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Canadian Music Trades Journal

JUNE
Nineteen
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Canadian Bureau for the Advancement of Music

is your organization. It exists for your benefit. It is active in creating and stimulating public interest in music. It stands for more music and better music in the homes and in the schools, in the churches and in the clubs, in the parks and in the public halls, in the factories and in the stores. With labor demanding and receiving more time for recreation the responsibility and the opportunity of the Music Industries to supply the means of music increases. This Bureau is the association through which all branches of the Music Trades co-operate in making Canada a musical nation. The Bureau is entitled to your active and financial support. Are you giving it? Address the Bureau at 66-68 West Dundas Street, Toronto.

VOL. XX.
No. 1.

Published by Fullerton Publishing Co., 66-68 West Dundas St., Toronto

A
Grafonola



In Every
School

At the Toronto Convention of the Ontario Educational Association, April 21-24, the following resolution was unanimously adopted:

"THAT THE PUBLIC SCHOOL SECTION OF THE O.E.A. REQUEST THE MINISTER OF EDUCATION TO CHANGE THE REGULATIONS SO THAT A GRAFONOLA WITH A SUITABLE NUMBER OF APPROPRIATE RECORDS FOR EACH CLASS-ROOM BE MADE PART OF THE COMPULSORY EQUIPMENT OF PUBLIC AND SEPARATE SCHOOLS."

The resolution was subsequently amended by omitting the words "for each class-room."

The Minister of Education for the Province of Ontario authorizes a course in music

"TO CULTIVATE IN PUPILS A TASTE FOR GOOD MUSIC, TO PROVIDE AN ENNOBLING MEANS OF EMOTIONAL SELF-EXPRESSION, AND TO AFFORD AN AGREEABLE CHANGE IN THE ROUTINE OF SCHOOL WORK AND THE OCCUPATIONS OF DAILY LIFE."

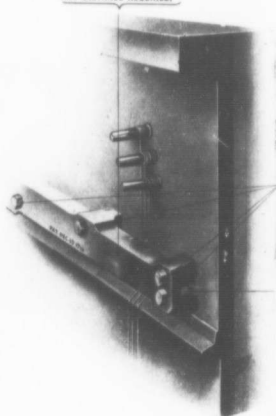
The Educational Department of the Columbia Graphophone Co. is very extensive and complete—covering the entire field from the kindergarten to the completed high-school education. Records especially made for: Singing Games, Rhythmic Games, Tone Marching, Dancing, Marching, Flag Drills, Story Telling, Patriotic, Penmanship, Language, Interpretative Dancing.

Are you, Mr. Columbia Dealer, putting Grafonolas and Columbia records in the schools of your district? Can we aid you to close more sales?

COLUMBIA GRAPHOPHONE COMPANY
TORONTO

—Another Exclusive Feature of Martin-Orme Construction Worth Knowing

BODY OF BRIDGE CAST IN
SEMI-STEEL AND GROUND TO
FIT THE PLATE AT THE EX-
ACT DISTANCE REQUIRED.



TWO ROWS OF POWERFUL
BOLTS RANGED ON OUTSIDE
OF ANTI-FRICTION ROD PER-
MITTING SAME TO BE CON-
TINUOUS. THIS IS NOT POS-
SIBLE IN ANY OTHER BAR.

CONTINUOUS ROD OF HARD
ROLLED ANTI-FRICTION AL-
LOY UNDER WHICH THE
WIRES PASS WITH THE MINI-
MUM OF FRICTION.



DUPLEX BEARING BAR

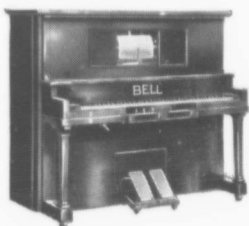
The bearing point for the strings is a bronze rod running between the feet and under-
neath the centre of the bar.

This continuous bearing point shows a radical improvement on the older methods in
its elimination of nearly all friction and absolutely all danger of rust, that fruitful
source of broken strings, and is rendered possible by the staggered feet through which
the bolts pass in holding down the bar. From a musical standpoint, another strong
feature is the added solidity and clearness of tone.

The system has been patented by Mr. Owain Martin, and is used in Martin-Orme
instruments exclusively.

The Martin-Orme Piano Co.
Limited

Ottawa - Canada



BELL PIANOS PLAYERS AND ORGANS

RENOWNED
THE
WORLD
OVER

55
YEARS'
SUCCESS.

The BELL PIANO

& ORGAN CO., LIMITED
GUELPH, ONTARIO
AND LONDON, ENG.



NEVER is a Piano or Player Piano billed from the Gourlay factory until it has undergone the most rigid tests—musically and mechanically.

This inspection is the last step which proves all the other steps are right.

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Toronto, Canada

Head Office and Factories:
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Salesrooms:
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New Style "E"



Style "30" Player

Mendelssohn PIANOS and PLAYERS

THE musical demands of the Canadian public are more exacting to-day than ever they were. Families do not buy pianos for pride or merely to keep up with their neighbors. They buy them for music's sake.

The more musically exacting people are, the more the Mendelssohn piano appeals to them.

The Mendelssohn is produced by highly trained men, careful, honest and conscientious in every detail of their work under the daily supervision of the manufacturer himself, who has spent a life-time in the various branches of piano building.

Back of every Mendelssohn piano sold is an enviable reputation of 31 years.

These are the main reasons why it pays to sell Mendelssohn pianos and players.

If the Mendelssohn is not represented in your territory, you should inquire about the agency.

Mendelssohn Piano Co.

110 Adelaide St. W. - Toronto, Canada

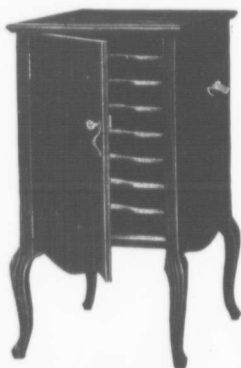
Phonographs

Record Cabinets

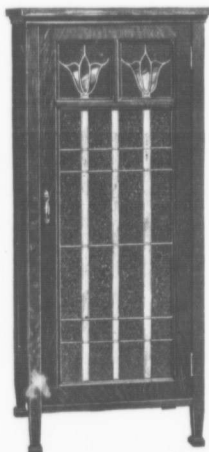
Player Roll Cabinets



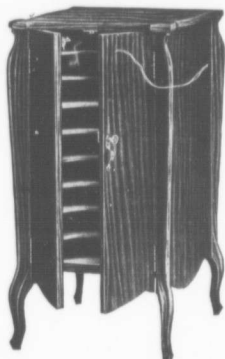
No. 68, Golden Oak
 Suitable for Victor and Columbia
 Machines.



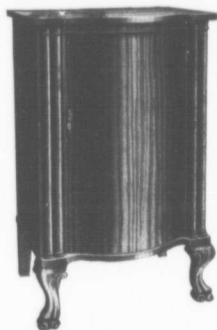
No. 80, Golden Oak
No. 81, Mahogany
No. 82, Fumed or Mission
 For Columbia or Victor



No. 43, Fumed or Early English
No. 44, Birch Mahogany



No. 83, Golden Oak
No. 84, Mahogany
No. 85, Fumed or Mission
 Shaped Top to Fit Base of Victor IX



Player Roll Cabinet, No. 61,
Solid Mahogany
 Top 19 ins. x 26 ins., Height 39½
 ins.

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NEWBIGGING
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Piano Hammers, perfect in make, tone and quality
 Piano Strings " " " "
 Piano Music Wire " " " "

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 Latch & Batchelor, Music Wire, Birmingham, Eng.
 Webb Wire Works, Music Wire, New Brunswick, N.J.

D. M. BEST & CO.

455 King St. West

Toronto, Ontario

We Admit

we're enthusiastic over Lonsdale Pianos. But we can't help it. It comes to our attention so frequently that the Lonsdale quality at the Lonsdale price is winning out in competitive sales.

Our policy is giving the buying public what they want—a first class instrument—at a cost that includes no extras for excessive overhead.

The Lonsdale is as good as a piano can be. It is sold under a most attractive proposition to dealers.

There are six designs—four pianos and two players.

Lonsdale Piano Company

Office and Factory
 Queen St. E. and Brooklyn Ave.
 TORONTO, CANADA



Lonsdale Style W.

No Player Piano is Better Than Its Player Action

The Player Piano with the Otto Higel Player Action

is marketed in the certain knowledge that it embodies the greatest degree of action efficiency; that its execution, its indifference to time, wear and climate will be a daily satisfaction to the owner of the player as long as the instrument is used.

Cost never retards improvement where improvement is possible. Quality is our primary consideration, always. Satisfactory materials and workmanship are never good enough if more satisfactory can be obtained.

The Higel Player Action has a reputation for dependability, reliability and accuracy.

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are the big thing in player music. They sell more new player pianos—they keep up the interest of present player owners. Stock these selections:

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The Otto Higel Co., Limited

The British Empire's Largest Music Trade Supply House

King and Bathurst Sts.

Toronto, Canada



THE MOMENT OF OPPORTUNITY FOR RETAIL MERCHANTS

THE next few years will mark a tremendous change in the business of retailing.

Here and there out of the mass of small businesses, big retail establishments will spring up.

Every community will see some few stores rise rapidly above Ordinary Success to Big Success.

Opportunity is knocking now at every merchant's door.

For, to-day, the handicap that once set a limit to a store's expansion no longer exists. The trading area, which is the area to which goods may be delivered profitably, has been greatly extended.

The store in the centre of the town can serve customers on the outskirts. The east-end store can deliver goods in the west end.

The whole community is laid open to competition.

And in this fair field the live merchant must win. Railway Transportation revolutionized trade. It made Big Business possible. By opening up distant markets, by moving goods rapidly at comparatively low cost, Railway Transportation built up big central successes.

Motor Transportation, now reduced to a low-cost basis, will produce, in local trading, results similar to those effected in national markets by Railroad Transportation.

As men everywhere grasp this idea, as they seize the opportunity for business growth that now presents itself, the retail business will be operated on a higher, more efficient plane. The public will be better served. Larger and more varied stocks will be offered for sale. Better and bigger stores will appear.

Ford One-Ton Truck (Chassis only) \$750.00 f.o.b. Ford, Ont.
 Freight charge to London, \$15.00; Toronto, \$17.00; Montreal, \$22.00; St. John, \$31.00; Winnipeg, \$47.00; Regina, \$63.00; Saskatoon, \$68.00; Calgary, \$77.00; Vancouver, \$93.00.

For either Stake or Express Body, in lead coat with cab but without doors

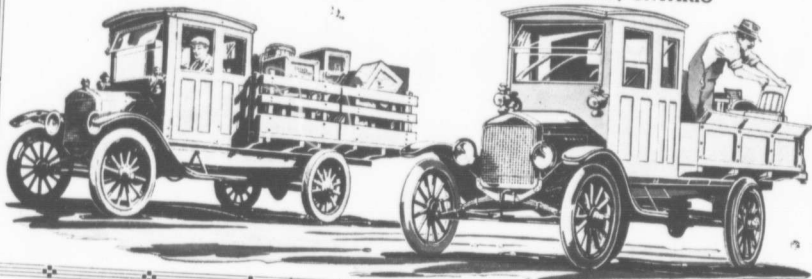
\$128.50, F.O.B. Ford
 \$132.00, F.O.B. London
 \$134.00, F.O.B. Toronto
 \$135.00, F.O.B. Montreal
 \$137.00, F.O.B. St. John

Ford

For either Stake or Express Body, in lead coat with cab but without doors

\$140.00, F.O.B. Winnipeg
 \$143.00, F.O.B. Regina
 \$143.00, F.O.B. Saskatoon
 \$147.00, F.O.B. Calgary
 \$151.00, F.O.B. Vancouver

If painted job desired, add \$4.00 to above prices. If doors desired on cab, add \$6.00 to above prices.
FORD MOTOR COMPANY OF CANADA, LIMITED, FORD, ONTARIO





M 35
Solid Mahogany and
Black Walnut

Matchless Tone

In the McLagan Phonograph nothing has been spared to produce that wonderfully rich, mellow, velvety tone which can come only from a

sound chamber of wood delicately and correctly shaped and insulated from surrounding parts. Reproducer, tone arm and sound chamber are harmonized perfectly. The result is tone unsurpassed.

Dealers will have reason for genuine pride in showing the

McLagan

for here are the truest interpretations of the Periods, fashioned with the most extreme care and rare nicety of cabinet work in rich wood finished in the most modern tints. They are the product of men whose experience represents thirty-five years of sincere and faithful study.



M 40
Solid Mahogany

Write to-day for catalogue and prices.

The George McLagan Phonograph Division

(The George McLagan Furniture Co., Limited)

Stratford, Canada

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Supply Co. Inc.

25 West 45th Street, New York

Canadian Branch
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INC.

THE KEY

To satisfactory motoring is good engine equipment. The car may be comfortable and beautifully designed but locomotion depends on the engine.

Heineman - Meisselbach Motors and Tone Arms

Are the key to good phonographs. The cabinet may be A1, but it is the motor and kindred equipment upon which you rely to get the most out of your records.

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Motors, tone arms and accessories are made by the world's largest manufacturers of phonograph supplies.

They are wor'd-leaders.

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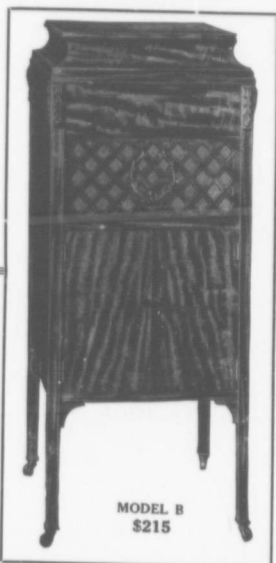
MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES



MODEL B
\$215

A MINUET IS A MINUET—

an overture an overture, a chorus a chorus, a fox trot a fox trot, a monologue a monologue, and a song "hit" a song "hit."

BUT—They all sound better on a

Gerhard Heintzman Phonograph

For over 50 years the makers of Gerhard Heintzman pianos—Canada's greatest piano—have worked unceasingly to produce the best piano tone money could buy—and to house that tone in fitting case work. This same organization and factory is producing the Gerhard Heintzman Phonograph.

The Gerhard Heintzman is equipped as follows:

Plays any disc record.
Has quiet, smooth-running motor.
Acoustically correct tone chamber of genuine piano sounding board spruce.
Reproducer that conforms.
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Automatic stop.
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Self-operating electric light for record chamber.
Cabinets double veneer on three-quarter inch solid core, built by piano case craftsmen.
All cabinets on casters.
Made in mahogany, walnut, Circassian, fumed and mission oak.
Special designs to order.
It is a wonder instrument in attracting sales of the highest class.

GERHARD HEINTZMAN, LIMITED

Head Office and Factory

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Canada

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Piano Actions--Player Actions--Keys

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

When the piano is more closely and critically examined by the prospective buyer than it ever was before, the name **STERLING** is a guarantee of reliability. Every piece of material, every operation in manufacturing is right, and it is closely supervised to see that it is right before leaving the factory. Sterling (Made-in-Canada) piano actions, player actions and keys are in keeping with Canada's high-grade pianos, and are the product of Canada's oldest piano supply manufacturing house.

Sterling Actions & Keys

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PIANO ACTIONS, PLAYER ACTIONS AND KEYS ARE MADE

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PIANO AND PLAYER TRADE



Player Accessories.

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

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

Felts, Cloths, Punchings

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

Imported French and also Domestic Bushing Cloth—Hammers.

"DOHERTY"

Identifies a piano that has been a continuous successful proposition since 1875.

Identifies a piano that has always been noted for having a tone that pleases critical musicians.

Identifies a piano that is distinctive in appearance, rich in finish, and possessing a durability that comes only through using the choicest materials and the most experienced workmanship.

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GEO. W. STONEMAN & CO.

PIANO VENEERS

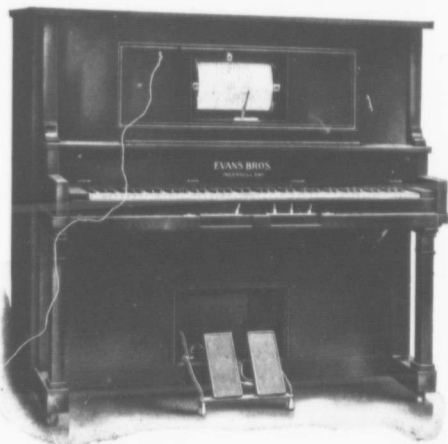
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The new walnut with the figure and soundness of American Walnut but with the Circassian colors and high lights.

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

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

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Your Customer is **CERTAIN** of a First Class Piano

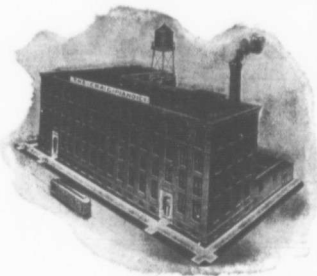
when he buys an Evans Bros., because we make certain. For years past, we have bent the energies of every department to making certain that in each piano leaving our factory the materials, workmanship, finish, tuning and regulating is right up to the highest standard known in the trade.

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. Evans prices are reasonable.

A Solid Wall of Good-Will

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

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



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

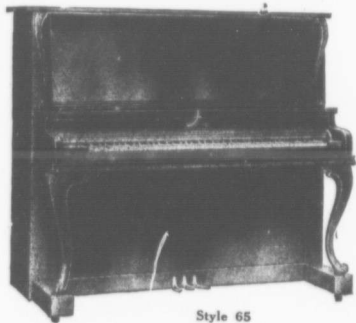
Men in the Trade who know Pianos like a book, and musicians who understand tone in a critical way, recommend the Craig pianos.

The Craig Piano Co.

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

MONTREAL

QUEBEC



Style 65

Wright Piano Co.

Limited

Strathroy - Ontario

The Two-Fold Dominance ... of ... Wright Pianos

THE STRAIGHT PIANO—In the thick of competition the Wright is a leader. Every month sees more dealers giving it the first place on their floors on the one and only basis of dominant value. With the first glimpse of the Wright your prospective buyer senses its beauty and charm.

With the first few chords struck that inimitable tone, which compels the approval of the musical ear, is forcibly impressed. Years of constant use find both beauty and tone unimpaired.

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

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

*Music is the Universal Language which
appeals to the Universal Heart
of Mankind.*

Weber Kingston

Are worthy of earnest consideration where quality counts and satisfaction guaranteed.

**The Weber Piano Co., Ltd.
Kingston**

Successors to
The Wormwith Piano Co., Kingston
Pianos and Player Pianos



Style A Player

We have others to suit all comers.

THE piano is no better than its tone. Musical tone is not in ivory keys, strings, hammers, sounding boards or actions; but chiefly in the best selections of these and other supplies all adjusted with exquisite delicacy.

"LESAGE" pianos are in the very first rank for tone—pure, musically exact and lasting.



LESAGE Piano, Fumed Oak, 4 ft. 6 in.

A. LESAGE

ST. THERESE - QUEBEC

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

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EVER since away back in 1870, the Newcombe Piano has been rendering efficient service in hundreds of homes throughout our land.

To-day, the Newcombe Piano is recognized as a product that embodies all the musical improvements and mechanical advancements that make for a strictly high grade piano of the "Leader" class.

Every Newcombe Piano has an important constructional feature possessed by no other piano, viz., the "Howard Patent Straining Rods." These give added strength and endurance to the instrument. Also they keep it in tune longer.



A Leader for 49 Years
"Never suffers by comparison."

The Newcombe Piano Co., Ltd.

Head Office: 359 Yonge St.
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CANADA

TORONTO
516 Richmond St. W.

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Manufacturers of

Pianoforte Hammers and Covered Bass Strings

For the better grade manufacturer
Proved by 27 years' experience

CHURCH ORGANS

These illustrations show two of our latest designs for Churches, Chapels and Society Rooms. The cases are Quartered Oak, in the new "Art" Finish.

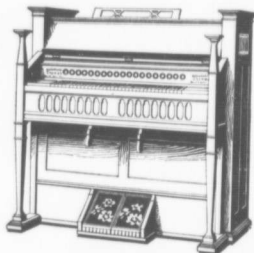
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

The SYMPHONY Model is a larger organ with ten sets of reeds. This action has been specially designed. It has a tone of a rich pipe like quality, and the many combinations of the various sets must be heard to be appreciated. We also build larger organs with two banks of keys and pedals.

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

Piano & Player Hardware, Felts & Tools

Ask for Catalog No. 182

Phonograph Cabinet Hardware

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HAMMACHER, SCHLEMMER & CO.

New York, since 1848

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"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO

CLEVELAND, OHIO, U.S.A.

This Bench has an Envious Sales Record

We will have a stock of these ready for
May shipment also:

No. 203, 204 and 210.

Mahogany and Walnut Finish.

The prices are exceptionally low for a
strictly high grade line.

Make your customer satisfied by fur-
nishing a high grade bench that does
not cost you any more than one of in-
ferior quality.



No. 202 Duet Bench

THE GODERICH ORGAN COMPANY, LIMITED

GODERICH

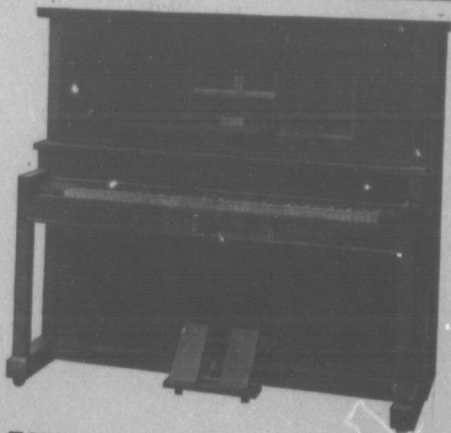
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CECILIAN

World-Famous

(Est. 1883)



HOW Cecilian Pianos have edged their way into the lives and affections of the people of Canada through sheer superiority in piano value, is a significant fact.

This irresistible force of goodwill is at work for all Cecilian dealers. In addition, these exclusive Cecilian features, once demonstrated, almost always head off long-drawn-out arguments and assist in signing up the prospect.

MAPLE INTERLOCKED BACK, not depending alone on glue for strength.

INDIVIDUAL GRAND AGRAFFE SYSTEM, found only in grand pianos of other makes.

ALL-METAL UNIT VALVE SYSTEM in Cecilian Players, making them leak-proof absolutely.

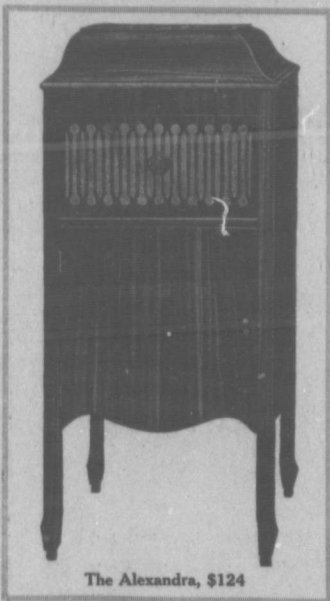
EVERY CECILIAN PIANO IS CONVERTIBLE, so that at any time the piano may be equipped with a player action.

The Cecilian Company, Limited

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

247 Yonge St.

Toronto, Canada



The Alexandra, \$124

CECILIAN CONCERTPHONE

Is shown to be a superior
Phonograph by every test

A TEST is a proof---a manifestation of a fact---a trial---subjugation to conditions to show the true character of things in a set particular.

The Cecilian Concertphone, when put to the test, meets the most exacting conditions. Its cabinet compares admirably with the piano case standard. Its tone stands the test of the most critical ear.

Cecilian Concertphones are equipped with our wonderful ball-bearing tone-arm; patented electric stop; modulating tone-control; and the all-wood amplifier. Each Concertphone design is a "leader" in its field.

The Cecilian Company, Limited

Distributors for Canada
of the Cecilian Concertphone

247 Yonge Street
Toronto, Canada



American Steel and Wire Company's

PERFECTED
— AND —
CROWN



PIANO WIRE

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

United States Steel Products Co.

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Winnipeg, Man. Vancouver, B.C.

Stanley Pianos and Player Pianos

A full line of beautifully finished, rich toned instruments with the guarantee that goes with the word STANLEY.

Give us the opportunity of interesting you in the STANLEY piano and you will agree it is a splendid line to link up with your sales.

Write for prices and catalogue

Stanley Pianos

241 Yonge St.
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ARE YOU READY

for the

Summer Band Season?

Special Summer Announcement

CORNETS



No. 400

No. 3018—Cosenson & Co. (Paris), Long Model, silver plated mouthpiece, single water key, straight bore, tuning slide can be drawn to low pitch, pearl inlaid buttons, brass finish. Regular price \$17.50
Wholesale 10.50

PLATING

Cornets can be plated at the following extra charge:
Silver plated, sand blast satin finish, silver burnished inside of bell \$12.00
Gold inside of bell extra 2.00
Nickel plated 3.00

Well, Mr. Dealer, the band season is almost upon us. Reports from all quarters inform us of new bands being organized. In many centres we are going to have part band concerts again, and real enthusiasm is being stirred up generally in band circles throughout the Dominion. Have you a line of Cornets in stock to cope with the demand?

Bear in mind that cornets are always good stock.

No. 400—Williams' Class B. "Long Model" stationary one-piece shank, quick change to A, pearl valve tops, 2 water keys, engraved bell, brass finish.
Regular price \$18.50
Wholesale 12.32

No. 3003—Cosenson & Co. (Paris), quick change to A, one-piece shank, silver plated mouthpiece, 2 water keys, brass finish. Regular price \$20.00
Wholesale 12.00

No. 700—Williams' Class B. beautifully engraved, double water key, nickel silver piston valves, lightest action, plated mouthpiece, pearl button, brass finish.
Regular price \$25.00
Wholesale 16.38

No. 90—Williams' Class B. with quick change to A, all adjustable parts, not in separate pieces, brass with fixed shank adjustable while playing from Bb to A, or from high to low pitch, brass finish.
Regular price \$25.50
Wholesale 17.00



HUMANATONE

The New Musical Wonder

Man, woman, or child can play this instrument without teaching. Has great beauty of tone, immense power, tremendous range, all degrees of pitch, capacity of expression unlimited. Requires only hours, where other instruments require years for their mastery.

Retail Price Each \$0.20
Wholesale Doz. 1.20
Wholesale Gross 13.60

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

THE WILLIAMS & SONS CO.

R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.

CALGARY
308 Eleventh Ave. East

WINNIPEG
421 McDermott Ave.

MONTREAL
59 St. Peter Street

TORONTO
468 King Street West

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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TORONTO, JUNE, 1919

No. 1

Lumbermen and Fruit Growers Have Joined the Ranks of the Collective Advertisers. Will the Music Industries Go at It Seriously?

CANADIAN Music Trades Journal has on various occasions directed attention to the co-operative advertising that has been done by florists, brokers, confectioners, bankers, coal dealers, and others. By judiciously using a good-sized sum of money made up of very modest contributions from each individual firm these branches of industry have stamped on the public's memory such slogans as, "Say it with Flowers," "Candy is a Food," "Buy and sell bonds only through recognized brokerage firms," "Order coal now," and so on.

Another example of co-operative advertising comes to the Journal's attention, which makes it appear more than ever that the music industries should have been at it on a representative scale long ago. Lumber interests after some experimenting are on the job in a big way. It would seem that their incentive to take up collective advertising has been the active campaigns of firms featuring wood substitutes. The lumber people now have their "bureau." Take the White Pine interests, for example. "Our main object," they say, "is to advance the interests of White Pine, but only for these specific building uses for which it has, through centuries of building experience, proven its superiority over other woods and substitute materials. It is not our intention to recommend its use for any purpose for which another wood is better adapted or for any purpose for which its use is not commercially practical. There is so much work to be done, however, that we feel that a good deal of our efforts are strictly educational and are as important to the entire lumber industry as they are to White Pine."

For the first time in lumber history, it is said the manufacturers of one particular kind of wood are, themselves, standing sponsor to the architect and to the consumer and recommending to them the proper use of the product of their mills.

Then there are the Southern Pine companies. Thousands of booklets are being mailed out, setting forth the various uses for the wood, from floors to silos. An interesting feature of this campaign has been the highly efficient news service. The service bulletin of the association, in a recent issue, says of this: "One of the pleasing signs of the times is the decided change in the attitude of the press toward the lumber industry. Instead of the old antagonism and suspicion, a spirit of friendly interest and appreciation has begun to manifest itself within recent months. 'Lumber trusts,' 'lumber barons' and such stock phrases which were encountered on all sides in the newspapers a few years ago, seldom confront the lumbermen to-day."

