Mr. Mason alluded to the ease with which comparatively inexperienced girls can sell talking machines because of the one price, which will do more than anything else to make piano selling easier.

Mr. Tremaine had interviewed many U.S. firms *re* one price who would not go back to the old system, nor would their salesmen.

Mr. C. A. Ruse, who has had extensive experience in both retail and wholesale, had been for a long time feeling the pulse of the trade on this particular subject. Of all the dealers interviewed by him only one had expressed dis-

The Highest Class Talking Machine in the World

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL 

Quality vs. Terms

The Sonora phonograph has never been featured other than for its quality

MANY dealers mistakenly believe that that growing evil—the "easy-payment-plan" is a necessity—that it is the main feature and the only sales method by which phonographs are sold. This may be so with some phonographs.



Whatever may be the case regarding other phonographs, Sonora has **never** been sold with installment payments as the leading inducement.

Sonora sells on **merit** alone. Terms are **secondary**. To buy quality, the public now realizes is more important than buying terms.

Every dealer has realized the danger to himself of tying up large sums in a long-time payment system. Sonora dealers are happy because the **Sonora is the phonograph that demands cash**. And its sales are increasing by great leaps.

Investigate this superb instrument. **Your territory may be open**. Write us to-day!

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 BLDG.

TORONTO

favor to one price. Incidentally Mr. Ruse offered the opinion that the one price method would be a good way to get capital.

Mr. B. A. Trestrail opined that there were as many kinds of one price systems as there were piano houses. He foresaw in fixed prices the possibility of evasion by the dealer through commissions and exchanges. He thought these features had to be first solved.

Mr. Albert Nordheimer mentioned that at a meeting of the United States manufacturers some months ago he was struck with the similarity of their problems with those of the Canadian manufacturers. There they are endeavoring to raise the status of the trade as we are doing in Canada, and they have effected a music advancement propaganda as one of the results. The one price system he thought the means of raising the status, and he believed general co-operation was needed to make it effective.

Mr. C. A. Bender contended that the one price system would regulate the problem of exchange allowances.

Mr. Suckling told of one Detroit house that allows nothing for old squares, but charges \$1.00 per month for storing them on end.

Mr. Mason, re the objections of one of the speakers to fixed prices because of exchanges, asked if it would be more difficult to enforce talking machine one price basis when exchanges became numerous.

Mr. Stanton replied that the policy of the talking machine department of his firm was to allow nothing in exchange for old types, and never more than half of the original price of the more modern types, which must be in good condition or nothing will be allowed for them.

Mr. Bender spoke of the movement of Mr. Chas. Biehl of Galt to get the dealers of Ontario together at an early date for the purpose of organizing, when, it might be suggested that this subject be taken up.

Mr. Scythes believed the maker of an article should fix the price.

Mr. Tremaine thought the difficulty over allowances for exchanges the very reason why prices should be fixed.

It was then decided on motion of Mr. Nordheimer, seconded by Mr. Mason, that the matter be brought up at the next meeting of the Canadian Piano and Organ Manufacturers' Association.

VOTE OF THANKS TO SPEAKERS.

Mr. Nordheimer moved that a hearty vote of thanks be tendered the speakers of the evening, and he paid a warm tribute to the earnest efforts of both Mr. Lindsay and Mr. Tremaine. This was seconded by Mr. Frank Stanley, who suggested that "we can all bear tribute to the man with an idea." The campaign proposed he considered a good one, and one that would be effective.

Just before adjourning, Mr. Suckling paid a tribute to the Canadian Music Trades' Journal, which paper he read with continually increasing interest and with greater interest than he read any other music trade paper.

Mr. J. A. Fullerton, of the Journal, acknowledged the graceful compliments of Mr. Suckling, and modestly agreed that "we do not boast of the Journal being the best of its kind in the world, we admit it." In connection with the duties of director of the new Bureau for the Advancement of Music he urged the difficulties of securing good articles that newspapers could be asked to publish, as well as the advantage to the trade why the movement should have all the assistance it could possibly receive from every interested person.

The singing of the National Anthem then brought to a conclusion one of the brightest and most enthusiastic trade meetings ever held.

The Problem of Salesmen

A PROBLEM in the music trades requiring serious effort at solution relates to the scarcity of salesmen. That there is not only a comparative but an actual scarcity of good men for the retailing of the products of piano, organ and talking machine factories is more than a theory.

The industry, in prestige, in ethics in commercial importance warrants those in it definitely and deliberately planning to have their own sons come into it and share in its upbuilding and emoluments. In many concerns the sons are making good, and have a very real and justifiable pride in the line.

Scarcely a business day passes that some employer, either orally or by letter, does not emphasize to the Journal the scarcity of reliable and productive salesmen. They want men that are clean cut, men healthy in mind and body that can come in contact with a variable public and leave a good impression even if unsuccessful in the particular transaction in hand, men that can earn good salaries for themselves and profit for their employers.

Whether the salesmen are to be recruited from the factory, the High school or university, or other lines of business, or from among returned soldiers or the families of men now in the business, this is a problem that insistently demands action. If the present need is imperative, how much more so will it be in the development of the trade during the next decade, when it is reasonable to expect the country's industrial and agricultural opportunities to be of unprecedented magnitude.

Loud arguments often numb the listener's skull but seldom penetrate it.

The Columbia dealer markets a line of merchandise that cannot be got elsewhere. No other musical line is so exclusive. People want it—and a competitor cannot easily satisfy them with substitutes.

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

Columbia Graphophone Co.
Factory and Headquarters
Toronto - Canada





Truly— AN ACHIEVEMENT

NEW lustre has been added to the name of Nordheimer by our recently completed achievement in Grand Pianos. Added prestige—not only for ourselves, but for all our representatives—must follow in the wake of such a wonderful advance on former standards of Canadian Piano construction. In the new Nordheimer Grand, we offer an instrument high above the accepted standards of Canadian Grands—a Piano that is all music—rich in tone, beautiful as to case—a marvellous piece of piano workmanship.

The Piano Dealer— How Does it Affect HIM?

THE wide range of artistic Nordheimer Models—uprights, grands and player pianos—strengthens the hand of the dealer by affording a wide choice of instruments, at different prices, to the prospective buyer.

The prestige of the Nordheimer has brought to all Nordheimer dealers the better class of piano business—and with it larger cash payments—an important factor in financing.

Some few good territories are still open for representation. Write us to-day.

NORDHEIMER PIANO & MUSIC CO.
LIMITED

CORNER YONGE and ALBERT STS., TORONTO



IT HAS REVOLUTIONIZED THE INDUSTRY— this wonderful new phonograph

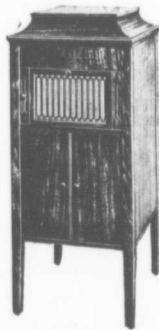
IN musical quality and in physical beauty, this phonograph offers far more than you have ever thought possible. Every phonograph owner—every dealer—everyone who cares for music—must be interested in it.

The Aeolian-Vocalion is being widely advertised both in United States and Canada. The advertising is convincing the people of the fact that this phonograph possesses features never before incorporated in a Phonograph.

No one will want any lesser make, once they have heard it play. To take the Graduola—the Vocalion tone control—and with slight, instinctive pressures to shade each tone or phase, to make the music live with your own feeling and thought, is the test decisive. It is the test which without exception gives a broad and instant vision of the inner and greater pleasures of music, brings home the gripping interest of the power of expression in music. The Aeolian-Vocalion is made in many Art and Period Models. It is also made in a splendid series of popular cabinet models. The prices range from \$50.00 to \$2,000.

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

NORDHEIMER
PIANO & MUSIC COMPANY LIMITED
Corner Yonge & Albert Sts., Toronto



Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1917

Attacks Price Maintenance

Bill Introduced in House of Commons.

FIXED prices for the re-sale of merchandise would be made criminal if W. E. Knowles, member of the Dominion House of Commons for Moose Jaw, should get his bill through the House, which is very unlikely. Mr. Knowles proposes to amend the Criminal Code by enacting that:

"Any manufacturer, wholesale merchant, dealer, agent, or commission merchant who either directly or indirectly stipulates, agrees or arranges that any goods, wares or merchandise sold or otherwise disposed of by, or to, him, shall be sold by any purchaser thereof at a price not less than one prescribed by him, or who in any way endeavors to prescribe a price below which a purchaser shall not sell the same, shall be guilty of an offence, and shall be liable upon summary conviction, to a fine not exceeding five thousand dollars, or to imprisonment for a term not exceeding three months, or to both fine and imprisonment."

The Dominion Retailers' Association, which organization has headquarters at Ottawa, promptly objected to the proposed legislation, and interviewed members of the Government in this connection to protest against Mr. Knowles' bill.

The fact that the bill is sponsored by a private member of the Opposition whose constituency is one of western farmers does not suggest that he is serious, or will be taken seriously, and consequently interests that otherwise might be impelled to lively action in opposition are not a bit perturbed. The proposition to appoint a commission having jurisdiction over inland trade also suggests that Mr. Knowles' infant will never be allowed to grow, as such commission would handle agreements that he would have declared illegal.

Getting His Second Wind

THERE recently appeared in one of the magazines a private letter from a successful business man to his son dealing with three periods in the former's life when he came to the crossroads, when success hung in the balance. The second one was when he got his second wind.

At that time he was doing some deep thinking, and running over the lives of the men he knew in business he found they eventually divided into two classes. Most of them had given promise of success; they had made progress up to a certain point. At that point one class stopped—the others seemed to take a fresh grip of themselves and forge ahead even more rapidly. This father said to his son: "Why had the first group stopped? It wasn't lack of ability: the two groups didn't seem to differ at all in talent or opportunity. It was nothing more nor less than this—the first class had become satisfied. They had settled down, were happy and contented; they ceased to struggle, and hence ceased to grow. They lacked a divine discontent."

"I heard of a big industrial concern that increased the general manager's salary to \$50,000 per year. The G. M. was pleased; he thanked the directors, and said he had achieved his ambition, and was entirely satisfied. Within a year the directors had to replace him. His downfall was the fact that he was entirely satisfied."

Co-incident with reading about this letter the Journal was discussing the past, present and future phases of the talking machine trade with a progressive dealer, and was told this in a sort of resume of his experience in retailing talking machines: "Six years ago I put in a talking machine department. I don't think I was hard to convince that it was good business to do so. I believed in the future of this instrument, and went into the handling of it with more than the ordinary amount of enthusiasm.

"Fortune favored me. I was pretty successful in selling a good number of machines. Later on I got to thinking that I had sold about all the machines possible in my territory, and that perhaps after all I had overestimated the stability of the industry. Would it last, or was it just a mirage of water and trees appearing to a traveller in the desert only to vanish?

"While I was in doubt a brother dealer came along and awakened me out of my dream. He was a friend of mine, and when talking shop cleared my mind of uncertainty. Not only did he show me that the sale of machines would go on and on, but that the real talking machine business was to become the record end of it. Then I got my second wind—and incidentally this happened away from home, so it pays to go visiting sometimes. I returned with my mind full of records, and lost no time in planning to feature records strongly.

"The results show I made no mistake. It was a big surprise when I began finding out what people really wanted. Some were almost daft on violin records; others had their favorites; records began to sell, and sell in a big way. These record sales I found began to create machine buyers automatically, so that my talking machine department took a new lease of life."

Perhaps it would not be wrong to say the entire trade of this country is getting its second wind, and the second wind is record business. If the machine shortage proves the cause of the trade getting its second wind then the shortage will be a blessing in disguise.

Talking Machine Paper

INSTALMENT business in the talking machine trade has resulted in repossessions so few as to be scarcely worthy of consideration. This is so even when machines have been sold with so small a down payment as nothing. The dealer with the capital greater than his business can possibly need can, of course, afford to accept business on terms that would be doubly unwise for the dealer of limited capital, both because of risk of losses and because of money being tied up in accounts receivable; also because these would be less interesting to the bank.

The difference between terms in talking machine and piano retailing are very marked, and it is to be hoped that the influence of example will be to the advantage of piano business and not to the detriment of talking machine trade.

Ideas may differ as to what is safety margin in a time sale of a talking machine, but it is generally accepted that not less than ten per cent. of the purchase price should be paid down. With one-tenth down and one-tenth per month until paid it is easy to see that talking machine paper is a compelling influence with the banker from whom money is being requested. It is not probable, however, that all



The Most Famous Trade Mark in the World

It is with regret that we have to postpone qualifying the hundreds of shrewd merchants who are anxious to be placed on our dealers' list.

Even though our output has enormously increased the demand for "His Master's Voice" products has more than kept pace with it, and consequently we have to defer adding to our list for the present, but are strongly hoping for greater supplies in the not too distant future.

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

bankers have outgrown their early prejudice of music trade paper, and they may have to be shown what a rarity a re-processed talking machine is.

The dealer who is passing up business because of cramped financial resources may have a great deal to gain in knowledge and increased business by a heart-to-heart talk with his banker, and as a consequence have less occasion to lean on his wholesaler.

Paid To Be Short of Stock

"THERE are times when it pays to be short of stock," observed the talking machine salesman to the Journal man who entered just as a customer went out. The Journal man indicated his interest, and the salesman proceeded.

"Notice that lady just gone out?" The Journal man had noticed. "Well, she just now left two hundred and fifty dollars on a deal that was to have been not more than one hundred and fifty. She and her daughter came in a few days before St. Valentine's Day. Months ago, it seems, they had decided that they would have a machine in time for their St. Valentine's party this year. This affair is an annual event in their circle, and they very wisely decided that the talking machine would be a good help in entertaining. Their outside limit was one hundred and fifty dollars, but they preferred to keep under a hundred.

"Finally they decided on a machine in mahogany. Much to their disappointment, and my own, we couldn't supply mahogany; not one in the place. However, they agreed to a substitute until I could deliver the one they bought. It came within a week, but I let them have a full month with the better one. When I sent it up I gave instructions to the delivery man to forget to take the other one away. I knew they could afford the more expensive machine that I substituted, and that they likely would if they had it in their home a few days. The lady you saw going out just now left nearly one hundred dollars in addition to her former 'very outside limit' of one hundred and fifty. The moral is, when you substitute do so with a higher priced type."

Intensive Selling

ON the theory that to confront a customer with too great a variety of titles is likely to confuse and cause less business a Washington dealer has introduced a plan of featuring one record a day for fifty days. That is, a selection of fifty records is made, and each one in turn played up strong. Fifty squares have been laid out on one of the walls of the showroom, with a record in each square. Under each record is the date on which it is to be featured at a special recital. The selling staff is instructed to feature it. This method of intensive selling, the dealer reports, has given better returns than mere promiscuous selling.

Court the Newspaper

NEWSPAPERS are in business for the same basic reasons as retailers of talking machines. Their saleable commodity is white space. Their space is to them as records and machines to the dealer. You would consider a man a fool if he asked you for records without charge, and you would consider yourself more of a fool if you gave them. Now don't expect your local newspaper to enthuse over your suggestion that he print an article telling the people that you are the logical man from whom to buy records, that your store is the rendezvous of the musical people, that you carry the full catalogue of — records and every type of machine, etc., etc.

But—get into your head that the local newspaper editor would be delighted to co-operate with you in influencing his constituents musically. He knows that it is to his advantage to encourage business, but it is impossible that he

can be in your store every day and see what you see, hear what you hear, and know what you know.

The dealer in the small town has advantages over the city dealer in this respect. What the city editor would not consider for a minute would be live news in a small place. The town newspaper can use the name of a local merchant in connection with an event where the city editor dare not.

A talking machine recital in a city store has no news value to the city editor, but would have to the town paper. His readers would be interested in who were there. If a city dealer adds a motor truck for delivery he has to pay advertising rates if he wants the people to know about it. The town paper might consider this news. It is the unusual that is news and events—usual in a city is frequently unusual in a town.

It is up to the local dealer to court the newspaper; on the assumption that he advertises in it, of course, but as to asking free insertion of publicity that has no news value he should be above it.



Major E. Shellard, of Tucker Piano and Music Co., Port Arthur, whose winning the D.S.A. was announced last issue.

A Country Dealer's Experience With Mail-Order Competition

THAT the present wane of mail-order competition will be a substantial benefit to many dealers, because it will make them hustle harder for business and show them how to extend and perfect their service, is the opinion of a successful country dealer whose experiences are outlined in *The Phonograph*. Incidentally, it will prove to them what a tremendous essential service is in the retail trade.

In support of this contention, this dealer introduced at once an incident of common occurrence, in which he had been able to turn a hotly-competitive mail-order sale into a boomerang. He had been working for some months, he said, upon the musical sensibilities of a wealthy farmer three miles and a half outside of the town of X—. He considered this prospect in the light of a \$250-cash purchaser, and since he had several daughters everything was in favor of a steady source of revenue in record sales being developed at that farm. Time and again the head of the household and his children had been in the dealer's store to listen to demonstrations, and time and again they had walked out with the assurance that when "that little deal was closed along toward the first of next month" they would actually purchase. Because the agriculturist—as are so many of his class—was an exceedingly shrewd buyer but at the same time a big one, he brooked no over-insistence on the part of the merchants of the town, and the phonograph man hesitated to "push" him. The "nerviest"



THE PATHÉ RECORD PLUS THE PATHEPHONE

An Irresistible Combination

Because it represents the **ideal** method of sound reproduction.

Because it gives a reproduction more clear, more true, and with more volume than can possibly be obtained in any other way.

Because the dealer has so many good talking points. The Pathé Permanent Sapphire Ball which takes the place of sharp, destructive needles—saves the bother of changing needles every time the record is played—does not rip, cut, or wear the record.

The Pathé record itself whose wide grooves permit **all** the tone vibrations (music) to be taken from the record instead of only part.

The Pathé record library which opens up a whole new world of music to the buying public.

Not only records by famous American artists, but remarkable records by celebrated European Court favorites who have never been here. Uniquely beautiful records by Hungarian and Sardinian orchestras—Gypsy Violinists—instrumental soloists—chamber musicians—and an unequalled library of similar delightful foreign novelties, all give the Pathé Dealer a splendid

opportunity to capture the "class" patronage of his neighborhood.

The Pathephone itself with its famous "violin" sound chamber of resonant wood.

The splendid prestige of the name "**Pathé**," a name that in two entirely distinct fields—Sound Reproduction and Film Reproduction (motion pictures) has become a household word the world over.

Dealers everywhere are selling attachments to play Pathé Discs on machines built for needle played records. Such attachments serve their purpose in a way, but—

The dealer who wants to keep his patronage—who wants to give customers 100% satisfaction, won't be satisfied to sell an attachment of this kind and then stop.

He will keep after "attachment" customers until they finally exchange the machine they have for a Pathephone. He will prove to himself that the **Pathé** Record played with the **Pathé** Sapphire Ball on the **Pathephone** makes the supreme musical combination.

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.

thing the dealer had ever done in the entire proceedings was to load a Style — into the back of his car one day and take it out to the farm in the hope that after a few tunes he would drive home accompanied solely by a check on the — Bank. But the old hard-shell had been proof against this blandishment, for after giving the dealer some sweet cider and telling him he would call at the store "one of these days now," he stalked briskly off in the direction of the cow-stable.

It was only a month later that the talking machine man received a call from the youngest girl of the family. She admitted, not without some embarrassment, that they had bought an instrument but couldn't make it go. It had been in the house a week, and nary a tune therefrom. Would Mr. Smith mind coming out to see what was the matter? Mr. Smith minded considerably, and the thought of the drive out of town to favor so regenerate a prospect was tolerably bitter, but upon reflection he decided to go out and see what could be done—maybe the thing was a universal player and he could cut in on some record business.

The dealer went out to the farm, met the owner of it with a hearty greeting and every assurance of his assistance, which showed the farmer that the merchant was at least without petty malice in his dealings, and as soon as the visitor saw the instrument he said, "Mail-order!" Yes, the daughter admitted, papa had been looking over the catalogue one night and the very next morning had gotten a big circular from the mail-order people announcing a cabinet phonograph for little or no money, in comparison with what the dealer wanted for his. So pa let Jane write off for particulars about the thing, and a few days later the order had been placed.

With a grim sense of what would happen to him if many more of his prospects were led astray in this fashion, the dealer grasped the crank to give the motor a turn. It wouldn't budge. With the view of lifting off the turntable and having a closer look into the instrument's vitals, he went to work and the first jar the machine received there fell out of the sound-chamber a spirit-lamp! The phonograph man knew that even mail-order houses had not added domestic utensils to the standard equipment of their merchandise, so he said, "What the Tom, Dick and Harry is this?" "Oh, I must have left that in there," said the girl. "We read in the instructions that came with the machine that it might be somewhat chilled, and to be careful in not attempting to play it until the mechanism had thawed out, so I put mother's lamp on top of the thing that turns around and put mine in there!" "What day was it delivered?" asked the dealer. "Thursday," the girl replied, "we had to leave it at the station until then, although it got in Monday, because the freeze was so bad that papa had to keep all the men here on the farm to keep the water system going for the stock."

