




THE BAND WORLD

Devoted to the Interests of Music and Musicians and the Promotion of Both
Through Promoting the Use of the Best Instruments Made in the World To-day

“STRICTLY ‘UNION  SHOP’ THROUGHOUT”



The Largest Plant in the World Devoted Exclusively to the Manufacture of Highest-Grade Band Instruments. A Plant Representing Seventy-five Years' Continuous Experience in the Manufacture of Brass Wind Instruments.

PUBLISHED BY THE

BRUA C. KEEFER MFG. CO.

Successor to the Henry Distin Mfg. Co.

BRUA C. KEEFER, President

WILLIAMSPORT, PA.



ALL KEEFER INSTRUMENTS ARE UNION MADE AND  THEY CARRY THE UNION LABEL ON THE BELL

Two New Beauties



"ITALIA"

A Valve Trombone in the Continental Style. 41 Inches Long, 5 Inches from Top to Bottom of Valves, Bell Diameter 7 Inches.

The "Wagnerphone" Bell-up Helicon Bass

Any Size Bell Up to Thirty Inches

March 5, 1916.

Bras C. Keefer, Pres.

Dear Sir:—Your "Wagnerphone" in BBb is certainly a big improvement on the regulation Helicon Model Bass, and I am sending you herewith a photo showing what I like best about it, viz.—the convenient holding position and the general impressiveness of the model on the street appearance, and we are all agreed that nothing we could have added to the organization would have added so much to the musical or martial attractiveness of the band as this big Keefer "Wagnerphone." It is well named, and in the Wagnerian numbers does credit to the name. Very truly yours,

ADAM J. KESNER.



ANTONIO OLIVETO

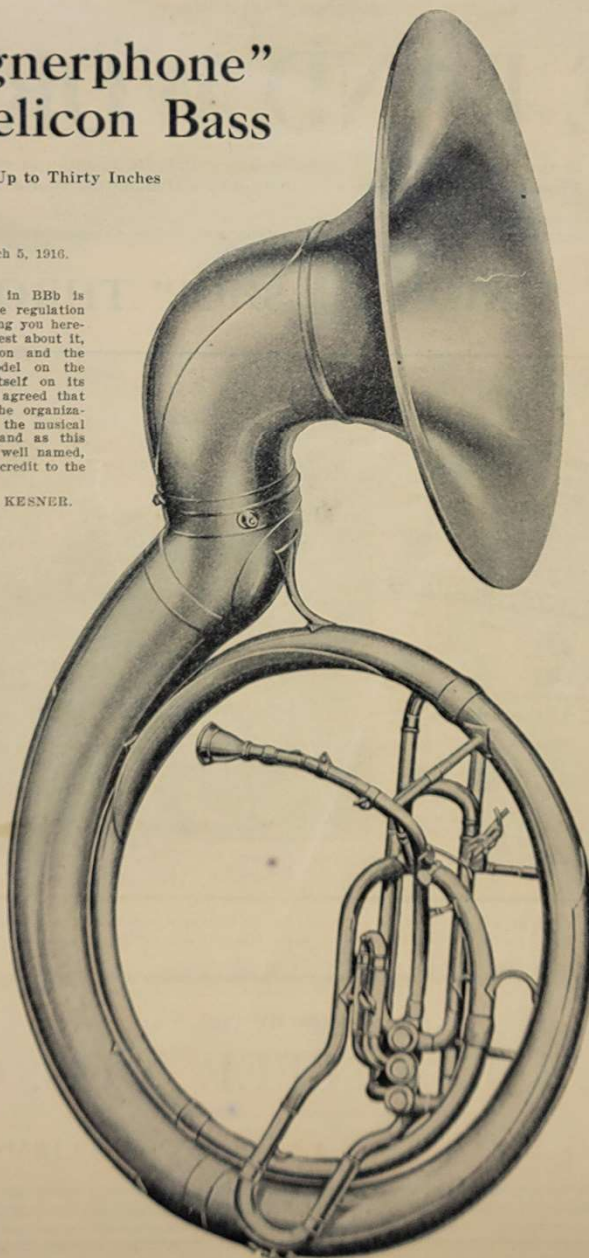
New York, July 15, 1915.