Some expenditures for collective lumber advertising are as follows:

Southern Cypress Manufacturing Assn.	\$75,000 a year
Single Branch, West Coast Lumbermen	\$60,000 a year
North Carolina Pine Association	\$40,000 a year
California Redwood Association	\$40,000 a year
Northern Hemlock & Hardwood Assn.	\$40,000 a year
American Oak Manufacturers Assn.	\$15,000 a year
Gum Lumber Manufacturing Assn.	\$15,000 a year

One of the big fruit associations put aside an advertising appropriation in 1914-1915 of about 1.2 per cent. of the gross receipts from the sale of their products. Other expenditures for collective advertising of fruits are:

Northwest Fruit Exchange	\$70,000
California Walnut Growers	\$40,000
California Fruit Distributors	\$30,000

This is all perfectly legitimate and good business. Yet none of the industries advertising collectively have as good a cause to espouse as the music trades. There is the hum. an appeal in music that is a tremendous advantage to begin with. If a firm manufacturing yeast can afford to advertise bread to sell yeast, the music trades can afford to advertise music to sell musical instruments. Are the Music Trades to be the last of the industries to take up collective advertising in a big and a serious way?

Two Ways of "Calling" a Man

A PIANO traveller, not long since, walked into a certain music store. Instantly he realized that there was something doing. The boss was in a fury, "calling one of their repair men for fair," as the road-man put it. That the "calling" was being done in a lusty voice did not matter so much as the fact that it was done before a couple of salesmen and a customer or two. And the surprising thing was that this boss had, himself, risen from the bench. "The fellow may have deserved twice what he got and more," remarked the traveller, "but it's poor management to correct a man or give him a talking to before a customer or before other employees."

In contrast to this method of checking up an employee the Journal recalls an incident in the life of a successful manager of men, who rose from the position of driver on an ice wagon to the general manager of a large ice company. One day he chanced to notice that one of his drivers was spending too much time loitering about a certain saloon, to the neglect of his work. Instead of sending for the man to come to the office, the general manager himself went right to the saloon where the man was. He bought himself a ginger ale and then nudged over alongside the driver, whom he engaged in conversation.

"My name's So-in-so," said he. "I happen to be the general manager of the company you work for, and

I wish you wouldn't drink while on duty. You see, all the time that you have during working hours you have already sold to me, and I have resold it to our customers. If you steal a little of it to loaf in here, you are just as dishonest as if you gave short measure of any other commodity. Now, when a saloon keeper encourages a man to waste time that he has sold to somebody else, that saloon keeper is doing just so much toward putting himself out of business. The people who are waiting for this man's service do not feel kindly toward the saloon keeper who encourages him to steal the time that has been sold to them, and at the first opportunity they will vote saloons out of the way."

Such, substantially, was his argument—said in a pleasant way that barred antagonism. When he got through both the driver and the saloon keeper were on his side.

Coming True

OPINIONS have been expressed to the Journal by piano men more than once lately that one thing needed to increase the popularity of piano music, and, therefore, of pianos, is more piano recitals and concerts, especially by artists who know how to really interest the general public in piano music. If that be so, there is encouragement in a remark by the editor of Musical Courier. Referring to the musical life of New York the past season, he said, "It was distinctly the winter for pianists. Never before have we heard so many new good ivory ticklers as in 1918-19." It looks as if the spread of piano music has started on a wider scale than ever before. May it continue.

To Continue a Good Work

A "MUSIC Service League" has been organized in the United States, to give the healing and cheery benefits of music to the inmates of the country's jails, asylums, hospitals and similar institutions. The idea is to make possible the placing of pianos, player-pianos, phonographs and other musical instruments in these institutions, which, of course, includes a library of music, records and rolls in each. The work proposed by this organization is the logical outcome of the activities in furnishing music and musical instruments to the military camps at home and overseas and to the men of the navy.

New Way of Paying Factory Men

LORD Leverhulme, of Sunlight Soap fame, and a large employer of labor, who has always been progressive in launching out into new paths that look like improvements to a business mind, has introduced a new way of paying his factory hands. It is understood that instead of handing each employee a pay envelope containing cash, the firm will give the bank a list of wages due each employee together with one cheque covering the entire pay-roll. The bank then debits the company's account with the cheque, the corresponding credit being made up of deposits to the men's accounts of the amounts of their wages.

Thus, each employee has a bank account. It is intended that that will be an advantage to the workmen in teaching them thrift and business methods. It also saves much time on pay days. Other advantages are apparent on the surface. There may be some disadvantages—one or two of them may look like serious disadvantages—but times and customs are changing rapidly. A new system is more readily introduced than ever was the case before. Lord Leverhulme's scheme of payment is worth thinking over.

Could Discontinue But Won't

"WE could discontinue all our advertising," says the salesmanager of an important firm, who is concerned it is to dispose of the factory's output at a profitable price, "and sell all of our product that we can make this year. This same condition would hold through a part, at least, of next year. For these reasons we have had to regard our advertising on a somewhat different basis than we would in normal times. It is not for the purpose of selling goods now, that we advertise but the insurance and protection in a future which is sure to come.

"In other words, we are going to continue our advertising regardless of being oversold and the strong commercial demand, because we are convinced that for every thousand dollars we spend now, our competitors will have to spend five thousand later to get within hailing distance of us."

Success a Duty

"MY honest belief is that there is no way in which a man can be of greater public service than by running a legitimate and successful business." That is the statement of an eminently successful man, who was born in Omeme, a little village near Peterboro, left an orphan when a mere child, and now head of the great Sherwin-Williams paint concern with interests all over the world. Walter H. Cottingham hit on a truth worth while saying with emphasis every now and again.

It is a service to the community to run a legitimate and successful business, whether it be manufacturing, jobbing or retail. In justice to oneself the business must be legitimate and successful. The music and musical instrument business has no superior as far as legitimacy is concerned. Our industry is unique in this respect. The music business so intimately affects the welfare of mankind that it is sometimes viewed in a light that magnifies the art end of it and dims the commercial end.

To make your music business successful is a duty to yourself first; to your family next; and then to your creditors, your customers and your community.

Debit Piano Dept. and Credit Roll Dept. With Wholesale Price of Rolls Given Away With the Player Sale

WHEN a player piano is sold and the \$10 worth of rolls given with that sale, it is well for the piano department to include that time in its cost of making the sale of that piano and in its cost of doing business. The ideal way would be to check the wholesale price of the music to the cost of selling the instrument and to credit the music roll department with the wholesale price of the music rolls given. In other words, the piano department buys at wholesale from the music roll department the music that it finds it necessary to carrying on its business, and the item is figured as a loss only in the one department where it actually is incurred.

This places the music roll department in the position to show a real earning, whereas in many establishments where this system is not used, the loss is not only figured into the cost of selling the piano but is also checked again as a loss to the music roll department. This is one of the chief causes for dealers looking upon the music rolls as an unprofitable venture.

This, in substance, is the method advised by the head of a western house, who urges the adoption of thorough business principles in the player roll department. This dealer also says: "By checking this business in the correct manner, it will be found in many instances that

254

Canadian Piano Dealers Sell Williams-Made Players

No greater tribute could be paid to the excellence of the **PLAYER ACTION** being made by **THE WILLIAMS PIANO COMPANY** than the fact that it has the confidence of **254** Canadian Piano Dealers who, on their part, can guarantee the unexcelled satisfaction these players give to the buying public.

If there is any one particular reason as to why **THE WILLIAMS PIANO COMPANY** has reached such a high standard of excellence it is perhaps due to the fact that **THE WILLIAMS PIANO COMPANY** have not had their opportunities for advancement in **PLAYER ACTION MAKING** curtailed by the presumed mechanical knowledge of **PLAYER ACTION** supply houses.

THE WILLIAMS PIANO COMPANY have been able to make corrections, improvements and additions to their **PLAYER ACTION** construction any hour or day when there was an apparent need for them, therefore, **THE WILLIAMS PIANO COMPANY** have been the **MASTERS** of their own Creation and in the development of it.

Made Right to Stay Right

The Williams Piano Company are shipping this month, player pianos to South Africa, New Zealand and Australia.

Canadian Territory Rights are rapidly filling up. If there is no dealer in your district, make application.

The Williams Piano Co., Limited

OSHAWA - CANADA

The Oldest and Largest Piano Industry in Canada

MOZART PIANOS



Small Louis XV. Style T.
Height 4 ft. 4 in.

This design fully meets the requirements of those who want a smaller piano in a fancy design.

The artistic quality and superlative excellence of construction and tone possessed by every **Mozart Piano**, is found in the fullest degree in this small Louis XV. design.

Dealers handling **Mozart Pianos** make an appeal to the most critical customers in the country.

Do you want to learn of our profitable proposition?

Write, wire or telephone.

NATIONAL PIANO COMPANY, Limited

Warerooms: 266-268 Yonge St., Toronto

Factory: Mozart Piano Co., Ltd., 94-110 Munro St.

the music roll department is not costing the dealer nearly so much to maintain as he imagines that it is. He is under the impression that he has given something away to make a sale—and he has. But that loss should be checked and borne by the piano department and carried there in its entirety rather than for a portion of it to be checked upon the books of the roll department.

"This stock carried must be carefully culled at least once a month and the non-salable goods discarded; for if it is permitted to accumulate, it is sure to eat up the profit by occupying valuable space and will in a short time increase the investment of the dealer out of all proportion to the business that he is doing. To keep the player-piano owners interested in the music rolls, the dealer must keep his stock clean in respect to the salable and non-salable goods. The new cuts must be kept coming in at regular intervals. The dealer by keeping his customer posted through the mailing list of player-piano owners created the interest in the new music that is necessary to successful handling of the department.

"The customers like attention, and this sort of attention, of calling to their notice the new offerings that the dealer has in stock, is not discarded as a mere circular advertising some unneeded article. It is read and remembered that the service that the dealer is extending to them is just what they want and what they expect when they buy a player piano. The titles mentioned stick in their memories and the customer soon begins to feel that he would like some of the music recently placed in stock by the dealer. The result is that this method of calling the offerings of the department to the mind of the customer will not only create real business for the music roll department but by bringing the customers into the store again and again for selections is bound to increase the collections of the piano department and the percentage of lapses will be less than those that would otherwise be incurred.

"One of the best methods employed in handling the music roll department is to regard it as a separate institution from the piano business. The floor space that it requires can easily be estimated to be costing a certain amount of money per month. The salesman or saleslady in charge of this department adds so much in salary to the overhead that this department must necessarily carry. The advertising, light and so forth are additional costs for the department that are, and rightfully should be, separate from the piano department. The dealer, by looking upon the department in this manner, as a division distinct from the piano business, can then easily compute the net earnings each month that the music roll department certainly brings."

Does the Customer-Always-Right Policy Pay?

WHETHER or not "the customer is always right" policy is a good one to adopt is frequently debated in the piano stores. The last time the Journal heard it being thrashed out was in the "back room" of a western Ontario music store where the boys had congregated about nine p.m. Cases, galore, are cited of unreasonable people who make ridiculous claims about the piano's finish, or some other fancied wrong.

In other lines of business, examples of leading merchants who are strong on "the customer always right" idea are not scarce. It is good business to study policies of other lines of trade occasionally for fresh viewpoints. So frequently you see it quoted that success in business is dependent on studying human nature. One outstandingly successful merchant says it is better to be human. He puts himself in the buyer's shoes whenever a dispute arises.

Here is the case of a jeweler that lately came to the Journal's attention. A man, one of the elderly, finicky sort, went into the store one day and told of his dissatisfaction with a fountain pen he had purchased for ninety-eight cents a year and six months before. The proprietor, standing near by, listened while the customer told the clerk that the "pen had scratched ever since he had bought it." Then, before the clerk could reply the boss stepped up and said.

"I'm sorry this pen hasn't suited you; but you should have returned it much sooner."

The customer did not answer, but he was plainly out of sorts.

Without further parley, he told the clerk to give the man a dollar in exchange for the pen.

"The two cents can go as interest," he remarked, and turned away.

Later the clerk came and protested: "But that old guy put something over you."

"No, he didn't; he only thinks he did," chuckled the jeweler.

"How do you make that out?"

"Just this way. That old fellow, no matter how irritable and hard to please he may be, has friends. He will have to tell them that my store gave him a square deal. Out of self-respect he won't tell them that he put something over me. That dollar is cheap advertising."

At the Statler hotels one of the rules of service is that the guest is always right. If he complains that the soup is cold or that the waiter has brought tea when he ordered coffee—even though the complaint is not in order at all, the waiter must not argue the point. Of course, few are unreasonable. The good-will created by the rule more than overbalances any loss through an occasional grouch swearing that black is white.

One more illustration: A woman came into a department store with a wedding ring that she said her husband had purchased there. The ring had tarnished badly and she wanted to exchange it, as she believed she was entitled to, for a good ring.

"Where did your husband buy this ring?" asked the manager.

"From this store."

"But—"

"I know he did, because it was in one of your boxes."

The manager told the clerk to give her another ring, and while the measurement of the woman's finger was being taken, he said to her:

"This ring you have returned, madam, is of a stock which we have never carried. The only way I can account for your husband's getting it here is that someone slipped it into the case. Your husband just happened to be unfortunate enough to get it. I'm glad you returned it, because I wouldn't want you, or any of your friends, to think that our store carried such rings."

When the woman had gone out satisfied, the manager said to the clerk:

"That woman's husband never bought a ring from me. Perhaps, the night before he was to be married, he went out for one last good time with the boys and spent most of his ready money. Then he bought the cheapest wedding ring he could find. He got one of our boxes somewhere and put the ring into that. But had I insisted on that point, the woman would not have believed me. She would have told her friends that we were crooks; her husband would have stayed away from here. As it is, she will go home and tell her husband that we gave her a real ring in exchange for the brass one. He, knowing where he bought the ring, will be under obligations to us. That's how to make customers."



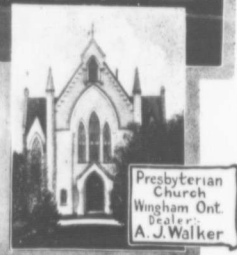
Stanley Presbyterian Church
Westmount Que Dealer: W.W. O'Hara



Bruce County Hospital
Walkerton Ont. Canada Dealer:
E.H. Leeson



Public Library
Palmerston Ont
Dealer: A.D. Symons



Presbyterian
Church
Wingham Ont.
Dealer:
A. J. Walker

Its Reputation makes the Sherlock-Manning easy to sell to public institutions

THE group of buildings shown above simply represents more instances of dealers "cashing in" on the reputation of our pianos.

The splendid singing tone which lasts indefinitely even under the extra heavy usage a piano gets in a school, church, or other public institution, coupled with the durability for which our instruments are known, makes it easy for dealers to land these orders.

SHERLOCK-MANNING

~ 20th Century Piano ~

"The Piano worthy of any Home"

Since so many different people have a voice in the choosing of a piano for the average public building, it is evident that the Sherlock-Manning has made its impress on the minds of many throughout Canada.

Get this reputation working for YOU. Write us regarding the agency for this all-Canadian make.



The Sherlock-Manning Piano Company

London - - - Canada

Piano Sales Helped by Having a Small Goods Department

Dealer, who writes asking man high up in piano manufacturing world for advice on installing small goods, is advised to "go ahead"—The ideal piano store handles small goods.

THE Journal lately happened across some interesting correspondence. A piano dealer, who has formed the habit of making things go, wrote a member of a piano manufacturing concern, with whom he had done a respectable amount of business, asking his personal opinion on the advisability of adding a small goods department in his store. The reply to this letter was as follows:

"On more than one occasion lately I have urged dealers of ours in different parts of the country, where they could afford it, to put in a stock of small goods. I have told them that it would pay their rent, if nothing more. I regard the musical merchandise department as a splendid asset for any retail piano business. Certainly the roster of those piano dealers who feature musical merchandise is, for the most part, one of the really successful men of the trade.

"I recall perhaps the most ideal retail piano store I know of. I say ideal because the piano is intelligently and conspicuously featured in a business policy that pays careful attention to the possibilities of the small goods and sheet music trade and that derives a splendid incidental profit therefrom.

"You enter the main wareroom which measures, I should say, about 50 x 100 ft., and in the double windows upon either side of the entrance are pianos. Down the length of the room, on either side, are demonstration rooms and veritable departments devoted to the several leading makes of pianos represented, greet you as you enter and greet you upon every hand to the rear of the establishment, while in handsome showcases along the aisles are every manner of musical instrument—violins, guitars, banjos, and brass goods and accessories. But turn from these and you face a piano. There are convenient cases of sheet music, systematically and tastefully catalogued and economically arranged, while at the rear are many shelves of sheet music. But, again, turn from this array of stock, and you face—pianos.

"This firm did not make the mistake of substituting talking machines for pianos in the best and most advantageous positions in their warerooms when the talking machine progress first developed; instead, they fitted up fine talking machine booths in the basement, and even there one turns from talking machines to pianos. In other words their establishment is first and foremost a piano store, but it is also the musical merchandise centre of the town.

"If a musician wishes to purchase a violin, or a 'cello, or any small instrument or its accessory, he thinks of that store, but he never thinks of that store without thinking also of pianos; and it is a safe wager that nine out of ten patrons of the store who buy anything from the harmonica to a bass viol will one day buy a piano there.

"Just as sure as fate, the piano business is going to return to first principles, it may be a slow process, to be sure, but it will come. Small goods certainly provide a very desirable and profitable acquisition to the stock of any retail piano house."

Another Piano Man Favors Small Goods

This correspondence recalls the opinion of another piano man, who once said to the Journal: "I am in

favor of the greater establishment of musical merchandise departments in the piano stores of the country. I regard a violin, for example, as a symbol of music ideals, and its presence in a display window or in a wareroom, as does that of any other of the smaller instruments, undoubtedly lends lustre to any piano establishment.

"You will find that wherever a piano retailer has a good assortment of musical merchandise, his standing is exceedingly high in his community. With a stock simply of pianos and players, a retailer might readily be confused with the merchandising of furniture, of picture frames, of sewing machines, or of any other commodity, but the inclusion in his stock of small goods means that his store is not only a centre, but the centre, of the musical life of his community, and that he is looked to as an authority upon musical instruments of every character and upon the tone of those instruments.

"Not only that, but the small goods business operated in conjunction with the retail piano trade is very profitable. Nowadays, many dealers make a specialty of the sale of old and high-priced violins upon the instalment plan. The only difference between the time payment upon the old violin and that upon a piano is that in the former case, the first payment down covers the cost of the instrument to him and the remaining payments are 'clear velvet.'

"It is remarkable how, oftentimes, the most insignificant sale of musical merchandise will directly affect and benefit the piano business of a wareroom. I remember an instance of this character which struck me very forcibly.

"When I was out in the west I happened into the warerooms of a dealer, and a man came into the place and bought a 25-cent mouth organ for his little boy. While waiting for his change, he looked about the shop, and remarked idly:

"You have a nice lot of pianos here. I am thinking of buying a piano myself within a few weeks."

"Well, the upshot of that idle remark was that the man was in the store for half an hour, and at the end of that time the dealer had his name signed to a contract for one of the finest instruments in the place, and the original payment in the cash register.

"Then, too, a violinist may come in for a new E-string, or a tail-piece or chin-rest for his fiddle, and from his visit there results the sale of a piano, if not to the fiddler himself, to a relative or friend, or wealthy patron. The small goods department of a piano wareroom may become a valuable asset to the establishment as a rendezvous for discriminating musicians and professional folk."

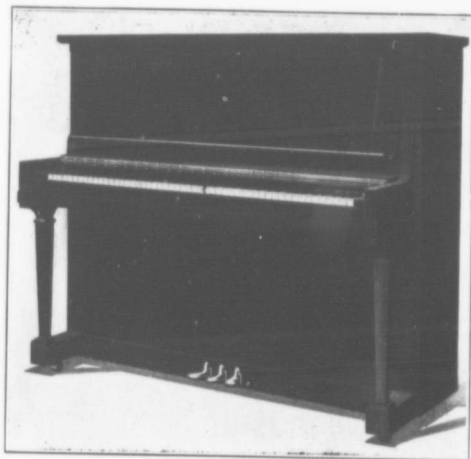
Habit has been called a sort of chattel mortgage on a man's success.

MORE MUSIC

—THE TRADE'S SLOGAN

"More Music" means—

More Pianos	More Phonographs
More Rolls	More Records
More Sheet Music	More Everything



THE IMPROVED CASE DESIGN OF THE

NORDHEIMER APARTMENT UPRIGHT

SUGGESTIONS made by some of our Dealers, have induced us to make a slight change in the design—which those familiar with this popular model will at once note in the illustration above. This new design provides the advantages of a longer music desk.

This Nordheimer style is already justly famous from Coast to Coast; and, at its price, has established a new standard of piano value.

The Dealer who is fortunate in controlling the Nordheimer line is equipped with a leader of established supremacy. Its value as a trade builder is unquestioned, and fully appreciated by progressive dealers.

NORDHEIMER PIANO & MUSIC COMPANY
Limited
TORONTO

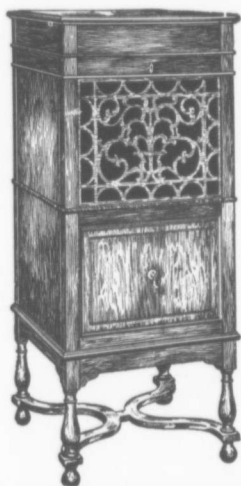
Edison Message No. 42

The Secret of Success

Someone once said, "The first requisite of success is not to achieve a dollar, but to confer a benefit."

"To confer a benefit" should be the guiding principle of every Edison dealer. To accomplish that, it is necessary to realize and to believe thoroughly that by the sale of every Edison instrument and RE-CREATION, you are indeed conferring a benefit.

THOMAS A. EDISON, Inc.
Orange, New Jersey



Official Laboratory Model New Edison—
William and Mary Cabinet,
Executed in Walnut.

whole twelve; then examine each blue print individually and see where the positions of the holes are. Imagine the wide discrepancies shown. Who is going to act as a judge as to which position is correct—who is competent?"

The chairman noted the importance of getting at this from the right angle. It was not a one man job, he said. Each piano manufacturer must do his share. The action makers have shown a willingness to come half way in co-operation. A committee to investigate the proposal on a scientific basis and report back at some future time was suggested.

A member of a prominent piano manufacturing firm looked at the question a little differently: "I don't think we will get anywhere by talking details of standardization," he stated. "I think action makers have occupied the attitude of a custom tailor. They made actions to order instead of ready to use. It looks to me as though standardization must come from the action makers, not from piano manufacturers. Every piano manufacturer has a different idea as to what he wants. If I were making actions and a customer came in, I would tell him that I would make what he wanted for so much money, but that if he would take standard actions I could sell them at a less price. If the action manufacturer would consider it possible to offer a price differential on what he calls his standardized action, I believe it would be possible within a reasonable length of time to get a large proportion of the piano manufacturers to adopt that standard to save that price even if as small as 25 cents, or as fair as 50 cents, or if it were as attractive as a dollar an action. If a manufacturer can use 500 or 1,000 actions with a saving, which is a profit, he would himself gravitate toward that standardization."

Player-Pianos

(1) The monkey with the longest tail gets the biggest coconut. The salesman with the shortest tale gets the biggest business. Watch your tale, Mr. Salesman.

(2) It does not take a smart person to distinguish the difference between the ring of a good silver dollar and that of a counterfeit. Neither should it take a smart person to distinguish the difference between the ring of the talk of an honest salesman and that of a dishonest one.

(3) How absurd to think a 100 per cent. perfect piano can be bought at 75 per cent. perfect price! Any article supposed to be 100 per cent. perfect does not have to be sold with an imperfect price. A price that cannot stand firm is an imperfect price; in other words, it has a dent in it and anything with a dent in it is imperfect. Yet some salesmen stick to their argument that they have a perfect piano, but how about the price? Get wise, make a dent in such an argument.

(4) The most important part about a piano to the buyer is the part they can't see—mechanism. The most important part of a piano to some dealers—and which the customer can see—is the price, see?

(5) The best way for a salesman to keep from losing his money is to investigate before selling. The best way for a customer to keep from losing his money is to investigate before buying. The whole business proposition in a nutshell.

(6) If a "dutch cock-tail" is a glass of sour beer with a fly in it, then a bad player-piano must be a "big noise" with nothing in it.

(7) If it is against the law to make a round dollar square, then I should be in prison, for I make all mine that way.

(8) The salesman who gets, and keeps, the confidence of a customer, takes a step forward. The salesman who

gets, then loses, the confidence of a customer, takes a step backward. Which do you choose, Mr. Salesman? There is just one way to hold the confidence of a customer: Treat all alike, one price to all.

(9) The difference between a hole in a silver dollar and a hole in the price of a piano is this. You know the value of a dollar is equivalent to 100 cents and you won't accept one with a hole in it under any conditions. Now, honest, will you? Most people will accept a piano with a hole in the price and the bigger the hole the bigger the bargain—so they think, but every time a hole is made in the price of an article, it makes a hole in the value of the article. If people knew the value of a piano as they know the value of a dollar, more holes would be looked into, I'm thinking. Honest now, don't you?

(10) If a doughnut is a hole surrounded by bad cooking, then a bad player-piano must be something surrounded by disgrused people.

No one will deny the fact that it takes a good reputation to make a good name. Please tell me, then, how anyone can agree with those cheery salesmen who delight in telling people, "You're simply paying for the name." Any intelligent person can draw his own conclusions as to what kind of goods a salesman has to offer you who will "knock" a good reputation. Very explicit, don't you think? It's only a matter of detecting the "flaws," that's all.

You have heard many salesmen make the remark that they have better goods than their competitor—and for less money. Now less money means less value, so this is the reason that you never hear these same chaps say that they have a \$5.00 bill that is better than their competitor's \$10.00 bill. Same thing, only reversed.

Another old trick some salesmen employ—they butt in with the remark that they have a piano at the freight house and have no place to put it. Such false statements should be met with a reply something like this: "All right, if you have a 'Weary Willie' you may bring it in the back way and set it on the back porch. This is the way we receive all 'Weary Willies' here and we make no exceptions to this rule. (Remark: Very, very few pianos of value are shipped without having some definite destination.)

If you have a dealer in your town who makes a practice of advertising long time payments why not head him off with an advertisement explaining long time interest. Tricks in all trades, you know.

When you have a salesman tell you that you are getting a sample piano, make it an ex-ample not to buy it.

Every time I see a piano out on trial it reminds me of poor Harry Thaw. Let's see, how many trials did he have?

It would be very interesting to me indeed to have a letter from any dealer or salesman who does, or who does not, agree with my methods of conducting the piano business.—W. F. Bradford, in Music Trade Indicator.

Commerce

I come no more in grey disguise,
With grasping hands and greedy eyes,
Living on larceny and lies.

No longer does my mighty host
Of ministers and servants boast
Of giving least and getting most.

But now with eyes greed cannot blind,
With open hands and willing mind
I live in service to mankind.

And hold him first among the rest
Who bears this motto on his breast:
He profits most who serveth best!

—C. Henry.

Vacation Model Grafonolas

make a good vacation better.

Your customers who take one
along will be back to thank
you — and buy more records.



The Music Supply Co.

The Largest Columbia
Distributors in Canada

36 Wellington St. E. - Toronto



More people will dance
to Columbia Records
this summer than ever
before.

Make Sure You Have All
THE LATEST
Dance Records

A Box For Memos re Odd Jobs Needing Attention Around the Store

Little Helps in Management

A MANAGER of a successful store has adopted a plan for getting odd jobs done about the store that has worked out most satisfactorily. Up until he adopted this plan, this manager would notice as he went about the store little odd jobs that should be attended to—odd jobs as we call them, little things the clerks should do when not busily engaged with the more important details. But if all clerks were busy at the time this job would slip his mind and consequently it was not done when it should have been, and as this manager did not spend all his time on the floor, he was not always right on hand when the clerks could possibly attend to these little jobs. But with the adoption of this system he has no trouble in getting these little details done.

He has a box which is divided into two departments fastened to the door-sill just outside his office door, and as he goes about the store he makes a note of things he finds that should be attended to on a card which he has provided especially for that purpose, and he drops this card in one of the apartments of this box. The clerks have been instructed regarding the purpose of this box and when they are not busily engaged in other work they should watch this box for things the manager wants done. When the clerk starts to do the work as outlined on this card he removes the card from the box, and when he has completed the task he signs his name to the card and returns it to the box and deposits it in the other apartment.

Through this plan this manager gets the odd jobs done without taxing his memory with them nor neither does he have to be on hand just at the moment the clerk is idle in order to have it done, and he is free to devote his time and attention to more important details.