"Ah, ha!" said the phonograph man, just like that. After ten minutes with the screwdriver and pliers, and by the time that the "old man" had come into the room to gaze ruefully at the new instrument in its then state, as the lawyers say, the dealer had the motor sprung out of its barrel and in his hand. "See that?" he said, pointing to a tiny, jagged silvery rivulet in the metal of the coil. "You didn't do that with the spirit-lamp. Some freight-handler at a depot did it. By the time this instrument



Lieut. Jack Devlin, brother of W. F. C. Devlin, Ottawa, whose daring work as aviator was recorded in last issue.

was subjected to six or seven days of weather at six degrees below zero, while it was en route to you, that spring got more brittle than a potato chip and every jar she got produced one of those breaks. There is not as much uniformity of tension for motive purposes in that spring now as there would be in a dog-chain—it's got these cracks all the way through, and if you want me to let 'er go out of the case, I can prove it. I also see that the finish throughout this sound-chamber is checked by the heat and pretty soon it is going to flake. Then, the place where the music comes out of will look like a throat with diphtheria in it to anybody looking at the machine. I should also say that the joints in the upper part of the cabinet have been pretty well sprung by the sudden application of direct heat, but perhaps some glue can fix you up in that respect."

"Oh, pa, what are we going to do?" said a moist voice. "Why, send 'er right back and demand a new one!" papa declared unanimously. "It's not our fault. They said



THE THOMAS MFG. CO.,

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.

DAYTON, OHIO

What do you Understand by "PREFERENCE"?

Apart from the tariff aspect of it, "Preference" is the **instinct** that makes the boy **pick** the rosiest apple, the biggest piece of pie, the corner piece of cake with the most icing on it.

- It's the **favoring** of **one** product.
- It's the **decision** of dealers in our territory that Columbia Grafonolas and records **head** their list of money-makers.
- It's the doing of business in the **knowledge** that the Columbia record catalogue offers the finest collection of music for the **home** in the world.
- It's the **banking** on Music Supply Co. service as a **result** of having tried it out.
- It's the **using** of our co-operation—executive and publicity.
- It's the assertion of an Ontario dealer that Columbia products are the most **generously** and **effectively** advertised in this province.
- In short it's this trade-mark which at once inspires confidence and promises big things to both dealer and consumer. Truly it's the symbol of PREFERENCE.



THE MUSIC SUPPLY CO.

Largest Columbia Distributors in Canada

36 WELLINGTON ST. E.,

TORONTO

to thaw her out and we thawed her—I don't know anything about springs—I didn't even know there was one in it—besides, the thing's no good anyway and—"

"We will admit that it's no good anyway," cut in the talking machine man, "because it is no good for you—the owner of Hazlewood Farm—you are not the kind of man to try to get a \$250 instrument for about \$30 to put in your house. You know it can't be done. If a man comes to you and wants to buy pasteurized milk from your best cows at 1½ cents a quart, you know you can't give it to him. You've got to give him skim. It's not in the cards."

"Another thing is this," continued the dealer, who saw he had the old man on the run. "Don't forget that when you buy any other technical or what I might call delicate apparatus, you don't buy it by mail and trust to the Lord to run it. You didn't buy your automobile by mail and take chances on a dealer in X— teaching you how to run it. You didn't buy the gas engine for your pumping outfit sight unseen and you didn't try to install it and start it off yourself, because a gas engine will blow up. No, siree, Mr. —, you bought both those machines from the local agents who could come out here and see that they were right when delivered and then teach you how to operate them. It's the same in principle with a phonograph. This is the easiest instrument in the world to run—much easier than an auto or a gas engine, although they are easy enough—but you've got to start right. Otherwise, this mechanism that is contrived to reproduce the sweetest and most delicate sounds in the world is going to quit on you. Would you consider a musical instrument tougher than a piece of farm machinery? Am I not right, Miss Jane?"

There was enthusiastic assent.

"How much did this thing cost you, Mr. —?" asked the dealer.

"\$31.50."

Established 1870

Incorporated 1917

W. H. BAGSHAW CO.

LOWELL, MASS.

Fine records on quality machines require needles of acoustic merit. Bagshaw needles have won their international reputation because of their superior artistic acoustical properties.

Best Because They Are Bagshaw

As surely as Barrientos, Lazaro, Ysaye, Casals, Parlow, Sembach and Graveure draw great audiences, so surely do the exclusive Columbia Records by these self-same artists draw business to Columbia dealers.

(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



"Well, I am going to make a proposition to you, because I know you are a big enough man and a big enough business man to see it. I suggest that you charge \$31.50 off to experience and let me bring that Model — that Miss Jane and you have been looking at out here this afternoon. I will set it running right and keep it running right for as long as you have the instrument. I will give you my personal guaranty to that effect. And, to show you I am willing to give *quid pro quo* I will give you \$10 cash for that cabinet. I can probably get my money back out of it by selling it with a small talking machine to one of the negro families over in the Hollow. That will make your loss on the deal only \$20."

The farmer bought the \$250 phonograph.

This dealer pointed out that it is literally a physical impossibility for the mail-order houses to cut in on the established record trade. Records are sold by aural demonstrations, he pointed out, and not one person in a hundred will buy as many from a catalogue as when approached by a dealer either for a home or a store demonstration. It is also a fact, this dealer said, that farm folk, to whom the mail-order people make their principal appeal, do not hear the popular selections in theatres or in moving-picture houses like city folk do and hence the mere titles of new music in the mail-order catalogues mean nothing to them.

"The mail-order appeal," concluded this dealer, "is going to be based purely and simply upon price and there is not a thing under Heaven with which the dealer can combat this element except the two factors of quality and service. One incident of a frozen machine, or merchandise unsatisfactory in any other respect, is the best talking point against mail-order phonographs that the local agent can wish, and he should not be slow to avail himself of this value. At the same time it is essential for him to talk quality and give service. The aggressive phonograph dealer ought not to be worried seriously about mail-order competition, no matter where he is. He is selling something that cannot be reduced to catalogues for the general public. At the same time, I do not doubt that this new element is going to make some of our non-aggressive dealers very progressive and the entire trade will benefit thereby."

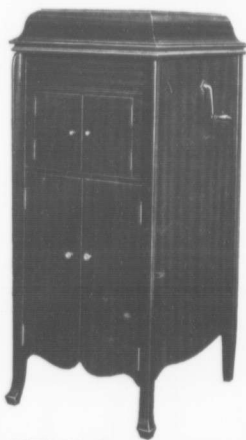
Keep Protected

ON your daily calendar pad have you marked the expiry dates of your insurance policies two weeks or so in advance so you will have plenty of time to arrange for the renewals? Can you locate your policies easily? In case of fire would they be safe?

Mr. W. J. Craig, secretary-treasurer, and Mr. O. C. Dorian, general manager, Pathe Freres Phonograph Co., of Canada, Ltd., Toronto, visited New York recently.

The *Ideal* LINE

PERFECT TONE REGD. JANUARY 1917



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

A Money-Maker for Progressive Dealers

Are you interested in a Mahogany Cabinet instrument that retails at \$75.00?

Our new model No. 75 is now ready.

Write for particulars.

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

Future of the Talking Machine Depends Upon Educational Side

Extracts from an Address on the Merchants' Short Course, in connection with the University of Kansas.

By Frank E. Morton.

"UNLIKE the automobile, taking people away from the home, the talking machine brings all the family within the domestic circle. That is no small social argument in these days, when, in the view of many, family life is disintegrating, drifting toward the cafés and boulevards. As a business condition, it has its corollaries, for the building up of the home life leads to further expenditures in the beautifying and humanizing sphere.

"It is well known that at one time dealers who handled pianos were suspicious of the talking-machine trade. They argued superficially that their sale would reduce the demand for musical instruments. Now they realize that the voice machine, both from the home atmosphere it fosters and the musical acquaintance it creates, actually enhances the piano demand. It inspires ideals demanding such mediums as pianos for their full expression.

"For the last fifteen years those conservators of vocal energy, commonly known as talking machines, have been purveyed in such numbers that the impression might well obtain to-day with those not familiar with the unlimited possibilities of our racial activity that the point of saturation has been reached. I say possibilities, for racial activity is not necessarily spontaneous, and the talking machine trade does not bud, blossom and bear fruit without proper nurturing.

"Locally, this point of saturation is being reached because of failure to develop soil for future absorption. Dealers in such localities face not only loss of trade, but a general lowering of the educational development of the

community. For it is, in reality, as an instrument of education that the talking machine offers its greatest opportunity to the dealer. An educational influence must needs be fostered. It is not enough that a talking machine, notable in its lineage, attractive in its appearance, even entrancing in its tonal effect be placed upon the market. Such merchandising policy will bring a certain dead level of returns, but it will not expand and develop the trade.

"For that propaganda is needed. The product may not merely be offered to the purchaser; reasons must be offered sufficient to convince that the article is requisite; in fact, indispensable for the happiness and uplift of himself and family.

"Among these arguments the educational one—although neglected—looms largest. All around us in our homes are these educational agents in most cases regarded as toys or fads. As toys and fads they run their little course, are neglected, forgotten, discarded. Many a talking machine lives a fast life and a merry one; also a short one. While its novelty obtains, its voice is heard in the land night and day, then gradually ceases, and, at least mentally, goes to the 'junk heap.'

"But as an educator, an uplifter, it has a cumulative value. It is like a library, usable at any time and the more frequently the better. If it is discarded at all, it is to give place to a more highly developed substitute. It becomes a family institution. We may inquire what has been the effect upon the intellectual development of the purchasers? In what manner and to what extent has the talking machine made for intellectual progression? A phonograph's-eye-view of humanity may enable us so to compute relative values that the realization of the worthwhileness of its manufacture and distribution may prove an inspiration to an increased and more intelligently directed effort.

This is our No. 19 QUADRUPLE SPRING MOTOR. Will play nine 10-inch or six 12-inch lateral cut records with one winding. Worm-driven governor. This motor will fit the same borings in your cabinet as our No. 16 and No. 18 Motor.

The lever shown on top of motor is the underneath turntable governor brake stop. A 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 other styles of MOTORS, TONE-ARMS, SOUND-BOXES and other parts. Prices on application.

Motorability of Meisselbach Motors

Do you like a hive of bees mixed in with your music? Do you think your customer would?

No noise from Meisselbach Motors.

Not a sound.

All you hear is Music, provided you have done your part in the development of your phonograph. There isn't the slightest fraction of an inch of variation in the cutting of the gears used in Meisselbach Motors. Each motor is built properly and efficiently, and is super-tested.

The satisfaction of Meisselbach Motors has been responsible for doubling our plant again and again.

Pioneers in the development of quality talking machine motors.

A.F. Meisselbach & Bro.
NEWARK, N.J.



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES

"Man's productive energy is in direct proportion to his rate of vibration. The higher his rate of vibration, the more energetic and forceful his performance. Man's rate of vibration is increased by intensive, selective listening, which increase is retained through his will power. In listening, man is at his zenith of concentration. Carrying it to extremes, he becomes oblivious of all extraneous surroundings. In listening he is 100 per cent. there.

"The well-travelled man is responsive, mentally alert and comprehends and apprehends quickly, not from having viewed peculiar formations of the earth known as scenery; not because he has looked upon straw huts, teepees, bungalows or marble palaces; not because he has observed the activities of men from mountain fastness to towering skyscraper, but because he has been talked to by many and various races of earth, and has, consciously or unconsciously, accepted viewpoints other than his own; he has established more points of contact with his environment, he has developed an interest in more things. With this multiplicity of viewpoints thus acquired, he can think straighter and express his thoughts with greater confidence and consequent freedom.

"The talking machine is one of these real world tours in tabloid; as a traveller's guide it penetrates all lands; it conducts its followers through the forums of statecraft and the temples of vocal art; it speaks not merely the oratory, the music, the scholarship of the present, it can preserve the voice of one age for gratification and enlightenment of another. In its diminutive theatre the forensic and harmonic leaders of the world perform on one stage. Beside one's own fireside one may occupy a reserved seat before an array of talent such as no inflated price in the grandest of grand opera houses would command.

"And, naturally, it is in the home first that the talking machine appears as an educator. Properly introduced, it becomes a welcome inmate in every household—in city or country—where there is any striving for intellectual advance, not merely to be switched in for a bit of ragtime for the sport of an idle moment—though it also has that value—but to bring within reach of all the family the treasures that are preserved on its vulcanized tablets.

"And these need not necessarily be confined to the domain of music. Too much has this been the case, but why let the talking machine delight and instruct and elevate with its rhythmic outpourings, and muzzle it for all other utterances? As a mouthpiece for the pedagogue, the philosopher, the scientist, the sociologist, the statesman, it would extend the limited audience of each to vast dimensions. This is a natural and sequential development as the intellectual possibilities of this 'parlor plaything' gain recognition.

"Outside the home, the avenues for the talking machine as an instructor branch out in all directions. Limitless

possibilities present themselves in the domain of clubs and neighborhood organizations.

"Perhaps the widest path of development, at present blocked by indifference and inertia, is in the schools and colleges. What valuable records for the classroom if this agency for instruction were more generally employed! The humblest pupil might listen to the most learned savant.

"The talking machine in every schoolroom! The suggestion would stagger some of our pedagogues. To them it would sound like having a jazz band concert for opening exercises and a cabaret performance at recess, but it is a probability—a strong probability for the near future, especially if enterprising merchants are wide enough awake to lead the procession.

"When the placing of sewing machines in schoolrooms was first suggested, there was doubt as to its value and its relationship to pedagogy. The place for a sewing machine obviously was in the home. Now they are as natural in many schoolrooms as the time-honored globe or the occasional human skeleton. It was the same with the suggestion that pianos be used in schoolrooms for teaching tone values. It is the overcoming of the original inertia that is difficult, and that is the problem for the far-sighted dealer to-day.

"Along with its pedagogical value, the talking machine has unrecognized possibilities as a recorder of sounds. When your ear records a sound, it records it momentarily; then the sound is gone. There is no impression left of its exact relative composite intensity; no tracings of its vibrations.

"When a sound wave energizes the delicate diaphragm of a talking machine, its whole history is inscribed, and minutely too, for the ear of a talking machine hears more than does the human auditory organ. The markings of these sounds are most interesting and valuable. For the student, for the expert, for the investigator, the talking machine, indeed, becomes a clinic in tone analysis.

"These are but a few of the educational fields the talking machine may invade. You see what you have within your grasp. You have man in his most receptive attitude, that of listener; you have him pitched on his highest mental octave. Here are a few practical and simple suggestions for sustaining the diapason:

"(1) Any dealer may cultivate the desire of a possible clientele by a series of concerts, entertainments, talking machine receptions—what you will. The response will be surprising and the appreciation of the opportunity given will be widespread. With constant care shown in the selection of the programmes, the gatherings may easily be made notable in the community, and a genuine interest in the talking machine and its offerings be aroused.

"(2) Supplementary to the machine's own part in the

For every argument that might occur to you as to the efficiency of Columbia Grafonolas and Columbia Records in your store, we will show you a letter from a dealer who has gotten by the argument stage and has the proof right in his bank book.

(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





Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK
FACTORY, ELYRIA, OHIO



THE HEINEMAN MOTOR

stands alone as the one motor which has met the requirements of the phonograph manufacturer throughout the world. Its supremacy is becoming more apparent day by day, and is recognized by manufacturers and dealers everywhere.



Service Quality Construction

THE HEINEMAN MOTOR

needs no introduction to the talking machine trade. The dealers know they can depend upon it. It is this confidence which has made it a world-wide success.



Be sure the machines you handle
are equipped with the Heineman Motor



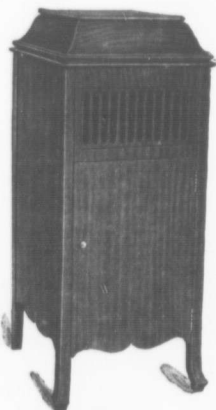
Otto Heineman
President



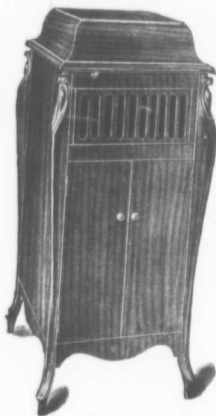
A few days after

THE BRANT-OLA

was on the market a dealer said to us: "Well, what's **Your** talking point?" Now, rest assured we do not ask you to make Brant-Ola sales on any **one** talking point. Its reputation is not founded on a device. Its popularity is not growing because of a new feature. Its progress is not due to a patented this or that.



Style B



Style A

The Brant-Ola's Strength

is that it is a highly developed all-around musical instrument—just what people want, and at a price they will pay for a superior make. The dealer knows from experience the salient points of a phonograph.

Take a look at a Brant-Ola—finish inside and out—try out the motor—examine the tone-arm, sound-box, etc. Go over the machine part by part and you will see quality and care in every nook and corner.

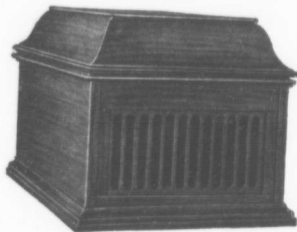
Say the word and we will have a representative call.

Brantford Piano Case Co.

Limited

M. S. PHELPS, President and General Manager

Brantford - - - Ontario



Style C

programme should be discussions and open forum on what is presented. People become really interested when they begin to contribute themselves to the programme. To get a heterogeneous audience coalescent up to the point of engaging in a debate or a conversation may look impossible, and it may not be accomplished without some tactful social influence, but it can be done, and when it is accomplished, you will have the talking machine on speaking terms with the best society of the community and in a fair way to be introduced into the daily life of all as an established necessity.

"(3) Development of interest by the local press is an aid not to be disregarded. Frequently it is possible, in connection with a small advertisement, to obtain as much as a special page once a week to be devoted to special articles along this line. Such a programme bringing successful results in many papers, even in the metropolitan press, is now being carried on by the National Bureau for the Advancement of Music.

"(4) Most important of all, draw an absolute dividing line between destructive and constructive competition. Price cutting not only cheapens your article in the public estimation; it eliminates the possibility of putting back profits into progressive improvements.

"This, of course, is primarily an argument to the manufacturers. Make them compete in rising quality, not in falling price. It is a mistake to aim low. You hit the ground sooner or later. In the other direction you have a blue sky limit.

"This idea of the talking machine multiplying its sales through its own educational efficiency and the receptiveness of the purchasing public is not a mere vision. It need not be dismissed as something desirable, some time, but unfeasible now. If it were, it would have been an inexcusable waste of time to spread its pleasing, but inaccessible, prospects before you.

"The matter rests in your hands right now. It is not something that must be brought in from the outside. It is not something you can have somebody else develop. If you want the talking machine made a live issue in your town, if you want it added to the equipment of your schools, you are the men of influence there. When you want something else, you accomplish it. Put into this the interest and energy you put into paving your streets or putting through any municipal project.

"Such plans as I have suggested are easily workable, and many others suggest themselves. You merchants may analyze and determine what there is in them that promises profit and prestige. Ahead the road runs straight and clear to the desired expansion—so clear as to be almost ridiculously easy, except for one pitfall.

"By lowering your standards, by yielding to the lure of temporary trade gains through price-cutting, you may wreck all. Selfish or destructive competition, even when successful, is atrophy; co-operative, or constructive, competition is progress."

Silent Music for the Sick

A SYSTEM whereby music is provided in one hospital is thus described in "Hospital Management": "It consists of a spring-motor cabinet with a turntable similar to the ordinary phonograph without a horn. Attached to the cabinet is our special music-transmitter, corresponding to the tone-arm and reproducer on the ordinary phonograph. The transmitter is energized by the vibrations of the needle travelling on the record, and transmits these electrical vibrations over a system of wires throughout the hospital. The wiring terminates at outlet jacks alongside of patients' beds. The patient can be furnished with a head receiver attached to a cord and plug. When the plug is inserted in the jack alongside of the bed, the patient

may hear the music by placing the receiver against the ear. The recorder is inaudible unless the receiver is held close to the ear, and consequently one patient may receive entertainment while the patient in an adjoining bed may sleep without disturbance."

A Wholesome Discontent

OBSERVATION among the selling staffs of many talking machine houses has led a traveller to remark that in his opinion the greatest drawback to progress in salesmanship was the spirit of contentment. He found that the foremost salesmen were continually studying, keeping informed on all matters pertaining not only to the makes of machines they were selling, but also to competing makes. They never let slip an opportunity of adding to their knowledge of every phase of record-selling—composers, artists, and general musical information bearing in any helpful way on assisting customers in their selections. And on the other hand, he found salesmen who were marking time, or gradually becoming back numbers, were satisfied with their present knowledge, satisfied with their present ability, and satisfied with their present accomplishments in selling.