Bras C. Keefer, Pres.

Dear Sir:—I have tested all of your various instruments and also had the pleasure of directing them in concerts, and I can conscientiously say that the Keefer Instrument is the very best made in the world to-day. My men are all enthusiastic over the merits of your instruments, and I know it will not be long before ALL OF THEM will be using Keefers. Very truly yours,

ANTONIO OLIVETO,

Bandmaster, "Banda Roma," New York.



ADAM J. KESNER

The "Wagnerphone" combines the utility of the Helicon model with the efficiency of the Bell-up model. It is the ideal instrument for the man who plays with both Band and Orchestra.

In orchestra, or in Concert Band, the ordinary Helicon model, somehow, seems out of place. There's no mistaking it—the regulation Helicon model is distinctly a Band instrument, and when the player of it takes a seat in orchestra chair or band-shell, it seems out of place.

In the "Wagnerphone," this incongruity is overcome. For parading it is a real Brass Band Bass—and it looks the part as well as sounds it. At the same time, when it takes its place in concert band or orchestra ensemble, it presents to the orchestra an appearance uniform with the other bell-ups.

It has the additional advantage of an adjustable bell. The bell turns in a small collar and is adjusted to face any desired direction by means of a light-pressure thumb-screw.

Get the Keefer Catalog [Free]
For Prices, Easy Terms, Etc.

Mouth-Piece of the Brua C.
Keefer Manufacturing Co.



THE BAND WORLD

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS AND THE PROMOTION OF BOTH THROUGH PROMOTING THE USE OF THE BEST INSTRUMENTS MADE IN THE WORLD TODAY

Thirty-Third Year

WILLIAMSPORT, PA.

Volume XXXIX

HOMESICK DAUDET AND THE BAND

Alphonse Daudet, most charming of the French short-story writers, spent some years in Algeria in the interest of the French Government. All his love for the gaiety of his own Paris, and for the quiet of his Provence, was brought to the surface one gray, rainy Sunday as he listened to the band of the Third Infantry in the public square at Milianah, moving him to write this delightful paragraph:

"I reach the great square. The band of the Third Infantry, which a little rain does not frighten, is gathered round its leader. * * * 'One, two, three!' and the band starts off with an old mazurka by Talex which the barrel-organs were playing under my window a year ago. That mazurka annoyed me then; to-day it moves me to tears.

"Oh! how lucky they are, those musicians of the Third Infantry. Their eyes fixed on their semi-quavers, tipsy with rhythm and racket, they are thinking of nothing but counting their time. Their soul, their whole soul, is that square of paper the size of my hand, which trembles at the end of their instruments between two brass pins. 'One, two, three!' That's the whole of it for those worthy fellows; never do the national airs they play give them a thought of home-sickness. Alas! I who am not of the band, am distressed by the band, and I depart."

ONE OF THE FEDERATION'S BEST TROMBONISTS



HARRY WARD

The men who made the American Federation of Musicians the power it is; who made it known in every large American city and in the capitals of Europe as an organization of talented men, as well as men who have the man-

hood and spunk and fighting spirit to demand a fair rate of remuneration for their talents—that's the classification to place Harry Ward in, and he deserves a place at the head of that class.

He played Trombone in Keith's famous old "Bijou" Theater in Philadelphia for years. This is the original Keith house—the one that, more than any other Keith house, "made" vaudeville. And when the "Bijou" was closed up and the Keith Company moved to the palatial Chestnut street house, Harry Ward went along.

He was a resident of Philadelphia for years, and a power in Philadelphia local A. F. of M. He played several seasons with the Castle Square Opera Company. He played several summer engagements with the Fairmount Park Band—a band maintained by the City of Philadelphia before the Municipal Band came into being. And whenever Bandmaster Kendle, of the First Regiment Band had a "job" and Harry Ward had the time, he played with Kendle's Band or with Kendle's Orchestra, as the "job" happened to call for. In fact, all the bandmasters around town had a standing offer to book Ward any time he was available and there was an engagement on the books.