By having the clerk sign the card when he has completed the job he can tell just which clerks are inclined to be willing to co-operate with the management. Some clerks are inclined to lay down on the job if the "boss" isn't watching them and let the more willing clerk do the work. The clerks are unconscious of the part this little system plays in their promotion, yet this manager is rather inclined to favor the clerks who apparently find time to get more of these jobs done than the others and still keep their sale records equal with the rest. These jobs are not always the most desirable, and if a clerk is inclined to be a shirker he will keep busy at some trifling job until some other clerk has performed the duty.

Prizes For Teams Beating Last Year's Record

THE proprietor of a large retail establishment has in use a plan whereby he has stimulated a great interest among his clerks in an effort to beat their sales records. He has divided his sales force in two teams, each team having an equal number of clerks and are as evenly divided as possible. That is, he has used great care to see that one team does not have all the best salesmen. Each Monday morning each clerk receives a card upon which is a record of their sales for each day of that week for the year previous and each clerk puts forth an effort to beat his own record.

As a special incentive this merchant offers a prize of \$10 to be equally divided among the members of the winning team. As this merchant has ten salesmen, five on each team, this means an extra \$2 a week to the members of the winning team. The only condition attached to the offer is that the total sales of the winning team must be greater than the total sales of its members for the corresponding period the year previous.

On the wall of his office, this merchant has a chart upon which he enters the results of the previous day, giving the total sales of each member of the two teams, and the clerks may consult this chart each day to see how they are progressing.

This merchant reports that his clerks take a great interest in these contests and they have resulted in increasing his sales better than 25 per cent. And because the teams are so equally divided the prize goes back and forth, one week to one team and the next week to the other team and as neither team has a sure thing of it, it keeps their interest alive and the results are well worth the costs.

Ottawa Company Holds Annual Meeting

The Annual General Meeting of the shareholders of the John Raper Piano Co., Ltd., took place recently at the head offices of the company, 179 Sparks St., Ottawa. The Secretary-Treasurer's report showed a splendid year and the affairs of the company to be in a very flourishing condition. A dividend of 7 per cent. was declared and a large amount carried to the reserve fund.

The President, Mr. John Raper, in his remarks, pointed out that the past year had been one of the most prosperous in the history of the company, but that if present indications count for anything, the coming year will be better still.

The retiring Board was re-elected to office. The following is a list of the officers and directors:

John Raper, president; and F. G. Clegg, secretary-treasurer. Directors: Mrs. John Raper, H. A. Leach, James H. Kelly and Jean Bell Sharp.

Sympathetic reference was made to the demise of Mr. John Raper, Sr., which occurred during the past year.

Nova Scotia Piano Manufacturers Show Progress

The financial statement of Amherst Pianos, Limited, Amherst, N.S., has been sent to shareholders. It shows, according to the Financial Post, a "trading profit" for the year of \$97,745, which, after deducting expenses and charges of \$53,736, leaves net profits for the year \$44,009.

J. A. Macdonald, president, on behalf of the directors, said in his address to the shareholders:

"In the opinion of the directors this statement showing a profit for the year of over \$44,000 and a surplus of assets over liabilities of over \$93,000 reflects a prosperous condition of the company and justifies the conservative policy of the management during the years of the war.

"Those shareholders who have attended the annual meetings have received an understanding of the prices for materials and higher costs of labor, and the necessity for carrying a much larger stock on hand. They therefore agreed with the directors that the cash resources of the company should not be dissipated at a time when capital was urgently needed in maintaining efficiency and production. This co-operation has assisted us in exhibiting the good position of the company as shown to you herewith, and we believe the promise of future prosperity is thereby indicated."

A few can touch the magic strings

And fickle fame is proud to win them;

Alas for those who never sing,

But die with all their music in them.

—Oliver Wendell Holmes.

Wanamaker made his piano business a success on the one-price policy.

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—JUNE, 1919

Basis on Which Some Southern Dealers Sell Phonographs

UNIFORMITY in charge schedules seems to have been reached by the Tri-State Victor Dealers' Association, whose headquarters are in St. Louis. The Journal is in receipt of detailed particulars concerning these terms. The following are the minimum terms in which talking machines will hereafter be sold by the members of that association:

Schedule of Terms

Machines up to \$35, \$5 down, \$4 monthly.
Machines up to \$60, \$10 down, \$5 monthly.
Machines up to \$100, \$12 down, \$7 monthly.
Machines up to \$125, \$15 down, \$8 monthly.
Machines up to \$175, \$20 down, \$10 monthly.
Machines up to \$225, \$30 down, \$12 monthly.
Machines up to \$275, \$35 down, \$15 monthly.
Machines up to \$350, \$50 down, \$25 monthly.

All contracts to bear interest at the rate of 6 per cent. per annum from date of purchase unless paid in full within ninety days from date of purchase.

Allowances

No allowances whatever to be made on old style horn machines and obsolete types of talking machines, or square pianos, organs, piano players and music boxes.

On ebony upright pianos, old style fret work panel pianos, an allowance not to exceed 10 per cent. of the sale price of the talking machine to be allowed.

On modern type pianos and 65-note player-pianos, an allowance not to exceed 20 per cent. of the sale price of the talking machine to be allowed.

On 88-note player-pianos, an allowance not to exceed 30 per cent. of the sale price of the talking machine to be allowed.

All of the above allowances to be taken out in records and not to apply against the purchase price of the talking machine.

On talking machines of makes not handled by the dealer making the trade, and said machine is of modern type listed in the current catalog, an allowance is to be made to exceed 50 per cent. of its original value.

Whenever a smaller talking machine originally sold by dealer is to be taken in exchange by same dealer on a larger talking machine, full value will be allowed if exchange is made within sixty days from original purchase date. After sixty days they will be accepted with reduction of a rental charge of 2 per cent. per month from date of purchase, and cartage to and from customer's home.

The following uniform charge schedule has been adopted:

Service Charges

The following are labor charges covering any place that can be reached with a six-cent street carfare. Additional charges for out-of-town services.

GUARANTEE AND SERVICE

Covers replacing of all factory defective and broken parts and adjustments for six months free of charge.

Complaints on case or finish of same must be made within three days from date of delivery or it will be assumed that everything is perfect.

Accessories covered under maker's guarantee only.

REPAIR CHARGES (AT CUSTOMER'S HOUSE)

Minimum charges for trip of repair man for any kind of work, \$1.50, covering up to one hour, in customer's house. Time over one hour, \$1.25 per hour (thirty-five cents per quarter-hour).

WHERE MOTOR IS BROUGHT INTO SHOP AND RETURNED TO US

Clean motor, graphite springs, oil and regulate, and two-spring motors, \$3.50; three and four-spring motors, \$4.00 (any type of hand-wound motor).

SHOP CHARGES (WHERE MOTOR IS BROUGHT IN AND TAKEN AWAY BY CUSTOMER)

Clean motor, graphite springs, oil and regulate, and two-spring motors, \$1.50; three and four-spring motors, \$2.00. All other work done in the shop at the rate of \$1.25 per hour.

MATERIAL

Broken parts supplied at catalog prices.

Would Renting Phonographs Lead to Sales?

QUITE incidentally, the editor of the Journal overheard a conversation the gist of which was as follows. A city professional man, in receipt of a fair, good and steady salary, had arranged to entertain some young people on a certain evening. A couple of days before the affair he and his wife decided to see if he could rent a small type phonograph for the evening. They made arrangements with a suburban dealer to rent the machine for three or four days. This led to the professional man's purchase of a good average price machine shortly after.

Retailers of phonographs have adopted many of the selling plans that have been successful in increasing the volume of piano sales. But with a few exceptions the retail trade does not appear to have featured the renting of phonographs in order to secure access to the homes of possible buyers. Many a piano sent out on rental has sold itself or a better instrument, consequently some piano dealers have encouraged renters, always featuring the inducement that the amount paid in rental up to a couple of years would be applied on the price in the event of a purchase.

It may be that the phonograph dealer can get at the business he requires without renting machines, or it may be that he does not appreciate record sales to the extent that he would rent a machine in order to create a regular record buyer. Whether renting repossessed or "trade-in" machines in order to create customers is good business the dealer can decide for himself, but in relation to the selling price of the instrument the phonograph will command a greater rental than the piano, in addition to the advantage of making an opening for records which will only be sold on a cash basis.

Word comes from Washington that the dealers there are actively discussing the same plan as followed in the rental of pianos. "That the plan has many good points and will within a short time become as universal as the sending out of pianos on monthly rental, is admitted by practically all the dealers," reads the despatch. "In fact, at least one of Washington's leading music houses

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Reg. Aq. Dept.—Copyright



Double Satisfaction

The "His Master's Voice" dealer has a double satisfaction.

He is not only selling a Record which has attained the zenith of perfection,

But also one which, as a result of mature organization, is backed by a distributing service which is the envy of the industry.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrols

Victor Records



HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

ONTARIO:

His Master's Voice, Limited,
194 Adelaide St. W.
(Corner Simcoe St.)
Toronto, Ont.

QUEBEC PROVINCE:

Berliner Gramophone Company,
Limited,
Montreal, Que.

BRITISH COLUMBIA:

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

MANITOBA:

SASKATCHEWAN (East):

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

ALBERTA:

SASKATCHEWAN (West):

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

NEW BRUNSWICK:

NOVA SCOTIA:

PRINCE EDWARD ISLAND:

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

BERLINER GRAM-O-PHONE COMPANY, Limited
HEAD OFFICE AND FACTORY
MONTREAL



has already entered upon the renting of talking machines as a regular branch of its business, and reports that the idea has justified itself in every way and that, conducted within the proper limitations, is proving profitable. Practically all the talking machine dealers here are ready to enter upon the renting of machines as soon as they are able to secure a sufficient stock to meet present accumulated orders."

Take the house of Droup & Sons, Washington, of which Mr. E. H. Droup is well known in Canada. "There is no substantial reason why talking machines should not be rented and many reasons in their favor," they say. "we are renting them right along, and in most cases on better rental terms than pianos. The advantages are many—you create a record customer at once and this is cash, you have a talking machine sale prospect which in a great many cases buys, you make a friend for your house, you get terms which will pay for the machine in a year or a little more. These are the direct advantages, but there are others almost as important. Take the short-time rentals, sometimes a night or an afternoon for a dance or a few days for a special purpose. This opens the way to sell \$5 to \$10 worth of records, as these are never rented or loaned. Some of these short-time renters raise the objection that they will have no use for the records after the machine is returned. The answer to this is that it would be an interesting 'stunt' to sell them of an auction to the dancers or company—a fine chance for the amateur comedian auctioneer who is always found in every gathering. This 'hunch' goes nearly every time, and frequently proves to be one of the big features of the function. We are renting new talking machines, and applying five or six months' rental on the purchase price if the customer so desires—balance cash."

Another dealer expressed the view: "We are not giving much attention even to renting pianos, having a lot of trouble to get instruments for our sales trade. In fact, we are trying to break away from the renting idea entirely. However, if conditions were normal and we had the stocks of talking machines to enable us to do so, it is easy to see that there are decided advantages in renting talking machines, even greater advantages than in renting pianos, inasmuch as your talking machine renter must have records for cash, and in a good proportion of cases will be a talking machine buyer. The scheme has more good points than bad, and we will probably see it put in operation before a great while."

Still a third said: "I would just as soon rent out a talking machine as a piano, and I am satisfied that the idea will be generally adopted before long. The upkeep cost of a talking machine may be slightly in excess of that of the piano, but you can get sufficiently larger rentals to cover that. I would be in favor of having the renter sign an agreement to buy records as are wanted of me if I rent the machine. Main thing, right now, is to get the machines."

One dealer sees an objection to the plan of renting talking machines in the fact that a renter can "get away" with a machine much easier than he could get out of reach with a piano. "However, considering the advantages and that as good or better rental terms can be had on a talking machine as on a piano," he said, "record sales for cash, and a good prospect to sell the machine or a better one—these advantages are well worth thinking of."

See that a smile is part of your face value.

A piano in every home means better citizenship.

A friend is a fortune on which there is no income tax.

To dodge difficulties is to lose the power of decision.

Installation Paper in Your Safe Does Not Assist in Replacing Phonographs on Your Floor.

By Harrison Durant, Financial Supervisor of Thomas A. Edison, Inc.

IT is a well-known custom of the Chinese to pay their physician a fee for every day in the year a "patient" is kept well. There is an excellent thought to be gained from that old idea. If we could always manage to avoid ills rather than seek a method of cure, we would be far better off.

The same principle would apply equally well to modern business. A merchant who fails to prepare in advance for the difficulties that are bound to arise is storing up trouble for himself. His lack of foresight will cause him a lot of worry and probably a lot of money. From time to time we have laid considerable emphasis on the necessity for every Edison dealer to calculate in advance just what financial assistance he requires in order to meet the demand of the installment branch of his phonograph shop—a very important and highly profitable adjunct to his business if properly conducted.

Every installment sale absorbs a portion of the dealer's working capital. If he is to replace the instruments sold, it will be necessary for him to find from some source an amount equal to the difference between that replacement value and the initial payment received from the customer on the installment business presents an ever-increasing financial problem, and it should be constantly met in advance. Installment paper in your safe does not assist in replacing phonographs on your floor. Money can be borrowed at six or eight per cent. per annum. The loss of a two per cent. cash discount on your jobber's bill of goods represents a per annum charge of 24 per cent. Don't wait until you are at a loss as to which way to turn in order to finance your installment sales. Get the habit of borrowing sufficient funds each month to replenish your stock and use the funds so obtained for that purpose only.

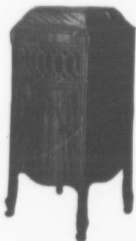
Apparently many phonograph dealers find it difficult to make an actual forecast of their requirements. It is really a simple matter. Make a concise statement of your monthly receipts for the last 12 months, recording the initial payments, cash sales and installment payments separately—making sure that you carry forward, under the respective months, the proper number of installments due on contracts previously made and which are represented by the initial payment already recorded.

If you will add to this partial forecast of next year's monthly receipts the respective *total monthly receipts received last year*, your figure will give you the estimated *total cash receipts* for the next 12 months, month by month, providing there is no increase or decrease in your sales. It is natural to assume an increase. In this case fix on an arbitrary percentage as your probable increase 20 per cent., 50 per cent., or 100 per cent., whatever sum seems most probable to you—and increase *last year's* monthly receipts by that amount before adding them to the forecast of the next 12 months. In other words, last year's monthly receipts plus the estimated increase and plus the installment payments carried forward will approximately represent your monthly receipts for the next 12 months.

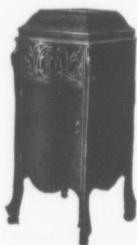
By making this forecast of your next year's business you will be in a position to know on what funds you can absolutely count on each month for the payment of your obligations to your bank, but you can also readily figure what additional assistance over and above these receipts you will require in order to keep your stock up-to-date. It has been my experience that the average merchant

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL 

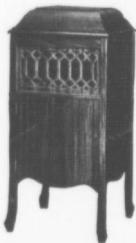
The Highest Class Talking Machine in the World



IMPERIAL



INTERMEZZO



TROUBADOUR



DEALERS who sell the "Sonora" are placed above the necessity of offering "easy payments" as a leading attraction.

The SONORA appeals to people who are **able** and **ready** to pay **cash** for the phonograph they choose, and the SONORA is offered and bought for what it **is**—the method of payment is always a secondary consideration. The magnificent matchless tonal beauty of the SONORA, and its many important exclusive features of construction make it the most wonderful of all phonographs. That explains its tremendous sales, and its ever growing popularity.

SONORA SEMI-PERMANENT SILVERED NEEDLES are in great demand. They are used on all makes of steel needle records. Play 50 to 100 times, and increase the life of the records.

I. MONTAGNES & CO.

Sole Canadian Distributors of the
 Sonora Phonograph and Sonora Needles

Ryrie Building - TORONTO

who approaches his banker for a loan unsuccessfully is himself entirely to blame for failing to get the accommodation he desires. By not being perfectly familiar with his own business he has been unable to instill into the banker's mind sufficient confidence to grant the extension of credit necessary.

The phonograph business for the next 12 months is going to be especially good. Our production at the factory is greater than at any pre-war period. The dealer who fails to anticipate his financial requirements is going to be unable to take full advantage of the prosperity ahead. He will be unable to take full advantage of all the installment sale prospects which offer themselves. Sell all the phonographs you possibly can on a strictly cash basis, but on the other hand, don't lose a sale to a competitor because you cannot afford to sell on long terms.

Finding Lost Profits in Record Salesmanship

By Laszlo Schwartz, Advertising Manager Otto Heinemann Phonograph Co., Inc.

ONE day I tried to explain this pet adopted theory of mine to a saleslady on the force of one of our retailers, but she snapped back: "Yes, but how can I tell when I've lost a selling opportunity?" And that is the very heart of the selling problem. Is there a way of telling when a salesman or saleswoman has lost an opportunity to sell?

"Decidedly yes!"

And may I strenuously remark right here, that the main difference between an efficient and scientifically trained salesman and a haphazard or slovenly one consists in the possession or in the lack of these powers.

Let me illustrate with concrete examples:

Saleslady No. 1, let's say, Miss Littlebraign, waits on Mrs. Dawball, who is "just crazy" about this or that latest fox trot. Miss Littlebraign plays the record and Mrs. Dawball says, "Wrap it up, please." "Cash!" "Good-bye!" and the transaction is closed.

I hope no one—at least no sober person—has the nerve or self-confessed stupidity to call this business deal "good salesmanship."

That sale is no more the result of good salesmanship than if you drop a penny into a chewing gum machine—push the button and get your peppermint flavored gum.

And yet—there would be hope for Miss Littlebraign—or Nobraign. She may yet redeem herself during the next five or ten minutes IF—yes, IF—she would stop long enough in primping herself to review the nature of the last business transaction in which, instead of playing the major—she played but the most insignificant automatic-push-the-button part.

Now, let's be frank with ourselves. How many of us have acquired the habit of reflecting for a few seconds over our lost sales during our spare moments so as to diagnose them, and through timely discovery, be in a position to find our lost opportunities; then, to make them yield the greatest achievable results in the next sale?

Have you ever thought of this, Mr. Salesman or Miss Saleslady?

There are authentic statistics on this vital subject proving that not three salesfolk out of a hundred ever give any of their sales a second thought after the buyer's money is in the cash drawer.

These are the salespeople who never—NEVER—find their lost sales opportunities. Consequently, they can never hope to make up lost opportunities.

If Mrs. Dawball should return to Miss Lessbraign for the coming thirty days, she'll sell her not one thing more than what Mrs. Dawball is "just crazy about"—

Miss Nobraign will never realize that the thing Mrs. Dawball is "just crazy about" is merely one of her many fads—Miss Nobraign will never realize that fads are created through repeated and effective suggestions. And whether the medium for suggesting the "new fad" is a 24 sheet poster or just a few well chosen and effectively spoken words from the mouth of a clever saleslady makes no difference—none whatsoever. For a matter of fact, if we want to be real finicky about the relative value of the selling powers of the "spoken word" and that of "24 sheet poster," just let's ponder for one moment over these few questions.

Do the manufacturers of newspaper printing machines sell their product through posters or through highly efficient expert salesmen? Yet, these sales run into hundreds of thousands of dollars.

How about the builders of railroads and locomotives, and street cars and elevators, etc. Is the selling done through posters or through wide awake salesmen?

Now, someone may say: Yes, but there is a difference between selling locomotives, printing presses, ham and music!

For instance, if Mrs. Dawball came in to buy ham from Miss Nobraign, one could hardly expect the young lady to load her up with a dozen boxes of paprika. At the best, instead of selling her a few slices of ham, she may convince her that it's to the customer's (indirectly also to her employer's) advantage to buy a whole ham.

Nor does the ham versus musical selling controversy end here. For let it be understood that the saleslady selling phonograph records has a thousand and one handicaps in her favor over the salesman selling ham, printing presses, etc.

To begin with, no matter how many varieties of dishes chefs may concoct for the use of ham, after all, it is made and sold only to satisfy a material craving—to appease a material hunger. In other words, it's an article with but few selling talking points. On the other hand, music is related to almost every minor and major phase or act of life.

Talk of birth—you need cradle songs!

Mention a wedding! You must have love songs, a wedding march and dances!

And a funeral! How about "Nearer My God to Thee" and the "Funeral March"?

These are only the three main stations on the road of everyone's life, but how about the thousand and one other instances when music is as indispensable as chicken in the chicken-pie!

Get the idea?

The big idea in selling music is to educate your customer to appreciate music not merely as a medium for pastime, but as an absolutely indispensable Spiritual and Intellectual Food—a life tonic which cannot be replaced by any substitute.

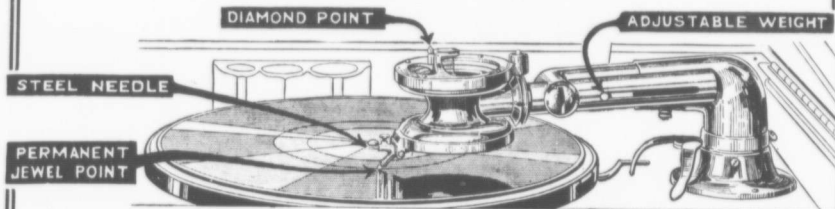
Next time Mrs. Dawball comes in to Miss Nobraign's phonograph booth, let the young lady benefit by her customer's weakness for fads. Let Miss Littlebraign help Mrs. Dawball to incorporate a new fad or two into her system. If it cannot be a fad for operatic records, let it be a fad for humorous records or a fad for Hawaiian records or whatever Mrs. Dawball's musical appreciation can digest properly.

That's Salesmanship!

It is legitimate! It is mutually beneficial, for her ladyship will broaden her musical horizon beyond the fox trot range, and incidentally it will increase the sales of the record department.

All of us are inclined to be conceited over our own ideas.

Here's the Wonderful Three-in-One Brunswick "Ultona"



This Remarkable Achievement plays all records correctly Due to the adjustable weight in arm

There's a satisfaction in selling Brunswicks, because you know you can stand behind your assertion that the Brunswick actually **does** recognize the fact that different makes of records require different weights, to properly produce all that is in the record, and still have no fear of destroying the life of any record. The Ultona allows for the requirements of each type of record, to be played correctly.

The simplicity of the Ultona, and convenience for all makes of records, play an important part in your phonograph sales. No other phonograph but the Brunswick possesses this wonderful invention—that's one reason why the Brunswick immediately increases the sales of the phonograph department.

Then there's the built-like-a-violin OVAL Brunswick Amplifier, also exclusive to the Brunswick, and an important factor in the superior tone quality secured by this ALL-RECORD instrument.

You cannot offer these features to your customers unless you sell the Brunswick. Its superiority has proved a vital selling force for the many progressive dealers, who are constantly adding the Brunswick line.

Increase your sales this Fall. The Brunswick will do it. NOW is the time to secure this Agency. Write TO-NIGHT.

THE MUSICAL MERCHANDISE SALES CO

General Offices: Excelsior Life Bldg., Toronto.

Western Office:

Winnipeg: 145 Portage Ave.

Eastern Office:

Montreal: 582 St. Catherine St. W.

Capitalizing the Idea of "Summer Records"

The continuance of that withering effect of the summer lull in musical circles headed off by the Phonograph Trade—Show people there is such a thing as light summery music—Take advantage of the dance record prospects—Even those who know nothing of dancing are always partial to a good waltz—Third of a series of articles on record selling.

WE all used to be chronic sufferers from a fever known as the Summer Lull in Music. No matter where we lived in Canada we caught the disease. It came as regularly as hay fever. It took from May to September to run its course. During that time its victims were almost as dead as Dicken's door-nail. Orders for music and musical instruments; musical activities, both in the home and in public, simply walked out the back door without so much as giving ten days' notice—and there we were stranded high and dry with nothing to do but wait.

Of course people always survived, that was the only redeeming feature. Every community was a bit wobbly on its feet at first. To get into the swing of things again took some time. Some localities recovered sooner than others but cat-like we always came back. Doctor Phonograph was really the physician who came along with the right prescription. He advised large doses of Summer Music. He gave it to the people in conversation, through magazines and the daily papers. For some years Summer Music has been poured down our throats in liquid form, in pills, in capsules, and all sorts of mixtures.

Doctor Phonograph must have been a specialist with many post-graduate courses to his credit for his cure began to work. The country has not been all permanently cured of this fever yet, by any means, but the disease now comes in a much less virulent form, it does not last nearly so long, and some sufferers seem altogether better. When a cure is working and showing progress beyond the shadow of a doubt it is a poor policy to change the medicine. It is equally unforgivable to give the medicine irregularly.

The conclusion, therefore, is to keep on with the Summer Music treatment. Sell summer records all summer. It may be like pulling a boat upstream to urge upon customers just now the heavy operatic records, or the involved orchestral records, or any other classes of selections that require the listener's close attention. But there are so many records of light music that you hear without effort, that take one's mind off the extreme heat, that cause a laugh, that seem to fit in with the spirit of relaxation and holidays and the general disposition to take it easy for awhile.

But are these summer records as opposed to winter records? Certainly. The white or grey summer suits and the navy blue serge for fall and winter are both cloth, both have buttons, pockets, and a similar cut to them, and yet there is a great difference between the two. It is largely a question of weight and color. So it is with records. There are suitable summer records

as against the music of the musical season and it is possible to follow up the summer phonograph advertising with the display and demonstration of summer records.

Salesmen might profitably centre their customer's attention on summer records. Tell the man who comes in to the store that if he would like to leave the purchase of further grand opera, choral and instrumental classics until the fall you would recommend to him certain records that he will delight to take home to play on the verandah or at the summer cottage when he has his coat, collar and rest-of-the-year manners off. Take, for example, such records as the following. Tastes and opinions differ but if these suggestions start the young men and women, who sell records in the Canadian phonograph stores, thinking along this line the object will have been attained:

Aolian-Vocalion Records—"Aloma," Fox-Trot Joyce by Yerkes Jazarimba Band (No. 12104); "Moment Musical" (Schubert) Violin Solo, by Maximilian Pilzer (No. 22017).

Brunswick Records—"Medley of Scotch Airs," Accordion Solo, by Dan Boudini (No. 5233); "Tales of Hoffman, Barcarolle" (Offenbach), by the Empire Band (No. 5000).

Columbia Records—"The Butterfly" (Bendix) Flute and Clarinet Duet (No. A1984); "Two Spanish Dances, from 'Carmen'" (Bizet) by Chicago Symphony Orchestra (No. A5860).

Edison Disc Records—"Night Time in Little Italy," Fox-trot, by the Frisco Jazz Band (No. 50515), and "L'Ardita," Magnetic waltz (Arditi) by Sibyl Sanderson Fagan, whistling (No. 80453).

Gennell Lateral Cut Records—"Hindustan," Fox-trot (Wallace and Weeks), by Milano Orchestra (No. 4504); and "Me-Ow," one-step (Kaufman), by the Gennett Orchestra (No. 4511).

His Master's Voice Records—"The Royal Vagabond," medley fox-trot, by Joseph C. Smith's Orchestra (No. 18541); and "Oh, Susie, Behave," Medley one-step, by Van Eps Trio (No. 18556).

Okla Records—"Castillon Echoes" (Siegel), Mandolin Solo, with Ukulele accompaniment (No. 1175); and "Carmela," Waltz (Valle), by Masa's Blue and White Marimba Band (No. 1190).

Pathe Records—"My Desert Fantasy," One-step (Reid), by Palais Royal Orchestra (No. 22101); and "Irish Medley of Reels and Jigs," Accordion solos, by Boudini Brothers (No. 22092).

Phonola Records—"Mummy Mine," Fox-trot (Rose).



The statement in this article that there is such a thing as light, summery dance music for the phonograph is strongly confirmed by the view taken by Mr. H. Palmer, one of Judge's artists. Doesn't it look as if such records would be easy to sell?



2

Complete Stocks
at
WINNIPEG
and
CALGARY

is WHY "His Master's Voice" Western Dealers get the same 100% COMPLETE OVERNIGHT SERVICE, as though his store were within a stone's throw of the Montreal factory.

Western Gram-o-phone Co.
Calgary Northern Electric Bldg
Winnipeg 122-124 Lombard St.



Green Bros. Xylophone Orchestra (No. 1188); and "I Love to be a Sailor" (Lauder), Character song, by John McDermott, with Cabaret Orchestra.

The dance has become a sort of summer institution, too. All the record makers have shown enterprise in catering to that increasing number of people who use the phonograph for little dances in the home and to whom the latest dance records have a specific appeal. A perusal of the various monthly bulletins of new records reveals a large and easily cultivated field in dance selections.

The waltz is always popular. Its attractiveness is reinforced by the summer surroundings. On the porch of the summer hotel or out in the canoe in the still summer evenings, there is a something about a good waltz that goes to the right spot. There have been devotees of the Turkey Trot, Maxixe, Tango, etc., but while these have come and gone the waltz, like the brook, goes on forever. There are thousands of people who could not get one foot past another as far as a dance of any kind goes, but whose heads will sway with the easy flowing rhythm of the waltz, causing them to forget the heat and the worries of the day. Every man and woman is a good prospect for selling waltz records.