To these latter might well be recited the old fable of the heir born to a certain king. Eleven fairies each brought the heir a gift. One brought health, another beauty, a third riches, and so on. The last came with her gift—discontent. The king was very angry at fairy No. 11 for bringing such a gift, and refused to accept it. When the young prince grew up he was healthy, rich, good to look upon, and all the rest of it, but somehow or other he never accomplished anything worth while. For one with his possessions he proved a failure, and the reason was because he had lost the gift worth more than all the others combined—a wholesome discontent.

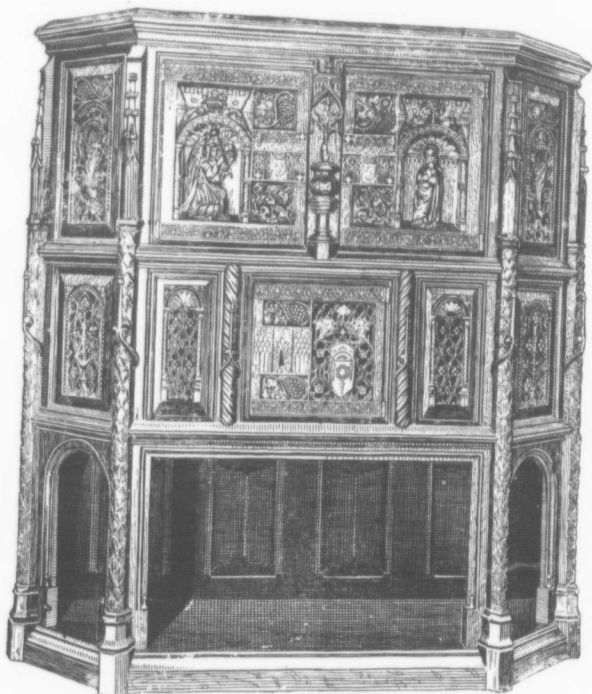


The most recent addition to the Nordheimer delivery service. A truck just put in commission by the Nordheimer Piano and Music Co., Limited, Toronto.

Trade News Briefs

Mr. H. S. Berliner, vice-president Berliner Gramophone Co., Ltd., Montreal, was among February trade visitors to Toronto, where is located the Ontario distributing house of their lines, His Master's Voice, Limited.

Mr. James P. Bradt, general sales manager, Columbia Graphophone Co., New York, surprised some of his Toronto friends on the occasion of a brief visit to this city, where he was registered at the King Edward. Mr. Bradt, who is perhaps more keenly interested in Canada than he would otherwise be, by reason of four or five years residence here, is delighted with the extraordinary increase in Columbia demand, which is quite up to the increase recorded at the head offices of the Company in New York.



THE NEW EDISON IN FRENCH GOTHIC CABINET

(Oak) 7 feet long and 7 feet 1 inch high

Reproduced from a celebrated cabinet of the reign of Louis XII, now the property of the French Government.

The Edison business is a big business, growing bigger all the time.
Back of the Edison business is a wonderful, new ideal—

MUSIC'S RE-CREATION,

an ideal with unlimited possibilities.

The average

NEW EDISON

sale represents in dollars and cents three times as much as the average
talking machine sale.

Do you get the significance?

THOMAS A. EDISON, INC.

103 Lakeside Ave. - Orange, N.J.

NEW RECORDS

Victor Records for April

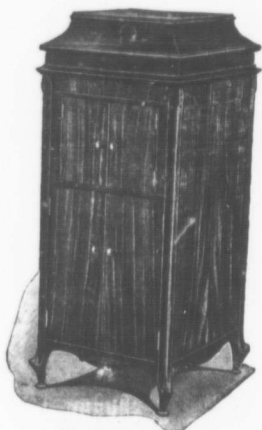
10-INCH—60c.

- 18272 Somewhere in Dixie (Kilgour—H. with Titzer). James Reed—J. P. Harrison.
 Silver Bay (Percy Weiland). James Reed—J. P. Harrison.
 18274 Love Will Find the Way (Walter Van Brunt—Harry von Tilzer). Reed Miller.
 A Picture of Dear Old Ireland (Bartley Costello—Jack Glogau).
 18275 The Honolulu Hick! Boala Boe (McCarron—Brown—A. von Tilzer). American Quartet.
 That Funny Jas Band from Dixieland (G. Kahn—H. I. Marshall). Collins and Harlan.
 18276 Don't Slam That Door (Billy Lyngott—Harry von Tilzer). Ada Jones—Billy Murray.
 I Can't Believe When You're Around (Harry Islay). Ada Jones—Billy Murray.
 18278 Whose Pretty Baby Are You Now? (Kahn—Van Alstyne). Orpheus Quartet.
 There's Egypt in Your Dreamy Eyes (Bronson Spencer). with mixed chorus. H. Dixon.
 18279 Where the Black-Eyed Susans Grow (Dave Bradford—Richard A. Whiting). Albert Collins—Charles Harrison.
 Tho' I'm Not the First to Call You "Sweetheart" Please Let Me Be the Last (Bernie Crossman—Arthur Lange). Orpheus Quartet.
 18272 From Here to Shanghai (Irving Berlin). Gene Greene and Peckes Quartet.
 Napoleon (From the Musical Comedy "Have a Heart"). P. G. Wodehouse—Jerome Kern. Billy Murray.
 18274 The Magic of Your Eyes (Arthur A. Poma). Charles Harrison.
 My Rosary For You (Clark-Bell) Violin ob. by Howard Ratley.
 18163 Money Blues—Fox Trot (Hugo Frey). Joseph C. Smith and his orchestra.
 I've a Shooting Box in Scotland—One-Step (Cole Porter). Joseph C. Smith and his orchestra.
 18229 Delirious Rag—One-Step (William Eckstein—Harry Thomas). pianoforte solo. Harp Trio.
 A Classical Span—Ragtime One-Step (Based on "Polish Dance" and "Padreski's No. 1 Minuet"). Arr. by Mr. Thomas, with apologies to Sclarsenska and Padewski. Harry Thomas.
 18230 The Vacant Chair (George F. Root). Violin, "Cello and Piano. Mike Tio.
 I Cannot Sing the Old Songs (Cigierbel). Violin, "Cello and Piano. Mike Tio.
 18240 Yaddie Kiddie Kiddie Kiddie Koo (Lewis—Young—Meyer). Helen Louisa—Frank Ferrer.
 Everybody Haila (Young—Fernald). Helen Louisa—Frank Ferrer.
 18241 Baltimore Centennial March (Victor Herbert). Conway's Band.
 Patrol of the Scouts (K. Bocarain). Conway's Band.
 18061 Cavalleria Rusticana—Sicilia (Maurice Strakosky). Harp acc. by Laphin.
 Thee Karle. (Schramm—Arthur Younsis). Thee Karle.
 18199 I'm a Pilgrim, I'm a Stranger (G. W. Maxton). Imperial Quartet.
 Some Blessed Day (George B. Keppin). Imperial Quartet.
 18228 Let Aloha (Wreath of Joy) (Kempshoff). with Ukulele and Guitar acc. by Louise and Ferrer). Wright and Dietrich.
 My Hawaiian Maid—Medley ("Kai i ka haunani"). Bubbly Spring (A. R. Umba). "My Hawaiian Maid" and "My Honolulu Tom Boy" (with Ukulele and Guitar acc. by Louise and Ferrer). Wright and Dietrich.
 18231 Goldstein Behind the Bars (Bingham). Ralph Bingham.
 Mrs. Easton Johnson at the Wedding (Bingham). Darcy Story.
 18237 (1) Roll, Jordan, Roll (2) I Want God's Heaven to be Mine (Negro Spirituals). Tuskegee Institute Singers.
 Nobody Knows the Trouble I See (Negro Spiritual). Tuskegee Institute Singers.
 10-INCH—\$1.25.
 45109 The Gypsy Trail (Burdack Kipling—Tudor B. Galoway). Reinald Wenzelbach.
 Fuzzy Wuzzy (Poem from Kipling's "Barrack-Room Ballads") (Music by Arthur Whiting). Reinald Wenzelbach.
 45110 My Castle in the Air (From "Miss Springtime" (Wodehouse—Kern). George MacFarlane.
 My Old Rose (Wood—MacFarlane—Morse). George MacFarlane.
 45111 The Miracle of Love (Mabel B. McKee—Frank W. McKee). Lambert Murphy.
 Mother (from "Her Soldier Boy") (Rida J. Young—Sigmond Lomborg). Lambert Murphy.
 46433 I Love You Truly (Carrie Jacobs—Bond). Sophie Braslau, contralto.
 46439 Orientale (from "Kaleidoscope," op. 50, No. 9). Mischa Elman, violinist, Cesar Ott.
 46441 I Dreamt I Drove My Marble Halls (From "The Bohemian Girl") (Act 2). Mabel Garrison, soprano, Balfe.
 46431 When Irish Eyes Are Smiling (From "The Isle of Dreams"). John McCormack, tenor, Orchestre—Graff—Ball.
 46440 Take Me Back to Home and Mother. Clarence Whitehill, baritone, with piano accompaniment by Hunsley.
 46440 Old Black Joe. Efron Zimbalist, violinist, Stephen C. Foster.
 12-INCH—\$1.50.
 35615 Waltz from Drigo's Serenade (Harcouquin's Serenade from "Milleons d'Arlequin"). By Philipp Lumbye—arr. by Chas. J. Roberts. Cecil Fielder, N.Y. Joseph C. Smith and his Orchestra.
 Havana—Fox Trot (Hugo Frey). Joseph C. Smith and his orchestra.
 35618 It's Not Your Nationality—Medley Fox-Trot. "What Do You Want To Make Those Eyes at Me For?"—"You May Hold a Million Girls in Your Arms" (Not So Very Far From Zanzibar)—"It's Not Your Nationality" (It's Simply You). Victor Military Band.

- Honolulu, America Loves You—Medley One-Step. "When You've Got Times Sweet Sixteen"—"Keep Your Eye on the Girlie You Love"—"Maunshine Sally"—"Honolulu, America Loves You" (We've Got to Hand It To You). Victor Military Band.
 35619 How's Every Little Thing in Dixie?—Medley One-Step. "Cooling Up in Colon Town"—"There's Egypt in Your Dreamy Eyes"—"Oh, I Want to Be Close to My Eyes—Was't Let Me"—"How's Every Little Thing in Dixie!" Victor Military Band.
 Follow Me—Fox Trot (From Anna Held's New Musical Comedy "Follow Me"). Introducing "It's a Cute Little Way of My Own" and "How Would You Like to Honour a Baby on Your Knees"—Victor Military Band.
 35611 Ducky Waiters (with Harp). Golden and Marlowe.
 A Ducky's Oration on Woman (with Harp). Golden and Marlowe.
 35617 (1) Ewa-Yea! (2) Wah-wah-taysee (from "Hawatha's Childhood") (Bessie M. Whiteley) (with Piano and Strings) (H. W. Longfellow). Elmer Baker.
 (1) By the Shores of Gutchie Gumbo (2) Then the Little Hawatha (from "Hawatha's Childhood") (H. W. Longfellow—Bessie M. Whiteley) (with Piano, Violin and Flute). Olive King—Elizabeth Wheeler—Marguerite Dunlop.
 35620 Gospel Hymns—No. 3. Chorus. "The Precious Name" (Baxter-Dunbar)—Quartet. "Sweet Hour of Prayer" (Walford)—Quartet. "Solo and Chorus." "Throw Out the Life-Line" (Ulford—Stobbs)—Solo and Chorus. "The Ninety and Nine" (Crosby)—Quartet. "Victor Mixed Chorus."
 Gospel Hymns—No. 4. Chorus. "The Home Where There's Happiness" (O'Keefe)—Quartet. "The Home Where There's Happiness" (O'Keefe)—Duet and Chorus. "Shall We Gather at the River?" (Lowry)—Quartet. "Toll Mother, I'll Be There" (Fillmore)—Solo and Chorus. "When the Road Leads Home" (Tommer).
 12-INCH—\$2.
 74506 Erauni—O de ver' anal mie! (Oh Bright and Floating Shadows) (Act 3). Giuseppe de Luca, baritone—in Italian. Verdi.
 74504 Come, Beloved (Caro Selve) (From the Opera "Atlante"). Alma Kluge, soprano—in English. Handel.
 74508 Le Coq. Marcel Journé, bass—in French. Alfred de Vigny—A. Fleury.
 74505 Arm, Arm, Ye Brave! (from "Judas Maccabean"). Herbert V. Horspoun, bass. Handled.
 12-INCH—\$3.50.
 8584 Samson et Dalila—Vous ma misere, belai! (Samson and Dalila—Sore My Distress, Alas). Enrico Caruso, tenor—in French (with Metropolitan Opera Chorus). Act 3. C. Saint-Saens.
 12-INCH—\$5.00.
 95100 Rigoleto—Quartet (Bella figlia dell'amore)—Fairest Daughter of the Graces (Act 3). Galli-Curi, Perini, Caruso, De Luca—in Italian. Verdi.
 12-INCH—\$6.00.
 9512 Lucia—Sextette (Chi mi trena—Who Restrains Me?) (Act 2). Galli-Curi, Enrico Caruso, De Luca, Journet, Bada—in Italian. Donizetti.
 NEW VICTOR RECORDS.
 10-INCH—60c.
 69223 Le Pre-ux-Clercs—Souvenirs du jeune age (F. Herold) (Mezzo-Soprano, with Orchestra). Eva Gaubier, solo.
 Les deux maison (Jacques-Dalernez) (Mezzo-Soprano with Orchestra). Eva Gaubier.
 69227 Faust—Anges purs (Trois Final) (Gounod) (Trio with Orchestra). Mme. Anguez de Montalant—Mons. Roica—Mons. Pierre Lamy.
 Faust—Choral des Epees (Gounod) (Baritone and Chorus with Orchestra, M. Vigneau).
 69270 Le Credo di Fagan (G. Gounier (Baritone with Orchestra). Torcon Bezzani.
 Le Clirion (Emile André) (Baritone with Orchestra). Torcon Bezzani.
 69272 Rosalie (Theodore Botrel) (Baritone with Orchestra). Torcon Bezzani.
 La petite Maman (de "Les Chantons du Bivouac") (Theodore Robert) (Mezzo-Soprano with Orchestra). Marie Lyon.
 69273 (1) D'on vianin, Berger? (When Cometh Thou, Shepherdess?) (2) Vlla l'iron vent (Here is the Good Wind) (French-Canadian) (Folk Songs) (Mezzo-Soprano with Male Quartet). Eva Gaubier, ace. quartet.
 A la claire fontaine (At the Clear Fountain) (French-Canadian) (Folk Song) (Mezzo-Soprano with Male Quartet). Eva Gaubier, ace. quartet.
 12-INCH—\$1.50.
 68482 Les deux chanteurs sans places—Ire partie (Herve) (Tenor and Baritone Duet with Orchestra). MM. Berard et Dhalier.
 Les deux chanteurs sans places—2eme partie (Herve) (Tenor and Baritone Duet with Orchestra). MM. Berard et Dhalier.
 Edison Blue Amberl Records for April
 SPECIAL FOR EASTER—\$1.00 EACH.
 28257 Crucifix (Faure), soprano and baritone, in French, orch. acc.
 28258 Gloria—Easter Hymn (Buzzi-Paveini), baritone, orch. acc. Arthur Middleton.
 3145 Angels, Roll the Rock Away—Easter Hymn (Hoper), mixed voices, orch. acc. The Calvary Choir.
 3144 Jesus Lives!—Easter Hymn (Gouniet), mixed voices, orch. acc. The Calvary Choir.
 GONNET LIST—\$1.00 EACH.
 28259 La Fata Pietra—Aida (Verdi), soprano and tenor, in Italian, orch. acc. Marie Rappold and Giovanni Zenatelli.
 28260 Old Folks at Home (Foster), soprano, orch. acc. Anna Case.
 REGULAR LIST—70c.
 3145 How's Every Little Thing in Dixie? (Gumble), male voices, orch. acc. Premier quartet.
 3134 I'm Going Back to California (That's Where I Belong), (Hall), orch. acc. George Wilton Ballard and Chorus.
 3137 Naughty! Naughty! Naughty!—Show of Wonders (New York Winter Garden), (Vincent), soprano, orch. acc. Gladys Rice.
 3139 Pachelbel's Your Old Joe Bag and Smiles Smiles, Smile, Smile—Her Soldier Boy" (Powell), contralto, orch. acc. Helen Clark and Chorus.
 3123 Put on Your Slippers and Pull Up Your Pipe (You're Not Going Bye-Bye To-Night), (Albert Von Tilzer), comedienne, orch. acc. Ada Jones.

..... "Well Nellie, if Joe is going to get you a phonograph by all means get a Phonola. Ours is such a fine one. We wonder now how we ever got along without it—and the children have become so fond of music."

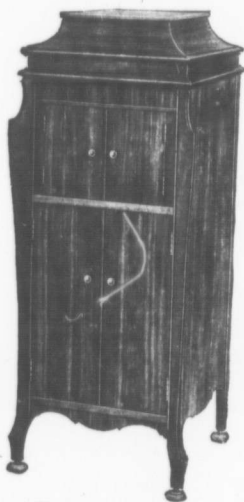
Such is often spoken over the 'phone. A boost for talking machines in general and the Phonola in particular.



The Phonola "Prince"

That's how a big proportion of Phonolas are sold. A satisfied owner, an entirely disinterested party, recommends it and the influence of one sale goes on and on.

The latest Phonola cabinets are a real credit to the furnishings of a parlor, living room or den. In tone, which according to the particular record is a soft falsetto tenor, the full, rounded out, heavy volume from a chorus, or the pleading strain of the 'cello, harp or Hawaiian music, the Phonola is always clear, always true.



The Phonola "Princess"

Our agency terms, co-operation with dealers, and the margin in Phonola-selling for our dealers, are all on a most generous scale.

Have you investigated?

Pollock
Manufacturing Co.
 LIMITED
 Kitchener, - Canada

- 3125 They're Wearing 'Em Higher in Hawaii (Mohr), male voices, orch. acc. Premier quartet.
- 3121 What Do You Want to Make Those Eyes at Me For? McCarthy-Johnson-McCarthy, conversational duet, orch. acc. Rachael Grant and Billy Miley.
- 3120 Step With Pep—One-Step (Kaufman), for Dancing Judas' Society Orchestra.
- 3126 Eric is Calling (Ager), tenor, orch. acc. George Wilton Ballard.
- 3133 I Hear You Calling Me (Marshall), soprano, orch. acc. Elizabeth Spencer and Chorus.
- 3128 When You Get It Went Young Maggie (Butterfield), tenor, orch. acc. Walter Van Brunt and Chorus.
- 3130 Who Will Care for Mother Now? (Sawyer), counter-tenor, orch. acc. Will Oakland.
- 3129 Kawaihan Waltz, instrumental duet. Ford Hawaiians.
- 3114 Waialeale Medley—Waltz, Waikiki Hawaiian Orchestra.
- 3122 Mine Danube Waltz (Jash Strauss), Imperial Marimba Band.
- 3126 Medley of Southern Airs, banjo, voice. Fred J. Bacon.
- 3127 Sonata in G Major (Frosini), accordion, P. Frosini.
- 3128 Dancing the Du Da Du Da Dae—Descriptive, orch. acc. Byron G. Harlan and Chorus.
- 3135 Don't Slam That Door (Von Tilzer), conversational con duet, orch. acc. Ada Jones and Billy Murray.
- 3140 That Funny Jas Band From Dixieland (Marshall), tenor and baritone, orch. acc. Arthur Collins and Byron G. Harlan.
- 3124 With His Hands In His Pockets and His Pockets In His Pants (H. Von Tilzer) Rubie Song, orch. acc. Byron G. Harlan.
- 3142 American Eagle March (Bushman), New York Military Band.
- 311 Reminiscences of Ireland—No. 1 (Arr. by Godfrey), Sodera's Band.
- 3132 Reminiscences of Ireland—No. 2 (Arr. by Godfrey), Sodera's Band.