Detroit, Mich., March 16, 1916.

Brua C. Keefer, Pres.

Dear Sir:—Trombone arrived some weeks ago, and it is so very fine that it disappoints me. That is to say, when I think of the number of years I have played Thombone, and the number of makes I have used, and then think that in all this time I never had brains enough to try a Keefer—well, it makes me sad. The instrument is so much better than any other Trombone I ever tried that my surprise is simply unbounded. I might have had sense enough to know you would make something out of the ordinary, for didn't I play one of your double bell Euphoniums for many years, losing it through a fire in a theater at Hazleton, Pa., years ago.

The man who ordered the "Grenadier" at the time I ordered this "Emperor" is equally well satisfied, and you need have no misgivings as to my sincerity and earnestness when I agree to make up for my ignorance and oversight-ness of the past by recommending and in every other way "boosting" Keefer Instruments with redoubled energy in the future. With many thanks, and with kind remembrances to my friend, John Hazel, of your office, I am very glad to be,

Very cordially yours,
HARRY WARD.

PHILHARMONIC'S TUBA PLAYER LIKES THE "OPTIMUS" IN Eb

Reading, Pa., January 5, 191

Brua C. Keefer, Pres.

Dear Sir:—The Eb "Optimus" Tuba I purchased from you some time ago is certainly a wonder. In tone, valve action, easy blowing, and workmanship, I don't think it can be equalled anywhere. I have used it hard since I bought it, but aside from a dent or two, due to riding on trolleys and buses, it is as good as new. I have played it in the Ringgold Band, as well as many other fine bands hereabouts, in addition to using it in the Philharmonic, of which I am a member, and never have I found another to equal it, nor have I found a tuba player who could locate a fault in it.

Very truly,
WILLIAM E. KELLER.

THE SUBMARINE VIOLIN

United States Navy Department Adopts a Device for Transmitting Messages From Torpedo Boats to Other Vessels.

The Navy Department has adopted a "submarine violin" for the transmission of messages between submarine torpedo boats and shore stations or other vessels.

The mechanism is an adaptation of the violin. From one side of the submarine project two steel stays. From the ends of these is stretched taut a piano wire. Touching the wire is the roughened rim of a wheel which, when it revolves, sets up vibrations in the wire. The wheel is controlled by a motor inside the hull of the submarine, and the motor, in turn, is controlled by a Morse key. When the key is pressed the motor begins to revolve, the exterior wheel scraping the wire precisely as a bow agitates a violin string. The hull of the submarine acts as a sounding board. The key is used precisely as an ordinary Morse key and dots and dashes are hummed on the wire as the key is depressed and released. About eight words per minute is the best speed so far attained.

"GRENADIER" GOES FINE IN CHURCH

Columbia, Pa., February 28, 1916.

Brua C. Keefer, Pres.

Dear Sir:—It would be useless for me to try to tell you in words how pleased I am with the "Grenadier." It has added so much to the pleasure of my work, and subtracted so much from the fatigue of my work, that my appreciation is unbounded. I can play a two-hour song service and not feel the slightest fatigue.

Very truly,
FRANK W. EICHERLY.

MEMBER OF AN INDIANA LOCAL A. F. OF M. LIKES ALTOPHONE

Logansport, Ind.,
March 4, 1916.

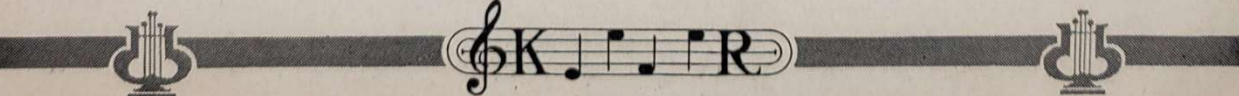
Brua C. Keefer, Pres.