Proof of the waltz's power to remain popular is beyond controversy. A great sensation was created in England when the waltz was introduced about 1811. The French claim that this form of dance music originated in the court of Henry II at Fontainebleau in 1555. It enjoyed a great run throughout France and even made its way to Scotland, where there was very strong opposition to it. Mary Stuart once exhibited her agility in dancing a waltz, but she was careful not to repeat the demonstration. The Germans also claim credit for the institution of the waltz.

If a salesman or saleslady will only take the time to pick out a few good waltzes, get a good stock of them and then bring them to people's attention by talking up summer records in general and a certain waltz in particular; if a salesman will explain the easy flowing summery rhythm of waltz music as against the heavy classical forms of music that are more suited for winter evening entertainment, the sale of summer records can be greatly increased.

Then think of the popular songs, novelty records like xylophone and flute solos, and much of the light music. Think it over carefully and see if you do not realize there is such a thing as making a strong, specific and profitable drive an summer records.

"Keep Oversold" Is Chalmers' Policy

AMONG others, there are two special objects in advertising. One is to sell your goods. The other is to establish a good name and insure a continuance of trade. Keen business men in England, some of them in the piano field, kept up their advertising during the war though they had little to sell and no difficulty in disposing of what stock they could produce. But they looked ahead. Now they stand to profit from a wise policy.

A successful automobile man who is sound on the doctrine of keeping oversold is Hugh Chalmers, whose views on merchandising always carry weight. "Now, some people say when you are entirely sold out you want to quit advertising," said Mr. Chalmers. "There was never a greater fallacy told to business men. One of our stockholders said to me not long ago, 'Are you reasonably sure of selling your year's output?' I said, 'Yes, sir.' 'Then why don't you quit advertising?' he said. He asked, 'How much can you save between now

and a certain date?' I said, 'Between \$60,000 and \$75,000.' 'Then why don't you save it?' he said. My answer was that if I were dead sure we had all sold this year and up to two years hence I would not spend a dollar less. I am speaking not only from the standpoint of the advertising, but of the man who buys the space and pays the bill.

"My being in business is not confined only to next year and I am a firm believer in keeping oversold. You have got to deal with human nature and it always has wanted and always will want those things which are hardest to get. 'Now, then,' I said to this gentleman, 'look at that fountain; see the water coming out. It gets its source of supply from the river a mile and a half distant. You can get the superintendent to shut it off, but you will not notice any difference right away; you will notice it go down a little at a time until there is no more water supplied. You shut off the source of supply when you stop advertising.' You must send the best possible appeal to a million minds and you must keep on appealing. You must keep on if you wish to keep up your business. There is no mystery about this advertising and selling goods. Some would have you think so and some do not take it up because they think it is too hard. It is nothing but plain common sense plus printer's ink, and some of the best copy I have ever seen was written by men who were never known as advertising men, but they sold the goods and made their copy accordingly."

Fire Loss Too High

LOSS by fire affects either directly or indirectly the whole community. When a store or factory is wholly or partially destroyed by fire the result is more far-reaching than it would appear on first thought. In a speech before a group of Canadian business men, Mr. J. Grove Smith, Dominion Fire Commissioner of Ottawa, alleged that Canada had the highest per capita fire loss in the world, viz., \$4.25. This, he went on to say, could be reduced in three years by fifty per cent, if his department received the support necessary. "We must," he continued, "have some way of overcoming political or other influence. One way perhaps is to amend the criminal code so as to make it possible for any who causes fire by negligence to be prosecuted in the proper courts."

Continuing, he said, "Instead of going directly to the root of the trouble we have been applying palliatives. We must go to the source of the trouble as quickly as possible. Teaching children in schools is good work; telling the women to be careful with matches is good work, but the big losses are in our business districts. From a community point of view, if a man's premises are a fire hazard the community should have sufficient interest in the matter to make him remove the menace by making improvements. We have legislation. There is Dominion law and Provincial law, and municipal statutes. No one is responsible, and we are getting nowhere. There is too much division of authority and the laws are not being enforced. In a broad sense all fires are local. They come right down to us as individuals every time. We have, I suppose, about 4,000 fire halls and departments in Canada. What we want is that these men should be sent out to prevent fires before they start. Splendid work can be done in this direction. These firemen should inspect and advise property owners and reduce to a minimum the possibilities of fires starting. It takes trained men to get the best results in this work, and the men who do it should be efficient."

Pathephone

LOOK 'ROUND

Look around at the various phonograph propositions that are offering—analyze their agency arrangements that are offering—compare their selling appeal—study their record releases and you will find Pathe the most liberal in terms, the leader in product and always first with the latest hits.

There may be a Pathe agency open in your vicinity—it's worth investigating.

Type "A" Pathe Price \$85.00
 "George" Pathe Price \$200.00
 Type "B" Pathe Price \$90.00
 Type "C" Pathe Price \$100.00
 "Eden" Pathe Price \$120.00
 Type "D" Pathe Price \$100.00
 "Jacobs" Pathe Price \$125.00
 "William & Mary" Pathe Price \$125.00
 "Thurs Ann" Pathe Price \$150.00
 "Louis XIV" Pathe Price \$150.00
 "Shannon" Pathe Price \$225.00

Pathé Frères Phonograph Sales Co.

4-6-8 Clifford Street

MONTREAL

TORONTO

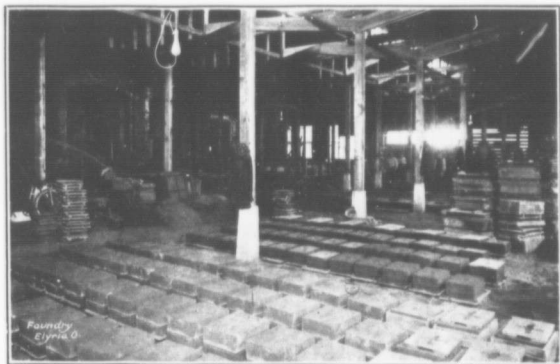
WINNIPEG



Continuing the series of interior views in the Otto Heineman Phonograph Supply Co.'s various plants, there are here shown sections of the Elyria factory.

The upper view is a corner of the Turn-table Assembling Department.

The second illustration shows a portion of the Foundry.

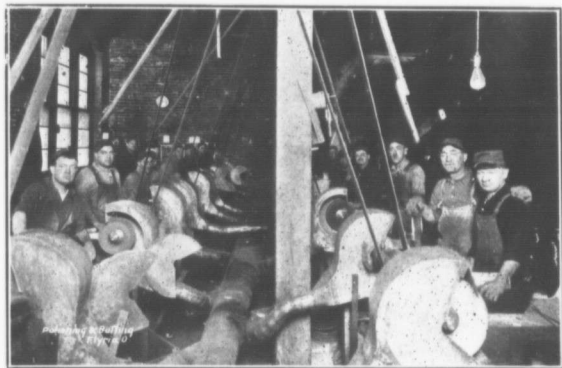


Where Heineman Motors are assembled.

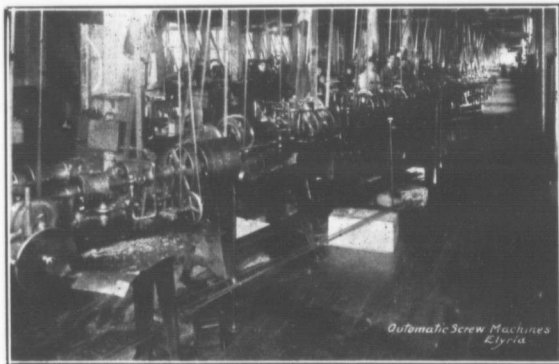




Employees at work assembling Heineman Sound-boxes.

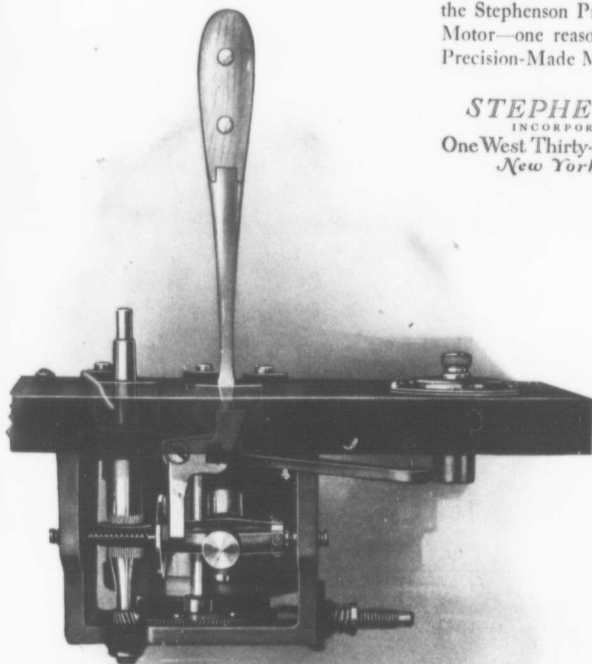


Where the Polishing and Buffing is done in the Elyria factory.



Showing some of the Automatic Screw Machines at work in the Heineman Elyria factory.

*As Easy
As Setting Your
Watch*



Adjusting the speed of the Stephenson Precision-Made Motor so that it agrees with the speed regulator, is as easy as setting your watch.

It is done from the top of the table board after the table board has been secured in the cabinet . . . and this assures an easy, quick, and accurate adjustment—and one that will stay put.

This is an exclusive feature of the Stephenson Precision-Made Motor—one reason why it is a Precision-Made Motor.

STEPHENSON
INCORPORATED
One West Thirty-fourth Street
New York City

2630

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NEW RECORDS

"His Master's Voice" Records For July

- 10 Inch, Double Side—90c.
- 2630928 La Jolie Adventure (Tenor) Hector Pellerin.
 La Jolie Adventure (Tenor) Hector Pellerin.
 185353 Lullaby Blues (In the Evening) American Quartette.
 When the Bees Make Honey (Down in Sunny Alabama) Irving and Jack Kaufman.
 185354 Somebody's Waiting for Someone. Peerless Quartette.
 The Boys Who Won't Go Home. Henry Burr.
 185355 Bring Back Those Wonderful Days. Arthur Fields.
 Jazz Baby. Marion Harris.
 185360 When You See Another Sweetie Hanging Around. Adele Rowland.
 Mamma O' Mine. Adele Rowland.
 185356 Oh, Susie, Behave (Medley One-Step) Van Eps Trio.
 Monte Christo, Jr. (Medley Fox-Trot) Van Eps Trio.
 18561 Out of the East (Fox-Trot) Joseph C. Smith's Orchestra.
 Rainy Day Blues (Fox-Trot) Joseph C. Smith's Orchestra.
 185359 Rainbow Division March. Arthur Fryer's Band.
 Spirit of Independence March. Conway's Band.
 185352 Money Munk No. 1.—Money Munk No. 2 ("Voice's Hornpipe") (Burchenal) Victor Military Band.
 Virginia Reel—1. "Miss Loida's Reel"; 2. "Old Dan Tucker"; 3. "Pop Goes the Weasel." (Burchenal) Victor Military Band.
- 10 Inch, Red Seal—\$1.25
- 64740 Sotter Miss You (Clay Smith) (Soprano) Frances Alda.
 64812 Juanita (Hon. Mrs. Norton) (Baritone) Enlita de Gajonza.
 64813 The Quilting Party (Fletcher) (Soprano) Mabel Garrison.
 64774 Weather-Fourquel me retenir (Oh, Wake Me Not) (Ossian's Song) (Tenor) Giovanni Martelli.
 64814 When You Look in the Heart of a Rose (Gillespie-Methven) (Tenor) John McEwen.
 64813 Souvenir (Franz Drella) (Violin) Efram Zimbalist
- 12 Inch Double-Sided—\$1.50
- 36490 Oh, My Dear (Medley Fox-Trot) Joseph C. Smith's Orchestra.
 Somebody's Sweetheart and Good Morning, Judy. Medley One-Step. Joseph C. Smith's Orchestra.
- 12 Inch—\$2.00
- 74591 La Favorita—A tanto amor (Thou Flow'r Beloved) (Donizetti) Giuseppe de Luca.
 74590 Nocturne in D Flat (Opus. 27, No. 2) (Chopin-Wilhelm) Mischa Elman.
 74592 Quartette in C Major—Fugue (Op. 59, No. 3) (Beethoven) Flonzaley Quartette.

New Edison Disc Re-Creations

- \$1.25
- 82560 Parle-moi de ma mere (Speak to me of my mother)—Carmen (Bitez) Anna Case and Ralph Errolle, Soprano and Tenor, in French.
 Vainement, ma bien-aimée (Vainly, my well beloved)—Le Roi d'Ys (Lalo) Ralph Errolle, Tenor, in French.
- \$3.50
- 82157 Dear Old Pal of Mine (Rice) Thomas Chalmers, Baritone.
 Massa's in de Cold, Cold Ground (S. C. Foster) Carilina Lazzari, Contralto.
- 82158 Gypsy Trail (Galloway) Arthur Middleton, Bass-Baritone.
 Life's Dream is O'er (Adapted to "Alice, Where Art Thou") Marie Rappold and Carolina Lazzari, Soprano and Contralto.
- \$2.60
- 80453 L'Arletta—Magnetic Waltz (Arditi) Sibil Sanderson Fagan, Whistling.
 Sundown in Birland (A Bird Symphony) (Hager) Sibil Sanderson Fagan and Harvey Wilson, Whistling and Singing.
- 80454 Evening Brings Rest and You (Bishop) Edward Allen, Baritone.
 Kiss Me Again (Herbert) Marie Tiffany, Soprano.
- 80455 Looking This Way (Van De Venter) Elizabeth Spencer and E. Elmore Peterson, Soprano and Contralto.
- 80456 Some Sweet Day, By and By (Doane) Metropolitan Quartette, Sacred—Mixed Voices.
- 80456 Nadie—Oriental Intermezzo (Moret) Peerless Orchestra.
 Passion Dance (An Oriental Fantasy) (Friedman) Peerless Orchestra.
- \$1.80
- 30519 Love in Itelesness—Serenade (Macbeth) Sodero's Band.
 Wedding March (Souza) New York Military Band.
- 30520 Coon 'possum Hunt. Billy Golden and Billy Heins.
 30521 I'm Sorry I Hold You Cry—Jazz Fox-Trot (Cles) Earl Fuller's Famous Jazz Band.
 Sand Dunes—One-Step (Gay) All Star Trio, Saxophone, Xylophone and Piano, For Dancing.

Edison Amberol Records For July

SPECIAL RECORDS—90 Cents Each

- 3772 Alabama Lullaby (De Vull) Gladys Rice and Marion Evelyn Cox, Soprano and Contralto, Orch. Acc.
 3777 All Things in Favor Say Aye (Kennedy) Arthur Fields and Chorus, Baritone, Orch. Acc.
 3759 Beautiful Ohio (Earl) Metropolitan Quartette, Mixed Voices, Orch. Accompaniment.
 3769 Chong (He Come From Hong Kong) (Weeks) Premier Quartette, Male Voices, Orch. Acc.
 3770 In a Kingdom of Our Own—Royal Vagabond (Cohan) Gladys Rice, George Wilton Ballard and Chorus, Soprano and Tenor.
 3773 I Want to Hold You Cry—My Arms (Robinson) Negro Melody, Al Bernard and Ernest Hare, Orch. Acc.
 3768 Jazz Baby (Jerome) Rachael Grant, Orch. Acc.
 3767 Kiss That Made Me Cry (Gottler) George Wilton Ballard, Tenor, Orch. Acc.

- 3770 Mary—Fox Trot (Fry) Tusado Dance Orchestra.
 3780 Oh, Laddy (Something's Done Got Between Ebecanzeer and Me) (Creamer-Layton) Ada Jones, Orch. Acc.
 3758 That Wonderful Mother of Mine (Goodwin) Will Oakland, Counter-Tenor, Orch. Acc.
 3771 When the Cherry Blossoms Fall—Royal Vagabond (Gostel) Leola Lacey and Charles Hart, Soprano and Tenor, Orch. Acc.
ROYAL PURPLE RECORDS—\$1.00 Each
 29030 Emmet's Lullaby (Emmet) Frieda Hempel and Criticism Quartette, Soprano and Male Voices, Orch. Acc.
 29031 Vainement, ma bien-aimée (Vainly, my well beloved)—Le Roi d'Ys (Lalo) Ralph Errolle, Tenor, in French, Orch. Acc.
REGULAR LISTS—90 Cents Each
 3768 Evening Brings Rest and You (Bishop) Edward Allen, Baritone, Orch. Acc.
 3765 Glowworm, The (Lincke) We Girls Quartette, Orch. Acc.
 3775 In the Secret of His Presence (Stebbins) Charles Hart and Elliott Shaw, Tenor and Baritone, Orch. Acc.
 3762 Mc-Ow One-Step (Kaufman) For Dancing, Jaudas' Society Orch.
 3761 Mummy Mine—Fox-Trot (Rose) For Dancing, Green Bros. Novelty Orchestra.
 3766 Nigger Blues (H. White) Al Bernard, Orch. Acc.
 3774 Serenata (Moszkowski), and Narcissus (Nevin) Sibil Sanderson Fagan, Whistling, Orch. Acc.
 3778 Southern Melodies, Bells. John F. Burchard, Orch. Acc.
 3763 Starlight—Serenade (Johnson) Peerless Orchestra.
 3776 Waters of Venice (Floating Down the Sleepy Lagoon) (A. Van Tiller) Gladys Rice and Vernon Dullhart, Soprano and Tenor, Orch. Acc.
 3764 You're Breaking My Heart With "Good-Bye" (Olmán) Leola Lacey, Soprano, Orch. Acc.

New Columbia Records For July

- 10 INCH, VOCAL—90c.
- 42725 Longing. Sterling Trio, Male Trio.
 Lullaby Blues (In the Evening) American Quartette, Male Quartette.
- 42729 Before I Grew Up to Love You. Henry Burr, Tenor Solo.
 Somebody's Waiting For Someone. Campbell and Burr, Tenor Duet.
- 42728 Turkestan. Billy Murray and American Quartette.
 Idol (Just Let Me Worship You) Young and Heardon, Tenor Duet.
 42727 Frenchy, Come to Yankee Land. Arthur Fields, Baritone.
 Heart-Breaking Baby Doll. Billy Murray, Tenor Solo.
 42726 Eyes That Say I Love You. Irving and Jack Kaufman, Tenor Duet.
- When the Bees Make Honey Down in Sunny Alabama'. Irving and Jack Kaufman, Tenor Duet.
- 42731 Fires of Faith. Peerless Quartette, Male Quartette.
 Heart of Humanity. Charles Harrison, Tenor Solo.
 42732 Anything is Nice if It Comes From Dixieland. Harry Fox, Character Song.
 You Can't Blame the Gitties at All (They All Want to Marry a Soldier) Arthur Fields, Baritone Solo.
- 10 INCH, INSTRUMENTAL—90c.
- 42730 Waiting—Medley Fox-Trot. Columbia Saxophone Sextette.
 Chong (He Come From Hong Kong)—Medley Fox-Trot. Intro: (1) "Anything is Nice if It Comes From Dixieland"; (2) "By the Camp Fire." Columbia Saxophone Sextette.
- 42720 Mary Ann—One Step. Wildford Astoria Dance Orchestra.
 Bevo Blues—One Step. Yerkes Jazambina Orchestra.
- 42721 A Good Man is Hard to Find—Fox-Trot. Intro: "Sweet Child." Sweetman's Original Jazz Band.
- 42722 That's Got 'Em—Fox-Trot. Sweetman's Original Jazz Band.
 Egypt Land—Fox-Trot. Fuller's Rector Novelty Orchestra.
 Mummy Mine—Medley Fox-Trot. Intro: "Dry Your Tears." Fuller's Rector Novelty Orchestra.
- 42686 Song of the Volga Boatmen. Russian Balalaika Orchestra.
 Longing for Our Country. Russian Balalaika Orchestra.
- 10 INCH—\$1.00
- 42724 At Dawning. Barbara Maurel, Mezzo-Soprano Solo.
 The Rosary. Barbara Maurel, Mezzo-Soprano Solo.
- 10 INCH, SINGLE—\$1.00
- 78138 Orientale. Toscha Seidel, Violin Solo.
- 12 INCH—\$1.50
- 46106 Trumpeter. Louise Gravure, Baritone Solo.
 La Mareillaise. Louise Gravure, Baritone Solo.
 46108 King Cotton March. Prince's Band.
 Happy School Days. Prince's Band.
- 46107 The Royal Vagabond—Medley One-Step. Introducing: (1) "Good-Bye, Bargaivia"; (2) "Democracy"; (3) "Now That We are All Together, Peerless Orchestra."
The Royal Vagabond—Medley Fox-Trot. Introducing: (1) "Where Cherry Blossoms Fall"; (2) "Here Come the Soldiers"; (3) "A Kingdom of Our Own." Jockers Dance Orchestra.
- 46108 How 'Ya Gonna Keep 'Em Down on the Farm?—Medley One-Step. Introducing: (1) "Don't Cry, Frenchy, Don't Cry"; (2) "Come on, Papa." Yerkes Jazambina Orchestra.
 Mamma O' Mine—Medley Fox-Trot. Introducing: (1) "In 'Sonday"; (2) "Don't Cry, Little Girl, Don't Cry." Yerkes Jazambina Orchestra.
- 12 INCH, SINGLE—\$1.50
- 49522 Core'ngrato (Faithless Heart) Riccardo Stracciari, Baritone Solo.

New Aeolian-Vocalion Records

- 12 INCH—\$2.75
- 54015 Carmen—Miscela's A Comp. (Bitez) My Peterson, Soprano, Vocalion Orchestra Accompaniment.
- 10 INCH—\$1.65
- 30020 Il Trovatore—Il Balen (Verdi) Giacomo Rimini, Baritone, Vocalion Orchestra Accompaniment.
 30021 Bohème—Musetta's Waltz (Puccini) Marie Sundells, Soprano, Vocalion Orchestra Accompaniment.
 30022 Sing Me to Sleep (Greene) Florence Easton, Soprano, Vocalion Orchestra Accompaniment.
 30023 Carmen's (Wilson) My Peterson, Soprano, Vocalion Orchestra Accompaniment.
- 10 INCH—\$3.40
- 22021 I Shall Meet You (Sanderson) Colin O'More, Tenor, Vocalion Orchestra Accompaniment.

?

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Record SERVICE

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Every "His Master's Voice" dealer ALWAYS receives 100% Complete Record Delivery Service, and his orders are ALWAYS filled the same day as received.



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Sole Ontario Distributors of His Master's Voice Products

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(Corner Simcoe St.)

- Roses In Picardy (Haydn Wood) Colin O'More, Tenor, Vocalion Orchestra Accompaniment.
- 22022 Spring Song (Mendelssohn) Maximilian Pilzer, Violin, Piano Acc. Waltz (Chopin) Maximilian Pilzer, Violin, Piano Acc.
- 12120 Mummy O' Mine (Hoyt) Sam Ash, Tenor, Orchestra Acc. I'll Be Back in the Springtime, Mollie (Ring-Ash-Hager) Sam Ash, Tenor, Orch. Acc.
- 12121 When Crying Blossoms Fall (Love Is Love) (From "The Royal Vagabond") (Duncan-Gall) Arthur Burns, Tenor, Orch. Acc. Eyes That Say I Love You (Fred Fisher) Arthur Burns, Tenor, Orch. Acc.
- 12122 Frenchie, Come to Yankee Land (Erlich-Conrad) Irving Kaufman, Orch. Acc.
- Golden Wedding Jubilee (Stepf) Kaufman Brothers, Orch. Acc. 12123 Turkistan (Jones-Stern) Premier-American Quartette, Male Quartette, Or. Acc.
- Lullaby Blues (Robinson-Morse) Premier-American Quartette, Male Quartette, Orch. Acc. 12124 Shake, Rattle and Roll (Bernard) Played by Novelty Five with Al Bernard.
- 12125 Idol (Intro.: "In Soudan") (Rose-Osbome) Played by Novelty Five.
- 12125 How're Gonna Keep 'Em Down on the Farm?—One Step (Intro.: "My Barney Lies Over the Ocean," "Come On, Papa") (Donaldson-Leslie-Huby) Played by Dabney's Band.
- Keep Smiling (From "Sometime")—Fox Trot (Primi) Played by Dabney's Band.
- 12126 Arabian Nights—One Step (David-Hewitt) Played by Aeolian Dance Orchestra.
- La Confession—Waltz (Morgan) Played by Aeolian Dance Orch. 12 INCH—\$2.00
- 36207 Poet and Peasant (Von Suppe) Played by Vocalion Concert Band. Stradella Overture (Flotow) Played by Vocalion Concert Band.
- 12114 Anything Is Nice If It Comes From Dixieland (Clark-Meyer-Ager) Murray Quartette, Male Quartette.
- Just Another Poor Man Gone Wrong (Von Tilzer) Billy Murray, Orch. Acc.
- 12115 I Know What It Means To Be Lonesome (Kendis-Brockman-Vincent) Irving Kaufman, Orch. Acc.
- America Never Took Water (Brennan-Edwards-Cunningham) Irving Kaufman, Orch. Acc.
- 12116 By the Camp Fire (Pilling-Wheeler) Hart and Shaw, Orch. Acc. Alabama Lullaby (Cal de Voll) Hart and Shaw, Orch. Acc.
- 12117 Don't Cry, Frenchie, Don't Cry (Fox-Trot Medley) (Intro.: Jazz Rhyth) (Donaldson-Jones) Novelty Five with Al Bernard.
- Bleusin' the Blues (Raggs) Played by Novelty Five with Al Bernard.
- 12118 Sweet Siamese (Fox-Trot) (Marj' Earl) Played by Aeolian "A" Orchestra.
- A Wee Bit of Lace (Turney-Fisher) One Step Medley, Intro.: "A Million Girls Around Me," "Rip Van Winkle Slept With One Eye Open." Played by Aeolian Dance Orchestra.
- 12119 My Gairn' Love (Fox-Trot) (Zamenick) Played by Aeolian Dance Orchestra.
- Lassus Trombone (One Step) (Fillmore) Played by Dabney's Band (With Ziegfeld's Midnight Frolic).

Pathe Records for July

- 10 INCH—50c.
- 22064 I've Got a Pair of Swinging Deers That Lead Right Into My Heart, from "Good Morning, Judge" (Grant) Arthur Fields, Baritone.
- By the Camp Fire (Weinrich) Inimitable Four.
- 22065 When You See Another Sweetie Hanging Around (Donaldson) Adele Rowland, Soprano.
- When I Get in Indiana in the Morning (Chadrow-DeCosta) Adele Rowland, Soprano.
- 22064 I'll Say She Does, from "Sinbad" (Kahn-Jolson) Ernest Hare, Baritone.
- Oh! Lawdy! (Creamer-Lavton) Billy Murray, Tenor.
- 22066 Arabian Nights (David-Hewitt) Orpheus Trio (Vocal Trio). Virginia Chimes Lullaby, from "East Is West" (Bowers) Virginia Thatcher, Contralto.
- 22063 You're Still an Old Sweetheart of Mine (Whiting) Tenor Duet, Lewis James and Charles Hart.
- That Tumble-Down Shack in Athlone (Carlo-Sanders) Turner Roe, Baritone.
- 22067 Some Day I'll Make You Glad (Squires) Henry Burr, Tenor.
- That Wonderful Mother of Mine (Goodwin) Arnie Male Quartette. A Musical Corner, Russell Hunting and Deacon Treadway, with Violin, Piano and Clarinet.
- The Country Fiddler (Medley Old Time Country Dances) Deacon Treadway, Piano Accom.
- 22101 My Desert Fantasy (Reid) One Step, Palais Royal Orchestra (D. Sherbo, Director).
- Sweet Siamese (Earl) Fox-Trot, Palais Royal Orchestra (D. Sherbo, Director).
- 22068 Full O' Peg (Horse) One Step, Joseph Samuels' Dance Orchestra.
- Round the Town (Arden) Fox-Trot, Joseph Samuels' Dance Orchestra.
- 22069 Slim Trombone (Fillmore) One Step, Syncro Jazz Band.
- Everybody Shimmies Now (Porray) Fox-Trot, Syncro Jazz Band.
- 22092 Irish Medley of Bees, No. 1 (Accordion Duet) Roudini Brothers.
- Irish Medley of Bees, No. 2 (Accordion Duet) Roudini Brothers.
- 22061 A Banjo Song (Homer) Raymond Hunter, Baritone.
- The Return (Berg) Turner Roe, Baritone.
- 22068 Saved! (Bright) Egan, Tenor, Organ Accompaniment.
- The Child of a King (Sumner) Earle F. Wilde, Tenor, Organ Accompaniment.
- 22102 Slavery Days. Characteristic March, Imperial Infantry Band.
- Evening Bell (Fillmore) with Chimes, Imperial Infantry Band.
- 22091 La Divorce (Fall) Pathé Symphony Orchestra.
- Govette Mendants (Cot-Sommet) Pathé Symphony Orchestra.
- 22090 Sundown in Birdland (Hager) Henry Burr, Tenor, Whistling by Sybil Fagan.
- The Boy and the Bird (Hager) Whistling by Sybil Fagan.
- 22080 How 'Ya Gonna Keep 'Em Down on the Farm? (Donaldson) Vocal refrain by Noble Sissle. By Lieut. Jim Europe's Famous "Jazz" Band.
- Arabian Nights (David-Hewitt) By Lieut. Jim Europe's Famous "Jazz" Band.