Columbia Records for April

- 48788 Martha (Plotow), 12-INCH—83. M'Appar, "Ah! Su Pare," Hippo Lazzaro, tenor. Italian, Orchestra accompaniment.
- 54839 Kentucky Babe (Heibel), 12-INCH—\$1.50. Louis Graveure, baritone, Orchestra accompaniment.
- Since You Went Away (Johnson), Louis Graveure, baritone, orch. acc.
- 54837 The Nightingale Song (Zeller), Lucy Gates, soprano, (with bird imitations by Sybil Sanderson Pagan), Orch. acc.
- Listen to the Mocking Bird (Feimer), Lucy Gates, soprano, (with bird imitations by Sybil Sanderson Pagan), Orch. acc.
- 54841 Sneporotchka (Kinsky-Kursakow), Dance Des Bouffons. (Dance of the Clouds), (The Mocking Bird), (The Song of the direction of Ernest Ansermet, Conductor of Serge de Waltz From Le Pavillon D'Orchepene), Ballet music, Ballet Series under the direction of Ernest Ansermet, Conductor of Serge de Waltz From Le Pavillon D'Orchepene, Russian Ballet Orchestra.
- 54844 My Little Love (Hawley), Morgan Kingston, tenor, Orchestra accompaniment.
- Verdant Garden of Dreams (Foster), Morgan Kingston, tenor, Orchestra accompaniment.
- 54830 Poor Butterfly (Hubbell), Introducing "Come on Down to Rag Time Town," fox-trot, Prince's Band.
- 54838 You and I (De Crescenzo), fox-trot, Prince's Band.
- 54836 Havana (Have Another) (Frey), fox-trot, Prince's Band.
- 54832 Inevitable Toodle (Green), Toodle, Prince's Band.
- 54838 You'll Always Be the Star, Sweet Baby (Brown), fox-trot, Vess Ossman's Banjo Orchestra, Unaccompanied.
- My Hawaiian Sunshine (Gilbert and Morgan), fox-trot, Vess Ossman's Banjo Orchestra.
- 54829 Charming (Joyce), Waltz, Prince's Orchestra.
- A Dream (Bartlett), Introducing "Jody in P," (Rabbit-tail), Arranged by Charles A. Waltz, Prince's Orchestra.
- 54827 Aunt Fatsy (Richardson), One-step, Prince's Band.
- Palmetto Hop (Richardson), One-step, Prince's Band.
- 54833 Marche Slave, Part I, (Tschalkowsky), Prince's Orchestra.
- 54835 Marche Slave, Part II, (Tschalkowsky), Prince's Orchestra.
- 54831 King All Glorious (Baraby), Columbia Double Mixed Quartette, orch. acc.
- 54834 Radiant Morn (Woodward), Columbia Double Mixed Quartette, orch. acc.
- 54832 Consolation (Mendelssohn), (Arranged by M. Smith), Prince's Orchestra.
- The Dying Poet (Gottschalk), (Transcription by Tohani), Prince's Orchestra.
- 54836 Miss Springtime (Kalmán), Selections, Introducing (1) "Sun-Is-Interezno," (2) "Throw Me a Rose," (3) "Garden of Romance," (4) "The Good Day Good Night," (5) "Just a Little Bid for Sympathy," Prince's Orchestra.
- Flora Bella (Schwarzglau), Selections, Introducing (1) "Hail to the Golden Calf," (2) "Good Day Good Night," (3) "Give Me All of You," (4) "You're the Girl," (5) "Creep Creep," (6) "Flora Bella," Prince's Orchestra.
- 54286 Minuet (Boecherini), Frank Gittelson, violinist, Charles A. Prince at the piano.
- Souvenir (Frank Drella), Frank Gittelson, violinist, Charles A. Prince at the piano.
- 542178 Extase (Reverie), Louis Ganne, Trio de Lutèce, Harp, flute and 'cello, Unaccompanied.
- Serenade (Hoffmann), Trio de Lutèce, Harp, flute and 'cello, Unaccompanied.
- 54283 To a Child Who Inquires (Olga Petrova), Poem composed and recited by Olga Petrova. (2) A Little's Lesson (Riley), Recitation by Olga Petrova.
- 54274 Mona (Adams), Columbia Stellar Male Quartette, Unaccompanied.
- Beauty's Eyes (Tosti), Columbia Stellar Male Quartette, Unaccompanied.
- 54280 That Was Two Weary Musing (Nevin), Taylor Trio—violin, 'cello and piano.
- I Love You Truly (Jacobs-Bund), Taylor Trio—violin, 'cello and piano.
- 54281 Ev'ry Little While (Tate), Al Johnson, comedian, Orchestra accompaniment.

- Pack Up Your Troubles in Your Old Kit Bag (And Smile, Smile, Smile) (Powell), James F. Harrison, baritone, and Knickerbocker Male Quartette, Orchestra accompaniment.
- 54287 Silver Bay (Wenick), Knickerbocker Male Quartette, Orchestra accompaniment.
- They're Not the First to Call You Sweetheart (Please Let Me Be the Last), (Lange), James Reed, tenor, and James F. Harrison, baritone, Orchestra accompaniment.
- 54288 Somewhere in Dixie (H. Von Tilzer), Empire Male Trio, Orchestra accompaniment.
- 54289 There's Just a Little Bit of Monkey (Still Left in You and Me) (Morrison), M. J. O'Connell, tenor, Orchestra accompaniment.
- Com' Out of the Kitchen, Mary Ann (Kendis & Hayba), M. J. O'Connell, tenor, Orchestra accompaniment.
- 54284 That Goody Goody (Herlin), Irving Kaufman, tenor, 'cello and piano, Unaccompanied.
- Misery (Jackson), George O'Connor, tenor, orch. acc.
- 54285 Just the Kind of a Girl You'd Love to Make Your Wife (H. Von Tilzer), Arthur Fields, baritone, Orchestra accompaniment.
- To Any Girl (Von Tilzer and Brown), Robert Lewis, tenor, Orchestra accompaniment.
- 54271 I'm Coming Back to California (That's Where I Belong), (Bell), Empire Male Trio, Orchestra accompaniment.
- The Whole World Comes From Dixie (Hanley), Irving Kaufman, tenor, Orchestra accompaniment.
- 54279 Balm of Gilead, Harry C. Browne, baritone, Orchestra accompaniment with banjo effects by Harry C. Browne.
- Southern Medley (arranged by Van Epps), Introducing (1) "Old Folks at Home," (2) "Jordan," (3) "Swanee River," (4) "Swanee River," (5) "Kentucky Home," (6) "Climb Up, Children," (5) "Carve That Possum," Fred Van Eps, banjo solo, Orchestra accompaniment.
- 54282 The Mouse in the Cupboard (Irish Reel), Edward Herburn and James Wheeler, accordion and banjo, Unaccompanied.
- 54276 The Thunderer March (Souza), Prince's Band.
- 54277 Our Star (Rubinstein), (Arranged by Elliot), Grace Kerns, soprano, and Reed Miller, tenor, Orchestra accompaniment.
- The Farewell (Nicola), Nannette Flack, soprano, and Reed Miller, tenor, Orchestra accompaniment.
- 54273 He That Dwelleth in the Secret Places of the Most High (The Ninety-first Psalm), (MacBermid), Nevada Van der Veer, contralto, Orchestra accompaniment.
- Saw Ye My Saviour? (Communion Hymn), (Brackett), Nevada Van der Veer, contralto, Orchestra accompaniment.

New Pathé Records

NEW OPERATIC AND IMPORTANT VOCAL RECORDS

- 64908 Comme 'O Zuccaro (Ferraro, Carrera and Fanzo) Neapolitan song, sung in Italian, Lucio Muratore, tenor, orch. acc. 12
- O Sordato 'Mammata (Furzo), Neapolitan song, sung in Italian, Lucio Muratore, tenor, orch. acc. 12
- 76044 Mignon (Thomas) "Je suis Titania" (I am 'Titania) sung in French, Grace Hoffman, soprano, orch. acc. 14
- Dinorah (Meyerbeer) "Shadow Song," Grace Hoffman, soprano, orch. acc. 14
- 82004 The Barber of Seville (Rossini), sung in Italian, (Stan-der's) Whisper, sung in Italian, Adamo Didur, basso, orch. acc. 14
- Chasson de Mephistopheles (Gounod), sung in Italian, Adamo Didur, basso, orch. acc. 14
- 63001 Lohengrin (Wagner) "Abscheid," sung in German, Leo Slezak, tenor, orch. acc. 12
- Lohengrin (Wagner) "Grael's Erzahlung," sung in German, Leo Slezak, tenor, orch. acc. 12
- 52013 Kashmiri Song, "Indian Love Lyrics" (Hope, Wood-ford and Finden), Eleonora de Cisneros, Mezzo-Soprano, Pathe Salon, orch. acc. 12
- Till I Wake, "Indian Love Lyrics" (Hope, Wood-ford and Finden), Eleonora de Cisneros, Mezzo-Soprano, Pathe Salon, orch. acc. 12
- 32020 Macushla (Howe-MacMurrough), Thomas Egan, tenor, Pathe Salon, orch. acc. 12
- Molly Sawn (Lover), Thomas Egan, tenor, Pathe Salon, orch. acc. 12
- 25001 Robin Hood (Dark Roseline), sung in Gaelic, Thomas Egan, tenor, Pathe Salon, orch. acc. 10 1/2
- Le Faime Geal an Iae (Dawning of the Day), sung in Gaelic, Thomas Egan, tenor, Pathe Salon, orch. acc. 10 1/2
- 60047 Introduction and Bonde Capriccioso, Part 1 (St. Saens), violin solo, Jacques Thibaud, orch. acc. 12
- Introduction and Bonde Capriccioso, Part 2 (St. Saens), violin solo, Jacques Thibaud, orch. acc. 12
- 60046 Melody in F, Op. 3, No. 1 (Rubenstein), violin solo, Jacques Thibaud, piano acc. 12
- Piccino (Gounod), violin solo, Jacques Thibaud, orch. acc. 12
- 35099 Till the Boys Come Home (Oud Goud of H. Grenadier Guards, Pathe Military Band 12
- Victory March (Avoff), Pathe Military Band 12
- 52015 D'Alenbourg (Alaine Ross), either Otto Slezak or Ann Grundjes (Anon), either solo, Otto Slezak 12
- 20101 Southern Blue (Hawaii) (Wending and Young), fox-trot, Louise and Fern, Hawaiian Troupe 10 1/2
- Yauka Blues (Old Hawaiian Medley), Louise and Fern, Hawaiian Troupe 10 1/2
- 20103 Mamma's Little Old Black Rose (Egan and Whiting), duet, Ruth Roye, soprano; Louis J. Winsch, baritone, orch. acc. 10 1/2
- It's Not Your Nationality (Johnson and McCarthy), Roy Handall, baritone, orch. acc. 10 1/2
- Put on Your Slippers and Fill Up Your Pipe (Morgan, Wheeler and Von Tilzer), Ruth Roye, soprano, orch. acc. 10 1/2
- 20135 Pray for the Light to Go Out (Sklar and Tannah), Arthur Collins, baritone, orch. acc. 10 1/2

(Continued on Page 58.)

Opening Canadian Branch

Mr. C. J. Pott, general sales manager for Canada of the Otto Heineman Phonograph Supply Co., New York, who has been in Toronto for the past month, accompanied by Mrs. Pott, has received instructions from headquarters to open up a Canadian branch. Premises are being arranged for in Toronto. In the meantime Mr. Pott can be communicated with at the Prince George Hotel, this city.

Mr. Pott, who has also visited several Ontario centres, is much impressed with the rapid development of the talking machine industries in this country, and the number of firms in the market for motors and supplies. The demands of the trade here convinced this firm that their policy of service demands a Canadian division of their Company, from which all their business in this country will be handled. A mechanical expert will be permanently located here.

Mr. P. K. Wood, from the firm's factory at Elyra, an expert in motor construction and principles, also visited Toronto recently.

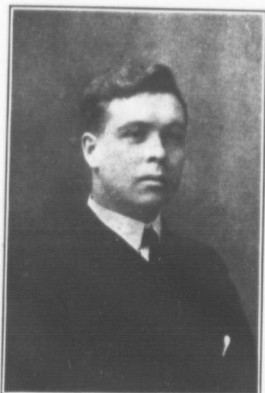
Auronolas, Limited

Auronolas, Ltd. is the name of a new talking machine company announced in the Ontario Gazette, organizing to manufacture and deal in both a wholesale and retail way talking machine cabinets and accessories, etc. The capital is \$40,000, divided into 400 shares of \$100 each, of which 200 are preference shares. The head office is to be in the town of Aurora, Ont., and the provisional directors are Samuel King, Oscar Heuman King, barristers, William Cherry, caretaker, and Eva Olive Reid and Gertrude Pittis, stenographers.

Canadian Symphonola Co.

One of the latest firms organized to manufacture talking machines is the Canadian Symphonola Co., Ltd. This firm is capitalized at \$50,000, and the head offices are to be at 406 Yonge Street, the address of Mr. Wm. Long, the well known piano dealer.

Associated with Mr. Long in the organization of the



Mr. E. A. Stevenson, President and Manager.



Mr. W. J. Greenfield, Treasurer.



Mr. A. E. Foster, Secretary.

Officials of
Regal Phonograph Co.
Limited

Regal Firm Incorporates

Regal Phonograph Co., Toronto, has been formed into a limited liability company with a capital stock of \$40,000, one-half of which is in preferred shares. This firm was established in 1915 by Mr. Edwin A. Stevenson, who has been active in the phonographic industry for the past eleven years. Mr. Stevenson, who is president and manager of Regal Phonograph Co., Ltd., has for the past two years energetically featured the Ideal "Perfect Tone" phonograph, which name he trade-marked. The business established by him continued to grow and expand until he found it advisable to branch out in a larger way, and the incorporation is the result.

Larger premises are being arranged for, and the firm propose materially enlarging the output of the Ideal line.

Mr. Stevenson has now associated with him Mr. W. J. Greenfield, Port Hope, and Mr. A. E. Foster, Toronto. The latter was engaged in another line of business, but was attracted to the talking machine trade by its phenomenal growth. Mr. Foster is secretary of the company.

Mr. W. J. Greenfield assumes the office of treasurer.

He is a well known capitalist of Port Hope, where he has resided for many years.

above named firm are his brother, Mr. A. Long, Mr. John W. Dyer, and Mr. J. H. McDonald, and several others.

It is the Company's purpose to have their designs on the market early in April. These are to run from \$60 to \$150 retail. The Symphonola is to play any record, and will be wholesaled throughout Canada.

Mr. Long, who has been identified with the piano trade for many years, in which he has made a signal success, has watched the progress of the talking machine and observed the demand develop to a point where he believes there is a field for the high grade product his firm proposes to introduce.

The Melodia Company of Canada is being organized, with headquarters at Montreal, to manufacture a line of talking machines to retail at from \$45 to \$250.

Announcement is made in the Ontario Gazette that the name of the Ideal Furniture Co., Ltd., has been changed to that of the Classic Phonograph Co., Ltd.

There are fifty-five separate makes of talking machines listed in a trade directory published by Talking Machine World. There are twenty-one makes of records, and forty-seven firms supplying parts.

Red Rooster Crowlets

N. G. Valiquette, Vice-President of the Pathe Company, was in Toronto last week to attend a meeting of the Board of Directors. He expressed himself as being highly delighted with the progress made by the Pathe in Canada, and predicts a big future for his Company. Mr. Valiquette owns and operates one of the largest house furnishing stores in Montreal, and, of course, has a big Pathe department. He is, therefore, in a position to know the enthusiasm with which the public is greeting the Pathephone and Pathe records.

In common with other large manufacturers the Pathe Company has experienced a shortage of records. This has been due to three causes: Extraordinary demand, freight congestion, and the moving of the American Company into their new and up-to-date plant in Brooklyn.

Some of the officials of the Pathe Company made a special trip to New York for the purpose of speeding up shipments, and were successful in making arrangements whereby the record shortage will be immediately relieved. In addition, the Canadian plant is now fully installed and ready to operate. As soon as this plant is working, Pathe dealers can count on excellent service.

Mr. Robert Burgess, the enthusiastic Pathe road ambassador, reports that he is meeting with a very gratifying reception wherever he goes, and is signing up some of the most desirable accounts in Ontario. He has just recently closed with some live dealers in Sault Ste. Marie, Sudbury, North Bay, Windsor, Oshawa and Chatham.

Mr. H. N. McMenimen, managing director of the Pathe Company, New York, made a flying trip to Toronto last week.

Negotiations are now under way for the formation of a company to job Pathe in the maritime provinces.

The new Pathe instruments are nearly ready to be announced. The Journal reporter was informed that they would be entirely different in design and construction to any other machine on the market, and should meet with a good reception.

Trade News Briefs

Mr. M. S. Phelps, vice-president and general manager, Erantford Piano Case Co., Ltd., which firm manufactures the Branto-Ola Phonograph, on a recent visit to New York arranged for a large quantity of supplies.

Mr. H. R. Braid has resigned the management of the Music Studio of the Robert Simpson Co., Toronto, in which Pathe and Edison lines are featured, and has joined the selling organization of Layton Bros., Montreal. The latter firm feature Edison lines, and have an extensive phonograph department. Mr. J. Leo Grant, also connected with the Simpson Co.'s phonograph department, has resigned his position.

It is estimated that the consumption of lumber for the making of talking machine cabinets in 1916 was 75,600,000 square feet of manufactured hardwood lumber and 50,000,000 square feet of veneer.

Mr. T. Nash, manager, His Master's Voice, Ltd., Toronto, is on a visit to the Western Gramophone Co. of Winnipeg and Regina.

Four new Billy Williams records are added to the Victor list, and in Canada go on sale March 15. Billy Williams has for years been recognized as one of the leaders on the English vaudeville stage, and his records are popular in this country.

Number 17645 on the Victor list is one that has a strong appeal for Canadians. This is "My Soldier Lad," with "When Your Boy Comes Back To You" on the reverse. The former is an English recording, resulting from the sudden popularity of "Mon Soldat," which has been

especially popular among French-Canadians, not only on account of its title but because of the beauty of the melody.

Number 17653 on the Victor list is by the Canadian pianist Eckstein, so popular with patrons of the Strand Theatre, Montreal. This is "Valse de Luxe," and is already assured of a good demand for dancing.

Back from California

Mr. Wm. Long, the Toronto piano man, has returned to Toronto from a five weeks' holiday at Long Beach and Los Angeles, California. Mr. Long was accompanied by Mrs. Long and their daughters. The party returned by way of Vancouver, Winnipeg and Chicago.

Asked as to piano houses visited, Mr. Long stated that as he was on a holiday he kept away from any suggestion of business with one exception. He visited a dealer, whose announcement he noticed featured one price. "Like myself," said Mr. Long, "he would not change to the old system. And not the least advantage that I have is that I can go away any time and stay as long as I like, knowing there is no problem of policy to come up that I need to



Mr. and Mrs. Wm. Long at Long Beach, Cal.

be here to decide. The boys know what to do, and go ahead and do it."

Mr. Long's method is to mark all instruments with the time price, on which there is a ten per cent. discount for cash. To prevent arrears there is a charge of one per cent. per month.

The five-storey building being erected for Mr. Long in the next block south of his present location is an imposing structure, though, as Mr. Long observed, "the contractors have made slow headway." He expects to move into the new place in time for fall trade of this year.

As stated elsewhere in this issue, Mr. Long is interested in the Canadian Symphonola Co., Ltd.

Mr. H. J. Wharin, of W. Bohne & Co., Toronto, the well known hammer and string manufacturers, suffered a bereavement early in the month in the death of his father, the late William Wharin, one of Toronto's pioneer business men. Deceased, who was in his 88th year, came to Toronto from Kingston in 1852, and established a jewelry business, which he continued until his death. He was a veteran of 1866, having taken part in the Battle of Ridgeway as an Ensign in the No. 3 Company, Queen's Own Rifles.



WILLIS ART PIANO
STYLE E LOUIS XV.

- Principals of Conservatories.
- Conductors of Orchestras.
- Vocalists of repute.
- Music Teachers.
- Solo Pianists.

—and scores of people who sing and play only for their own amusement.
—these classes all over Canada accord unstinted all-around praise to

THE WILLIS PIANO

The fact that this make of piano is bigger than locality—is beyond sectional use—is above any such limits—the fact that the Willis appeal is national means a big item to every dealer.

Are you in unrepresented territory so you can make this work to your advantage? If so, let's have a line from you.



WILLIS & CO., LIMITED

Head Offices :
580 St. Catherine St. W.
MONTREAL, QUE.

Factories :
ST. THERESE
QUE.



MONTREAL TRADE GOSSIP

CONSIDERABLE interest attaches to the strike of local cloak and garment workers and employees of clothing manufacturers. The strike also reflects upon the business of various merchants, including music dealers, there being many thousands of persons dependent upon the activity of the clothing trades for their livelihood. The interests of the employers are being looked after by Mr. James G. Merrick, Toronto, Secretary of the Employers' Association, who is also Secretary of the Canadian Piano and Organ Manufacturers' Association.

"Collections are good," reported the manager of a prominent music house, "and the fact that many twenty-dollar bills are proffered in payment of accounts shows that munition workers are well paid." "These workers," he continued, "buy carefully and get value for their money, and are not at all the irresponsible spendthrifts that so many of their critics would have us believe. They appreciate music in their homes, and work the better for it."