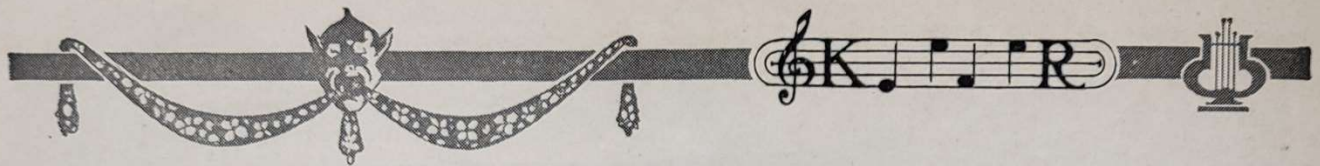
Dear Sir:—Four years ago I purchased from you an "Altophone," and it has given me constant satisfaction—so much so that now, after it has five years of use, I wouldn't swap it for a brand-new instrument of any other make on the market. It is a beauty in both tone and workmanship, makes the Alto section of a band a real "Horn" section, and in orchestra gives fine horn effects.

Very truly,
W. L. GRUSENMEYER



W. L. GRUSENMEYER





"HEAR THEM ON THE PHONOGRAPHS"

THE Sonora, Edison Diamond Point, Columbia, Vocalion, Pathe, and Victor machines daily reproduce music recorded by Keefer instruments. For those who cannot play, a phonograph is no doubt a source of considerable pleasure, and certainly the making of records is one of the "jobs" members of New York Local like to get

THE U. S. MARINE BAND

No other band is more popular on the phonographs than the United States Marine Band. It's a fine band, there's no mistaking that, and, besides, in these days Americans are more patriotic than ever, making these records more popular than ever.



Washington's Great Trombonist
KARL OTTO
First Trombonist U. S. Marine Band

The Marine Band is the Band of officialdom at Washington, and it is said that wherever the Marine Band plays, there is the seat of government.

Karl Otto has been First Trombonist with the Marine Band for a number of years.

All the functions of State and all courtesies to diplomatic attaches of foreign nations are done to the music of the U. S. Marine Band.

Sousa directed this band for years, and then, as now, it was looked upon as the first band in America, and has always ranked with the half dozen greatest military bands of the world—such as the Grenadier Guards of London; the Garde Republique of Paris, etc.

Karl Otto's trombone work is one of the joys of listening to this great band. He is a thorough virtuoso, and a man with a lifetime's experience in music and musical instruments. His appraisal of the Keefer "Emperor" Trombone is certainly gratifying.

Washington, D. C., April 23, 1915.

Bruce C. Keefer, Pres.

I received your very fine instrument, and in writing of same I cannot speak too highly. I was intending to try another make, but a brother musician and member of Local 161, A. F. of M., advised that I try a Keefer before making choice. In justice to you and to the instrument, can say that I am fully satisfied in every respect, and feel sure the instrument is as nearly perfect in workmanship and musical qualities as human intelligence could make it. I have been playing trombone for thirty years and can certainly lay claim to being something of a judge of what a trombone should be, and I find your "Emperor" Model worthy of my highest praise. With best wishes for the future, I am,

Very truly yours,

KARL OTTO,

First Trombone U. S. Marine Band.

A "FAMOUS DIAMOND POINT" PLAYER

Fookes and Perfetto, like Hazel and Clarke, make a great combination. The two played in Sousa's Baritone section for several world tours. Mr. Fookes plays regularly with the Edison organizations—military and concert bands and symphony orchestra—and you hear him in nearly all the records. Besides, he has played with all the famous bands of America.

President Hayes tendered him the leadership of the United States Marine Band, an opportunity Mr. Fookes had to pass by on account of ill health in his family. Mr. Sousa then became bandmaster of the Marine Band.

In Dan Godfrey's world-famous "Grenadier Guards Band," of England, Mr. Fookes played Solo Baritone for a number of years. In the British Royal Marine Artillery Band he also played Solo Baritone.