- 22085 That Moaning Trombone (Bethel) By Lieut. Jim Europe's Famous "Jazz" Band.
- Manana Blues (Handy) By Lieut. Jim Europe's Famous "Jazz" Band.
- 22082 Broadway "Hit" Medley, Intro.: (1) "I've Got the Blue Ridge Mountains"; (2) "I'll Be Messy Again"; (3) "Smiles." By Lieut. Jim Europe's Famous "Jazz" Band.
- Ja-Da (Carleton) By Lieut. Jim Europe's Famous "Jazz" Band.
- 22081 Darktown Strutters' Ball (Brooks) Medley, By Lieut. Jim Europe's Famous "Jazz" Band.
- 22084 Little David Play on Your Harp "Negro Spiritual" Lieut. Noble Sissle, and Lieut. Jim Europe's Singing Serenaders.
- Exhortation (Cook) Jubilee Song L. Creighton Thompson and Lieut. Jim Europe's Singing Serenaders.
- 12 INCH—\$1.65
- 52041 The Flattener (La Lisouera) (Chaminade) Piano Solo, George True.
- Ariquis (Chaminade) Piano Solo, George True.
- 40161 Petite Valse (Hollman) Violoncello Solo, Josef Hollman, Piano Accompaniment.
- Govette (Hollman) Violoncello Solo, Josef Hollman, Piano Acc.
- 40154 Mamma's Lullaby (Roberts) (Vocal Refrain by Arthur Fields) Waltz, Palais Royal Orchestra (D. Sherbo, Director).
- Head Over Heels (Jerome Kern) Intro.: (1) "The Big Show"; (2) "Head Over Heels." Medley Fox-Trot, Palais Royal Orchestra (D. Sherbo, Director).
- 40162 Oh, Susie Behave (Klose-Olman) One Step, Palais Royal Orchestra (D. Sherbo, Director).
- Love Is Love (Cohan-Gott) Inter.: (1) "When the Cherry Blossoms Fall"; (2) "What You Don't Know Won't Hurt You." Medley Fox-Trot, Palais Royal Orchestra (D. Sherbo, Director).
- 52039 Little Road of Dreams (Kramer) Percy Heims, Baritone.
- The Radiance in Your Eyes (Novello) Percy Heims, Baritone.
- 40159 Wishing That Dreams Would Come True (Logan) Lewis James, Tenor.
- A Rose, A Kiss and You (Arthur) Lewis James, Tenor.
- 40160 Ballet De Sylvia (Delibes) "Les Chasseresses." Gardé Republic Band of France.
- Ballet De Sylvia (Delibes) "Pizicetto." Gardé Republic Band of France.
- 40163 Jolly Robbers (Stuppe) Overture, Empire State Military Band.
- Al Moulin (In the Mill) (Gillet) Intermzzo, Empire State Military Band.
- 12 INCH—\$1.40
- 25029 Simple Confession (Thome) Violin Solo, Alexander Debrulle, Piano Accompaniment, George True.
- Mignon (Thome) "Govette," Violin Solo, Alexander Debrulle, Piano Accompaniment, George True.
- 25028 Sunday Through (Penn) Alma Beck, Contralto.
- 40154 Ah! 'Tis a Dream (Hawley) Alma Beck, Contralto.
- 12 INCH—\$2.20
- 52074 The Kerry Dance (Molloy) Eleonora de Caseros, Mezzo-Soprano.
- Juanita (Eleonora de Caseros) Mezzo-Soprano.
- 54029 Il Trovatore (Verdi) "D'amor sull' ali rosse" (Love, Fly On Rosy Pinions) In Italian. Claudia Muzio, Soprano.

New Heineman OkeH Records

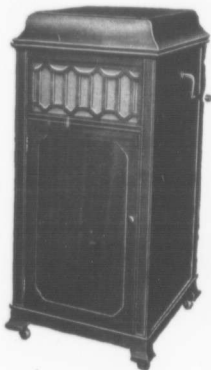
- 1173 That Tumble Down Shack in Athlone (Pasco, Carlo Sanders) Sterling Trio, Vocal Trio, with Orch.
- My Old Grand Dad's Fianca (Wilson) Henry Burr, Tenor.
- 1174 By the Babbling Brook (Hager) Henry Burr and Sybil Sander-son Fagan, Tenor-Bird Obligato, with Orch.
- The Little Whistler (King) Sybil Sander-son Fagan, Whistling Novelty, with Orch.
- 1175 Castillon Echoes (Siegel) Mandolin Solo, Ukulele Acc. Valse Caprice (Siegel) Samuel Seigel and Marie Caveny, Mandolin Solo, Ukulele Accompaniment.
- 1176 I'd Love To (From "Listen, Lester") (Cort-Stoddard-Orlitz) Helen Clark and Joe Phillips, Vocal Duet, with Orch.
- Waiting (From "Listen, Lester") (Cort-Stoddard-Orlitz) Joe Phillips, Baritone.
- 1177 Prelude (Rachmaninoff) Paul Kister, Piano Solo.
- (a) Albumair (Cresar Cui); (b) Papillon (Butterfly) (Ed. Grieg) Paul Kister, Piano Solo.
- 1178 Valse Foudree (Intermezzo) (Foppy-Robertis) Park Quartette, Instrumental Quartette.
- Serenade Chaminade (Chaminade) Park Quartette, Instrumental Quartette.
- 1179 Looking This Way (Sacred Duet) (Van de Venter) Miller and Whetler, Vocal Duet.
- One Sweetly Solemn Thought (Sacred Duet) (Cary-Ambrose) Whetler and Gillette Vocal Duet, with Orch.
- 1180 Jesus, Save Our Pilot Boy (Sacred Duet) (Gould) Miller and Whetler, Vocal Duet, with Orch.
- Calvary (Hymn) (Rodney) Meyers and Gillette, Vocal Duet with Orch.
- 1181 Love, Here is My Heart (Ross-Sileu) Geo. Lambert, Tenor, with Orch.
- 1182 Sing, Smile, Slumber (Hugo-Gonard) Grace Kearns, Soprano, with Orch.
- 1183 My Old Kentucky Home (Foster) Marie Morissey, Contralto, with Orch.
- Drink to Me Only With Thine Eyes (Jonson) George Lambert, Tenor, with Orch.
- 1184 Mighty Lak' a Rose (Stanton-Nevin) Marie Morissey, Contralto, with Orch.
- The Rosary (Rogers-Nevin) George Lambert, Tenor, with Orch.
- 1184 The Kiss That Made Me Cry (Breen-Fields-Gotter) Henry Burr, Tenor, with Orch.
- Some Day I'll Make You Glad (Freeman-Squires) Sam Ash, Tenor, with Orch.
- 1185 That Wonderful Mother of Mine (Hager-Goodwin) Henry Burr, Tenor, with Orch.
- Forever is a Long, Long Time (Boyle-Von Tilzer) Charles Hart, Tenor, with Orch.
- 1186 Liberty Bell, Ring on (Gillespie-Brown) Royal Daddum, Baritone, with Orch.
- Goodbye, Sweet and Shell (Spero and Peck) Royal Daddum, Baritone, with Orch.
- 1187 Johnny's In Town (Yell-Meyer) Arthur Fields, Baritone and Anything is Nice if It Comes From Dixieland (Clark-Meyer-Ager) Bert Harvey, Baritone, with Orch.

The most wonderful Talking Machine of the present age at the price. An Instrument of Supreme Value, Tone and Quality.

*Clear*tone
SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

The Cleartone has become very popular because of its quality, splendid value and the advertising and sales campaign that now stands in back of it. **Dealers!** Watch us grow—write for our agency and grow with us.

SUNDRY DEPARTMENT

MOTORS—No. 1, double-spring, 10-inch turntable, plays 2 10-inch records, \$3.25; No. 6, double-spring 10-inch turntable, plays 3 10-inch records, \$4.00, with 12-inch turntable, \$4.25; No. 8, double-spring, 12-inch turntable, plays 3 10-inch records, castiron frame, \$6.85; No. 9, double-spring, 12-inch turntable, plays 3 10-inch records, castiron frame, bevel gear wind, \$7.85; No. 10, double-spring, 12-inch turntable, plays 4 10-inch records, castiron frame, bevel gear wind, \$9.85; No. 11, double-spring, 12-inch turntable, plays 7 10-inch records, castiron frame, bevel gear wind, \$10.75.

TONE ARMS AND REPRODUCERS—Play all records—No. 2, \$1.45 per set; No. 3, \$1.65 per set; No. 4, \$3.75 per set; No. 6, \$9.50 per set; No. 7, \$3.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonora Tone Arm with reproducer to fit.

MAIN SPRINGS—No. 00, $\frac{3}{8}$ in., 9 ft., 29c. each; No. 01, $\frac{3}{8}$ in., 7 ft., 25c. each; No. 02, $\frac{3}{8}$ in., 7 ft., 25c. each; No. 1, $\frac{3}{8}$ in., 9 ft., 39c. each; No. 1A, $\frac{3}{8}$ in., 10 ft., 49c. each; No. 2, 15/16 in., 10 ft., 39c. each; No. 3, $\frac{3}{4}$ in., 11 ft., 49c. each; No. 4, 1 in., 10 ft., 49c. each; No. 5, 1 in., 11 ft., heavy, 69c. each; No. 6, 1 $\frac{1}{8}$ in., 11 ft., 90 c. each; No. 7, 1 in., 25 in. gauge, 15 ft., 89 c. each.

GOVERNOR SPRINGS—To fit all motors at low prices. Special prices on large quantities to Motor Manufacturers.

RECORDS—POPULAR AND GRAMMVOX, new 10-inch, double-disc, lateral cut, all instrumental selections 30c. each in 100 lots. Columbia 10-inch double disc new records 35c. each.

GENUINE DIAMOND POINTS, for playing Edison records, \$1.75 each.

SAPPHIRE POINTS, for playing Edison records, 18c. each.

SAPPHIRE BALLS, for playing Pathe records, 22c. each.

NEEDLES, steel, 45c. per thousand in 10,000 lots.

We also manufacture special machine parts, such as worm gears, stampings, or any screw machine parts for motor; re-producer and part manufacturers.

Special quotations given to quantity buyers in Canada and other export points.

Write for our 84 page catalogue, the only one of its kind in America, illustrating 33 different styles of talking machines and over 500 different phonographic parts, also gives description of our efficient Repair Department.

LUCKY 13 PHONOGRAPH CO., 46 East 12th Street, New York

- 1188 **Mummy Mine** (Ruse) Fox Trot. Green Brothers. Xylophone Orch.
How Ya Gonna Keep 'Em Down on the Farm (Grant) One-Step.
Intro.; Chorus "My Barney lies over the Ocean." Van Eps
Quartette, Instrumental.
- 1189 **Vanity Fair** (Green) One Step. Green Brothers. Xylophone Orch.
Flutter on My Broadway Buttery (Rombert-Schwartz) Fox Trot.
Intro.; Chorus from "Monte Christo, Jr." Van Eps Quar-
tette, Instrumental.
- 1190 **Calipia** (Retancourt) One Step. Mata's Blue and White Marimba
Band, Instrumental.
- Carmela Waltz** (Valle) Waltz. Masa's Blue and White Marimba
Band, Instrumental.
- 1191 **The Minstrel Boy** (Moore) Charles Hart, Tenor, with Orch.
On the Road to Mandalay (Speaks-Kipling) Joe Phillips, Bari-
tone.
- 1192 **And That Ain't All** (Green-Step) Kaufman Brothers, Vocal Duet,
with Orch.
By the Camp Fire (Girling-Wenrich) Sterling Trio, Vocal Trio,
with Orch.

New Gennett Records

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

90 Cents Each

- 4517 **I'm Forever Blowing Bubbles** (Kashrein Kellopp) Bell and
Sharpe, Tenor and Baritone duet with Orch. Acc.
When You See Another Sweetie Hanging Around (Lewis-Young-
Donaldson) Sam Ash, Tenor, with Orchestra Accompaniment.
- 4518 **Chong** (Weeks) Irving Kaufman, Tenor, with Orch. Acc.
One and Two and Three and Four Rock-a-bye (Creamer-Layton)
Irving Kaufman, Tenor, with Orch. Acc.
- 4519 **Beautiful Ohio** (Waltz) (Earl) Gennett Orchestra.
Till We Meet Again (Waltz) (Whiting) Gennett Orchestra.
- 4520 **By the Campfire** (Fox Trot) (Wenrich) Vincent's Band.
Tacken 'Em Down (Fox Trot) (Gumble-DeSiva) Croden's Band.
- 4521 **How Are You Going to Wat Your Whistle** (Wenrich) Harry
Frankel, Baritone, with Orch. Acc.
Bring Back (Those Wonderful Days) (MacBoyle-Vincent) Harry
Frankel, Baritone, with Orch. Acc.
- 4522 **Eyes** (That Say I Love You) (Fischer) Sam Ash, Tenor, with
Orch. Acc.
Lullaby Blues (Kendall-Robinson-Morse) Irving Kaufman, Tenor,
with Orch. Acc.
- 4523 **An Old Sweetheart of Mine** (James, Whitcomb Riley) Recitation by
Harry E. Humphrey.
Out to Old Aunt Mary's (James Whitcomb Riley) Recitation by
Harry E. Humphrey.
- 4524 **Johnny's in Town** (One-Step Medley) Vincent's Band.
After All (Fox Trot) (Roberts) Gennett Band.
- 4525 **Dear Little Boy of Mine** (Ball) Sam Ash, Tenor, with Orch. Acc.
When It's Lúac Time in Tokio (Buchanan-Coots) Arthur Hall,
Tenor, with Orch. Acc.

NOTICE

WHEREAS certain parties, claim-
ing to represent Japanese and other
firms, have approached dealers, of-
fering to illegally duplicate our
records, we hereby respectfully
notify the trade that we will vigor-
ously prosecute actions against
parties engaging in such traffic
with our respective products.

Columbia Graphophone Company
Berliner Gram-o-phone Company Limited

To Everybody Who Asks and Receives Credit

An Edison dealer down in Fall River prints this
announcement "to everybody who asks and receives
credit" on all his bills sent out from the store.

"A leading Boston merchant calls attention to the
fact that it requires more people and time to record and
handle credit transactions than to make the actual sales.
Few realize the extra time and cost of making charge
slips, posting the books, verifying accounts, auditing,
balancing, making out itemized bills, paying postage and
collecting, and sometimes mailing bill after bill. And
speaking of the cost of postage—who of us can go to
the Post Office and get credit? Who of us can go to the
depot and get a railway ticket charged? Now, merchants
can no more afford all this extra cost of accommodating
the public than can the Government or the railroad com-
pany. The Boston merchant referred to has taken this
great additional cost of charge accounts into considera-
tion, and beginning a certain date will make additional
charge for credit.

"And why not? Bookkeepers do not work for noth-
ing; why should the merchant give credit for nothing?
Banks do not lend money free of charge, nor do they
lend it at all without good security. Merchants do not
demand security, as a rule, but more and more they are
looking up the reputation of those to whom credit may
be allowed. I have it from good authority that one of
the first acts of the New Chamber of Commerce will be
to establish a Credit Rating Bureau for compiling a
list of "prompt," "slow" and "risky" people. No one
wants to be rated as slow or risky; all wish to have a
good rating, and the only way to get that is by prompt
payments. The above reasons and the shortage of help
and increased cost of doing business have prompted me
to print this statement on the back of all my billheads and
to ask all who have received credit of me, or of other
merchants, to follow the Golden Rule and pay as
promptly, when a bill is rendered, as we extended credit
when you asked us to trust you. *Therefore, won't you
please pay this account as promptly as you would wish
to be paid if I owed you the same amount?*

"Trusting that you will comply with this reasonable
request,

"Respectfully yours,

"(Signed) W. D. WILMOT."

Lucky 13 Co. Enlarges Stocks

The Lucky 13 Phonograph Co., New York, of which
David Bartelstone is president, has concluded deals re-
cently, according to a despatch from that city, for the
substantial amplification of its stocks of needles, springs,
tone-arms, sound-boxes and other metal equipment which
only in the past few weeks have reached anything like
normal production throughout the country, subsequent
to the many restrictions and embargoes in force upon
metal consumption in the music trades during the war.

Mr. Bartelstone's establishment at 46 East Twelfth
street, which the company purchased shortly after the
first of the year, has been departmentized throughout and
larger facilities than ever in the firm's history are avail-
able for the supply of everything from a jewel or steel
needle to the complete Cleartone talking machine. The
Lucky 13 headquarters is in the immediate vicinity of
one of the real musical centers of New York.

Many spoil much good work for the lack of a little
more.

It is never safe to look into the future with the eyes
of fear.

Making Friends



Willis Player Style "L."

MAKING friends is, after all, the final test of any manufactured article. In every province of Canada you will find Willis Pianos are regarded with respect and confidence.

They have that peculiar something—called personality in men—within them that makes friends everywhere and on all occasions.

Willis Pianos make friends with the dealers, with the salesmen out in the field, and with the ultimate purchasers.

The Willis Agency is a valuable one.

We are also the sole Canadian wholesale agents for Knabe and Chickering Pianos.

Willis & Co., Ltd., Montreal

Head Offices: 580 St. Catherine St. W.

Factories: St. Therese, Que.



Gossip Heard Around Montreal

AT a meeting of the executive committee of the Merchants' Association of Montreal held recently, a report from the committee of interested merchants was approved, and as a result, the association will undertake the prosecution of parties who defraud their creditors. The matter of fraudulent failures has always been a serious problem with merchants, and the Merchants' Association is now putting on foot a movement intended to effectively deal with it. A sum of \$25,000 will be available to prosecute any fraudulent debtor. The fund will not be actually collected, but 500 merchants will subscribe \$50 each, subject to call as required. The fund will not be called on until it has all been subscribed, but the committee in charge does not anticipate any difficulty whatever in this direction.

It is stated that Montreal will shortly have a Hippodrome and if so, the building will be used for important musical production. Montreal at the present time is badly in need of a concert hall. If this materializes it should about fill the bill.

C. E. Lavergne has registered as a dealer in pianos, etc.

Alex. Saunders, of the Goderich Organ Co., was among the recent trade visitors to Montreal and we understand carried away a goodly number of orders for stools.

David Michaud & Co., piano manufacturers, have dissolved partnership and a new firm formed under the same style.

Jim Arthurs (better known as the Wild Irishman) is coming from Winnipeg to take charge of the Montreal branch of the R. S. Williams Sons & Co., Ltd., replacing Mr. Moore, who has been transferred to the West.

A new tenor has arrived at the home of W. W. O'Hara. It is reported that the young man has already done considerable vocal practice.

Walter Esdon, who has been finally discharged after more than two years in uniform as a wire-less operator with the Canadian Siege Battery, is back again at his old post in the main offices of C. W. Lindsay, Ltd.

C. W. Lindsay, Ltd., have re-arranged the interior of their warehouses in such a manner that they now have more open floor space available at the front entrance.

Miss Pierce, of Almy's Limited, music roll Dept., reports heavy sales in Otto Higel word rolls.

Mr. Albert Willis, superintendent of the Willis plant at St. Therese, Que., has invested in a new automobile.

J. A. Hebert, general manager of C. W. Lindsay, Ltd., recently visited the Three Rivers warehouses of this firm and was much elated over the continued progress this branch is making.

Frank Layton, son of H. A. Layton, is expected back home any day now after an absence of over two or three years at the front.

Layton Bros. have decided on Saturday, June 14th, as picnic day, and have chartered a boat to take the employees to Lavaltrie. Their warehouses will be closed for the entire day in order to let all participate in the day's outing.

C. W. Lindsay, president, and Dr. McDiarmid, vice-president of C. W. Lindsay, Limited, recently enjoyed a week's recuperation at Waterbury Inn, Vt.

J. J. Flynn has had one ambition of his life realized in the occupancy of uptown piano warehouses at St. Catherine St. West, where he is fitting up modern quarters for the handling of the complete line of Williams new scale pianos, of which he has the agency for the west end, also Gerhard Heintzman phonographs and

Victor records. With ample room for demonstration parlors for players and phonographs he is going after business in a most aggressive manner and will handle the Williams line exclusively for the west end.

The Invictus Phonograph Co., Regd., E. V. Lister, Manager, have opened a retail salesroom at 204 St. James St., where they are specializing on Pathephones and Pathe and Okeil records. They are carrying in stock a large listing of French and English classical and popular selections. Mr. Lister is a music teacher and is very enthusiastic over the possibilities of the phonograph as a medium of educating the people to the proper value of music.

Hanna, of J. W. Shaw & Co., is known as a ripping good piano salesman, and if we know anything he will make that farm of his produce or know the reason why.

R. A. Willis, vice-president of Willis & Co., Ltd., was one of the recent commanders with title as Lieut. in the Kivans Club section who had teams working on behalf of the Y.M.C.A. Drive for funds.

Charles Culross was a member of one of the leading teams in the recent Red Triangle Y.M.C.A. Campaign.

Lieut. Fred S. Leach, vice-president of the Leach Piano Co., Ltd., returned to Montreal recently as a member of the famous 24th Battalion Victoria Rifles. Lieut. Leach saw service abroad for five years and was in many of the important and decisive conflicts on the Western Front.

Geo. L. Duncan, treasurer of Willis & Co., Ltd., a most devoted disciple of Isaac Walton, was very much disappointed in his last holiday catch, which he says was away below his usual average.

We find Ed. Hamilton, of C. W. Lindsay, Ltd., once more back of his McLaughlin six busy studying the road maps, making inquiries, etc., as to the best roads available for his contemplated week end trips.

George, son of Philip E., and Armitage, son of H. A. Layton, have both returned from the front after doing their "bit" in the recent war, both feeling fine and fit. Armitage remarked that among the most welcomed things he received while in France was an occasional copy of the Canadian Music Trades Journal and says he now has a wonderful familiarity with the advertisers in the Journal and a higher appreciation than ever before of its value as a trade magazine.

Benjamin Edwards, secretary and auditor of C. W. Lindsay, Ltd., recently made a tour of inspection, visiting the various branches of the firm. He reports a decided healthy tone to business and expressed himself most emphatically that prohibition will prove an important factor in the piano industry as applying particularly to the collection end of the business.

Willis & Co., Ltd., are being entrusted with a large amount of repair work. Quite a number of customers are placing their instruments with them for a thorough overhauling during their absence from the city. The demand for summer rentals is considerably larger than last year.

Manager Leopold A. Poulin, display manager of C. W. Lindsay, Ltd., is showing this week in this firm's handsome show windows a Lindsay player piano in full action displaying the various part and mechanism. The smoothness of operation prompted considerable curiosity on the part of the public who blocked the sidewalk in their endeavor to see the player working. Owing to a clever contrivance on the part of Mr. Poulin the motor is concealed.

Gunner Inglis Willis, son of President A. P. Willis & Co., Ltd., and who has been a member of the 7th Siege Battery has been mustered out coming home direct from

Germany. He looks husky as a prize fighter but is glad to be back again having seen active service in all the big battles waged against the Huns.

Layton Bros. were recently in receipt of the following telegram: "Will you be able to supply Mason & Risch pianos for use of Joseph Sheehan, Hazel Eden and the principal artists of the Boston English Opera Co., in their room at hotel during their engagement in Montreal at His Majesty's Theatre? Please endeavor to oblige us in this matter. Col. Wm. Franklin Rice, Business Manager, Boston English Opera Co."

With attractive show rooms and three demonstration booths situated in the heart of the down town commercial district Le Phonographe Pathe Eng (N. E. Brains) have opened their doors at 10 St. Catherine Boulevard. They are featuring as their name suggests the complete Pathe line.

Martin-Orme and Bell Art pianos, Wm. Lee, Ltd., states, are capital instruments to market and report the number of orders booked during May as showing an increase over last month and a considerably greater volume than the previous month a year ago.

The Orpheum Players, now playing a summer season of Stock at the Orpheum Theatre, have selected a Mason & Risch Piano and Layton Bros. have received the following letter: "We have received a Mason & Risch piano, to be used by the Orpheum Stock Company, and I am highly pleased with this instrument, and consider same the best piano on the market to-day. I wish to thank you again for installing a Mason & Risch piano, and trust that we can be of some service to you for this favor. (Signed) H. Hevia." The Grand Piano selected was one of the "Louise" models.

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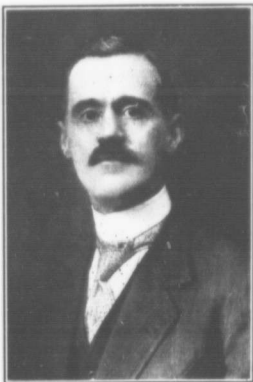
Order from us "Gennett" Lateral Cut Records—we are headquarters for all Phonograph Supplies, Needles, Jewel Points, and everything required for a phonograph at right prices.



Model R
Mahogany Walnut

The Amberola Wouldn't Drown

Living out among the coyotes and prairie wolves as he does, Charles Clarin, manager of the R. S. Williams & Sons Co.'s Calgary branch, has some thrilling experiences. Mr. Clarin was calling on a small town just over the borders of British Columbia. There is a river near the place, and two young men had started to cross the river in a boat, their intention being to take an Amberola-30 to a home on the other side where they were going



Charles Clarin, Calgary.

to dance. The boat upset, and after the excitement was over, the Amberola was found about 400 yards down the river. Fishing it out of the water they carried it up to the house, let the water drip out of it, and in less than three-quarters of an hour they were dancing to the music supplied by the Amberola. Who said the Amberola was a side-line?

Phinney Recital at Halifax

Two features marked the programme of the final twilight recital in the piano salon of the N. H. Phinney Marble building, Halifax, N. S. To the regular numbers, which have always consisted of Edison Diamond Disc Records, were added instrumental solos by Philip Shieh, violinist, and vocal solos by Miss Laura Arnold, leading lady of the Players. Mr. Shieh is well known as a pleasing artist with the king of instruments. Miss Arnold has been heard on theatrical stage in musical play vocal specialties, which have been always well received. Yesterday she was heard in concert singing as such, and she had an opportunity to display the finished quality of her vocalism, and to reveal, as she did winningly, her powers in expressiveness and interpretation. She was the recipient of a basket of beautiful flowers, in acknowledgment of which she responded with an encore number. The Twilight Recitals, which have proved a genuine success this year and have done much to foster the love of good music and to cultivate taste, will be resumed in the fall, when the house of N. H. Phinney promises to introduce several new features that will enhance the value of the new series.

Sometimes it is not well for a talker salesman—he can often win his point by listening.

"The Training of a Salesman"

In a review of this little work, the author of which is William Maxwell, vice-president of Thomas A. Edison, Inc., the Boston Commercial says: "The Training of a Salesman" is written in a very simple, easy manner. It does not have any of the characteristics of a text book except that it teaches you something on every page. Its purpose is to help salesmen increase their value to themselves and to their companies, but it is so entertaining as to never become irksome.

"The book is full of incidents that have come to the attention of the author during his years of experience. These add a human interest, so fascinating and refreshing as to make the reader forget that he is trying to improve his selling ability. The 221 pages of large, clear type pass off in a single evening's pleasure reading.

"After discussing how to size up a customer, the author goes on to suggest means of approach that he has found valuable, as well as different ways of overcoming indifference. He gives a chapter on closing the order which fairly sparkles with new ideas."

Quick Results Wanted

The Journal is in receipt of the following incident, told by a well-known member of the trade: "A certain Scotchman, anxious to make headway in the world,



Incidental Music at the Hicktown Movies, as seen by "Film Fun."
Trombone—What do we play during the chase after the highway men, 81?
Tuba—Grand Gallop.
Trombone—Gosh, I just played that.

entered a Canadian piano store and purchased a piano. After being assured by the salesman that it was a good piano, he said that he was very anxious to get a good teacher and made it strong with the salesman that the teacher must be a first-class man as he, the purchaser, was to play at a wedding the following Friday. The salesman took in the situation and wound up by selling the Scotchman a player piano."