The annual meeting of Willis & Co., Limited, shareholders, was held in the head office of the company here recently. A satisfactory statement for the year 1916 was presented to the directors. The following officers were elected for the year 1917: Mr. A. P. Willis, president; Mr. G. H. Willis, treasurer; directors, Messrs. C. D. Patterson, F. G. Sharpe, W. D. Willis, and I. Willis.

Layton Bros. had lately a very interesting display in their windows of a Mason & Risch piano in course of construction. Everyone of the thousands of parts that go to make a high-grade piano were shown. Details of construction that are generally hidden were exposed to full view, demonstrating the specialties and scientific perfection of Mason & Risch construction. This interesting mode of attracting attention has already borne fruit. Mr. Henry Hamlet, the firm's advertising man, was responsible for the idea.

"A Constant Reader," in the Montreal Star, has apparently been the victim of the sliding scale of prices so much in vogue in piano retailing. Here is "Constant Reader's" complaint and query, to which the Star's Editor of "Notes and Queries" reply was: "Sir, you must keep to your agreement, whatever it is." "Sir,—I bought a piano from a firm for \$275 on instalment plan; neighbour bought one from same firm, identical in every respect, for \$250, \$25 less. According to your judgment, can I stop paying when I have paid the same amount as my neighbor? I can prove the two pianos are exactly alike in every way."

Mr. J. W. Bowes, head of the Bowes Music Co., Vancouver, which firm features Willis pianos and players, paid a visit to the headquarters of Willis & Co., Ltd., spending four days with the directorate and management. Mr. Bowes was greatly pleased with the result of his visit, and the advantages gained by the more intimate relationships resulting. This was Mr. Bowes' first visit to Montreal, and he was fortunate in arriving just as the severe cold wave, for which he was adequately prepared, was dissipated by the rays of a warm spring sun. Mr. Bowes reported business much improved on the Pacific Coast. On his homeward trip he visited old business and social friends in Toronto, Hamilton and Chicago.

In an interview, Mr. A. P. Willis, President, Willis & Co., Ltd., remarked that the firm's factory began work for 1917 on January 6th, starting off with 400 pianos behind in their orders. They are still 300 behind. In the first place it is impossible to get men. "We could easily do with fifty more men," said Mr. Willis, "and as for material, it is generally two or three times the normal price, and a favor at that to get it. Then we are up against the railways not being able to deliver the shipments. If the weather improves perishable goods and munitions of war would get through, which would give us a chance. Recently we had

a large shipment of plates at Toronto Junction from February 4th. These were hourly expected, and we were in immediate need of them."

Layton Bros. report a large number of inquiries for rentals the past month, and have experienced considerable difficulty in getting enough pianos to supply the demand.

J. A. Hurteau & Co., Ltd., report an active demand for New Scale Williams product, and fully anticipate that the year 1917 will largely exceed any year in the Company's history.

The Berliner Gram-o-Phone Co., Ltd., made a donation of \$3,000 to the Patriotic Fund and Red Cross Victory Campaign. This in addition to the large number of Victrolas which they have donated to the training camps and those sent overseas.

Hershban Bros., 444 St. Lawrence boulevard, are wholesalers of talking machines and parts, and also specialize in repair work.

Gervais & Hutchins are selling quite a number of cabinets for talking machine records in mahogany, fumed oak. Gervais & Hutchins are handling in addition to the Cecilian, the Columbia and Operaphone machines.

Miss Vezina, in charge of the talking machine department of Almy's, Limited, reports no let up in Columbia business sales for January and February in machines and records, being equal to December, which was looked upon as a splendid month in volume of business.

Ysaye's recital at Monument National recently, which was greeted with an overflowing house, was a great success, and Columbia dealers report an exceptionally good call for this artist's records.

J. A. Hurteau & Company, Limited, are well satisfied with the volume of Pathe business to date this year, and Miss Lapierre, of this firm, is of the opinion that this year will eclipse all previous years in the popularity of the "Talker." They report a large demand for imported Pathe records, of which they make a specialty.

A. Renaud & Son, 196 Peel Street, are offering the De Luxe-a-Tone phonograph at wholesale and retail.

Charles Culross, Sonora & Columbia representative, has taken in exchange recently a number of high grade pianos for Sonora tone players and phonographs.

A short time ago Mr. and Mrs. Sinclair installed a New Edison at Racquet Court, Ottawa, Ont., for use in dance instruction and for the entertainment of their patrons. Mr. and Mrs. Sinclair called at The Phonograph Shop, 167 Sparks Street, Edison Headquarters in Ottawa, and demonstrated to the staff a few special dance steps, an illustration of which appeared in the Ottawa papers.

VANCOUVER NEWS

All dealers report that February has been a very fair month from a business standpoint, both collections and sales being considerably better than for the corresponding period of the previous years.

The visit of the Rotary Club, of America, added a festive touch to the general appearance of the principal business thoroughfares of Vancouver, in whose honor most store fronts had special displays, based upon the motive suggested by the Club's title.

Mr. Kennedy, manager for Mason & Risch, of 738 Granville Street, expressed himself as well pleased with the month's business, both collections and sales having been very good.

Mr. Bowes, of the Bowes Music House, Ltd., Hastings Street, at the time of our visit was away on a business trip to the east, from which he is expected to return about the 15th March. Mr. Bowes, junior, reports that business with their firm has been very fair, though not quite up to that of January.

Mr. Switzer, manager for Fletcher Bros., of Granville Street, was also away in the east on business, and among other centres visited New York, Ottawa, and Toronto. We learn that this firm had also experienced a very good month during February.

Mr. Kent, of the Kent Piano Co., of Granville Street, reported business as having been fine for the past month, their chief difficulty being the replenishing of their stock, owing to the congested state existing on the C.P.R.

Mr. Walter F. Evans, of Hastings Street, gave a favorable report on the business of the past month, which he spoke of as having been very fair indeed.

At Mr. Wm. Thomson's, 614 Robson Street, the improvement noticeable lately upon the corresponding period of last year continued through the month of February, and all indications seem favorable for the future.

British Columbia Dealers Visit East

"Jim" Fletcher and T. A. Switzer in Toronto.

Mr. James G. Fletcher, Victoria, B.C., and Mr. Thos. A. Switzer, Vancouver, president and managing director respectively of Fletcher Bros., Ltd., spent a few days in Toronto on their return from a visit to New York. The firm of Fletcher Bros., Ltd., is one of the oldest and best known music houses in Canada, and to no visitor is a more cordial and sincere welcome extended when he visits the east than to "Jim" Fletcher. They have large and handsomely appointed warerooms at Victoria and Vancouver.

Concerning trade conditions neither gentlemen had any complaints to register, and were decidedly optimistic concerning the possibilities of development in British Columbia. Like other dealers in that province they felt the severe drain on their population early in the war and decreased buying power of the people in general. This had changed, however. Work has become plentiful and people are returning.

At both the firm's stores the phonograph business is an extensive department, this Company being British Columbia distributors of the Columbia line. This branch of their business has developed to a point that a couple of years ago would have been thought impossible, and Mr. Fletcher looks forward to a still more wonderful evolution in this line.

Before returning home Mr. Switzer visited his parents at Ottawa, his old home city. A letter from Victoria to Mr. Fletcher attractively pictured the charms of green grass and flowers in bloom in his own garden, so that he was quite ready to leave behind the less congenial climate of the east, though to the Journal he expressed apprecia-

tion of the welcome extended to him by so many on the occasion of his visit. Mr. Fletcher and Mr. Switzer returned via Chicago.

J. W. Bowes of Vancouver Visits East

Endorses Fixed Prices for Piano Selling.

For the first time in nineteen years Mr. J. W. Bowes, of Vancouver, during the last week of February, paid Toronto a visit. Mr. Bowes visited this city *en route* to and from Montreal, where he spent four days with Willis & Co., Ltd., whose lines his house has featured for the past three years. Mr. Bowes, who is the poet of the piano trade, and who is known by innumerable personal friends as "Daddy" Bowes, enjoyed his visit east, both from a business and a holiday standpoint. Mr. Bowes is a native of Hamilton, where he has many relatives, but went west many years ago. He also lived some years in Australia. On his return trip Mr. Bowes purposed visiting brothers in Chicago that he had not seen for over thirty years.

Discussing British Columbia trade conditions, Mr. Bowes remarked upon the improvement which has been particularly noticeable during the past six months. The serious depression suddenly precipitated by the outbreak of war is now a memory, and able-bodied men need not be out of employment. The mineral output has doubled, and other resources of the country for which the market temporarily dropped off, are again in active demand.

In a discussion of fixed prices for marketing pianos, Mr. Bowes strongly commended the plan, and expressed the belief that the manufacturers would have the ready co-operation of the retail trade if at any time they adopted the plan found so successful in the sale of talking machines and records.

Mr. A. L. Ebbels, of the American Piano Supply Co., spent a part of the month visiting the Canadian trade. While in Toronto Mr. Ebbels was a guest at the Prince George.

L. J. MUTTY CO. 176 Congress Street Boston, Mass.

We manufacture fine calender 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.

Don't wait until your nearest competitor has seen the big sales there are in Columbia "Lazaro" records before you start pushing them. A new one—the famous aria from "Faust"—in the March Columbia Record list.

(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



ments of made-in-Canada Pathe records and Pathephones. The firm have opened up a large number of agencies, and are aggressively pushing "The Red Rooster" line.

"Columbia demand is still ahead of us," reports Mr. Robert Shaw, whom, the Journal correspondent believes, is the most enthusiastic Columbia man in the business. "But," said he, "we have studied the interests of our dealers to the extent of getting the American factory at Bridgeport to help us out with records." The coal shortage in Toronto temporarily interfered with the Columbia factory's operations, but the management there has the situation now provided for, with the result that Columbia records are coming through more freely.

During Bonspeil week the numerous dealers in "H.M.V." throughout the West who visited the 'Spoil took the opportunity of calling on the distributors, The Western Gramophone Co., 122 Lombard Street, among whom were: Mr. G. E. C. Roudeau, Somerset; Mr. H. Forster, President Assiniboia Music Co., Medicine Hat, Alta.; Mr. S. G. H. Vickers, Bredenburg, Sask.; Mr. A. G. Vickers, Saltcoats; Mr. B. R. McNaught, Hamiota, Man.; Mr. Geo. Goulding, Sidney, Man.; Mr. G. O. Koons, Minitonas, Man.; Mr. Harry King, Strathclair; Mr. C. H. Hasselfield, Deloraine, Man.; Mr. David F. Erms, Rosenort, Man.; Mr. F. G. Fear, Delisle, Sask.; Mr. Thompson, Thompson's Phar., Wapella, Sask.; Mr. G. P. Tripp, Oxford, Sask.; Mr. L. Erk, Gretna; Mr. Turriff, McTavish & Turriff, Cordale, Man.; Mr. R. A. Porter, Cabri Drug Store, Cabri, Sask.; Mr. W. R. Stewart, of W. R. Stewart & Co., Highton, Sask.; Mr. Swan, Carlson, Pierceville; Mr. Ven Allen, Morden, Man.; Mr. G. A. Fulkerson, Shoal Lake, Man.; Mr. C. H. Cougdon, Newdale, Man.

The Winnipeg Piano Company report sales and collections as fair during February, the Bonspeil being disappointing compared with what was expected of it. The marriage of James Rowe, one of their tuners, to Miss Lillian Rambridge, of Devonshire, England, took place on Wednesday, February 28th. The firm and staff took the opportunity of presenting him with a dinner set and electric grill and electric iron as a token of their esteem.

With Messrs. Fowler & Co. February business was hardly up to the month of January. Mr. Fowler is leaving during March for a business trip to New York, Philadelphia, and Chicago. While absent Mr. Fowler will secure his spring stock of pianos.

Mr. Bowes, of the Bowes Music Co., Vancouver, representing Willis & Co., in that city, called on the Fowler Piano Co. on his way east.

Mr. Alex. Andrews, city salesman of the Mason & Risch staff, continues to improve after the attack of pneumonia with which he has been suffering, but is not able to return to his duties yet.

Mr. D. F. Cordingley, representing the Aeolian Co., New York, was a recent visitor to the Mason & Risch warerooms here.

Mr. Whiteacre, western manager, Mason & Risch, Ltd., is at the time of writing visiting the Winnipeg branch.

Anna Case, of the Metropolitan Opera Co., of New York, is expected in concert here shortly. Miss Case will give a tone test in connection with the new Edison. Mr. Jos. M. Tees is making arrangements for her concert here.

Messrs. Babson Bros. are now busy with alterations to their store front. They intend to devote both windows to the display of Edison phonographs and records. Until recently one window was occupied by the display of watches. With this object in view they are remodelling their front windows so as to secure more space.

Mr. Patterson, manager of the Columbia phonograph department of the I. H. Ashdown Co., reports a good Bonspeil trade, but difficulty in securing all the Columbia records he requires.

Mr. Fred S. Cross, western wholesale representative of The Williams Piano Co., Ltd., has completed a trip through British Columbia, where he reports business improving. Mr. Cross, due to his jovial disposition, has been nick-named Mr. "Never" Cross by his western friends.

NEW PATHE RECORDS (Continued from Page 51).

20130	My Lonely Lola Lo (Murphy, Lange and Solman). Sterling Trio, Louis and Everett Hawaiian orch. acc.	10 1/2
	My Hawaiian Maid (Sonny Canha). Henry Burr, tenor;	
	London and Ferra Hawaiian orch. acc.	10 1/2
20081	Flora Bella, from "Flora Bella" (Carroll and Schwarzfeld). Elna Morris, soprano; orch. acc.	10 1/2
	You're the Girl, from "Flora Bella" (Schoringer and Schwarzfeld). Roselle Martin, soprano; Gordon Mac Hughes, baritone; orch. acc.	10 1/2
20131	Miss Srinantha Johnson's Wedding Day (Tommy Jackson). Collins and Harlan, orch. acc.	10 1/2
	I've Got 'Em (Jackson and Frost). Arthur Collins, baritone; orch. acc.	10 1/2
20134	Everybody Hula (Sonny Canha). Henry Burr, tenor; London and Ferra Hawaiian orch. acc.	10 1/2
	Dear Old Honolulu (Sonny Canha). Marie Narelle, soprano; Louise and Ferra Hawaiian orch. acc.	10 1/2
20109	The Garden of Romance, from "Miss Springtime" (Emmerich Kolman). Wallys, American Republic Band	10 1/2
	Out of the Cradle (Gilbert and Friedland, One or Two-step). American Republic Band	10 1/2
20102	Poor Butterfly (Raymond Hubbell). Fox-trot. Castles by the Sea, Orchestra	10 1/2
	Topsy (Hugh Frey). One or Two-step. Sherbo's, Castles by the Sea, Orchestra	10 1/2
20108	My Skating Girl, from "The Big Show" (N. Y. Hippodrome (Raymond Hubbell). One or Two-step. American Republic Band	10 1/2
	My Castle in the Air, from "Miss Springtime" (Jerome Kern). Fox-trot. American Republic Band	10 1/2
25100	The Winking Hour (Grant). Fox-trot. Van Eps Banda	12
	Dance Orchestra	12
	Rugged Thoughts (Van de Meulen). One or Two-step. Pathe Dance Orchestra	12

CALGARY TRADE REPORTS

BUSINESS in sunny Southern Alberta is satisfactory, prospects encouraging, and a season surpassing that of 1916, is the general impression to be gathered from the comments of Calgary dealers.

Mr. G. D. Venini, manager for Mason & Risch, Limited, has nothing to complain about, business being steady, collections A1, and prospects bright. The embargo on wheat is the best thing all around, as it allows more conservative buying on the part of Mr. Farmer—spreading the buying over the whole season instead of giving him the total proceeds from his crop in a lump sum.

As it is, not more than 60 per cent. of last season's crop has been delivered, conservatively speaking, which will tend to make business heavier throughout the early portion of the summer.

Mr. Venini's remarks will doubtlessly be of interest to Eastern dealers, and give them an idea of what conditions had to be faced in the past.

Mr. E. R. Matthews, of the Matthews Music Company, declares his sheet music and small goods trade for the months of January and February equalled that of December, minus a few dollars, and his phonograph business is increasing each month. The piano department is holding its own, a Ludwig & Co. grand being sold to a prominent farmer last week.

Gourlay, Winter & Leeming, Limited, report satisfaction with present business, not only in the piano section but equally as well in the Edison department. Mr. MacMurray was so busy during the latter half of February that he had barely time to get home and sample the haggis, while the only real meal he could take any enjoyment out of was breakfast, when he could take sufficient time to devour several plates of "parritch." The rest of the clan were kept equally busy, and the chances are, if sales are plentiful as the prospects are bright, the chief, with his entire clan, will be in the featherweight class before the season is ended.

Willis & Co. find sales and collections fair, the country trade being overly brisk for this time of year. Mr. W. M. Howe, the local manager, stated that men would be tearing

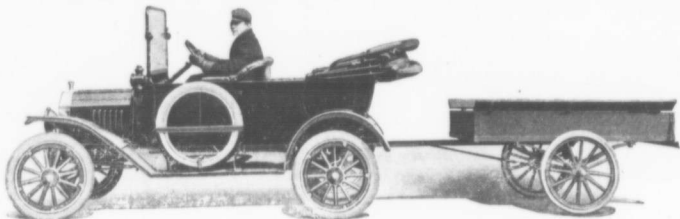
up their old floors in a few days and replacing them with maple, which, with other improvements, should give them one of the finest stores in the city. A new style Willis piano, finished in walnut and similar to the style "J" Knabe, was on exhibition in the window attracting favorable comment.

Mr. C. B. Clark, manager for Gerhard Heintzman, Ltd., reports business as satisfactory, collections fair, and prospects brighter than ever. As soon as the roads are in shape for motoring, sales will come in rapidly, as the country is in fine shape, and the farmers are feeling prosperous.

The Alberta Piano Company have little to complain of, especially in their sheet music and small goods department. Pianos and Victrolas are selling well for this time of year, and prospects are encouraging for 1917.

Hardy and Hunt are enjoying good business, prospects never looked brighter, and collections being brisk. A very choice collection of pianos adorn their pretty warerooms, which, ere long, no doubt, will enrich the homes of many prosperous farmers.

With R. S. Williams & Sons Company, according to Mr. Charles Clarin, the Alberta manager, trade is good; not only in the country, but the city trade is equally brisk. The only cloud upon the horizon is a shortage of cars, caused by freight congestion. Edison lines are greatly in demand, and the business of filling orders is taxing the staff greatly. Incidentally the proud and haughty appear-



A Fox Bros. trailer for piano delivery.

ance of the hard worked manager may be attributed to the fact that his better half, Mrs. Clarin, captured the first prize for fancy skating at the Banff Carnival, bringing back a handsome medal to her hubby. "Charlie" is all swelled up and ready to crow as readily as he does of his Edison products.

Heintzman & Co. continue to do an active business under the direction of Manager D. J. McCutcheon, who has been at the helm for many years.

This firm has one of the largest and most handsome warerooms in Western Canada, with splendid show windows, in which at present is featured the large new grand piano to be used at the "Cherniavsky" concerts.

The Western Gramophone Company are doing splendidly, and the increasing business is of deep satisfaction to them.

Mr. D. J. Young, of the firm of Young & Kennedy, states they are meeting with great success in their talking machine department, the total amount of business during the past years being equal to that of the three years previous business put together. The firm devotes a whole floor in their spacious building to this branch of the music trade, handling both Edison and Columbia lines.

Did you ever hear a piano salesman tell of the sale he lost to the other fellow? Of course not. There is no such piano salesman.

Back From Bermuda

Mr. Henry Durke, proprietor of Mendelssohn Piano Co., Toronto, has returned from Bermuda, where he and Mrs. Durke spent several weeks, enjoying the balmy tropical climate while Torontonians were worrying over the coal problem. The trip from New York, which is usually done in 48 hours, was on the occasion of Mr. Durke's visit one of the roughest in the history of the navigation company. The boat was many hours overdue, and was forced to remain outside of the harbor over night. Many persons cancelled their passages owing to the submarine scare. The season was also a disappointment to resort owners who purchased large supplies in anticipation of heavy tourist traffic. It was thought that the cessation of European tourist trade would have brought an unusual number of people to Bermuda.

On his return Mr. Durke found climate conditions in very unpleasant contrast to the land of three crops per year, and where new potatoes are not a luxury.

The Trailer for Piano Deliveries

The general use of the automobile in the piano business has impressed upon dealers the ease and rapidity with which pianos and talking machines may be delivered by motor power. Many dealers, however, are not warranted in adding a motor truck. For these dealers the trailer offers a solution. The use of the trailer still permits the

touring car to be used for business or pleasure, and with a trailer accessible the dealer is not tempted to make talking machine deliveries in the tonneau of his car and thereby injuring it.