He played Solo Baritone in Walley Reeves' "American Band," of Providence, in the days when that was America's greatest band—in the days when Fred Innes and Bowen Church and a host of other celebrities were with it.

Mr. Fookes has played several season engagements with Victor Herbert's Orchestra. He played with the Hammerstein Manhattan Opera Companies; with Corneil's Metropolitan Opera Company, and declined a flattering offer quite recently to play with the Chicago-Philadelphia Opera Company.



THOMAS FOOKES

New York, March 15, 1916.

Bruce C. Keefer, Pres.

My Dear Sir:—In regard to your Oxford Model Baritone, which I have been playing for years, I think the instrument is by far the best of any which I have had in my hands during a professional career of over fifty years. In this time I have met with every make of any pretensions to high quality, and I can candidly and truthfully say that for beauty and volume of tone, free blowing qualities, and promptness of valve action it is the most perfect instrument made to-day. With kindest regards, I am,

Very truly yours,

THOMAS FOOKES.

THE MAN WHO PUTS THE MARCH IN MARCHES

Frank H. Losey—who doesn't know him? His name is a synonym for excellence when it is found on a band, orchestra or piano arrangement. A great many of his compositions and arrangements are in all the phonograph catalogs. As a composer he ranks with the best that America has produced, and as an arranger has no superior.

New York City, N. Y.,
March 20, 1915.

Bruce C. Keefer, Pres.

Dear Sir:—I am still quite satisfied and pleased with the slide Trombone purchased from you years ago. The tone is very resonant and (unlike most trombones) in the lower register is delightfully "fat." High A Flat in the third position and G in the fourth position both come out easily and true. Throughout the entire register the tones sound out with great purity. The slide action is perfect; the workmanship and playing not to be excelled; it is nicely balanced and light in weight.

Sincerely yours,

F. H. LOSEY



F. H. LOSEY

PROSPEROUS NEW YORK BANDMASTER LAUDS "GRENADIER"



EVERETT S. GOULD

It would be quite a surprise to some small-town bandmen and bandmasters to see the way bandmasters "do things" in New York. As an example, take Everett S. Gould, whose portrait appears herewith. He served a long apprenticeship in smaller bands in smaller cities, gradually perfecting himself in his art and finally locating in New York. There he has an office in one of the well-known skyscrapers—the Marble Building—of which you may have seen post card photos done in colors. This building is located at Thirty-fourth and Broadway—the whitest spot on the great white way, where he can keep his hand on the pulse of the musical situation and "book" engagements right on the jump.

From his office in suite No. 609 he attends to all the managerial details incident to supplying musicians for all sorts of engagements, from dances and fashionable soirees to parade jobs and park engagements and for the making of phonograph record numbers, etc., and his entire time is taken up with correspondence with his clients and men and the directing of the men on important engagements.

Long an admirer of the Keefer product, he writes us from New York.

New York, April 19, 1916.

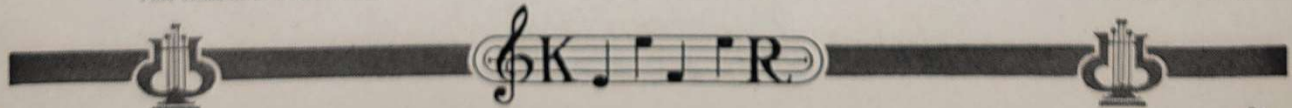
Bruce C. Keefer, Pres.