To
**Music Dealers and
 Orchestral Leaders**

These are the four numbers you
 hear on all the best orchestras from
 ocean to ocean.

(1) "DREAM OF THE BALL"

Valze Intermesse. ARCHIBALD JOYCE
 Joyce's latest waltz. Happy memories of the ballroom are
 recalled in the dream of a young girl seated by the brookside.
 She falls asleep and recalls the last waltz with her lover, till
 she is awakened by the Church bells, which are cleverly in-
 troduced in the solo. Feists are behind this number for all
 they are worth.

(2) "JOGGIN' ALONG THE HIGHWAY"

Words by Arthur Anderson. Music by HAROLD SAMUEL
 Harold Samuel's big success—the song all your boys "back
 from the front" will recognize.

(3) "THE BELLS OF ST. MARY'S"

Words by Douglas Furber. Music by A. EMMETT ADAMS
 An Emmett Adams number which brought the house down in
 this year's Drury Lane Pantomime, London. Chappell's are
 putting it over finely in the States.

(4) "MATE O' MINE"

Words by Leslie Cooke. Music by PERCY ELLIOTT
 A charming song—just read over the splendid words. The
 music, if possible, is better than the words.
 Write for particulars of numbers 1 and 2 to Leo Feist, Inc., New
 York, and numbers 3 and 4 to Chappell & Co., Ltd.,
 New York and Toronto.

ASCHERBERG, HOPWOOD & CREW, LIMITED
 16 Mortimer Street, LONDON, W.I., England

A selection of
Enoch and Sons' Songs

which are in general demand

- "SYLVAN" Landon Ronald
 (From "Five Canzonets")
 "COME TO THE FAIR" Easthope Martin
 (From "Three more Songs of the Fair")
 "SPEED THE PLOUGH" Easthope Martin
 "THE OLD 'VINDICTIVE'" Easthope Martin
 "A CAROL OF BELLS" C. V. Stanford
 "DOWN HERE" May Brahe
 "I PASSED BY YOUR WINDOW" May Brahe
 (From "Song Pictures")
 "A PRAYER IN ABSENCE" May Brahe
 "I'LL SING TO YOU" Jack Thompson
 "GOD SENT YOU TO ME" Jack Thompson
 "GARDEN OF HAPPINESS" Daniel Wood
 "SUNSHINE ALL THE WHILE" Daniel Wood
 "SONNY" Arthur Meale
 "HOME IS WHERE YOU ARE" Arthur Meale
 "THE HOME BELLS ARE RINGING"
 Ivor Novello
 "MY DEVOTION" Ivor Novello

Published in Keys to suit all voices

Enoch & Sons The Anglo-Canadian Music Co.
 London, England and 144 Victoria St., Toronto

Steady Selling Songs

We are experiencing a steady demand for the following
 numbers. They should be stocked by all live dealers.

- THE HOME BELLS ARE RINGING Ivor Novello
 SUSSEX BY THE SEA Ward-Higgs
 GOD SEND YOU BACK TO ME Emmett Adams
 VALE Kennedy Russell
 FOLLOW THE GOLDEN STAR F. T. Latham

"MUSIC MADE EASY"

By Lascelles Graham

A splendid piano method for beginners.

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BY KATHLEEN FORBES

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(In 4 Keys, C, D, E and F)

BY KATHLEEN FORBES

Follow the Golden Star

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ANGLO-CANADIAN MUSIC CO.
 144 Victoria St., Toronto

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—JUNE, 1919

A Welcome Customer

STRIKES are not the only things they grow out in Manitoba. Better products of that province are good sheet music customers, whose ideas of a sheet of music are above the price level. In confirmation of this comes the incident alleged to have taken place in a rural Manitoba music store.

"Have you a suitable piece, a march or a waltz, for my little girl who is taking piano lessons?" asked a woman of the saleslady.

"Certainly," replied the saleslady, "we have a very popular piano solo, 'Such-and-such waltz,' by Browninski, and it is at a reduced price, 30 cents."

"Oh, Marguerite is farther advanced than that," quickly returned the customer, "why, last week she had a piece that cost 60 cents. Haven't you got something at about a dollar?"

And then clerks in sheet music stores sometimes say you cannot sell anything but low-priced music!

Some Music Publishers Incline to the Belief That Vaudeville Artists Are Beginning to Lose Their Values as Pluggers for Popular Songs

THERE seems to be a feeling among publishers that vaudeville is losing some of its prestige as a means of plugging songs, according to the editor of the Music Trade Review's sheet music page. It is the opinion of many that the past season has shown a big falling off in the number of singing acts playing popular songs in their catalogue. And then, too, they do not seem to keep the numbers in their programme as long as was formerly their wont. "Some of these changes of song numbers, of course, are due to the fact that the music publishers have branches and representatives in every large city in the country," says this writer, "which sometimes leads to constant changes of song numbers by vaudeville singers who can easily procure new material.

"On the other hand, both the motion picture houses and the orchestras are being used to a greater extent as mediums of popularizing songs and instrumental selections. Vaudeville will always be a means of popularizing music, and no doubt the past season could not be cited as a criterion as to the amount of value that can be derived from that source by popularizing songs."

Advocates Band Concerts

TORONTO Saturday Night, in the course of an article on the work of the president of the local Council of Women and Welfare work, says: "Another means of recreation are the summer band concerts. Instead of grumbling at the cost of these—really a very small one—why not recognize that there is nothing more elevating than music? Admitting this to be the case, let the Municipality supply it, knowing full well the benefits that will reflect back to itself as it encourages a higher grade of morality, together with a better type of citizenship."

Looking inward gives you mental strabismus, a peevish personality and an ingrowing disposition. Look out.

Getting at the Root of the Trouble With "Whistling" Clarinet Reeds and "Stuffy" or "Dull" Tones

"Of late I have had a great deal of trouble with reeds that seem to 'whistle' when producing certain tones on my clarinet. I also notice some of the tones sound 'stuffy' or dull. Is this due to the reeds, or is it a fault with the instrument?" The following answer to these questions is furnished in Jacob's Orchestra Monthly, by Rudolph Toll, a clarinet authority.

TO get at the root of this trouble, first, test whether the clarinet is airtight by blowing through it. Better still, blow smoke through it, then if there are any leaky pads or joints you can easily discover them.

In the first place, it is absolutely important to have good, cork joints that fit fairly tight so that no air can escape. This applies to the cork on the mouthpiece, as



The salesmen and salesladies in the sheet music departments may not know just how a man feels when he forgets the name of that song he wants, but whistles the air to the clerk who is supposed then to immediately identify it. Life's artist here puts trays the customer as he himself feels, though all certainly do not feel so perturbed.

well as on the upper and lower joints. It is a very bad habit with many players to moisten the cork with saliva, either on the mouthpiece or on the joints, for the purpose of swelling it. Moisture should be kept from the cork as much as possible by keeping the joints well greased with mutton tallow, because moisture dries and hardens the cork, and once the moisture gets under the cork it will soon work loose and finally come off.

A better way to swell the cork is to heat it by holding a lighted match to it, turning the cork-joint slowly so as to heat it all around without burning it, then a little grease should be rubbed well into the cork. This process will give the cork prolonged life, and may be repeated often without being in the least detrimental. The point is that, once the cork come off, a bit of thread usually is wound around the joint to make it fit tight, but which is not always airtight. Another bad feature with the thread-joint is that the moisture is absorbed by the thread, which is certain to swell the wood and may cause it to split.

My clarinets, which were purchased ten years ago, still have the original cork-joints, are always airtight and

fit perfectly tight. It is a mistaken idea that, just because the joints seem to fit fairly tight, they must also be airtight—especially with thread-joints.

A little judgment must be used when applying grease to the joints, especially to the centre joint. A superfluous amount of grease is apt to cause the joint to turn in its socket while playing or the lower joint might slip from its socket and drop to the floor during a moment's rest, if it happens to be without support of the hand. This is often the case when the instrument is held only by one hand on the upper joint. Only a very little grease is really needed, but it should be applied every day or every time before playing, and when through playing all the joints should be wiped dry. It is well worth the trouble to give the clarinet this little attention and care.

If some of your tones have suddenly or only lately become "stuffy" or "dull," it most likely is caused by the pads, or possibly dirt has collected in the holes. Examine the pads to see if any of them are worn through to the extent that the felt or cotton-filling has come out. This naturally would clog up the holes and cause the tones to be stuffy. Remove all dirt or fuzz that may have collected in the holes by swabbing the instrument. Be sure that the pads are of the best quality—felt-lined, bladder-covered and flat; and not too thick, so as to allow for plenty of air-space (opening) between the pad and the hole. The pads should raise at least one-eighth of an inch above the holes, in order that all the tones may respond clearly. Old, dry and hard pads should be replaced with new ones because they are apt to cause an air-leakage, which also may be the cause of the annoyance you experience as being a sort of "whistle."

A thin reed is frequently responsible for this whistling effect, or a reed which is uneven on the flat side and does not fit the lay of the mouthpiece snugly enough to make it perfectly airtight. Some reeds are so warped

that, when adjusted to the mouthpiece and played upon, the air escapes at the sides of the reed—that is to say, between the lay of the mouthpiece and the reed. This indicates that, most likely, the opening between the mouthpiece and reed extends beyond the point where the reed and the lay of the mouthpiece should join and fit perfectly airtight. In other words the opening extends beyond the point where the lips close around the reed and mouthpiece.

In order to test whether or not the reed is airtight when adjusted to the mouthpiece—close the lower end of the mouthpiece with the finger, insert the tip and reed in the mouth and then draw the air in as in the act of sucking. The suction of air will close the reed on the lay of the mouthpiece and it will open with a sort of snap a few seconds after it is withdrawn from the mouth. A few trials probably will be necessary before you get the knack of this test. This same test also will generally prove whether a reed is stiff or soft. If it is stiff, the

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Order Everything in Music and Small Goods from CANADA'S GREATEST MUSIC HOUSE

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The WHALEY ROYCE series of "IMPERIAL" 50c. music books, the finest collection obtainable anywhere.

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WALL-KANE and MAGNEDO NEEDLES

Wall-Kane—Each needle plays 10 records. Dealer's price \$10.50 for carton of 100 packages.

Magnedo—Each needle plays 10 records. Dealer's price \$6.90 for carton of 60 packages.

WHALEY, ROYCE & CO., LIMITED

311 Fort Street
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Contractors to the British
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237 Yonge Street
TORONTO

BAND INSTRUMENTS

We have a limited quantity of first quality band instruments, both new and second hand, at exceptionally low prices. Write us for details.

MOUTH ORGANS

Swiss Manufacture, Finest Quality

- No. 0—10 single holes, 20 reeds, heavy nickel cover. \$5.50 per doz.
- No. 1—10 double holes, 20 reeds, heavy nickel cover. \$7.50 per doz.
- No. 113—"Oseishaphone," 16 double holes, 32 reeds. \$7.25 per doz.

TALKING MACHINE NEEDLES

Loud tone, high grade steel needles, 75 cents per 1000 "Ideal" needles, per carton of 60 packages, \$5.85.

"Black Diamond" needles, per carton of 100 packages, \$10.

- "Tonofone" needles, per box of 100 packages, \$10.
- ### RECORD ALBUMS
- No. 1—Imitation leather, metal back and index, to hold 12 ten-inch records each \$1.20
 - No. 2—Imitation leather, metal back and index, to hold 12 twelve-inch records each \$1.35

Quantity prices on albums furnished on application

reed will snap open very quickly, if soft, the suction of air will hold it a few seconds longer before it opens, and then the soft reed usually does not open with the same snap as does the stiff reed.

Ottawa Man Passes Away After Short Illness

W. H. McKechnie Worked Unceasingly For Promotion of Music in Ottawa.

Again death has invaded the ranks of the music trades, carrying off Mr. William Hall McKechnie, the well-known Ottawa sheet music and small goods dealer of 175 Sparks St. He had only been ill a little over a week when he passed away at his home, 452 McLeod St.

The late Mr. McKechnie, whose business was known as the McKechnie Music Co., was unusually widely acquainted in the sheet music and small goods trade. In September, 1913, at the formation of the Canadian Music Dealers' Association in the organization of which he was active, Mr. McKechnie was elected treasurer.

As a young Mr. McKechnie started with the old firm of J. L. Orme & Son and grew up with the business. Several years ago he took over the sheet music and small goods part of the business, conducting it under the name of the McKechnie Music Company latterly in conjunction with Orme, Limited, Sparks street.

He was connected with practically every musical organization in the city, particularly with the Orpheus Glee Club, and gave his time freely and without thought of recompense to anything that would further the cause of music. He was very active in social circles, being a Mason in high standing, Rotarian, a former secretary of Highland Park Bowling Club and a member of the Board of Trade. During the recent Red Triangle Drive he was captain of one of the teams.

Surviving him is his widow, who was formerly Gertrude May Kelly, and one son, Laurie, aged 13 years. Three sisters and one brother also survive, being Mrs. R. J. White, Nursing Sister Linnie McKechnie, still overseas; Miss Minnie McKechnie, accountant for the McKechnie Music Company, and Frank, of Toronto.

Aluminum Wound D Strings

The advantages of aluminum wound D strings are thus outlined by a violin teacher: "Aluminum strings play easily (i. e., respond readily to the touch of the bow), vibrate sympathetically with other strings and tones, and act as an ideal neutral agent between the soprano qualities of the upper strings and the deeper notes of the G string. In other words, its tone, although somewhat more trumpet-like in character than that of

the gut D string, possesses the qualities that are essential in a good string and blends well with the others. It augments the tone quantity in an instrument, and develops and strengthens the vibrations throughout the violin, clearing and assisting to activity the dormant or "foggy" tones that lurk in the majority of instruments.

"It is generally conceded that the D string is the weakest (or at least the most stubborn and dull in tonal quality) of all the violin strings, but an aluminum one can be recommended to enliven the vibrations, to improve notes of inferior quality (neutralizing them so they are passably good and dependable), and it not infrequently corrects all faults. Harmonies respond well from the aluminum string, being produced with noticeable comfort and security. Considering the fact that aluminum is a lighter metal than silver, it is advisable to use a D string that is a trifle larger than the G."

Newsy Briefs

The Queen's Hall Ballad Concerts, long a popular London "institution," have been taken on an experimental tour, and it is said the results have been so satisfactory that, despite the heavy expenses involved, Chappell & Co., Ltd., the managers intend to repeat the venture. An orchestra of fifty, together with six leading singers and a pianist, were sent out to Birmingham, Manchester, Liverpool, Bradford, Newcastle, Glasgow and Edinburgh.

Arrangements have been completed by the Parks Commissioner of Toronto for the holding of fifty-six band concerts in the various city parks throughout the summer months.

On the occasion of his retirement from the post of organist at Westminster Abbey, after 44 years' service, Sir Frederick Bridge was entertained at dinner by the Music Club of London. In proposing the health of the guest, Lord Ernie said that Sir Frederick had sustained and aroused musical interests in many thousands of people, yet they would never speak of their guest as "Old Westminster Bridge."

Messrs. Chappell & Co., Ltd., the London, England, music publishers, are offering a prize of £100 for a light orchestral suite. The composer must be British born and must not have had previously produced in public any orchestral work. The suite is to consist of three short movements; the whole suite not to take more than from 15 to 18 minutes in performance. The following are the judges: Sir Frederic H. Cowen, Mr. Edward German and Mr. Landon Ronald.

Sell some Vacation models of Grafonolas now, and give your patrons a pleasant summer. Make your windows work for you.

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



Five Standards Which All Special Piano Sales Should Square With

PIANO merchants down in Cleveland, through their local association, are arranging to combat all undesirable piano advertising, the Journal notices. Naturally, in doing this, there arises the question regarding newspaper advertising of special sales—what is legitimate and what is not. The Cleveland dealers, as an organized body, do not appear to have formulated any definite rulings in the matter, but in view of the discussions that might possibly arise, the Music Trade Indicator secured the opinions of one, said to be looked upon as an expert on piano merchandising. As a defender of the legitimate special piano sale this party states his case, which condensed is as follows, and which included five standards that every special sale should measure up to.

"Nearly every business must have some means of quick outlet for undesirable, surplus, or special merchandise," he says, "and the newspaper mediums through special sales advertising afford this prompt and ready relief. Special sales are used in nearly every line of merchandising, so why not by the piano merchant? Is it any more legitimate for others to dispose of their wares, or stimulate business by these methods, than for the piano dealer?"

"Some may say that the piano business is different from any other business, that there are no undesirable, or surplus pianos or player-pianos, which I will admit are most rare at this time, owing to existing conditions. Nevertheless, this is not always the case, but simply an exception, and I am speaking of things in general, normally.

"Among other lines, with few exceptions, what greater proportion of stock becomes more undesirable, or of surplus accumulation, than in the piano business? Is not a greater part of the merchandise as staple, and salable practically any time, next season as this season, if they care to hold it over? Have there been any radical changes other than by war conditions in the last few years in shoes, dry goods, hardware, jewelry, real estate, automobiles and accessories, business clothing, groceries and scores of other things that would lead us to believe that under normal conditions they would not be as salable next year as now? Is it not a real fact, however, that any merchandise becomes undesirable that is not sold when it should be, or remains in stock too long? Do you think it is desirable to have money tied up too long in merchandise? Can you make money on unsold goods? Is it not an acknowledged fact in all industries that the quick turning of capital, even at a much lower profit, is good business?"

"Nearly all piano stores are run on practically a fixed overhead expense, such as store rents, floor salesmen, office force, and general incidentals, whether you do much business or little. If you wish to increase your sales to a marked degree, you must look to outside productive methods.

"Now, I claim special piano sales when properly conducted are as legitimate as any other methods of selling pianos, and produce as good or better results. You can reach nearly every piano purchaser through the newspapers, for less money than in any other manner. How much would it cost, if it were possible to tell your story every day, or two or three times a week, to the piano buying public through salesmen, by mail, telephone or by any other method? During a special sale, practically every day, these prospects are worked from nearly every conceivable, legitimate angle. Few outside salesmen could deliver your message in detail,

as clearly and forcibly. This silent salesman is working constantly, scientifically and simultaneously in thousands of homes, perhaps through the kiddies or mothers to get dad to buy them a piano, before the sale closes.

"It is a very difficult and long process to work up a harmonious, productive sales force. It is also very expensive to pay their salaries through dull, unproductive months.

"Some people say that special sales business is forced business. Well, let me ask what kind of piano selling is not more or less forced selling? How many deals are closed without much effort? Is a customer forced into a store more by reading an advertisement, than by a salesman who camps on his trail night and day, like a grim shadow of death? No, not even the most reliable dealers ask very much about how you got the sale, but did you get it?"

"Good sales copy, besides its direct results, is also fine publicity advertising. What piano dealer does not desire the public to know him as a good value- and term-giver on reliable goods, also that he is a live wire, and after business, because, you know, 'Nothing succeeds like success.'

"Which would bring him the most sales and least risk, especially until he becomes established, \$25,000 a year spent for rent, or \$20,000 a year saved in rent alone, and used in special advertising?"

"Do not in any way think I mean to infer that fine stores, high rents, large sales forces of the best caliber, dignity and art in advertising, and in all things, are not of the highest, most honorable and commendable methods for any piano house, I am simply trying to prove that special sales, properly conducted, are also just as honorable for any and all dealers; furthermore, that any dealer who thinks he can best serve his present or future interests by a low fixed overhead expense, and use his money in special advertising, or any other legitimate means, enjoys the same rights and privileges in his legitimate methods as any other dealer.

"In my judgment all special sales should be at least up to the following standards:

- 1st. There must be a just reason for the sale.
- 2nd. All instruments advertised must be in stock.
- 3rd. All used pianos must be so advertised.
- 4th. No terms or conditions advertised are to be denied legitimate, responsible purchasers.
- 5th. Everything must be as advertised.

"In special sales copy for best results you must not, in the language of music, play to your audience the heavy symphonies, nor the trashy music, but give them the highest class music you think they will appreciate and understand; for you are after the high class masses, not the classes. Nevertheless, this kind of music is enjoyed by the very highest classes, when accompanied by a fine piano or player-piano bargain.

"Special sales greatly increase your volume of business on your regular fixed overhead expense, with practically no additional expense, except your extra amount of advertising and special salesman's commission, if you have one. Thus your selling cost is distributed over a large number of sales, which reduces your selling cost per unit. What piano dealer with capital could not handle twice his present business on his regular overhead expense, if he could only get the customers into his store to sell?"

"Special sales copy written to fit in with the policy of your house will bring in the very class of trade that you are always after, and they are just as salable as though a salesman brought them in. If they are no

good, don't sell them, any more than you would at any other time.

"In my estimation there is normally only one argument against legitimate piano sales, and that is lack of capital; even then I think I can prove to you that by using properly conducted piano sales, at least two or three time a year, you can secure your present volume at a much less expense."

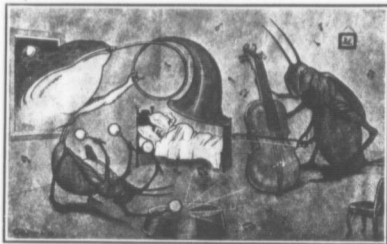
33 1-3 Import Duty to be Retained. Imperial Preference

From the Pianomaker, London

In his Budget speech Mr. Austen Chamberlain announced that it was intended to give goods manufactured in the British Dominions preferential treatment, and in the list of articles mentioned by him musical instruments and parts were included. It is proposed to give a preference of one-third of the present import duties on goods coming from the Colonies, so that musical instruments and parts thereof will bear an import duty of a fraction slightly more than 22 per cent., but which in actual practice will probably approximate 25 per cent. to 27½ per cent., as the Customs levy the import duty on the invoice value, plus freight, insurance and shipping charges. The impost of the 33 1/3 per cent. duty on invoice value and c.i.f. charges during the past year or so has worked out at 40 per cent. of the invoice value.

The Chancellor of the Exchequer gave no indication as to whether the duty was to be permanent or not, but personally we do not think the British market will in future be the dumping ground for the Huns and others.

The preference comes into effect on 1st September next.



When the city "Music-in-the-Home" enthusiast goes out to the quiet country for a week-end jaunt how does he feel the first night? Life's artist throws out this suggestion.

Business With South Africa

Before the war Canada had an established connection with South Africa in the exporting of musical instruments, especially organs. However, with the great European struggle, came a sudden dropping off in these exports. In a review of the South African imports, Canadian Trades Commissioner, W. J. Egan, of Cape Town, says that during last year (1918) only four organs to the value of \$190 were imported into South Africa from Canada. During the same period of time 560 pianos totalling \$80,400, 96 organs totalling \$4,550, and other musical instruments to the value of \$5,900 were imported into South America from United States.

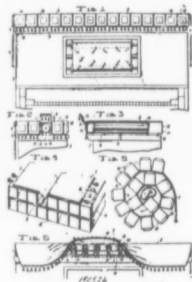
This would mean that the average price per instrument going into South Africa from the States would be \$144 for each piano and \$46 for each organ.

New Idea in Music Roll Cabinet

Eight claims have been granted W. R. Daughtry, of Birmingham, Alabama, on a cabinet for music rolls, bearing patent No. 190,524. A brief description of same is as follows: "Claim.—1. In a device of the class specified, a plurality of receptacles for holding roll records for use on top of a player piano or other device, and a cover for the piano or other device having the receptacles secured thereto to prevent the receptacles from being disarranged.

"2. A music roll holding cabinet comprising a plurality of receptacles arranged side-by-side in a horizontal plane, each receptacle having one end thereof open, in combination with a textile sheet secured to the series of receptacles along the upper face of the latter, said sheet being adapted to cover the open ends of the music holding receptacles to normally hide said music roll holding cabinet whereby a neat and pleasing appearance is presented.

"5. In the foregoing music roll holding cabinet and having a curtain portion normally over-lying the open ends of the receptacles, the curtain portion being slit at intervals, a strip of transparent material inserted



through the slits of the curtain portion and regularly exposed exteriorly to form a series of transparent shields, and label cards disposed in rear of the exteriorly exposed portions of the transparent strip and in front of the several receptacles."

Valuable Work on Piano Tone Building

In a trade that is so badly in need of useful technical text-books as the piano trade, the appearance of Vol. 1 of "Piano Tone Building," which is a record of the proceedings of the Piano Technicians' Conferences at Chicago in 1916, 1917 and 1918, is an event. The book comes out under the sponsorship of the acoustic department of the American Steel & Wire Company, which is highly appropriate, as the idea emanated from that quarter, and the sessions were presided over by Frank E. Morton, the company's chief acoustic engineer. Discussion was largely led by him and many of the biggest ideas presented came from his active brain.

The book is bound in heavy cloth, contains 202 closely printed pages, and is illustrated with diagrams and half-tone cuts. An interesting feature is the frontispiece, made up of small pictures of some of the leaders of discussion at the Chicago meetings. The reports were re-edited by Mr. Morton in such wise as to increase their value. The value of this work can hardly be over-estimated. There is not a member of the piano trade whom it will not pay to read it, as the problems of piano building are interestingly as well as instructively handled.

The Piano—An Instrument for the Home

By Bart Kennedy in the Pianomaker, London, England

I AM proud to be able to proclaim the fact that the piano—most complete and beautiful of all musical instruments—was invented by a man of my own name, one Bartholomew of Padua. And therefore is it that I take an especial interest in it.

History is silent as to the personal appearance of Bartholomew. It tells us not as to whether this genius of musical mechanics was tall or short, stout or thin, blue-eyed or dark-eyed. For all I know he may have had blue eyes. Indeed, in Lombardy, where the city of Padua has its being, there are many Italians who are fair of hair and blue of eye. Yes, Bartholomew may have had blue eyes and he may have been a stout person. History is silent as to this important matter.

But the work of a man is by far the greater part of him. And the work of Bartholomew of Padua lives as it never lived before. That wonderful expression of his genius—the piano—is sounding out in all places. It is heard through the length and breadth of the whole-wide world. It matters not where you go; it matters not in what hole or corner of the planet you find yourself, you will hear the piano.

It is the king of all musical instruments. Or, perhaps, it would be better to say that it is the queen. It is an etherealised combination of many instruments. An instrument at times soft and tender, at times strong and resonant in tone. It is at once suitable for playing by the fireside, and for playing in the vast concert room. Though, to tel the truth, I am convinced that the piano is heard at its best by the fireside. Its inner genius, to me, seems to come out more. It is essentially an instrument for the home.

Let me confess it. I care but little for the playing of the long-locked virtuoso. To my mind, he is too severe. Usually he lifts his hands aloft, and he comes down with these hands upon the poor, unoffending piano in a manner that invariably makes me shudder. The piano has done nothing to him, and still he smites it as if he were trying to break its face—its keyboard. Virtuosoic playing. Really, it ought to be suppressed by Act of Parliament. But tastes are so different. Points of view are so different. There are many people who will go and pay real money to sit and listen to the cries and shrieks of a piano whilst it is being assassinated by a callous and cruel virtuoso. However, let me be fair and admit that I have heard a virtuoso playing now and then in a humane and easy manner—Paderevski, for example. But this does not happen often. As a rule a virtuoso is a hardened offender.

An instrument for the home! That is what the piano is. You hear it at its best when you are sitting by the fire. And the one who is playing it need be no virtuoso. Moderate skill will serve—and serve well. The sound of the magical instrument brings up to you tender pictures of the past, as you sit and listen. Pictures that are set at times in a frame, as it were, of sadness. It matters not if a note be missed now and then. It matters not if a phrase be slurred. The soul of the beautiful instrument is evoked. The home surroundings have helped to bring it forth. Of all places, the place to hear the piano played is by the fire.

Absolutely the best Chopin player I have ever heard was one whose technique was not always sure. When she played, it was as if she were telling a story of haunting and tender beauty and missing out a word here and there. The lost words affected in no way the transcendence magic of the story. The whole of the tone-picture was practically being woven. It mattered not if a strand or so of it were missing. The listener supplied it. The whole effect of the haunting tone-picture lived around one.

The piano is a perfect work of art, even when it is regarded but as a piece of furniture. There is nothing in a house that can compare with it—neither cabinet, nor chest of drawers, nor table, nor anything else. Nothing that comes from the hand of man is more beautiful to look upon. How white and shining are its keys—the keys that summon forth the soul of this glorious instrument of harmony! Its appearance as a whole suggests at once power and solidity and delicacy. It stands, a balanced, shining, powerful, harmonious entity. An entity that encloses within it music's tenderest and most alluring magic. That encloses within it dreams and the very soul of dreams. Look at it! See it as it reflects the shine of the fire! And as you look at it, there comes to you the memory of the harmonies you have heard it giving forth. There comes to you the memory of the haunting, tender, mysterious melodies of Chopin—Chopin who understood this divine instrument as no one has ever understood it. To look at it is to feel that you have here in the room a genie that awaits but a touch to bring forth enchanting wonders of sound.