On page 8 Fox Bros. & Co., Ltd., of Windsor, announce their trailer, which in weight and carrying capacity is particularly fitted to the work of the music dealer. The style illustrated has a guaranteed carrying capacity of 1,200 pounds, and weighs only 400 pounds. It has roller bearings, and is fitted with solid rubber tires. The trailer proposition offered by Fox Bros. & Co. should be investigated by music dealers.

Mr. T. A. Switzer, Manager of Messrs. Fletcher Bros., Limited, Vancouver, Pays Visit to Capital

Mr. T. A. Switzer's relatives and many friends in his home town, Ottawa, were delighted to receive a visit from him after five years' absence.

Mr. Switzer observed the great progress made in the development of the Capital, since the time when, as a member of the famous Rough Riders' football team, he helped uphold the honor of the city. He also paid a visit to the centrally located factory of the Martin-Orme Piano Co., Ltd., and to the ware-rooms of Orme, Limited. Mr. Switzer left to join Mr. Jas. C. Fletcher in Toronto on their way west.

Cecilian Co. in New Salesrooms

The plate glass front with black walnut trimming and interior decorations and appointments of the new retail store of the Cecilian Co., Ltd., at 247 Yonge street, Toronto, impress upon one that it is all in keeping with the business of marketing high grade lines. When the Cecilian Co. disposed of their retail warehouses, located in Toronto's "Mystery Block," the management considered several locations, finally deciding upon the building that they have now remodelled. The property has a depth of 135 feet to a lane upon which the receiving and shipping room opens.

The front entrance is into the main show-room, which runs back sixty feet. At the front of the store to the left is the desk of a young lady, there for the purpose of receiving inquiries. At the rear of this main show-room is the office of Mr. A. T. Pike, under the mezzanine gallery, which carries offices. Under the gallery, which is of quarter-cut oak and attractive architecture, is an arched entrance to a passage running to the rear of the building, and from which the demonstrating rooms open. There are five of these rooms, separated from each other by partitions plastered on both sides. In the room arrangement the period idea has not been followed, but in each are both pianos or players and phonographs. The furnishings, carefully selected and in keeping with the decorations, the lighting, the floors, and general atmosphere of the place, heighten the effect of quality.

Just to the rear of the mezzanine, and dividing the building about midway, are stairs to the basement and upper floors. The head offices of the firm, and the private office of the president of the Company, Mr. J. E. Hoare, are being removed from the factory to the retail salesrooms.

The show window floor has been elevated just three inches above the main floor of the store, and a brass rail prevents customers or visitors wandering into the window display. Carefully selected and appropriate curtains, of good quality, and color blending with the decorative scheme, enhances the appearance of the front. The show window proper is made more impressive by the panels of bevel-edged plate glass above it and across the full width of the building. The sign is in a raised plain gold letter on black. A large electric sign is also being arranged for.

In addition to the Cecilian piano, in which the player may be installed at any time, the Cecilian all-metal player, and Farrand lines, the firm are featuring Cecilian and Columbia phonographs.

Mr. Pike reports that already they have had substantial evidence of the wisdom of their new location in the drop-in trade that their old location did not attract.

Piano Salesmen Entertain Themselves

About every six weeks or so, just as the spirit moves them, the piano department of the R. S. Williams & Sons Co., including salesmen and executive, gather together at one of the men's homes for an evening of pleasure and entertainment.

The accompanying photograph shows this group at the last gathering just after their arrival before the evening's fun started.

These meetings have no definite object; they are not managed by the Company, or by the men particularly; they are not inspired to accomplish any wonderful purpose, but just a desire among the men themselves to meet, as men, and forget all their little troubles and difficulties in their evening of good fellowship and fun.

It has been the means of smoothing out the rough edges that arise between men, and has done a great deal to pro-

mote a feeling of mutual helpfulness, without destroying friendly competition.

In connection with this friendly competition, the R. S. Williams Sons have held several sales contests for their outside salesmen that have been productive of good results. From October to December there was a three-months' contest, with prizes each month, and a grand prize of a beautiful gold watch for the three months. The monthly contests were won by: H. J. McEntee, W. J. Smith (two months), and C. W. Boyd. The grand contest was won by C. W. Boyd, who you will see in the photograph showing the watch presented to him by Manager Trestrail on that occasion. This contest was based on volume, quality and repossessions.

During the Williams Piano Club two prizes were awarded for sales efforts, and these were won by C. Fredenburg



The men from left to right (top row): H. J. McEntee, salesman, with the clean shirt; W. L. Raymond, in charge of the Player Roll Dept.; W. Townsend, in charge of the Collection Dept.; C. Fredenburg, A. Yillers, and W. J. Smith, salesmen. The row seated are: J. A. Hassall, floor manager; B. A. Trestrail, manager; C. W. Boyd, prize-winning salesman; and R. Collins, superintendent of the Repair Dept. in front. R. H. Dougherty was unfortunately ill at the time of the meeting and could not attend.

and C. W. Boyd. All of these prizes were presented at the gathering represented in the above photograph, but the losers were just as enthusiastic over the results as the winners, showing a fine feeling of sportsmanship.

Mr. C. W. Boyd, the big prize winner, has been with the R. S. Williams Co. for over seven years, and is the dean of their piano department.

The remark that caused the broad smile so apparently genuine on every face was, we are informed, some of McEntee's characteristic Irish humor.

That Canada is gaining a world-wide reputation for the manufacture of pianos is evidenced in a recent order from Shanghai, received at the office of the Williams Piano Co., Ltd., Oshawa.

Mr. D. R. Gourlay, vice-president and sales manager, Gourlay, Winter & Leeming, Ltd., Toronto, was among the numerous local victims of grippe, being confined to his home for several days.

Mr. S. D. Huff, who represents Williams new scale pianos in Chatham and vicinity, will have the sympathy of many friends in the recent bereavement suffered by him in the death of his father early in March.

Mr. H. P. Bull, manager, Cross, Goulding & Skinner, Ltd., Winnipeg, who feature Williams pianos and the Maester act reproducing piano, came east early in the month to visit the Williams factory at Oshawa. Mr. Bull reports satisfactory conditions in the west.

Ontario Music Dealers to Organize

Movement to Get Together for Trade Betterment.

Elimination of Trade Evils to be Undertaken—Meeting Called for March 22 by Chas. Biehl, of Galt.

As reported in the last issue of the Journal there is a movement on foot to get the retailers of musical instruments in Ontario together for the good of the trade and those in it. The letter of Mr. Chas. Biehl, of Galt, sent out in February to a hundred Ontario dealers, asking if they would attend a meeting to be called at a later date, was enthusiastically received. This letter, which was reproduced in the February issue of Canadian Music Trades Journal, brought replies by mail, telephone and telegraph, and clearly indicated the interest of reputable dealers in Ontario in any movement toward trade improvement and the elimination of evils.

As the Journal goes to press we learn that a meeting is being called for March 22 at 2 o'clock in the afternoon at the St. Charles Hotel, Bay and Richmond Streets, Toronto. In the event of any retailer not receiving a direct invitation from Mr. Biehl, he is asked to consider himself personally urged to be present at the meeting, and cooperate in whatever efforts may be made to advance and improve the interests of the music trades in the Province.

Every retailer can appreciate the number of topics to which intelligent discussion can be given with benefit to everyone interested. While at the time of going to press a definite programme is not available, this is being looked after. Retailers are asked to intimate by letter or phone to Mr. Biehl whether they will attend or be represented. If time does not permit getting a communication to Galt any message to Mr. Biehl, addressed in care of the Journal, will be delivered to him.

Put the date and address in your diary now—Thursday, March 22, at 2 p.m., St. Charles Hotel, Bay and Richmond streets, Toronto.

Stanley Wareroom Improvements

A very decided improvement to the Stanley piano ware-rooms at 241 Yonge Street, Toronto, is the new plate glass front just built. The ground floor front is entirely rebuilt, and the main entrance removed from the centre to give a narrow window for talking machine display, and a large show window for pianos. The floor of the window, slightly elevated above the main floor of the store, is in hardwood with marquetry border.

A mezzanine runs the full length of the main show-room and level with the top of the main show window. Above the show window is space that may be used for salesmen's office, or for demonstrating purposes. From the floor to the ceiling is plate glass, giving additional display space.

In the Stanley warerooms alterations the plans provide for six demonstration rooms for the talking machine department, with a record room in addition. These rooms are reached by a stairway at the rear of the main show-room, which leads also to the record room or to the player room at the rear of the building.

The basement, which has an exceptionally high ceiling, is used for piano display and sales, as is the second floor, on which it is Mr. Stanley's purpose to have a recital hall.

Mr. Norman Kallaway, sales manager, and Mr. H. E. Pratte, in charge of the talking machine department, are enthusiastic over the improved facilities.

Mr. Stanley recently visited New York, where there is a noticeable shortage of pianos owing to the curtailed output, a result of labor and supply shortage.

Trade News Briefs

Mr. Frank Stanley, Toronto, was among recent trade visitors to New York. While in that city Mr. Stanley noticed a decided shortage of moderate-priced instruments, and less anxiety on the part of manufacturers for purchasers than formerly.

Mr. C. T. Heintzman, sales manager at the Heintzman & Co., Toronto, sales rooms, has been advanced to the position of assistant to the general manager. Mr. Ernest D. Gray, a well known organist and choirmaster, and a member of the above named firm's selling staff for a number of years, is now promoted to the city sales managership.

The piano man that Mr. Robert Johnson, of the Lonsdale Piano Co., Toronto, purposed introducing to the trade, happens to be a girl. But Mr. Johnson is not a bit disappointed. The little lady is exceedingly winsome, and coincident with her arrival was a streak of extra good business with the usual proportion of cash that has characterized Mr. Johnson's business from the first.

Mr. Jos. Robitaille, of Robitaille, Ltd., the well known distributing house of Quebec City, whose leader in their piano department is the Mason & Risch, spent a couple of days in Toronto in the interests of his firm. In their recent fire the firm's loss was covered by insurance. The phonograph department, in which Columbia lines are featured, was practically untouched.



Mr. William Long, on the Board of Canadian Bureau for the Advancement of Music.

Harold Houston, a Toronto piano salesman, charged in the police court with obtaining money by false pretences, was committed for trial at the sessions. Judge Coatsworth allowed him out on suspended sentence until the May court, as he had made restitution and had enlisted. Houston obtained the money by turning in a time contract and keeping the money paid on a cash sale.

The building at 14 Temperance Street, Toronto, owned by Frank Stanley and occupied by his retail warerooms prior to removing to his Yonge Street building, was damaged by fire to the extent of \$10,000. The building is occupied by the Art Metropole, who also suffered heavily. Mr. Stanley's loss was fully covered by insurance. Incidentally Mr. Stanley carries a separate policy with a separate company, ensuring him against loss of rental that might occur as a result of fire. In recognition of the good work of the firemen in fighting the blaze, Mr. Stanley presented their Benefit Fund with twenty-five dollars.

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WHEN WE GATHER ROUND THE OLD HOME FIRES AGAIN.
Sung by Miss Edith Evans.
LOVE, HERE IS MY HEART. Sung by Miss Violet Essex.
LADDIE IN KHA-KI. Sung by Miss Alice Lakin.
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"I'LL SING TO YOU." By Jack Thompson

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"THE HOME BELLS ARE RINGING"

By Ivor Novello
Keys of Eb, F and G.

"VALE" (Farewell). By Kennedy Russell

Keys of F, Gb, Ab, Bb.

"SOME DAY YOUR VOICE WILL

ANSWER." By Wilfrid Virgo
Keys of Db, F and G.

"FARE YE WELL MY BONNIE LASSIE"

By Jack Thompson
Keys of G, Ab and Bb.

"TILL DADDY COMES HOME"

By Cynthia Bishop
Keys of Eb, F and G.

"CARRY ON." By Elsa Maxwell

Keys of D, E and F.

"ROSEBUD." By Frederick Drummond

Keys of C, Db, Eb, F and G.

"GANG AWA' BONNIE LASSIE"

By Fred Gibson
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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1917

Songs and Musical Advancement

LAUNCHING Canada's campaign for the advancement of music in the home referred to elsewhere in this issue will carry with it the moral support of all sheet music men. The development of the average people, the masses, musically, and the increased sale of music, are inseparable. Musical compositions are at the very root of the matter. The song or the piano number comes before the player roll or the talking machine record. Without the written music pianos, players, talking machines, violins, cornets—all musical instruments, in short, are useless.

Everyone is familiar with the quotation: "If I may compose the songs of a nation I care not who makes its laws." That saying involves the acceptance of the fact which the trade has been so slow to realize and utilize, viz., that music is a necessity in the life of people, which of course means in the home. Such a movement as is already being planned, aiming at a development of the masses along musical lines, should have a special bearing on the market for songs.

In one chapter of Herbert Antcliffe's book, *Living Music*, the author says: "It is the shortness and simplicity of modern songs, compared with the great choral and instrumental forms of opera, oratorio, etc., that makes them appear less significant and less to be reckoned with than they really are. We are liable to be misled also by the fact that the giants of musical art have devoted a large proportion of their energies to these larger forms. It is easy to agree that a work which has taken months, perhaps years, of the short life of a man of genius must be of greater importance than that which has occupied but a day, or only a few hours, for its composition. But this is often quite the reverse in fact. The primary reason for the importance and significance of songs is their universality. . . . Therefore the song must ever remain as it ever has been, the most influential and the most useful of all musical forms."

Why Stores Lose Trade

SYSTEM, the business magazine, has been investigating the causes why customers stop buying at one store and go to another. These reasons are of interest to sheet music and small goods dealers, not only because of a lost customer, but in many cases the customer's unsatisfactory experience dated back several years, and still rankled in his mind; consequently his influence in the course of several years would turn considerable other trade away.

This paper found that three per cent. made a change because of ignorance of salespeople concerning their goods; twenty-three per cent. owing to indifference of salespeople; nine per cent. owing to errors; seven per cent. for unnecessary delays in service. Other reasons were also listed, but the foregoing are perhaps the most vital to the sheet music and small goods department.

In "errors" there would likely be lack of watchfulness in sending a song in the right key, getting mixed in two pieces with similar titles, and other such things that might cause a good deal of inconvenience. Indifference on the part of salespeople, often unintentional, may arise out of lack of thorough knowledge of the goods. From whatever cause it be, indifference is something for which there is no excuse at all. The estimate of seven per cent. of buyers

lost for unnecessary delays in service is likely too generous for the sheet music business. The proportion in some stores would be a good deal higher. Where there is no attempt to maintain a representative stock of music failure to give prompt service in sending for required pieces at once stamps the store as unprogressive and unsuccessful.

An out-of-town dealer who has improved his sheet music business told the Journal that one of the mistakes he made for months was in holding a customer's orders over for a few days or a week until we would get other orders, and then send them all at once. He did this thinking it was economy. But now he has adopted the plan of sending off his orders to the publishers and jobbers every night. He says, "I am applying the same idea of service to sheet music as to other lines, and I find that it pays. To do this I had to rearrange my prices. I am not giving away songs to induce people to come in and see our pianos, or hear our players and talking machines. Sheet music and music books stand on their own feet, and when a person wants a song or instrumental piece I get it for them at once. Their order goes in that very day, and my method is becoming widely known. Of course I don't under-value the indirect advantages of having people come regularly to the store for their sheet music, but I make some of the advantages direct ones."

The Musical Critic

OF one of the foremost musical writers on the staff of the London Times, it is told that "Punch" said:

"There was a J. W. D.,
Who thought a composer to be;
But his muse would not budge,
So he set up as judge
Over better composers than he."

Looking Ahead to Summer

CONVERSING with an energetic young salesman the Journal was given his idea of one way in which to stir up summer business a bit. He assumed that the results of the efforts on the part of the talking machine trade to "carry on" all summer were most encouraging. It is well known that as a general thing the mid-year lull is an accepted fact in the sheet music trade. Causes contributing to this lull are the schools and colleges being closed, music teachers letting up for a couple of months, and so many people living away from, or outside, their home.

A similar reason is advanced that because it takes people out of their home the automobile is hindering music sales for even a longer period of the year than the vacation months. The salesman in question considers that the automobile has developed the summer cottage idea to a large extent. The family spend the whole season at the summer cottage, and the man motors up for public holidays, weekends, and his own vacation period. Consequently the cottage is more completely furnished than formerly—in so many cases, indeed, the piano is taken along, or a second-hand piano bought for sole use at the summer cottage. As the necessity of music in the home is more generally recognized music will play a larger part in summering.

This salesman's contention is that the trade should prepare lists of songs and piano numbers recommended for summer use, and see that such a list is brought to the at-

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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

"DOWN HERE" *May H. Brahe*
Keys Eb, F, G

"A JAPANESE LOVE SONG" *May H. Brahe*
Keys D minor, E minor, F minor, G minor

"BRIAN OF GLENAAR" *Herbert Graham*
F minor, G minor

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Selected List of New Songs

GOD BRING YOU HOME AGAIN

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ROSEBUD

(Frederick Drummond)

IRIS

(Gwynne Davies)

COME HOME TO ME

(Harry Hague)

THE CALL

(Herbert Oliver)

O DAY DIVINE

(Herbert Oliver)

FAIRY REVEL

(Herbert Oliver)

THE SCENT OF SWEET LAVENDER

(Herbert Oliver)

BUY MY LOVELY ROSES

(Cecil Baumer)

THE LOVELIGHT IN YOUR EYES

(Charwood Dunkley)

SLEEP AND THE ROSES

(Arthur F. Tate)

COME BACK SOME DAY

(A. F. Tate)

KEEP YOUR TOYS, LADDIE BOY

(A. W. Ketlby)

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LILIAN RAY

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tion of all those preparing to go off to their summer homes. He believes that a good list of suggestions could easily be made up, and that if sheet music salesmen would suggest to every family going away for the summer the taking of a parcel of new music substantial sales would result.

Status of the Small Town and Village

HAVING the status of small towns and villages brought for investigation before the Dominion Commission of Conservation recently is a subject not to be overlooked. This country is not without those who hold that all conditions favor the mail order houses of the large centres, and they accordingly fold their arms in that belief and wait for the day when the business done in towns and villages will be no more. Others with less pessimism have looked with concern upon the decline of many of the smaller centres as factors in the world of retailing.

The expert adviser to the Conservation Commission believes that the development of small towns industrially is of great importance to the whole country. The adviser has reached this conclusion after exhaustive study in many countries.

Two things particularly bring this matter into the limelight just now. First, in attempting to solve the after-the-war problem of providing employment for our returned soldiers many feel that the chances are small for establishing soldiers on the land as farmers on any large scale, that the cities cannot assimilate all the labor, so there arises the necessity of creating more and developing the existing industries in the towns and villages of Canada.

Secondly, with the added attention urgently needed in developing our agricultural activities it becomes evident how large a place the town has in the farmer's life. Not only should it be a centre for the selling of his produce and buying his supplies, but to keep the farmer's sons on the farms it must be made his social centre. There is presented the challenge to the "powers that be" to make every effort to have the towns and villages prosperous and attractive.

This whole question means much to retailers in small centres, and here again enters the "music a necessity" idea, for the development of rural communities is impossible in its best sense without music playing a large part.

It is said that music was probably first printed about the year 1600. The first copper-plate music printer was Simone Verovio, who died in Rome in 1604.

An experienced orchestra player advises that 1½ inch vulcanized rubber xylophone hammers give the best results for a four-octave xylophone, bars two inches wide, with resonators. But he says 1-inch hammers are best for speed.

A music student, on asking a music dealer if it is desirable to put oil on the rod of a metronome where the weight slides, was told not to do so unless the rod was very rusty. Too much oil on the rod might cause the weight to slip down by its own weight.

The other day a Journal representative overheard a small goods salesman talking with an amateur violin player who was using common rosin for his bow. The salesman said: "You would get much better results from prepared rosin. In the prepared rosin various ingredients are added to get the exact degree of hardness for best violin results. Double bass rosin is much softer than violin rosin. The manufacturers of violin rosin have spent a great deal of time

in selecting and experimenting with the combination of raw materials to get the best results."

"In every direction one can see the evidence of the increasing popularity of the saxophone," is the opinion given out by an American writer to orchestra players. He says: "The increase in the popularity of the saxophone in the last few years is nothing short of marvellous. The inherent qualities of the instrument are forcing its recognition. It should be borne in mind, however, that it is a legitimate instrument—the main tent and not the side show."

The saxophone is the only distinctly different kind of instrument that has been made during the past three hundred years. The violin was perfected during the sixteenth century. Flutes, clarinets, oboes, horns, trombones, have been in use almost as long. Unlike the violin they were very imperfect, and have been changed in their fundamental principles.

About 1849 Antoine Sax, a Belgian instrument maker, conceived the idea of putting the mouth-piece of a clarinet onto the body of a brass instrument. The clarinet is what is known as a "single-reed" instrument. The thin strip or reed in the mouth-piece vibrates when the performer blows into the instrument, thus producing the sound. The saxophone has a full, rich, mellow tone, suggestive of both the violoncello and the clarinet. Soon after its invention, the saxophone family was heartily welcomed by brass bands, especially among the French. Only recently, however, has it found place in symphony orchestras.—*The Tuners' Magazine*.