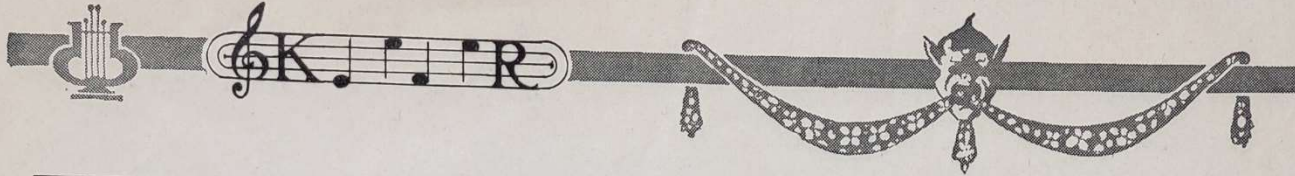
Dear Sir:—I do not hesitate to write and congratulate you on the "Grenadier" Corset and compliment you on what I believe to be the finest instrument on the market. The easy blowing qualities, tone, valve-action, etc., make it a splendid proposition for any cornetist, and I would strongly urge the advisability of all who are thinking of buying to first try a "Grenadier."

With best wishes, I am

Yours,

EVERETT S. GOULD.





"HEAR THEM ON THE PHONOGRAPHS"

(CONTINUED)

OPERATIC CHORUSES ON THE PHONOGRAPHS

Metropolitan Opera Choruses, singing the gorgeous choruses of the greatest French, Italian and German operas, can be had for all the disk-playing machines. These choruses are trained under native-born conductors of great distinction. Three of these have gone on record as highly pleased with Keefe Instruments.

These testimonials came to us entirely unsolicited. In fact, to this day we have never had a line of correspondence with any one of them. These written sentiments were given into the hands of Herman Basse, first trumpeter with the Metropolitan forces, and he in turn sent them to us.

France, Italy and Germany acknowledge Keefe supremacy. Keefe Instruments have reached such a high state of perfection as to astonish European directors. Three illustrious names in French, German and Italian musical art are Bovy, Vigna and Hertz—who unite in expressing their approval of Keefe Instruments.



ALFRED HERTZ

noticed with what facility the player can give in the right key the usually awkward notes of the Trumpet.

It affords me especial pleasure to confirm herewith that the Trumpet bought of you is distinguished especially for its charm and fine sound.

Yours very truly,
ALFRED HERTZ,
Conductor of Wagnerian Opera, Metropolitan Opera House, N. Y.

I have had opportunity to appreciate sincerely one of your Trumpets, so remarkably played by Mr. Basse, our First Trumpet Player. I admire very much the quality of tone these instruments possess and have

L. BOVY,
Conductor of French Opera, Metropolitan Opera House, N. Y.

It is with great pleasure that I express my approval and satisfaction with Mr. Basse's Trumpet of your manufacture. It has the correct trumpet quality of tone, and tunes well. More praise would be superfluous.

Sincerely yours,
ARTURO VIGNA,
Conductor of Italian Opera, Metropolitan Opera House, N. Y.

COULDN'T KEEP THE SECRET!

John Hazel made some fine records for the Edison people, solo records, duets with Herbert Clark, and solo parts in band and orchestra records. For years he was in the first chair, Cornet section, Edison Military Band, Edison Concert Band, and Edison Symphony Orchestra.

Since 1910 he has been connected with the Keefe factory as test man for Cornets and Trumpets, giving several hours a day to this work, devoting the major part of his time to a couple of farms he bought in this part of Pennsylvania with the money he made on his Keefe "Center-Bore" Cornet.

Hazel's remarkable range, speed, tone and general musicianship rank him with the best the world has produced. Chambers, Arbuckle, Levy, none could outpoint him. His "Le Secret" polka is one of the prettiest polkas for cornet—and indeed, it sounds as fine on pipe organ or arranged for full band as it does when rendered on a cornet. The week of February 9th, 1916, the organist at the Broadway Theater played it on the big pipe organ and had to repeat it as an encore. To hear Hazel play it or any other of his "polka" numbers is certainly a treat, and one that will impress you with the abilities of the "Center-Bore" Cornet as well as the soloist.

Williamsport, Pa.,
March 10, 1916.