And the player who is to summon forth this genie needs be no virtuoso. Indeed, it will be all the better if the player be but one of moderate skill. For such a one will be apt to possess the modesty that allows not the obtrusion of self in the playing. Such a one will be apt to allow the music itself to be dominant.

And now let the player begin. Let her call forth the genie that lives in this most perfect and beautiful of all the instruments of music.

Display your portable Grafonolas before the people have gone away. All the joys of vacation days are redoubled when music is taken along.

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



Twenty-fifth Anniversary Otto Higel Co., Ltd.

June 4, of this year, was the twenty-fifth anniversary of the founding of the Otto Higel Co., Ltd., the largest piano and organ supply house in the British Empire. The business was established by Mr. Higel, who, on the date of the opening up, was able to deposit eighty dollars in the bank. The business continued to grow and expand and the head of the firm is even more enthusiastic over the possibilities for expansion than he was on the day the business was launched. There is a branch factory at London, England, and one at New York, the latter manufacturing player actions only, with a capacity that would supply a player action for every piano turned out in Canada.

The player piano department and the player roll department are branches of the Canadian business that did not exist twenty-five years ago and since which time the Canadian output of pianos has reached proportions that represent a more general conception on the part of the Canadian public that the home is incomplete without a piano.

A number of the Canadian trade who happened along to the Otto Higel Co.'s exhibit at Chicago during the Convention were invited by Mr. Higel to an informal luncheon at the Auditorium Hotel in honor of his business anniversary. Mr. Higel was congratulated on the progress he had made in both Canada and the United States, and his guests predicted that the next twenty-five years would see even a greater growth in the business of this firm.

Ontario Workmen's Compensation Report

The report for the fourth year's operation of the Ontario Workmen's Compensation Act, which is now printed, contains much interesting information concerning industry, workmen, and accidents in the province.

During the year \$3,514,648.47 was awarded for compensation, or \$11,600 a day, and \$369,346.37 for medical aid, or \$1,219 a day, the number of cheques issued per day being 248 for compensation and 139 for medical aid.

Payment was made for 40,930 accidents, 382 of these being death cases, 2,549 causing some degree of permanent disability, 25,446 causing only temporary disability, and 12,553 involving only medical aid.

It is estimated that over 500,000 workmen are covered by the provisions of the Act.

As the disability in serious accidents often continues into and sometimes beyond the following year, complete statistics can only be given for the prior year.

These show that about 75 per cent. of the injured workmen were British subjects and 25 per cent. foreign, 6½ per cent. being Austrians, 6 per cent. Italians, 5½ per cent. Russians, and 2½ per cent. citizens of the United States.

The average weekly wage of injured workmen was \$19.06, and the average age 34.07 years.

The total time loss from accidents during the year was 565,526 days; the average length of temporary disability was 21 days.

Machinery caused 32 per cent. of all the accidents; the handling or moving of objects, 28 per cent. and falls of workmen, 10 per cent. The most prolific individual causes were saws, which caused 892 accidents; lathes, 891; presses, 813; hoisting apparatus, 785; abrasive wheels, 781; belts, pulleys, chains and sprockets, 390, of which 7 were fatal; planers, jointers, and edgers, 260; shapers, moulders, and headers, 121; shafting, couplings, and set screws, 75, of which 6 were fatal. Falls from vehicles caused 260; collapse of support, 276; hot and inflammable substances caused 1,018 accidents; falling objects caused 1,256; and runaway animals, 98.

Sundridge Piano Tuner Contributes Article to Local Paper on Piano Sense

Mr. N. L. Kion, a piano tuner, who has located in Sundridge, Ont., has written an article on "Piano Sense," which appeared in the Echo, the weekly paper of that town. Mr. Kion's arguments for the care of the piano are as follows:

"The rarest sixth sense is Piano Sense.

"A man will buy a dollar watch and take care of it but he will buy a five hundred dollar piano and neglect it.

"He will tune up his watch every day by winding, but the piano may go untuned a year at a time. Yet the mechanism of the piano is finer than that of the watch—its work is as exacting—and the value to be preserved is many times greater.

"Piano sense is business sense, artistic sense and common sense combined and classified.

"Business sense sees that tuning, regulating, adjusting at proper intervals saves dollars that must otherwise be lost in the depreciated value of the piano or be paid out in repair bills.

"Artistic sense perceives that a piano out of tune yields discord, but no music. A tom-tom would be more musical and less embarrassing. For wealth is judged by the outward appearance of the piano, culture by its tone.

"Common sense enters into piano sense in this way, common sense will take as good care of a \$500 piano as of a \$500 horse. When the horse is neglected it suffers alone; when the piano is neglected its owner's friends and the whole neighborhood suffers, and the piano suffers also.

"Piano sense knows better than to let a tramp tuner tamper with a piano."

Then follow some references to Mr. Kion's experience in voicing, regulating, repairing and finishing pianos and organs.

Miss Heintzman's Songs Recorded

Two songs, the music for which was composed by Miss Cornelia Gerhard Heintzman, have been recorded on player rolls by the Otto Higel Co., Ltd. These are "The Wind's Laughter" and "To My First Love." Both are among the new Solo Artist Word Rolls recently issued.

New Music

Among the recent new musical numbers entered for copyright at Ottawa are:

- 35498 "Alabama Ball." Words by William Hallen Falls, Music by J. A. Beatty. (The Ideal Music Co., Toronto.)
- 35499 "That Red Cross Girl of Mine." Words and Music by E. C. Cannon. (The Ideal Music Co., Toronto.)
- 35586 "Sit, Basil the Great." Words by Rev. J. B. Doltard, Music by Healey Willan. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35595 "Chinladan." By Lek Odgen. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35616 "Mending a Heart." By L. Wolfe Gilbert and Joseph Cooper. Arranged by J. S. Glickman. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35617 "Gimme This—Gimme This—Gimme That." By L. Wolfe Gilbert and Nat Vincent. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35618 "Dreamy Amazon." By L. Wolfe Gilbert, Carl MacBoyle and Nat Vincent. Arranged by J. S. Glickman. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35522 "A Soldier's Dog." Words by Ernest Brown. Music by Jules Braill. Ernest Brown, Toronto.
- 35523 "On the Rainbow Trail." By Edward Madden and Eugene Platzman. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35524 "Hindu Lady." By Cliff Friend. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35636 "Mississauga Waltz." For Piano. By Arthur Watson, Toronto.
- 35637 "My Irish Colleen." Song. Words by P. C. MacDonald, Music by G. C. Arthur. P. C. MacDonald, Toronto.
- 35638 "Marion Waltz." For Piano. By James Kyle, West Lather, Ont.
- 35639 "Lead it all to Mother England." Song. Words and Music by Roy Pierson, Cainsville, Ont.
- 35656 "Clarke's Elementary Studies for the Cornet." First Series. By Herbert L. Clarke, Hentzville, Ont.
- 35657 "As the Sunbeam Loves the Rose." Song. Words and Music by Arthur Earl Mayes, Toronto.



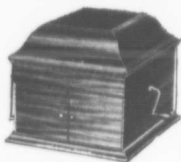
G \$27.50



C \$43



B \$69



A \$89

Every Season is PHONOLA Season

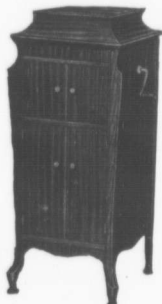
Hot weather and holidays do not interrupt Phonola sales. The Phonola enjoys big sales among campers, cottagers, and those who spend their idle hours upon the verandah at home.

Phonola Records are played with the sapphire point, with which the Phonola is always equipped. No needles to change. Leading singers, instrumentalists and bands make "Phonola" records. A new list of selections every month. Double disc 90c.

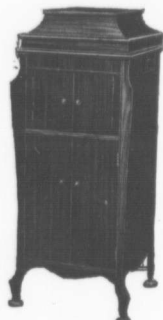
Phonola Co. of Canada, Limited
Kitchener : : Ontario



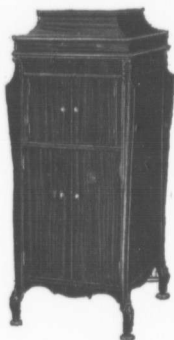
Duke \$135



Grand Duke \$165



Princess \$200



Prince \$250

United States Convention at Chicago

ANNUAL conventions of the various associations in the music trades of the United States were held in Chicago during the first week of June. These included conventions of the manufacturers, retailers, travellers, tuners, player-roll manufacturers, band instrument manufacturers, organ builders and the Music Industries Chamber of Commerce, a comprehensive organization of the whole. Up to the present the phonograph and record manufacturers and the sheet music industries have not allied themselves with the Chamber of Commerce, though it is expected they will do so. At the final session of the Chamber of Commerce a motion was made that "a strong committee be appointed by the chair to wait on the talking machine manufacturers . . . and that this committee be composed of jobbers of the different instruments manufactured."

There was no official exhibition in conjunction with the conventions this year, although a number of firms made individual exhibits in the rooms of the Auditorium Hotel, adjoining the Congress in which the convention sessions were held.

"Music Show" in New York Next Year

The Conventions of next year are to be held in New York and it has been decided to hold a "Music Show" in connection. Instead of holding the conventions in June as has been the custom for so many years, the different associations voted favorably on a resolution to convene next year in February, which it is considered will be the most favorable time for the "Music Show." The date is to be fixed by the executive, but will follow the Annual Motor Show and will be within forty days after January first.

A Business Convention

While visitors were royally welcomed and well entertained by the Chicago trade sociability was not allowed to predominate. The convention was for business and business was not detracted from by the social functions. These consisted of an informal dinner by the Manufacturers' Association, a beefsteak dinner by the travellers, a banquet by the tuners and a monster banquet by the merchants at the Congress at \$8.00 per plate.

The golf tournament was held over until the second week so that the pleasure of the golf enthusiasts could not be marred by business and the proceedings of the convention sessions would not be neglected through the delegates yielding to the irresistible links.

The Canadians Present

Although taking quite a warm interest in the activities of the U. S. music industries the attendance of Canadians was not large. This was probably because of there not being a regular "Music Show."

Mr. R. S. Gourlay, president of Gourlay, Winter & Leeming, Ltd., Toronto, who has many intimate personal friends in the U. S. trade, enjoyed the opportunity of renewing old acquaintances. Mr. Gourlay was the guest of the Manufacturers' Association at their banquet and was invited to address the meeting, which he did in his masterly and finished style. He was accorded an ovation on rising to his feet and the address delivered by him made a profound impression, many of the U. S. manufacturers commenting upon his staunch advocacy of the excellence of Canadian musical instruments.

Mr. Albert Nordheimer, president of the Nordheimer Piano & Music Co., Ltd., Toronto, who is the Commissioner for Canada of the Music Merchants' Association, was in attendance. The House of Nordheimer is well known throughout the United States through Steinway

and other trade connections and by reason of Mr. Nordheimer being a regular attendant at the annual conventions.

During the sessions of the Music Merchants' Association, to which the name of what was formerly a purely piano man's organization has been changed, Mr. Nordheimer was introduced by the president. As Commissioner for the association, Mr. Nordheimer gave a brief resume of conditions in Canada. In his address he observed that in spite of the immense sums of money spent in the United States by Canada, "We have been able to raise the many millions necessary to finance our share of the war costs, and in the large Government loans that were called for, the people of Canada showed their patriotic spirit by substantially oversubscribing the objectives."

With reference to manufacturers' problems, Mr. Nordheimer laid particular stress on the scarcity of apprentices, which he characterized as a serious menace to the future operations of the piano manufacturing industry. It brought up the question of where the future piano operatives were to come from unless through the technical schools skilled labor would be provided.

Other of the Canadians present were Mr. W. N. Manning, of the Sherlock-Manning Piano and Organ Co., London; Mr. Owain Martin, president of the Martin-Orme Piano Co., Ltd., Ottawa; Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., Toronto; Mr. Fred Lundberg, superintendent of the Otto Higel Co.'s player action department; Mr. J. W. Woodham, manager of the Foster-Armstrong Co., Ltd., Kitchener, who stopped at Chicago en route from a visit to the Pacific Coast, and John A. Fullerton, of this Journal.

Twenty-five Cents on Each Piano to Finance Music Advancement

The budget of the Chamber of Commerce calls for \$50,000, of which the Merchants' Association is to raise \$10,000. As this amount is in excess of the amount raised by the annual fee of \$10 it was proposed that a fund be raised by the dealers, paying 25 cents on each piano bought, the money going to the Chamber of Commerce to support the Music Advancement Bureau, the Better Business Bureau and the other departments.

The proposition was advanced by the retailers who advocated the purchase of stamps by the manufacturer, he to affix to the invoice a twenty-five cent stamp for each piano, the dealer to pay for the stamp in addition to the price of the piano. In this way the manufacturer would be the collector. For convenience and so that figures of the number of pianos sold by a manufacturer would not become public the purchase of stamps was decided upon.—It is estimated that this will raise a fund of \$75,000 and secure the active interest of every piano merchant in the association, even though not a member.

"The Stamp Act"

The resolution which some member facetiously dubbed, "The Stamp Act," was adopted as follows, the member introducing it and his supporters emphasizing that the 25 cents per piano is to be a voluntary contribution by the retailers—not a tax—but collected by the manufacturer as a matter of convenience.

"In order to advance the cause of music and to extend its influence among the people and to increase our own prosperity in so doing, it is apparent that all those who are to profit thereby should pay the small sum necessary to carry on the work. As a means of providing our share of the money required, and as an evidence of our sincerity in wishing the work of the Music In-

dustries Chamber of Commerce to continue and expand, we, the undersigned, hereby request the Manufacturer's Association to take official action whereby its members agree to pay for and place upon all their invoices a twenty-five cent stamp, properly inscribed, for each instrument included in the invoice, and to add the cost of the same to the amount of the bill. We, the undersigned, hereby further agree that in the event that this general idea is ratified by the National Piano Merchants' Association, we will pay the cost of such stamps upon the bills of the manufacturers from whom we buy pianos for a period of one year from July 1, 1919, and that we will make no complaint to such manufacturers of such charge."

Endorse Price Maintenance

The Merchants' Association in convention adopted the report of the Committee on Resolutions, which included the following:

"Whereas, we firmly believe that the interests of the consumer, merchant and manufacturer are best safeguarded by maintenance of uniform standard prices at retail and wholesale,

"Therefore, be it resolved that we, the National Association of Piano Merchants of America, in convention assembled in the City of Chicago, this 4th day of June, 1919, do hereby reaffirm our confidence in the principles enunciated in the Stephens-Ashurst Stand Price bill and respectfully urge upon Congress the early enactment into law of the aforesaid bills.

"Furthermore, be it resolved that a copy of this resolution be forwarded to the President of the Senate and the Speaker of the House of Representatives at Washington, D. C.

Repeal of Tax

The merchants also put themselves on record as opposed to the five per cent. tax by adopting the following resolution:

Whereas, the last Congress of the United States in the last Revenue Bill, Section 900, assessed a five per cent. manufacturers' tax upon musical instruments, and

Whereas, this tax imposes a burden upon educational and cultural development in lessening the opportunities for musical training enjoyment; and

Whereas, this tax imposes a burden upon an industry which supplies the merchandise for musical development as a necessary factor in education and culture; therefore be it

Resolved, that the National Association of Piano Merchants goes on record to urge the repeal through Mr. George Pound by our present Congress of Section 900 of the Revenue Bill insofar as it applies to musical instruments.

Bill to Repeal War Revenue Tax

At a Chamber of Commerce meeting a member expressed the opinion that efforts should be made to have the law taxing pianos repealed. The meeting was informed that a bill to repeal the War Revenue Tax had already been introduced in both the Senate and the House, referred to committees and would probably be passed.

School Boys Get Piano Training

Warren C. Whitney, president of the A. B. Chase Co., of Norwalk, Ohio, urged that the piano manufacturers get behind the movement started to permit schoolboys being taught various divisions of piano work under the jurisdiction of the schoolboards. Mr. Whitney stated that a number of schoolboys work a week at a time in his company's factory, learning the various trades and that the State has installed machinery in the manual training departments so that piano cases can be built complete in the schools.

Carol Singing

At the Merchants' Convention, Mr. C. A. Grinnell, of Detroit, gave an interesting talk on Carol Singing. Mr. Grinnell fathered a movement in Detroit last fall that resulted in ten thousand carol singers going about Detroit streets on Christmas eve, a pouring rain preventing thousands of others coming out. The sum of \$5,000 was raised by the singers and given to one of the most deserving charitable organizations.

Mr. Grinnell urged organization for Carol Singing. "Now," he said, "do not wait until December for your carol work. Start at least three months before Christmas time." So many requests had come to Mr. Grinnell for information about carol work that he found it impossible to reply to all of them. He volunteered to put the information in booklet form if the association would supply the members with copies. This offer was unanimously accepted.

George W. Pound

Without a doubt the busiest man at the convention was George W. Pound, who was again elected to the general managership of the U. S. Music Industries Chamber of Commerce. The Canadian trade has a special interest in Mr. Pound in view of his so generously coming to Toronto to address the music industries on two occasions, these being the annual meetings of the Canadian Bureau for the Advancement of Music this year and in 1918.

Mr. Pound had recently returned from a trip to the Pacific Coast, stopping at the principal cities, meeting the members of the trade and making as many as five addresses in a day. At the Chicago Conventions he

Columbia Record Service Fixtures do not
replace Salesmanship, but they are a power-
ful aid to selling.

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



delivered addresses to all the different associations, and at the banquet answered innumerable questions and was constantly in demand for his advice on the problems of the trade.

Chamber of Commerce Officers

President—R. B. Alderofft, New York.
 Vice-President—James F. Bowers, Chicago.
 Vice-President—William J. Keeley, New York.
 Secretary—Harry J. Shale, Newark, O.
 Treasurer—John G. Corley, Richmond, Va.
 Assistant Secretary and Treasurer—Herbert W. Hill, New York.
 Counsel—George W. Pound, New York.

Piano Merchants Elect Officers

President—P. E. Conroy, St. Louis, Mo.
 1st Vice-President—E. Paul Hamilton, Brooklyn, N. Y.
 2nd Vice-President—W. C. De Forest, Sharon, Pa.
 Secretary—C. L. Dennis, Milwaukee, Wis.
 Treasurer—Carl A. Droop, Washington, D. C.

Manufacturers Elect Officers

President—Kirkland H. Gibson, of Ivers & Pond Piano Co., Boston.
 First Vice-President—Otto Schulz, Chicago.
 Second Vice-President—C. Conway, of Hallett & Davis, New York.
 Secretary—C. C. Chickering, Chickering Bros. Co., Chicago.
 Treasurer—Charles Jacob, Jacob Bros. Co., New York.

The Tuners' Convention

The National Association of Piano Tuners held their convention and banquet at the La Salle, an hotel much favored by the Canadian trade because of its central location, excellent accommodation and reputation for carefully looking after the interests of its guests. It is also reputed to be one of the best family hotels in Chicago.

The Secretary's report showed the Tuners' Association to have a membership of 350.

It was intimated at the Convention that certain tuners had been advising prospective piano buyers to wait until after the first of the year, in order that they might secure instruments containing tuning pins, felts, etc., of German make. The insinuation provoked a very heated condemnation of any tuner who could be so unpatriotic and un-American.

Frank E. Morton, of the American Steel & Wire Co., the well known acoustic engineer, addressed the tuners at their banquet and gave an instructive and illuminating address. He urged the necessity of co-operation.

The officers elected by the tuners are:

President—Charles A. Deutschmann, Chicago.
 First Vice-President—Emil Koll, Cincinnati.
 Second Vice-President—C. L. Merkel, Milwaukee.
 Secretary and Treasurer—W. F. McClellan, Vincennes, Ind.

International Pitch

The Piano Manufacturers' Association adopted the following resolution:

"Resolved that the National Piano Manufacturers' Association of America does adopt as a standard, International Pitch of A-435 Double Vibrations per second; that any manufacturer making tuning forks pitched at A-435 or any semi-tone proportion of this frequency be permitted to stamp upon such products the following words: 'Authorized by the National Piano Manufacturers' Association of America.'

"It is further resolved that any manufacturer departing from the above named standard shall be refused the right to use the stamp of authority of this association."

Made-in-Canada Decalomania Transfers

Canada Decalomania Co., Ltd., Toronto, is now comfortably quartered and settled in new premises at 364-370 Richmond St. West, where the office and works are. This firm is making a specialty of decalomania transfer name plates and trade marks for piano and phonograph manufacturers and dealers. Notwithstanding the fact that Decalomania transfers have been manufactured in the Dominion for eight years, many of the readers of the Journal may be still unaware of the fact and may have been sending business out of the country frequently which this firm claims means paying higher prices than a superior class of goods could be bought for in our own Dominion, besides often losing time and expending unnecessary sums upon duties and other charges.

The business to which the present company is the successor was begun in 1911 and had shown steady development until 1918, when the increasing demand in the country for Decalomania products led to the establishment of a new company under the name of the "Canada Decalomania Co., Limited," working under Dominion charter and with a greatly increased paid-up capital. The plant and equipment was enlarged and the facilities for turning out high class work much improved, to that to-day Canadian users of transfers can feel assured that the highest class of Decalomania work can be had here in this Canada of ours, and at a considerable saving in cost as well, it is claimed.

Every part of the work required by this intricate and interesting process is done in this factory by Canadian capital and Canadian skill. A large staff of highest class artists and engravers are retained, all specialists in their respective lines. The officers of Canada Decalomania Co., Ltd., are A. O. Johnson, president; C. H. Jagger, vice-president and treasurer; and J. C. Irwin, in charge of sales promotion.

No Drop in Small Goods' Prices Expected Everything Points the Other Way

"Business men are going to find out that the clever man is not the man who waits, but the one who finds the new price facts and acts accordingly." This assertion was made recently by Professor Irving Fisher, of Yale University, who also said that the business man who is holding back waiting for the old prices is chasing a rainbow.

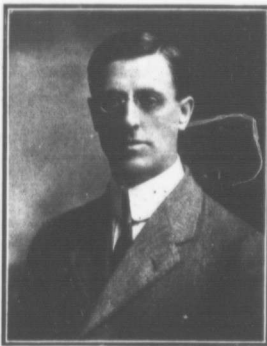
This looks like a peculiarly apt summary of the small goods situation. The Journal has heard of Canadian importers placing orders for musical merchandise with American manufacturers at an advance of 5 per cent. to 20 per cent. in price and in no single case was the cost lower than the price of the previous order. In one instance an order had been placed and accepted for fall delivery at a definite price when the manufacturer wrote the Canadian house that advanced wages and other items in the cost of production had forced them to raise prices 10 per cent. all around. This applied on all orders already on the books as well, and the only loophole was the suggestion, "You can cancel if you wish."

A French firm of makers of the cheaper grades of band instruments, who have many of their men back and who find the materials easier to get, have quoted

prices 160 per cent. more than their former figures. Another French maker of wood instruments quotes 15 per cent. higher than formerly. So, while the percentage varies there is an increase all along the line, and the man who hopes for an early drop has nothing visible on the horizon on which to found his hopes. "Buy now" looks like a good motto for the small goods trade.

Former Toronto Sheet Music Man Takes Management of Chain of Western Phonograph Shops

Mr. J. F. Fisher, who for eleven years occupied an important position in the sheet music department at Nordheimer's, Toronto, and who went to Calgary two years ago to take the management of the music and musical instrument department in the Hudson's Bay Co. store, has just assumed the post of general manager of a projected chain of stores in the West to be operated by



J. F. Fisher, Calgary.

the Grafonola Shops, Ltd. In this company Mr. Fisher has secured a financial interest. The president of the Grafonola Shops, Ltd., is Mr. R. J. Lydiatt, a keen business man who is also manager of the Grand (Orpheum) Theatre and the Western Canada Productions Co., Ltd.

This company has been operating the Calgary shop since last October and has consequently had an opportunity of studying the field and how the most can be made of the proposition with the Columbia Grafonola and record line, which they will strongly feature. In view of the splendid location of the Calgary Grafonola Shop on the busiest section of the main street next door to the Pantages theatre and also of Mr. Fisher's long and varied experience in the sheet music trade, a music department will be added and run in conjunction with the Grafonolas and records.

Prior to joining the staff of the Nordheimer Piano & Music Co., Mr. Fisher was assistant superintendent of the player roll factory of the Orchestrelle Co., the London, England, branch of the Aeolian Co., New York. Previous to that he was with the publishing house of Bosworth & Co. and the old firm of Patey & Willis, with whom he first engaged in the music business. Mme. Patey, the celebrated contralto who has been dead many years, was the wife of the former member of this firm which closed out its business some years ago and distributed its valuable catalogue to various publishers, of whom Messrs. Ashdown & Co., represented here by the

Anglo-Canadian Music Co., was one of the biggest purchasers.

Mr. Fisher's many personal and business friends wish him success in his new undertaking.

Almost a Fire

When Mr. C. J. Pott, manager of the Canadian Division of the Otto Heineman Phonograph Supply Co., Toronto, entered his office on a recent Monday morning, he was surprised to find the place full of smoke. Sometime between Saturday night and Monday spontaneous combustion set fire to some oil-soaked waste that had been used in the workshop. This set fire to the work bench, which burned itself out, the building being fire-proof construction alone preventing further damage. Not the slightest damage was done to the stock in the warehouses.

"Don't let the workmen throw oil-soaked or greasy waste or rags about promiscuously," advised Mr. Pott, to the phonograph manufacturers. "Have a metal receptacle in which to deposit them or put them where they can be safely burned."

Montreal Piano Cartage Charges

A schedule of charges for piano cartage has been adopted by the trade in Montreal. The city has been divided into ten districts and a comprehensive schedule of rates printed, with a chart of the city accompanying each set of prices.

The lowest figure that the public can have a piano moved for is \$5, and this is from one point to another within district number one; or from one point to another in district number three. For the period of April 16 to May 10, inclusive, this is increased to \$6.00. He it known that May-day is the annual moving day in Montreal, and carters are submerged with moving orders immediately preceding and following that date. To have a piano moved from one address to another in district eight will cost eight dollars.

The dealers who do not maintain carting outfits have a working arrangement with the master carters of the city for deliveries of new instruments and for house-to-house cartage that they may handle.

The schedule charged the public is here given:

House-to-House Rates for All Times, Except From April 16th to May 10th Inclusive of Each Year

FROM	TO	1	2	3	4	5	6	7	8	9	10
1	5.00	6.00	6.00	6.00	6.00	7.00	7.00	7.00	8.00	7.00	9.00
2	6.00	6.00	6.50	6.50	6.50	6.50	7.00	7.00	9.00	8.00	10.00
3	6.00	6.50	5.00	6.50	6.50	8.00	7.00	6.50	8.00	6.50	9.00
4	6.00	6.50	6.50	6.00	6.00	8.00	9.00	7.00	9.00	7.00	9.00
5	7.00	6.50	8.00	8.00	7.00	8.00	10.00	11.00	10.00	10.00	10.00
6	7.00	7.00	7.00	9.00	9.00	7.00	7.00	10.00	8.00	10.00	9.00
7	7.00	7.00	6.50	7.00	10.00	7.00	10.00	8.00	8.00	9.00	11.00
8	8.00	9.00	8.00	9.00	11.00	10.00	8.00	8.00	8.00	9.00	11.00
9	7.00	8.00	6.50	7.00	10.00	8.00	7.00	9.00	8.00	8.00	9.00
10	9.00	10.00	9.00	9.00	10.00	10.00	9.00	11.00	11.00	10.00	9.00
						Packing	Box	Rental	Swinging		
Upright or Organ						1.50	8.00	3.00			
Baby Grand, Square						2.00	12.00	5.00	1st 3.00		
Large Grand						5.00	14.00	7.00	2nd 2.00		

House-to-House Rates From April 16th to May 10th Inclusive

FROM	TO	1	2	3	4	5	6	7	8	9	10
1	6.00	7.00	7.00	7.00	8.00	8.00	8.00	9.00	8.00	10.00	11.00
2	7.00	7.00	7.50	7.50	7.50	8.00	8.00	10.00	9.00	11.00	12.00
3	7.00	7.50	6.00	7.50	9.00	8.00	7.50	9.00	7.50	10.00	11.00
4	7.00	7.50	7.00	7.00	9.00	10.00	8.00	10.00	8.00	10.00	11.00
5	8.00	7.50	9.00	9.00	8.00	9.00	11.00	12.00	11.00	11.00	11.00
6	8.00	8.00	8.00	10.00	9.00	8.00	8.00	12.00	11.00	9.00	11.00
7	8.00	8.00	7.50	8.00	11.00	8.00	8.00	9.00	8.00	10.00	12.00
8	9.00	10.00	9.00	10.00	12.00	11.00	11.00	9.00	9.00	10.00	12.00
9	8.00	9.00	7.50	8.00	11.00	9.00	8.00	10.00	7.00	10.00	11.00
10	10.00	11.00	10.00	10.00	11.00	11.00	10.00	12.00	11.00	10.00	10.00

	Packing	Box	Rental	Swinging
Upright or Organ	2.00	8.00	3.00	
Baby Grand, Square	4.00	12.00	5.00	1st 3.00
Large Grand	8.00	14.00	7.00	2nd 2.00

Two pianos in one load for same address, or one going to and one coming from same address, charge is one single rate plus 50 per cent.