New Music From J. H. Larway

"The Rose Eternal" of David Derwood's, is one of the few English songs the great Caruso has added to his repertoire, and of which he has given most impressive renditions. This fact alone places a hall mark upon it that stamps it as a song of high standard, which it certainly is. No tenor should be without it. Two sweetly melodious songs of Herbert Oliver's, "Your Song," and "Yellow Roses," recently issued, have been very successfully introduced to the public by the new tenor, Mr. Sydney Pointer. Both are excellently written, the melodies most graceful in their flow, and the climactic effect of both extremely impressive. They are published in keys to suit voices of all registers. "Thank God you came" is a setting of touching verse by Teschemacher. A contralto voice would best give its fine broad melody the fullest expression. Two other sweet songs by Herbert Oliver appear, "The Garden I fashioned for you," and "The Scent of Sweet Lavender"—written with his usual facility and skill in the production of song themes, fascinatingly taking and singable, both deserve wide popularity. "A Lickin'" sometimes does a fellow good," Riddell Hunter—a jolly and tuneful song, for which there should be a big demand. Impressive little love songs of pleasing quality are "Night of Memories," Cecil Bauer, and "Waiting for you," Margaret Wakefield. "Whistling Lil," another gay and vigorous dance of the Fox Trot order, by René Monard, completes this month's issues.—*The Pianomaker*.

The Journal understands that with the appearance of some intermittent spring-like weather Mr. E. Whaley, head of Whaley, Royce & Co., Ltd., has expressed his agreement with the view of that accomplished scholar, Sir Henry Wotton. This friend of Izaak Walton, and Ambassador of King James I. to Venice, was accustomed to say he would rather live five May months than forty Decembers. The reason was—December is practically a dead month in the angler's calendar.

NEW MUSIC Copyrights entered at Ottawa

32568. "I had a Dream That Ireland Was Free." Words by Gordon Johnstone. Music by Sam S. Kram.
32569. "Bavaria." By Don Richardson.
32570. "Buzza! The Bee." By Pete Wendling and Jack Wells.
32571. "Dance and Grow Thin." Words by Irving Berlin. Music by Gene W. Meyer.
32572. "Because You're Irish." Words by Gustave Kahn. Music by Eghert Van Alstyne.
32573. "The Girls Are Getting Wiser Every Day." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32580. "Where the Black Eye Susans Grow." Words by Dave Radford. Music by Richard A. Whiting. Words and music by Anita Owen.
32581. "Sometimes Somewhere." Words and music by Anita Owen.
32582. "Milady's Toilette." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32583. "God Save Us All." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32584. "Happyland." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32585. "It's the Little Things That Count Most Every Way." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32586. "The Bird, Guy Bohemia." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32587. "Fairie." Words by Mrs. Vernon Castle.
32594. "Farewell, Dear Caddy." Words by Sergt. M. E. Duncan. Music by Allen Carron. Milton Edward Dunham. Winnipeg, Man.
32598. "Just a Rose." Words by Earl MacLachlan. Music by Frederick W. Vanderpool.
32597. "New York I'm All For You." Words and music by Edwin Weber.
32598. "You Pretty Angel of Mine." Words by Alex. Gerber. Music by Archie Gottler.
32599. "You Can't Fool the Girls Any More." Words by Alex. Gerber. Music by Archie Gottler.
32601. "Dien Sait Bent." By A. Lavell-Smith. Montreal.
32614. "Messes des Morts." By A. Lavell-Smith. Montreal.
32620. "Under the Wishing Moon." Words by Frank Choddy. Music by Edmund Buchanan.
32621. "Back to Hawaii and Me." Words by Dave M. Allan. Music by Bob Allan.
32622. "Heroes of the Flag." Song. By Gordon V. Thompson. The Thompson Publishing Co. Toronto.
32623. "Men Wanted." Song. Words and music by Sarah Lawrence. London, Eng.
32624. "Then We'll Sheathe Our Sword of Justice." Song. Words by F. Moran. Music by Art. Benet. Moran-Bennett Publishing Co. Toronto.
32625. "Poor Little Cinderella." By Blanche Merrill.
32626. "Pretty Bird." By Blanche Merrill.
32627. "Put a Little Letter in My Letter Box." By Blanche Merrill.
32633. "Let's All Be Americans Now." By Irving Berlin. Edgar Leslie and Gene Meyer.
32634. "Nephews of Uncle Sam." Words by Geo. Graff, Jr. Music by Bert Grant.
32641. "Quand on n'a plus rien a se dire." Words by Gustave Comte. Music by Henri Miro. J. E. Betan. Montreal, Que.
32644. "Blue Bird." Words by Geo. Graff, Jr. Music by F. Bernard Grant.
32649. "The Dawn of Liberty." Words and music by J. Deane Wells. Vancouver.
32654. "It's Love Makes Life Worth Living After All." Words by Will E. Cobb. Music by Leo Edwards.
32657. "My Paradise." Words by Gordon Johnstone. Music by Sam S. Kram. Watson, Berlin & Snyder Company. New York, N.Y., U.S.A., 29th February, 1917.
32658. "Three Piano Sketches." By Myrtle Jessiman. (Indian Dances, Op. 1, No. 1. Snowflakes. Mazurka, Op. 1, No. 2. Skipping. Op. 1, No. 3). Miss Cora Farmer. Toronto.
32659. "They Are Calling." Words by J. Gardner. Music by A. W. Hughes. J. Gardner. Toronto.
32660. "All Hall! The Purple and the Gold." Knight Academy School Song. Words by O. F. Urnsbach. Music by N. Lorenzo Mitchell. Raymond. Alberta.
32661. "Won't You Laugh, Little Girl, Instead?" Song. Words and music by J. Mepham Waggert, Blackie, Alberta.
32664. "Good Luck to Our Boys Across the Sea." Patriotic song. By Bert Stockwell. Badville, Sask.
32668. "My Girl is Just Like You." Words and Music by Bert and Lester Berry, Winnipeg, Man.

32669. "God Bless Our Empire." Words and music by Bert and Lester Berry, Winnipeg, Man.
32670. "I Pray That You'll Come Back." Words and music by Bert and Lester Berry, Winnipeg, Man.
32676. "Sunshine Valley." Words and music by J. R. Shannon.
32677. "When the Moon Shines in Ireland." Words by Marvin Lee. Music by Bert Peters, Whaley Royce & Company, Limited, Toronto.
32681. "America Needs You Like a Mother." Words by Grant Clark. Music by Jean Schwartz.

From Joseph Williams, Limited

A lament (Life's Lesson), by James Whitcomb Riley, has been set to music by York Bowen, and appears under the title, "A Lament," in the new issues from the London house of Joseph Williams, Limited. Two other songs are by Harry Farjeon, "My Father's Close," words by Rossetti, from the French, and "My Love Shall Be The Tender Flower."

The piano music includes "Humoresque" in D and "Ballade" in G minor, by Oscar Beringer; "Tinkabel," intermezzo, by H. Scott-Baker; "An Evening Reverie" (Morcean de Salon), for violin with piano accompaniment, by Frederick Mann; "A Children's Party," an album of six little pieces by Maud Gilson; "Festival March," piano duet, by Eaton Fanning, and "A Tiny Suite," four easy pieces by Thomas F. Dunhill.

About New Ashdown Numbers

"G. L." in the London Pianomaker, has this report on some promising new Ashdown issues: "Pleasure Time," by James Lyon (ten easy pieces, Books I, and II.), the first consisting of simple two-part movements, quite elemental in form, and those of the second book a slight step forward in difficulty. The contents of both are commendably above the average of their type, tunelessly fresh in idea, and in the playing of them young beginners will find pleasant relaxation and relief from the dry monotony of scale and finger exercises. 'Miniatures,' by the same composer, are five charmingly melodious pieces including a Gavotte, Valse, Tarantelle, and a concluding little tone-poem, 'Song of the Leaves,' admirably adapted for the same purpose as the volumes named above for pupils in a more advanced stage. 'Woodland Scenes,' Hubert Bath—four impressions for piano of medium difficulty, fancifully delicate in character and pleasurable in effect. 'Romley Wakes,' a brilliantly written humoresque for piano, by R. Orlando Morgan, its themes strikingly English in character. Rendered with the velocity of the marked tempo and necessary digital agility, it will be found impressively effective. Two gracefully-conceived pieces out of the beaten track are 'Amour Tendre' and 'Valse Fantaisie,' by Jean Douste. Other volumes just issued are 'Shadow Pictures,' Pierre Lescaut, and 'Country Life,' L. A. Cane.—Anglo-Canadian Music Co. is the Canadian agent for Ashdown music.

More Good Ones From Messrs. Enoch

"Two of Easthope Martin's songs from his cycles, 'Songs of the Open Country' and 'Red-Letter Days,' are now published separately—from the former his lovely 'Wayfarer's Night Song,' the best of the series, and from the latter 'The Brightest Day,' advises "G.L." in the Pianomaker, who also says: "Both are exquisite settings of the tender lyrics, impeccable in delicacy and taste. 'The Land of Happy Hearts,' by Arthur Meale, is written in merry vein, and gives just the right melodic and rhythmic touch to the quaint verse of Eardley Wilmot's in a manner charmingly attractive. Herbert Graham, the writer of that fine song, 'Brian of Glenaur,' which has enriched the repertoires of many baritones, now adds to his laurels in 'The Watch Below,' a song that will be received with as wide favor. In it the 'sailorman' relates with dry humor

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that it's all very well to talk of the 'ocean blue' and 'stormy winds,' etc., but in the vigorous refrain he indicates there are compensations as he trolls out—

'Then here's to the life afloat,
That sets our hearts aglow;
Eight bells, my lads, and a tot o' grog,
A foc-stle bunk and sleep like a log,
In the four hours' watch below.'

It is a thoroughly racy sea song of a *genre* that, when sung with the necessary 'vim' and clarity of enunciation, is sure of an enthusiastic reception. 'The Watch Below' will not miss the mark. 'At the end of the Lane,' Lois Barker—a well-written song with a pleasing lilt and flow that is worth possessing. The stanzas tell of weariness of the roar and rush of the street, and of heart-longing to fly

'To that quaint little village again,
Build a dear little nest,
With the one I love best,
By the stream at the end of the lane.'

It has a charm that the majority of folk who find delight in naive and simple essays of this character and trend will receive with the most pronounced satisfaction. Jacques Bruske's song, 'The Victoria Cross,' is a paean of praise to our heroes whose splendid deeds have won them the Victoria Cross. The melody is diatonically broad and martial, with a refrain that gives the right point and emphasis to its impressive lines—

'Only a cross, but what undying glory
Brave men have earned, and lost their lives to gain;
When all is told of every gallant story,
Those who have gone will not have died in vain.'

All baritones and tenors (of medium vocal range) will welcome it as a sure means of securing the appreciation of hearers, and moreover, there are no vocal difficulties to contend with." The new Orphée edition of the classics

being published by Messrs. Enoch was referred to in a previous issue of the Journal. The Anglo-Canadian are Canadian wholesalers of Enoch & Sons music.

Shipments Reach Beare & Son

The management of Beare & Son's Toronto branch are elated over several shipments of violins, bows and strings that have just reached their warehouse. When war broke out Mr. Walter Beare placed large orders for different lines of musical merchandise, and his firm is now reaping the benefit from his foresight in the shipments being received from time to time.

It is a matter of pride at the Beare & Son Canadian headquarters that through all the submarine scare they have never lost a shipment of in-coming goods. This firm also has an excellent assortment of 'cellos in stock.

Chappell News

Mr. Walter Eastman, manager of Chappell's New York branch, recently made one of his periodical visits to the firm's Toronto office. Mr. Eastman has many trade friends in Toronto whose regret is that he does not come oftener and stay longer.

Mr. H. Culverwell, formerly of Winnipeg, now of Chappell & Co., New York, has set out on his second business trip across Canada, where he will visit the retail sheet music dealers from Halifax, N.S., to Victoria, B.C.

The Journal learns that owing to the largely increased cost of production of music, and the necessity of shipping by mail or express while the freight shipments are interfered with, Messrs. Chappell & Co. are making a slight increase in "Production Music." The slight advance is in this class of music only, on which they are compelled to pay heavy royalties, in the hope that the cost of production will become normal again.

The much-talked-of musical comedy, "Chin-Chin," is billed for the Grand Theatre, Toronto, for the week of April 2. The popular vocal numbers are: "Good-bye Girls, I'm Through," "Love Moon," "Rag-time Temple Bells," and "Violet."

Several Ontario cities are this month being entertained by the "Little Cafe" company, who are featuring "Just Because It's You" and "Thy Mouth is a Rose."

The new novelties issued by Chappell & Co. are: "A Maytime Garden" (M. F. Phillips); "Down Along in Cloverland" (R. Coningsby Clarke); "One Lone Star" (Hamish MacCunn); "The Palace of Roses" (Eric Coates); "Memory's Roses" (James W. Tate); "Birdie of the Flowers," female octavo S.S.C.C. (Liza Lehmann); "Bowl of Roses," mixed octavo, S.A.T.B. (Coningsby Clarke); "Pack Up Your Troubles in Your Old Kit Bag, and Smile, Smile, Smile," male octavo, T.T.B.B. (Felix Powell), and Ward-Stephens' "Musical Settings of Sacred Words," album for high and low voices.

"Day and Night" (Wilson); "There's a Girl in Killdare" (Norton); "Robin Dale" (Johnson); "Green Hills of Somersaet" (Coates); "When the World's a Garden" (Lohr); "In Exile" (del Riego); "There Little Girl" (Lehmann); "Rose of My Heart," male octavo; "Dry Those Tears," male octavo, and Joseph Breil's book of piano music, "Dramatic Music for Motion Picture Plays."

Some sacred songs are suitable for the use of soloists in churches of certain denominations, but owing to both text and character of music are quite unsuitable for other denominations. In the album, "Musical Settings of Sacred Words," by Ward-Stephens, a prominent organist in New York, the composer has therefore made a selection of texts that are in his opinion, not only admirably suited to any church service, but, because of the varied character of the words and music, should make these six songs a very useful

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contribution to the church singer's repertoire. Particular care has been taken with the accompaniment, which may be played on either the piano or organ without losing its life on the one or sounding jerky on the other. The selections are: "Praise God For Life Made New" (Illumination); "Shepherd Take Me By The Hand"; "Love Never Filleth"; "In My Father's House Are Many Mansions"; "Love Not the World"; "Awake Thou That Sleepest."

At Whaley Royce Headquarters

Mr. E. Whaley, head of Whaley Royce & Co., Ltd., is enjoying a winter vacation in Florida.

This firm's musical merchandise department has some fine offerings in ukuleles, Hawaiian guitars, flat-backed mandolins, banjo-mandolins, violins, violin accessories, and of course the "Imperial" brand of band instruments and strings for all stringed instruments continue to add to their already established reputation.

In the sheet music department the steady call for the "Imperial" edition of 50-cent music books is gratifying to the management. This house is also successfully featuring several delightful songs published by Lewis Mathias & Co., of London, England, for which they are Canadian agents. The two latest to reach Canada are "The Trail That Leads to a Perfect Day," by Emil Bronté, and "Sunshine of Peace," by Cyril Thorne, both in two keys. The former is being introduced in Toronto churches. The words are very fine, as will be judged by the second stanza, which goes:

It's a 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
To the light of the Perfect Day.

Four other important Mathias issues mentioned in the Journal previously are: "Venetian Carnival," by Emil Bronté; "Someone," by Eileen Marchmont; "Golden Land of Love," by Wilfrid Virgo, and "In Yonder Deep," by Horace Templeman.

New Boosey Issues

Expectations are running high for the popularity of another song by Charles Marshall, of "I Hear You Calling Me" fame, entitled "Oh! Virgin Rose," which has been selected by John McCormack for his repertoire. "Oh! Virgin Rose" is published in four keys. Other new issues by Boosey & Co. are: "Out of the Past," also by Charles Marshall; "The Hills of Donegal," by Wilfrid Sanderson, and "March On, Canada!" by Harold Craxton.

Royalties on "Robin Dale" to Go to the Late Noel Johnson's Widow and Family

"Robin Dale," which is listed elsewhere in this issue as one of the new songs being introduced by Messrs. Chappell & Co., is by the prominent musical composer, the late Noel Johnson. It was one of the MSS. unpublished at the time of his death, which the trade will remember was a touching case in that it left Mr. Johnson's widow and six little children unprovided for. Through the efforts of Mr. E. Goodman, the well-known director of the House of Chappell, London, a fund was raised by voluntary subscriptions from composers, publishers and dealers for the support of Mrs. Johnson and his family. The amount raised is now exhausted, but the royalties from the sale of "Robin Dale" will go to Mrs. Johnson, and it is hoped they will total a substantial sum. The song is a pleasing one, and shows every promise of selling extensively.

Any Journal readers who would care to subscribe any amount to the fund for Mrs. Johnson and her family may

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send the remittance to Mr. Wm. J. Roberts, c.o. Chappell & Co., Ltd., 347 Yonge Street, Toronto, for forwarding to Mr. Goodman in London, who will greatly appreciate any such kindness, and such remittance might be marked "Noel Johnson Fund."

Three Songs

In addition to those new songs of merit mentioned elsewhere in these columns as being received from Britain by the Anglo-Canadian Music Co., are Henry E. Geehl's "In-God's Own Keeping," published in four keys, and a sacred song, "Light After Darkness," in three keys, by Caleb Simper. A new number on the list of Anglo-Canadian "Popular Songs" is "Britannia We're With You," words and music by Wm. C. Henderson. This has been sung with success by Jethro Warner of Mutt & Jeff Company.

African Natives Fond of the Organ

"African music trade until war broke out was the dump heap for all classes of German pianos, and I am told that in pre-war times a good German piano could be retailed for £45 cash in South Africa," said Mr. John R. Nicol, writing from Johannesburg. "Of course the higher grade German makes brought in a great deal more. Anyway, this trade with the Hun has now perished.

"It is up to Canada and the Homeland to deliver the goods, as this is not a manufacturing country as are other Colonies. We are not self-supporting, therefore British goods for British people. U.S.A. has a big trade down here, and I trust the Dominion shall in future receive the bumper share. We sell a great many pianos and organs, the average Dutchman and native being very fond of the latter instrument."

Mr. Nicol, who is a tuner by trade, went to South Africa from St. John's, Newfoundland. He states that there is found "the usual rag of a tuner, and that scarcity of labor makes it impossible to handle all the available work in the tuning branch of the business."

New Universal Player Music

The new Player rolls out by the Universal Music Co. are as follows:

SONG ROLLS.	
2041 It's a Cute Little Way of My Own	Tierney & Ryan \$0.90
2027 My Old Gal	Keiser & Costello .75
2025 They're Wearing 'Em Higher In Hawaii	Mohr & Goodwin .75
2045 What Do You Want to Make Those Eyes At Me For	McCarthy, Johnson & Monaco .75
2003 Whose Pretty Baby Are You Now?	Saxophone Arrangement .90
2017 You May Hold a Million Girls in Your Arms	Alytne & Kahn .75
& Johnson	J. M. Young .75
2020 Don't Leave Me Daddy	(Werner's Abschied), Trompeter .75
2007 It Was Not So To Be.	(Werner's Abschied), Trompeter .90
2019 Keep Your Eye on the Girls You Love	Victor Nessler .90
2021 Old Soaken Bucket.	Saxophone Arrangement, Ira Schuster and Howard Johnson .75
2005 Sweethearts	Egbert Van Alstyne and Gus Kahn .75
2061 There's Eggs in Your Dreamy Eyes	Herbert Spencer and Fleta Brown .90
2040 When You Were My Queen of Maytime	Halsey K. Mohr .75
2051 Where My Caravan Has Rested	Hermann Lohr & Edw. Teschemacher .90
2023 Why Do They Make Girls Like You?	A. Piantadosi and Joe Goodwin .75
2041 You Never Can Tell	Newton Alexander .75

METROSTYLÉ-THEMODIST.

303084 A-Hunky-Dory	Fox-trot	1.20
303115 Big Ben	One-step	Thomas S. Allen .60
303094 Call Again Mr. Calligan	March song	George & Jentles .48
303116 Down In Honky Tonky Town	Fox trot (Saxophone Arrangement)	Charles McCarron .60
303074 Eve Wasn't Modest 'Till She Ate That Apple	One-step	Albert Von Tilzer .48
303088 Follow Me Selection	Henry Timmer	1.20
303078 Honolulu Hicki Boo-Boo	Fox-trot	Albert Von Tilzer .48
303106 My Skating Girl	Medley One-step	Introducing, We'll Stand by Our Country, Saxophone Arrangement
303108 Poor Butterfly	Medley Fox-trot	Introducing, Come On Down To Ragtime Town, Saxophone Arrangement
303098 See Dixie First	One-step	Raymond Hubbell .60
303086 Silvery Brook	Waltz	George E. Cobb .60
303082 Valcic	Salon Valse	John Moksrejs .90

303076 When You're Five Times Sweet Sixteen	One-step	George E. Cobb .48
303126 At Seven, Seventeen and Seventy	One-step	Abc Olman .48
303128 Be a Mason, and Take It By Degrees	One-step	Albert Von Tilzer .48
303156 By the Swanee River	Descriptive Medley	1.20
303148 Come Out of the Kitchen, Mary Ann	W. B. Middleton	.48
303140 Dance and Grow Thin	Fox-trot	George W. Meyer .60
303132 Efficiency Rag	James Scott	.60
303118 Good Morning, Dixieland	One-step	Henry I. Marshall .48
303144 Hong Kong	One-step	Parson, Van Holsten & Sanders .60
303132 It's the Mist in Your Eye	One-step	Albert Von Tilzer .48
303104 Jigs and Reels	Medley No. 2	Arr. by Edwin E. Wilson 1.20
303134 Night in Cairo	One-step	Archie L. Hamilton .60
303124 Step Along, Henry	Fox-trot	Abc Olman .60
303154 There's Only One Little Girl	One-step	George M. Cohen .48
303122 To Any Girl	One-step	Albert Von Tilzer .60
303142 War Babies	Waltz song	James Fred Hanley .48
303136 Whispering Hearts Waltz	Saxophone Arrangement	Samuel S. Aronson .60
303138 Whole World Comes From Dixie	One-step	James Fred Hanley .60
METRO-ART—(Hand-Played).		
202908 Admiration	Intermezzo	Ralph Jackson .75
203124 Cid Ballet, Le	Argentine	Jules Massenet 1.20
203096 Dance of the Teenie-Wennies	Intermezzo	Alma Sanders .60
203136 Heaven Will Come Down to You	James F. Hanley .48	
303094 My Hawaiian Sunshine	Gilbert and Morgan .48	
203134 On the Good Ship B.V.D.	Walter Donaldson .48	
203132 Please Be Good To Me	James F. Hanley .48	
203061 Scene de Ballet, Op. 50, No. 2	Edouard Schmetz 1.02	
203164 Bachelor Girl and Boy	Medley One-step	Sigmund Romberg .60
203123 Echoes Unique	Fox-trot	Edward Claypole .60
201244 Medley of Christian Science Hymns	August W. Hoffman .75	
203162 Money Blues	Fox-trot	Hugo Frey .60
203134 Rigoleto	Gus Day If I Remember Well	Gisoupe Verdi 1.20
203072 Way Down in Iowa I'm Going to Hide Away	George W. Meyer .48	

Martin-Orme Employee

Now Prisoner of War in Switzerland.

Pte. Thos. A. Akeson, formerly a valued employee in the veneer laying department of the Martin-Orme Piano Co., Ltd., of Ottawa, who was captured by the Germans



Pte. Thos. A. Akeson.

on June 6, is among the lucky Canadian prisoners transferred to Switzerland for internment on neutral soil for the duration of the war.

Pte. Akeson enlisted in August, 1915, and went overseas in October. He had been in the trenches six months when he was wounded and captured. He was shot through the hand, and also lost the sight of the left eye. After spending five months in a German prison camp he was sent to Switzerland. He writes that he and his companions received a warm welcome from the Swiss people. They are stationed at Hotel Jungfrau, Murren, where they are well cared for, and enjoy the tobogganing, skating and skiing, for which the country is famous. Pte. Akeson has sent home for his skates and boots, and Pte. Akeson's friends at the Martin-Orme factory are certainly glad to know that he is once more in pleasant surroundings.

The New Minnes Firm in Hamilton

As announced in the last issue, Hamilton has an addition to its retail dealers in the Messrs. Minnes Bros., who have opened up piano warerooms at 17 McNab Street South.

Mr. Sam Minnes has been in the piano business a great many years, and has a very thorough knowledge of the practical end of the piano trade in almost all its branches. He has built up a substantial tuning and repair connection in the past fifteen years, which will stand the Minnes Bros. in good stead in their new enterprise. This Mr. Minnes is also a splendid musician, having been leader of different orchestras during that time, at present having in charge



Mr. Joseph Minnes.

what is admitted by professionals to be one of the best theatre orchestras on the road.

Mr. Joseph Minnes, the other partner in the firm, has for some twenty odd years past been in the employ of one of the old established piano houses in Hamilton, having charge of the repair and tuning department, and demonstrating players, in which latter line he is an expert. He is also a pianist of no mean ability, and has had extensive experience in demonstrating pianos and closing sales.

It is the intention of these gentlemen to sell only pianos and players in all their variety. The lines chosen are those of the Knabe and Willis. With the added prestige these lines carry, it is not too much to expect that the Minnes Bros.' aggressiveness and experience will bring them to the front rank of piano dealers, and although having only been in their new store for about two months, they report a splendid number of sales, one of which being that of a Knabe Mignonette Grand to the Savoy Theatre, Hamilton. The trade is cordially invited to call at the Knabe and Willis warerooms in Hamilton at any time.

PIANO SALESMAN'S OPPORTUNITY.

Energetic Piano Salesman, capable of taking charge, wanted for good centre in Central Ontario. This is a good opportunity for the right man to take charge of established business with a high grade line. Box 7, Canadian Music Trades Journal.

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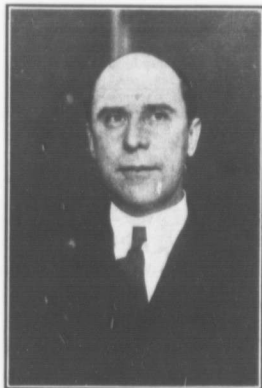
A wide-awake piano salesman for Vancouver, B. C. A good position with a good salary awaits the man that can fill the bill. No old, worn-out has-beens wanted. Must be young and energetic and not afraid of work. This is a good opportunity. Apply to Box 13, Canadian Music Trades Journal, Toronto, Ont.

R. C. Willis Visits Ontario Centres

Toronto and other Ontario points, including Hamilton, St. Catharines, London, and the home office and factory at Clinton, had a visit this month from Roland C. Willis, of Winnipeg, who looks after the Doherty Piano Co.'s interests in Western Canada. Mr. Willis, in talking with a Journal representative, said he expected the West to recover from war conditions more quickly than Ontario, because they in the prairie centres were not directly concerned in a business way in the making of munitions, but rather in food-production and the distribution of life necessities. Mr. Willis also looks for a remarkable development due to so many young men who went to the war with youths' ideas returning with the man's viewpoint, gained in their experiences while away in another part of the world.

His views of western conditions were dominated by confidence in the business future of the west, the only note of concern being about the small amount of ploughing done last fall, which, if not materially increased this spring, would lead to a grave crop situation. The farmers, however, were looking for an early spring after the long, steady cold winter, and hoped to get the necessary help for more spring ploughing.

Mr. Willis, who was a guest at the Prince George while in Toronto, planned to leave for his home via Detroit, Chicago and Minneapolis. Incidentally life in the West was not a novelty for "R. C." when he went out there for the Doherty firm, as he had spent seven or eight years there as a boy.



Mr. Sam Minnes.

Ottawa Lady Marries Officer

A cable dispatch to Ottawa announces the marriage in London of Miss Marjorie, second daughter of the late George L. Orme, of Ottawa, to Lieut.-Col. Gault McCombe, M.A., of Dublin. Mrs. McCombe is well known in Ottawa, where she has many relatives and friends. She has resided in London for several years.

A Toronto departmental store is taking advantage of the back of their cash register receipt slips to feature five outstanding 35-cent songs.

Of twenty-one lines of business advertised in a United States farm publication during 1916, musical instruments received the third smallest amount of publicity. Automobiles received the greatest. The spaces used were 81,095 lines for the latter and 5,684 for musical instruments.

National Piano Co., Ltd.

Contractors are in possession of the Yonge Street building leased by the National Piano Co., Ltd., Toronto, for their retail salesrooms. As stated in a previous issue of the Journal the National Piano Co., Ltd., recently organized, have taken the premises at 266 and 268 Yonge Street, where they purpose opening up an extensive retail business in pianos and talking machines.

Mr. Cecil R. Sinkins, who will be in charge of the warehouses, is having extensive alterations made, and expects to be doing business by the first of April. This firm, which now controls the Mozart Piano Co., Ltd., Toronto, is taking the output of that firm's factory.

Urges Early Ordering by Retailers

On returning from a trip to New York, Montreal, and various Ontario centres, Mr. M. S. Phelps, President, Brantford Piano Case Co., Ltd., emphasized to the Journal the serious shortage of supplies and materials that the piano manufacturer is contending with. This, with the shortage of labor, makes it necessary in the opinion of Mr. Phelps, for retailers to get in their orders for pianos much earlier this year than ever before, or they will surely be short of stock.

In Montreal and vicinity Mr. Phelps found every piano manufacturer insistently demanding supplies, all their stocks of finished goods being low and available supplies limited.

In Ontario conditions were much the same. Manufacturers are badly handicapped in the matter of supplies and labor, but continue to maintain quality.

"Concerning my trip to New York," remarked Mr. Phelps to the Journal, "I found the matter of supplies the greatest worry of all musical instrument manufacturers. Tuning pins, strings, hardware of all descriptions, and glue, of which there is a great scarcity, have increased enormously in price, and the quality of these, as well as veneer, is below normal. In fact the veneer houses do not know what the future will be. We were very fortunate, as I purchased enough of veneer with what we had already bought in New York to carry us through this year. The demand is a great deal larger than the supply, in fact piano case manufacturers in the United States are now delivering what they promised to deliver last August, September and October, so you can readily see in what a condition the musical industry is in the United States.

"The demand for phonograph supplies is enormous. We made arrangements while I was in New York for all the supplies we would require for about three thousand phonographs for this year. We have purchased larger and improved motors, tone arms, sound boxes, as well as several other improvements that we are working on for our Brant-Ola, which we expect to have on the market in the next few months, and we know that our dealers will greatly appreciate the improvements that we are putting in."

In the London, Ont., campaign to raise \$375,000 for patriotic and Red Cross purposes, Mr. W. N. Manning, of the Sherlock-Manning Piano & Organ Co., headed one of the Rotary Club teams. His team brought in the handsome total of \$18,686. The Sherlock-Manning firm contributed a cheque for \$1,000. The London campaign showed great generosity on the part of the people of that city.

Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., Toronto, is on a business visit to the firm's United States branch at New York.

The Music Supply Co., Toronto, have advised their customers that shipments of Grafonolas are coming from the Columbia Co.'s American factory to help relieve the shortage here.

How Music Trade Employees Can Help Win the War

Plan of R. S. Williams Co. Staffs.

The Dominion Government's efforts to get everyone, especially salary and wage earners, to co-operate in winning the war by the purchase of war certificates, or in other words lending the Government money, found active response in the staff of the R. S. Williams & Sons Co., Ltd., Toronto.

The war certificate was explained in the February issue of the Journal as follows:

"The Certificates, which mature in three years, are issued in denominations of \$25.00, \$50.00 and \$100.00, and may be bought at any Bank or Money Order Post Office. The prices are \$21.50, \$43.00 and \$86.00 respectively—that is to say for every \$21.50 lent to the Government now, \$25.00 will be returned at the end of three years. The discount of \$3.50 constitutes a most attractive interest return.

"Provision is made whereby the certificates may be surrendered at any time during the first twelve months at their purchase price, after twelve months, but within twenty-four months, at \$22.25, and after twenty-four months, but within thirty-six months, at \$23.25 for every \$21.50 paid. This means that the longer the certificates are held the higher the rate of interest that will be obtained.

"Each Certificate is registered at Ottawa in the name of the buyer and, if lost or stolen, is valueless to anyone else. Individual purchases are limited to \$1,500.

"For full information apply at any Bank or Money Order Post Office."

The R. S. Williams employees founded a "War Loan Association," as the result of a plan worked out by Mr. B. A. Trestrail, the Company's promotion department manager, with the assistance of the department managers, Messrs. Claxton, Kincade, Ford, Shelton, and Dinsmore.

Mr. Trestrail conceived the idea that if twenty-one of the employees got together and agreed to pay \$1.00 each week for twenty-one weeks they could buy a certificate each week with the \$21.00 turned in, and in 21 weeks every one would have a certificate by paying only \$1.00 a week. This idea was proposed to the departmental managers, who were so enthusiastic about it that they immediately started a canvass of the employees, with the result that instead of one group they enrolled 84 memberships, so that four certificates are purchased each week and drawn for as described in the following by-law, which any firm are at liberty to adopt if they wish. Several of the employees are taking from two to five memberships, and the plan is being extended to all the branches.

1. This Association shall be known as the R. S. Williams Employees' War Loan Association.
2. Its object shall be the purchase of War Savings Certificates from the Dominion Government.
3. Membership shall be limited to those in the employ of The R. S. Williams & Sons Co., Ltd., at time of joining the Association.
4. Each employee can take out as many memberships as desired, each membership carrying an obligation to pay, as outlined in Clause 5.
5. Each member shall pay \$1.50 when joining, and after that \$1.00 per week, to the treasurer, for a period of twenty weeks.
6. War Savings Certificates shall be purchased each week with the money received from members.
7. A draw shall be held each week, the method to be decided by the executive, to determine in whose name the certificates shall be made out.
8. Members winning such a draw are not eligible to draw again.

9. The Certificates, as received each week, shall be deposited with the R. S. Williams Co., Ltd., until every membership shall have paid in \$21.50 and each one drawn a certificate, at which time they shall be distributed and the Association shall automatically cease, unless the members vote to continue.

10. Members leaving the employ of this Company during life of the Association shall be entitled to continue as members until they have paid \$21.50, or can withdraw and have their money refunded, except as provided in clauses 11 and 12.

11. Members winning a draw, and having a certificate in their name, may not withdraw from the Association until they have paid the total of \$21.50 to the treasurer, at which time their certificate shall be given to them.

12. Members withdrawing before their third payment has been made shall forfeit amount paid.

13. The R. S. Williams & Sons Co., Ltd., will assume the obligations and privileges of members who withdraw at any time.

14. The officers of the Association shall consist of an honorary president, honorary vice-president, president, vice-president and secretary-treasurer, who shall act as executive.

15. It shall be the duty of the president, or vice-president in his absence, to preside at the meetings and supervise the affairs of the Association.

16. It shall be the duty of the secretary-treasurer to collect and pay out all money, secure all Certificates, and keep records of same.

Mainly About Ourselves

THE change of type face in the letter press of the Journal is now permanently adopted. This is in line with the practice of thrift arising out of war conditions, although actually adding to the Journal's cost of production. It is an improvement, according to type experts.

The thrift is represented in paper conservation. Obviously the printer requires more time to set the greater number of words represented in the smaller-sized type; the proofreader requires more time to read it; therefore the cost is greater. And, really, the Journal is not using less paper, but less than if we continued the former type. This paper saving then is, unfortunately for us, more than offset by the increased type-setting charge, but that the supply of paper will last a little longer is important. That the quality of coated paper has deteriorated is something users of it cannot control. This publication is considered fortunate so far in paying for coated paper only 92 per cent. advance on pre-war prices. We continue the use of coated paper so long as it is available. Among periodicals the Journal has a reputation for clean and attractive make-up. Aiming towards a standard in keeping with the products

of the industries served requires continued improvement. This is only made possible by the firms using the Journal's advertising columns.

More than a year ago the dead line in production costs was reached by us, but we continued to absorb the increases until the end of 1946. The alternative of cheapening the Journal or advancing advertising rates could no longer be evaded. The latter was decided upon, and in not a single instance were the Journal's representations questioned nor paying the advanced rates demurred in, a confidence equally encouraging as the much needed increase in the Journal's revenue.

The Journal management takes this method of putting on record appreciation of the ready approval of an ambition to keep on improving the Journal, and an equally prompt and courteous acquiescence in higher advertising rates in spite of the multitudinous and severe advances that our manufacturers and wholesalers have been faced with during the past two and one-half years.

Selling Soldiers' Families

ARE music dealers justified in discouraging business with soldiers' families? Impossible as it may seem to some, there are dealers in musical instruments reluctant to make a profit out of soldiers' families simply because they are soldiers' families. To adopt a policy differentiating between soldiers' families and civilians' families where the risk is good is not only unwise but unfair. It may even be a hardship, especially where there are children to be musically educated or persons who demand the talking machine to relieve the severe strain imposed by the danger of loved ones overseas.

On the platform, in the press, and privately, the improvement of the soldier's wife is a favorite topic. These self-appointed arbiters of what is extravagance for the family of a private should keep in mind that the soldier's wages, or the separation allowance to the family, carries with it no more right to stricture than does the income of any civilian. That in some cases it is improprietly used cannot be doubted, but even a business man, previously thought level headed, can be made a fool of by a sudden accession of wealth, and in a great many cases the income of the soldier's wife is more money than she ever before had.

After all, is not extravagance a matter of personal opinion? Furthermore, there are families of privates with other incomes than the Government pay. It is quite possible that the soldier's wife can afford the nine-dollar boots that the wealthy capitalist publicly criticized her for buying just as readily as he can his limousine and servants.

If in the judgment of the vendor the soldier's family is a good risk for piano or phonograph, he is to be censured for not placing the instrument where it is a real home need. What the women of Canada have given up to make it possible for their men folk to go to the front surely entitles them to the unrestricted privilege of doing what they like with their money, which is small enough compensation for what they are doing.

Milk before melody was probably the idea that prompted a woman of Rossel, Man., to advertise her piano for sale or in exchange for cattle.

Boris Hambourg and Redferne Hollinshead, who recently completed a concert tour of the West, assisted by Gerald Moore, the popular English pianist, used a Williams new scale grand for the entire tour. Concerts were given in Manitoba, Saskatchewan and Alberta.

PIANO & ORGAN
LARGE STOCK MUSIC WIDE RANGE

POPULAR and CLASSIC

Including Vocal, Operatic, Choir, Orchestral, etc., etc.

STOCK MUST BE SOLD

Splendid opportunity for Dealers to obtain quantity of good standard Music at bargain price.

The Bell Piano & Organ Co., Ltd.
GUELPH :: ONTARIO

SALES MANAGER WANTED
By Toronto piano house, where an attractive proposition offers to an aggressive and capable man who can handle customers and get the co-operation of good salesmen. Box 15 Canadian Music Trades Journal, 56-58 Agnes Street, Toronto.

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.

A Great Big Place in Your Every-day

THERE are hours at home that seem empty—when weariness of the day's toil brings on the "blues" and the heart craves after the restful and stimulating. Those are hours when music yields its greatest charm, wins greatest appreciation.

Thus there grows a great, big place in your every day for a piano—a good piano. Good music is good medicine—and good music is satisfying only when expressed by a good piano.

When the moment comes for you to buy we feel sure that the Gerhard Heintzman will fill that big, vacant spot in life as no other piano could. It is genuine 24-carat goodness through and through, good for 365 days' pleasure each year—for many years to come.

In tone it has the bewildering richness that is ever a new inspiration. Sweet and soothing, mellow and sound, broad and fulsome—whatever the mood of the player it has an answering tone-quality that fascinates.

For it is Canada's Greatest Piano—built to-day with the same integrity as fifty years ago, with the added skill that comes of half a century's piano-craft.

Master artists have produced each design, master craftsmen have built each Gerhard Heintzman model. So it is a piano whose charm and finish enrich the refinement and distinction of any home.

Hear the Gerhard Heintzman—its entralling beauty of tone is instinctively appreciated even by ordinary ears. See for yourself how dignified is its strength, how charming its delicacy. Mark it as the piano whose outstanding merit wins for it the honor of filling that big, vacant place in your life and in the life of your family.

We welcome your inspection always. You know the convenient location of our comfortable, quiet showrooms. A courteous salesman is ready to give you every kind of patient attention.

Gerhard Heintzman

Canada's Greatest Piano

"The price is unusually low for quality so unusually high"

**Gerhard
Heintzman Ltd.**

75 Sherbourne St.

Toronto, Canada



Of the few Master Pianos which dominate the musical world, the Mason & Risch is one, for it combines all the features which are the birthright of pianos of the very highest grade only. No amount of money could build a piano of intrinsically greater worth. In rare purity of tone, in distinctive features tending to the highest musical efficiency, in superb finish of all the details large and small, the Mason & Risch Piano stands in a niche by itself as an emblem of ingenuity and skill in the piano maker's art.

If you want to sell and handle a standard instrument at a standard price, the Mason & Risch is the Piano for YOU!

Mason & Risch Limited

230 Yonge Street
Toronto