Baby Grand, charge \$1.00 more than regular rate. Pianos requiring two sets of men, charge double rate.

Pianos, not concert grands, moved within own premises, to be done when teams are in the district (Optional), charge half the hauling rate.

One piano to and one from same address, booked to be done together and requiring swinging at exchange point, reduce each of the exchange swings by 50c.

A charge will be made for all unforeseen work required to permit instrument entering building.

Empty boxes to or from warehouse, 50c. Billing piano or boxes for shipment by rail or water, 25c.

A Fast Running Motor

"Ten dollars and costs," adjudged the magistrate in the Toronto Police Court to Mr. C. J. Pott, manager of the Canadian Division of the Otto Heineman Phonograph Supply Co., who, summoned before the Bench, admitted that he might have been driving his car a little faster than the dizzy rate of fifteen miles per hour, that is the limit on Toronto's streets. "How can I give service at that speed?" counters Mr. Pott, who is more concerned about Heineman and Meisselbach motors getting to the public via high grade phonographs than in petty speed limits. In fact his car is so attuned to its driver's temperament that it just naturally travels faster than the law is supposed to permit.

Last Year Canada Imported 986 Pianos Valued at \$198,000

CANADIAN imports of pianos, which have been running almost 2,000 instruments a year, were down last fiscal year to 986. The detailed statement which the Journal got from the Department of Trade and Commerce, Ottawa is as follows:

	1917		1918		1919	
	Quan- tity	Value \$	Quan- tity	Value \$	Quan- tity	Value \$
Pianos and organ Play- ers, mechanical—						
United Kingdom						
United States	4	275	15	3,426	5	1,874
Other Countries						
Totals	4	275	15	3,426	5	1,874
Pianos—						
United Kingdom	1	100			1	50
United States	858	153,729	1,297	232,051	985	197,377
Other Countries						
Totals	859	153,829	1,297	232,051	986	198,027
Piano Parts—						
United Kingdom		50		20		
United States		247,360		353,503		344,895
Other Countries		651		1,867		4,803
Totals		248,061		355,400		349,698
Piano and organ parts when imported by manufacturers of piano keys, actions, hammers, base damp- ers and organ keys—						
United Kingdom		14,491		18,273		11,545
United States		124,829		134,081		138,117
Other Countries						
Totals		139,320		152,354		149,662

Little Change in Organ Imports

ORGAN imports into Canada seem to keep about the same. The total number shows little change in three years and the total is comparatively small. Figures secured from the Department of Trade and Commerce, Ottawa, for the last fiscal year as compared with previous periods show as follows:

	1917		1918		1919	
	Quan- tity	Value \$	Quan- tity	Value \$	Quan- tity	Value \$
Organs, Cabinet—						
United Kingdom						
United States	369	14,192	379	29,981	345	21,417
Other Countries	1	293				
Totals	361	14,485	379	29,981	345	21,417
Organs, Pipe—						
United Kingdom						
United States	2	537	9	25,107	4	5,480
Other Countries						
Totals	2	537	9	25,107	4	5,480
Organ Parts—						
United Kingdom		290		109		
United States		7,374		8,352		11,372
Other Countries		263				
Totals		7,927		8,461		11,372

Canada Imports of Phonographs and Records \$2,186,000

OVER two and one-quarter million dollars' worth of phonographs and records were imported by Canada during the last fiscal year. Practically all of this amount came from the United States. Details of the figures obtained by the Journal from the Department of Trade and Commerce, Ottawa, are as follows:

	1917	1918	1919
	Value \$	Value \$	Value \$
Phonographs, Graphophones, Gramophones and finished parts thereof, including cylin- der and records therefor—			
United Kingdom	15,111	11,080	4,425
United States	1,729,405	2,660,315	2,156,680
France	6,251	16,249	1,403
Other Countries	2,178	5,626	24,161
Totals	1,752,945	2,693,270	2,186,680

Canada's Small Goods Imports

THE Journal has secured from the Department of Trade and Commerce, Ottawa, a comparative statement of the Canadian musical instrument imports up to the end of the past fiscal year, March 31st, 1919. The portion of the imports affecting the small goods trade is as follows:

	1917	1918	1919
	Value \$	Value \$	Value \$
Brass Band Instruments and Bagpipes—			
United Kingdom	75,452	21,525	4,966
United States	46,887	25,965	34,582
France	11,625	5,028	5,281
Other Countries	4,958	2,337	1,596
Totals	138,922	55,055	46,425
Other Musical Instruments, not included as pianos, organs, phonographs, etc., and any part of—			
United Kingdom	11,090	10,102	5,468
United States	67,876	90,303	100,517
France	9,794	11,358	9,629
Other Countries	8,048	59,439	77,970
Total	97,708	162,202	193,593

Exports of Canadian Pianos and Organs

LAST year the Canadian trade exported 301 pianos and 236 organs, according to the Government statistics which follow:

	1917		1918		1919	
	Quan- tity	Value \$	Quan- tity	Value \$	Quan- tity	Value \$
Pianos—						
United Kingdom	2	650	1	300
United States	156	45,194	137	39,013	100	28,282
Newfoundland	6	1,530	14	3,813	13	2,635
Other Countries	241	48,483	280	80,426	188	41,529
Totals	405	95,857	432	123,552	301	72,496

EXPORTS

	1917		1918		1919	
	Quan- tity	Value \$	Quan- tity	Value \$	Quan- tity	Value \$
Organs—						
United Kingdom	42	2,099
United States	13	18,380	21	18,890	15	36,844
Newfoundland	18	2,379	58	3,340	108	6,791
Other Countries	209	16,348	198	11,656	113	8,436
Totals	282	39,296	277	33,886	236	52,071
				1918	1919	
		Value	Value	Value	Value	
		\$	\$	\$	\$	
Other Musical Instruments and parts of—						
United Kingdom		29,708	9,532	12,972		
United States		26,103	25,299	39,733		
Newfoundland		2,497	3,815	9,288		
Other Countries		39,565	62,827	84,574		
Totals		97,873	101,464	146,567		

Victoria Piano Man Visits Toronto

Fletcher Bros., Ltd., Take on "His Master's Voice" Lines

Mr. James H. Fletcher, head of Fletcher Bros., Ltd., the well-known music house of Victoria and Vancouver, is in Toronto, where he is a guest at the King Edward Hotel with Mrs. Fletcher, who accompanied him on his eastern journey. "Jim" Fletcher is one of the best known and best liked men in the trade, and although he endeavors to visit Toronto yearly it is two years since he was here. His visits are looked forward to and his many friends in the trade always endeavor to make his stay enjoyable. Mrs. Fletcher, who has not visited Toronto for ten years, spoke appreciatively of the manner in which she was entertained and how she enjoyed her stay in Toronto, notwithstanding the extreme heat that prevailed during her sojourn in the Queen City.

Asked about business conditions on the coast, Mr. Fletcher had only cheerful reports to give. "Business," he said, "is excellent, cash sales are more numerous and there is an improvement in payments on time sales. Collections are good, too, but there is a serious shortage of instruments."

The shipbuilding industry on the coast is giving employment to large numbers of well-paid men, the soldiers are returning, and in all branches of industry there is a healthy activity. Increasing numbers of people are finding out the attractiveness of British Columbia from a climatic, commercial, industrial, educational and social standpoint. The people themselves are boosters, and the men in the music trades of the province not the least active in movements, such as inaugurated by the Board of Trade, Rotary Club, etc., for the welfare of the province.

Mr. Fletcher is deeply interested in the "Music in the Home" movement, and in spite of the demands of a large business is able to find time to assist any legitimate means of increasing public interest in music. The newspapers on the coast are co-operating with the trade

and the profession to give music the public status to which it is entitled.

While in the East, Mr. Fletcher arranged to take on "His Master's Voice" lines in his firm's two stores, in both of which are large well-laid out departments for the handling of an extensive record and phonograph business. A complete stock of "His Master's Voice" records will be carried in both stores, and an energetic advertising campaign put on.

Mr. George Fletcher, of Nanaimo, and who has branches at Ladysmith and Cumberland, is also expected in Toronto en route to the convention of Edison dealers in New York.

New Pathé Appointment

W. N. Wade Joins Staff as Comptroller

An important addition to the head office staff of the Pathé Freres Phonograph Sales Co. is Mr. W. N. Wade, who has assumed his new duties as comptroller. "This appointment was made," said Mr. O. C. Dorian, general manager of the company, "as another link in the chain of Pathé plans to give the maximum service to Pathé dealers in every one of our departments." As has been previously announced in the Journal, the Pathé Montreal and Winnipeg branches have been organized to look more closely than ever after the interests of the company's eastern and western dealers, and now Mr. Wade's chief concern will be to maintain at its height efficiency in Pathé service throughout the whole organization.

That Mr. Wade is well qualified for his work is well attested by the important posts he has held with some of Canada's leading manufacturers such as Tudhope Motor Co., Standard Chemical Co., and Gunn's, Ltd.

When seen by the Journal, Mr. Dorian had just returned from a trip to Montreal, which he had taken with Mr. W. J. Craig, the company's secretary-treasurer, motoring around by the American side. Mr. Dorian intimated that other announcements would shortly follow that would prove of interest to Pathé dealers.

The Higel Player Exhibition

Of all the exhibits at the Chicago Music Trades Convention, the Canadian piano trade visitors were naturally most interested in the display of the Otto Higel Co., Ltd., Inc., of New York, the parent firm of which, as all the trade knows, is a Canadian institution, located at Toronto. The exhibit was at the Auditorium Hotel in charge of Mr. Higel and his firm's factory superintendent, Steve B. Battner. Mr. R. H. Easson, vice-president of the Canadian firm, and Mr. Fred Lundberg, superintendent of the player department at the Canadian plant were also with the exhibit. There were several player pianos shown with the Higel all-wood unit valve action installed.

The display was visited by all the leading piano manufacturers in attendance at the Convention, by retailers from all parts of the country and by tuners and repair men. The action was subjected to the most rigorous tests, but in every way was equal to the trials to which it was imposed. Its flexibility and reserve of power were enthusiastically commented upon and the experts remarked upon the ease with which the player operated and that any degree of shading and expression was secured entirely with the feet without touching any buttons or levers.

Simplicity is the slogan of Mr. Higel, who has personally concentrated on players for the past fifteen years and, as he states, "The elimination of all unnecessary

parts and increased output will make possible a material reduction in cost." Mr. Higel predicts great activity in the player business in Canada where it is now only a very small percentage of the total output of pianos, being only a fraction of the United States percentage.

British Industries Fair, London, 1920

Any member of the Canadian piano, organ, phonograph or other musical instrument trades who would consider sending samples of their line to the British Industries Fair, slated for 1920, will be interested in the following information received by the Journal from F. W. Field, British Government Trade Commissioner for Ontario. The fair will be held in three different cities—London, Birmingham and Glasgow—but the musical instrument exhibits will be confined to London. "The British Industries Fair, 1920, will be very considerably extended in its scope," said Mr. Field. "The arrangements so far make it probable that there will be sufficient space for the manufacturers of suitable Dominion firms to be included. The Fair is confined to British manufacturing firms, and the definition of a British firm, in this instance, is a firm whose principal works and head offices are situated within the British Empire and which is not controlled by foreign interests. Canadian manufacturers, therefore, coming within that definition, will be eligible as exhibitors.

"In order to assist manufacturers who have no British representatives to arrange for the erection of their stands, my Department (Department of Overseas Trade, Development and Intelligence) will undertake the work on their behalf, but it will be necessary for firms who have no representatives to pay in advance not only 2% in the case of the Fairs held in London and Glasgow, and 3/6 in Birmingham, per square foot of floor space applied for; but, in addition to the above, 3/- per square foot for the erection of their stands. For example, a firm making application for 100 square feet at London or Glasgow, would have to pay in advance the total sum of £25, whereas a firm requiring 100 square feet at the Birmingham Fair would have to pay £32.10.0.

"For the coming Fair in London the department has been so fortunate as to secure the Crystal Palace, the largest exhibition building in the world.

L. J. MUTTY & CO.

175 Congress Street BOSTON, MASS.

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

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

SAMPLES and PRICES furnished on request

Refer all enquiries to Dept. T.

"The British Industries Fairs are not Exhibitions. They are Trade Fairs, to which admittance is restricted to bona-fide trade buyers seriously interested in the participating trades, and admission is by invitation only."

The Fair will be open on Monday, 23 February, and close on 5th March. Copies of the regulations and full particulars with regard to the coming Fair, as well as catalogues of the Fair just held, may be seen at the offices of the British Government Trade Commissioners in Canada. Application for space from eligible manufacturing firms in Canada can be received only through the British Government Trade Commissioners in Canada, as follows:

Montreal, 367 Beaver Hall Square, (G. T. Milne, O.B.E.).

Toronto, 260 Confederation Life Bldg., (F. W. Field).

Winnipeg, 610 Electric Railway Chambers, (L. B. Beale).

Eastern Music Men Visit Toronto

The names of H. W. Phinney, Halifax; C. H. Townshend, St. John, and John Samuels, London, appearing together on the King Edward Hotel register at Toronto caused the Journal to inquire if the appearance of the trio portended some development or other. Assurances were given that such was not the case and that the three joined company on a trip from the Atlantic Coast to put what enjoyment they could into the journey, if travelling at this season could possibly be made enjoyable.

Mr. Phinney is President of N. H. Phinney, Ltd., whose head offices and salesrooms are at Halifax, but who have branches throughout the Province.

Mr. Townshend is head of the C. H. Townshend Co. who have stores at St. John, Moncton and Fredericton.

Mr. Samuels is the eastern representative of the Sherlock-Manning Piano & Organ Co. and belonging neither to New Brunswick nor Nova Scotia, was the official arbitrator of the party in the disputes regarding the respective merits of those two provinces, and particularly the relative importance of St. John and Halifax as sea ports.

Mr. Phinney and Mr. Samuels visited the Sherlock-Manning plant at London and the Thomas Organ Co. at Woodstock, while Mr. Townshend took a day off to give Niagara Falls a look over. They also had numerous trade interviews to make in Toronto, Ottawa and Montreal.

Incidentally, their stay in Toronto was not delayed five minutes longer than absolutely necessary in view of the intense heat that made the Atlantic sea breezes even more delicious by contrast.

The Maritime end of the country is holding its end up industrially and financially, affirmed these gentlemen, and musically they considered the people of their respective provinces as appreciative and well educated as in any other part of the country. The demand for pianos and phonographs is good, with collections the same, but stock uncomfortably hard to get.

"I tell you I wouldn't give a certificate to any teacher in Canada, who couldn't teach her pupils to read music and sing."—Lieut.-Col. John Pringle, D.D., the newly elected Moderator of the General Assembly of the Presbyterian Church in Canada, in speaking of what music meant in the lives of the Allied troops in France.

Here and There All Over

Mr. F. Moore, of J. J. H. McLean Co., Ltd., Winnipeg, was among recent trade visitors to Toronto.

A new England piano manufacturing firm announces its policy—"One player piano, one style, one size, one price."

Mr. R. L. Chilvers, general sales manager Berliner Gramophone Co., Ltd., Montreal, was among recent trade visitors to Toronto.

Mr. John Skilling, of Teeswater, Ont., a veteran of the music industries, has returned to Neepawa, Man., after spending the winter in the east.

Mr. J. J. Buchanan, office manager of the Otto Higel Co., Ltd., Toronto, with a party of brethren from Toronto, attended the Shriners' Convention at Indianapolis.

Mr. A. E. Switzer, sales manager of the Martin-Orme Piano Co. of Ottowa, recently took a trip through the Maritime provinces, calling on Martin-Orme dealers there.

Mr. James Dunlop, head of the Thomas Organ & Piano Co., Woodstock, Ont., was in attendance at the sessions of the Canadian Manufacturers' Association in Toronto.

Assiniboia Jewelry and Music Co., of Moose Jaw, of which A. Bloss is proprietor, has acquired the business formerly known as the Assiniboia Music Co., which was owned by Mr. N. J. Porter.

Geo. T. Donelle, of the National Piano Co., Ltd., Toronto, has been pocketing some nice orders for Mozart pianos down in the Maritime provinces, where he has been for a few weeks calling on the trade.

Mr. Claude H. Bull, director and western manager of the Williams Piano Company, Ltd., has just completed a Pacific Coast trip and reports business on the Coast to be very extensive.

Mr. Fred Cross, western representative of the Williams Piano Co., Ltd., is back on his territory again after a few months of holidays and is breaking his past records in sending in business to the head office.

The employees of the Williams Piano Company, Ltd., Oshawa, have started on a nine hour day at a ten hour day pay; working hours from eight a.m. to 6 p.m.; closing Saturdays at twelve o'clock noon.

Holmes Maddock, manager of the Whaley, Royce & Co.'s wholesale music department, was among the month's visitors to New York, where he attended the sheet music men's convention at the Hotel McAlpin.

Mr. G. F. LeRoy, traveller of the Williams Piano Co., Ltd., Oshawa, has completed a tour of the Maritime Provinces and had the honor of bringing back the best results from his trip that any traveller has had for some years.

Layton Bros., one of Montreal's leading piano and phonograph houses, are extending their phonograph department by the requisition of 552 St. Catherine Street, which they will occupy in addition to their present address at number 550.

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., Toronto, who has been confined to his home for several weeks through illness, has sufficiently improved to permit of his getting out to the delight of a wide circle of business and social friends. Mr. Stanton is president of the Toronto Rotary Club, which he will represent at the International Convention of Rotarians at Sault Lake City.

Mr. W. Lawson, formerly on the Fort William staff of Heintzman & Co., Ltd., is now in charge of that firm's Peterborough branch, succeeding Mr. B. H. Britton, who returned to his home town, Tulsa, Oklahoma, to reside, owing to the poor health of his parents.

There is much talk of the Williams Piano Co.'s contemplating building phonographs. It is no secret that they have been experimenting for some time and the possibilities are that in the future they will manufacture phonographs. An announcement may be coming forth any day.

Miss Jessie Plaxton, manager of Beare & Son's Toronto branch, has returned from a two weeks' trip to Columbus, Ohio, where she attended a convention and other points. Going, Miss Plaxton took in Buffalo and Cleveland, and returning spent three or four days in Detroit.

Mr. Vincent Pue, of Edmonton, is leaving the Masters Piano Company to engage in farming in the Carstairs district. Mr. Pue will be succeeded by Mr. E. Woolman, who has been in the employ of the Alberta Piano Company (Masters') ever since his return from overseas last June.

Mr. Chas. E. Cartman, of Southport, England, who visited Canada recently, has arrived safely at his home. Mr. Cartman believes that in spite of the high tariff and exorbitant freight rates he will be able to place all the pianos of the Canadian makes for which he secured the agencies, that he will be supplied with this year.

English piano makers are represented in the Federation of British Industries, which includes 16,000 manufacturers in all lines of trade and which has \$25,000,000 capital behind it. By July 15 the federation expects to have a representative in every important centre of every country for the purpose of extending British trade overseas.

The annual picnic and excursion of the employees of the R. S. Williams & Sons Co., Ltd., Toronto, is being held at Queenston Heights on Thursday, June 19. The store and wholesale warehouse will be closed for the day so that every member of both staffs can participate in the enjoyment of the day. A report will be given in the next issue of the Journal.

The Montelius Piano House, Ltd., of Granville St., Vancouver, announce that they are retiring from business. As the premises which they have been occupying have been taken over by a large mercantile establishment, they say that it was to their pecuniary interest to have allowed the new lessees to take possession of the building by June 1st. Accordingly, they decided to withdraw from the music business and to place on sale their entire stock of pianos, player pianos, sheet music and small goods. The Montelius Piano House was established in 1871.

Mr. J. F. Sherlock, of the Sherlock-Manning Piano & Organ Co., returned to headquarters at London recently from a business trip to the Pacific Coast. Mr. Sherlock, who has an extensive acquaintanceship in the trade from coast to coast, met with his usual good success in the sales of Sherlock-Manning pianos and players. At Edmonton, however, he became ill and was confined to his room in the hotel for more than a week. While out an unexpected snow storm caught him without rubbers and prompt medical attendance and good nursing made it possible to proceed on his eastward journey.

Three of Australia's most prominent piano men recently landed at Vancouver, from where they set out to visit various piano manufacturing centres in the United States. Their names are Geo. C. Allan, who is representing Messrs. Allen & Co. Pty., Ltd., of Melbourne, Australia; Mr. W. W. Stodart, representing Nicholson, Ltd., of Perth, Western Australia; R. C. Reid, of the Pianola Co. Pty., Ltd., of Melbourne.

Mr. Frank Whitehouse, the Nordheimer dealer at Peterboro, motored into Toronto the other day to urge more pianos. Like all the trade, Mr. Whitehouse realizes and regrets the unavoidable under production of instruments. He works a large agricultural community and finds that, thanks to the motor car, good roads and rural mail delivery, the farmer is as keen on musical education for his children as is his city brother. "Education also makes him a buyer of a piano on better terms," observed Mr. Whitehouse.

In the interest of bigger business in player roll, a prominent United States dealer suggests an improvement in the printing of word rolls. The word rolls are the popular sellers in a recognized fact in the trade. To improve the printing for the words on the rolls would be a distinct point, this house believes. It is suggested that the music roll manufacturer use larger and more legible type in the printing of the word rolls. Complaint is heard that in the majority of word rolls the type is small and glossy and cannot easily be read.

Mr. Fred Bull, president of the Williams Piano Co., Ltd., Oshawa, is now taking a more active part in the company's business affairs—his health being tremendously improved. In honor of Mr. Bull's return to the activity of the business, the directors have made special efforts to get his business den in order, and are making for him in the factory something very elaborate in an

office desk in the hope that his surroundings will be an inducement to his more active participation in future business developments.

Mr. Otto Higel, head of the Otto Higel Co., Ltd., Toronto, and the Otto Higel Co., Inc., New York, visited his home in Toronto en route from the Chicago Convention to his New York plant. The New York plant is crowded to capacity in the production of the company's Unit Valve Player Action for the United States trade. Player sales in the United States have grown rapidly and are now estimated to be from seventy to ninety per cent. of the total output of upright pianos, a condition that player enthusiasts in Canada ardently hope for and believe can be brought about by an aggressive production and sales policy on the part of manufacturers, retailers and salesmen.

Canadian piano men doing business in the large cities will be interested in a New York despatch, saying: "The old-established and distinguished house of Sohmer & Co. will move from their present retail quarters on Fifth Ave. to a location on West Fifty-seventh Street, where they will erect an artistic home. It is in line with the general movement uptown. It may be remembered that Steinway & Sons contemplated a similar move not long ago, though the deal fell through for legal reasons. It is also in line with the policy to recognize that a high class retail piano business can be more successfully conducted on a side street leading to a great thoroughfare than on the great thoroughfare itself."

Montreal Piano Man Deceased

Isaac Craig Dies at His Home

To Mr. J. Oscar Craig, proprietor of the Craig Piano Co., Montreal, the sympathy of the trade goes out on the decease of his brother, Mr. Isaac Craig, who for many years had charge of the production end of his brother's business. The deceased, who was only 57 years of age, suffered a chill while doing some work in the basement of his home. What was at first thought to be a passing ailment rapidly developed into a serious illness, resulting in his death in a very few days.

The funeral was held from the late home of deceased, 415 Stuart Ave., Outremont, Montreal, to St. Viateur Roman Catholic Church and thence to Cote des Neiges Cemetery. A widow survives.

The late Mr. Craig was highly esteemed by those with who he did business. He was a hard worker and of unquestioned integrity. He took almost a proprietary interest in the factory and business of his younger brother and was proud of the firm that he had seen grow from a very humble beginning to one with trade connections from coast to coast.

Mr. Craig's death will in no way interfere with the business of the Craig Piano Co., of which Mr. J. Oscar Craig has always been the sole owner, and the conduct of which will continue to be in his hands as it has been from the company's inception.

Mr. Walter Beare Sailing for Canada

Mr. Walter Beare, of Beare & Son, the old violin and musical merchandise London, England, house, is expected to sail for Canada about June 21. Mr. Beare will visit the firm's Canadian branch in Toronto and renew many personal friendships that he has made on the occasion of his frequent previous trips here. It is expected that he will be accompanied by Mrs. Beare, to whom the journey will have all the novelty of her first trip to Canada.

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We handle the Gerhard Heintzman line of Pianos and Players, and many other good makes of well established reputation. We are also general distributors for the Gerhard Heintzman, Columbia and Pathe Phonographs.

We have stores in all the leading towns of the Province of Quebec and agencies in every community. All communications positively confidential. Address, P. T. Legare Ltd., 275 St. Paul, Quebec, Canada.

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IN THIS

SERVICE COLUMN

MUSICAL INSTRUMENTS WANTED

GLASGOW firm wishes to get in touch with exporters of musical instruments. Apply Department Trade and Commerce, Ottawa, quoting reference No. 1214.

THOROUGHLY competent piano man with ten years' experience as Branch Manager, open to consider similar position. Can furnish statistics of business covering above period, also best references. State full particulars. Box 80, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

PIANOS

CAPE TOWN firm of Commission Agents, with long experience in piano trade, are prepared to take up a Canadian agency in a line of pianos. Apply Department Trade and Commerce, Ottawa, quoting reference No. 1432.

ORGANS FOR SALE

TWENTY-FIVE organs, different makes. Will be sold at a bargain on account of space. All in first class condition. Apply Box 86, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

PIANOS, MUSICAL INSTRUMENTS AND PIANO ACTIONS

A FIRM in Toronto desires to buy Canadian pianos and player pianos, wood for piano construction, piano actions and piano felts. Apply Department Trade and Commerce, Ottawa, quoting reference No. 1399.

SALESMAN WANTED

EXPERIENCED Phonograph Salesman wanted for Maritime Provinces, Newfoundland, Western and Eastern Ontario, either salary or commission or both, to sell full line of "Imperial" Instruments, Records and all Phonograph supplies. Apply Imperial Phonograph Corporation (National Table Co., Ltd.), Owen Sound, Ontario.

SALESMEN wanted for Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg. Apply Mason & Rich, Limited, 230 Yonge St., Toronto.

PIANOS WANTED

A LEEDS firm is now in the market for pianos. Apply Department Trade and Commerce, Ottawa, quoting reference No. 1232.

FOR SALE

A GOOD sound piano business in Western Canada carrying Victor agency, small goods, sheet music, etc. Good paying proposition. Present owner cannot finance volume of business. Will sell on any terms or accept good real estate in exchange. Apply Box 84, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

MUSICAL INSTRUMENTS OF ALL KINDS

A FIRM in Leithorn wishes to obtain exclusive agencies for Italy and the colonies in Canadian pianos, player pianos, organs, phonographs and other musical instruments and musical rolls for player pianos. Apply Department Trade and Commerce, Ottawa, quoting reference No. 1394.

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- No. 31—Bb in brass, all complete, mouthpiece rack and D and Bb shanks, perfect in tune, easy blowing \$17.50
No. 44—Case—American cloth, lined, English made, built to wear \$2.75

CLARINETS

- No. 13—Bb in high and low pitch, grenadelle wood, 13 keys \$17.25
No. 15—Albert model, Bb, high and low pitch, grenadelle wood, 15 keys \$21.00
No. 18—Albert model, Bb ebonite, 15 keys \$26.00
No. 25—Albert model, Bb ebonite, 15 keys, 4 rings and rollers \$33.00

Bb FLUTES

- No. 90—4 keys, cocoa wood, English made \$3.50
No. 117—6 keys, cocoa wood, English made \$4.00
No. 116—5 keys, ebonite, English made \$5.00
No. 120—Flute mouthpieces, brass, heavily nickel plated \$0.50



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Quality of materials, construction and finish are the factors that govern our products. We know that our Pianos will give service and satisfaction and our prices are as low as possible, consistent with such quality.

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