Dear Mr. Keefe:

While I like the quick-change feature of your later models of Cornets, and particularly admire the tone-color of a Cornet when played in the A key, yet I like the "Center-Bore" and the "Oxford Model" for all around Band, Orchestra and Solo work. Personally, I transpose mentally, and aside from the beauty of A-key tone for certain compositions, I know the old reliable "Center-Bore" and "Oxford Model" Cornets will remain forever the world's standard Cornets. At the same time, comparing the "Grenadier" with other quick-change models on the market, I am confident it is the very best instrument of the kind made to-day. In testing hundreds of them I find them uniformly excellent, and from an intimate knowledge of ALL cornets, I can readily say no quick-change instrument made to-day vies with the "Grenadier."



JOHN HAZEL

Faithfully,
JOHN HAZEL,
Leader Hazel Orchestra and Repasz Band.

The music trades are, in this respect, just about three hundred years behind the times. Take the biggest department of the music trades—piano manufacture—and you'll find it the center of more bald misrepresentation, absolute lying and printed purchased testimony than any other industry under the sun—not even barring the patent medicine trade.

There is hardly a noted Tenor that doesn't swear, in print, "Your piano is a miracle of perfection." Same with prima donnas, opera conductors, and practically every type of singer, player or director connected with opera. And the general public is supposed to swallow all these various and varied testimonials, each one swearing a different make of piano is best. The piano makers compete with one another in buying up these testimonials. It's no secret—they admit it themselves. Some are tiring of the awful expense and trying to get up an agreement among themselves to cut out this expensive graft. But it goes on, just the same, and some of the well known piano houses that would like you to believe they are "eminently respectable" are the worst offenders. No need to mention the names—you can recall them in a second.

In Band Instrument Manufacture

Like other branches of the music trades, band instrument manufacture is tainted—and tainted to the core—with this rotten practice.

Make up a list of fifty well known bandmasters and soloists—and then, just as an experiment, see how many of them you can tick off as in the pay of this or that band instrument house.

Paying salaries to bandmen has busted up more than one manufacturer. For the pay is high. A bandmaster who tours the country gets \$1,000 a month for his testimony and endorsement. One that tours the world may get \$20,000 a year for his testimony. And from these figures the scale of prices is stepped down from \$100 a month to well known instrumentalists to \$100 a year—generally paid at Christmas time—to local celebrities. And in addition to this, thousands of free instruments go to soloists and free sets to bandmasters—all for a little testimony to flim-flam the buying public with!

If the average man—and especially the musician—would only make up his mind to analyze all printed matter instead of taking it as Gospel—as truth—there'd be a big drop in the prices paid these grafters.

(Continued on Page 4)

THE PRINTED WORD

From Gutenberg to "Con"

THE art of printing is humanity's greatest blessing and humanity's greatest curse.

About Fourteen Hundred and Fifty the art of printing was invented by Gutenberg—a German. And from that day to this at least fifty per cent. of all the words printed have been printed to serve the ends of some iniquitous idea or institution.

In the early days kings and churches had a monopoly of type and printing presses—and you can bet your boots that nothing saw the light of day that didn't boost kings to the sky and prate the glories of this or that religion—depending upon which had the power of the press.

After a while, as paper and type and ink got cheaper, petty states and principalities established their "presses." In Europe to-day we have a very clear illustration of just how governments manipulate the press. Read the London Times, the Italian Idea Nazionale, the Paris Temps and the leading German papers,

and try to dope out who started the present war—or what for—and you'll see what purpose type and presses are used for now. And that purpose is, in at least fifty cases out of a hundred, to mentally flim-flam somebody or some set of people.

Nowadays, however, not only Governments and Religious Institutions and Political Parties print—but firms, corporations and business houses generally. And many of these latter, following precedent, print for the reason that their distinguished predecessors printed—for purposes of pettifogging, bolstering up lies, shams and oppressions.

The Lying Testimonial

In most lines of business the printed matter in circulation is pretty close to O. K., for the average man isn't fool enough to let go his money solely on the strength of printed matter about some sort of goods. He wants to see the goods. And, also, he uses his head as well as his eyes when he reads trade literature.

CAN'T FIND ITS EQUAL

Parkersburg, Pa.,
April 3, 1916.
Bruna C. Keefe, Pres.

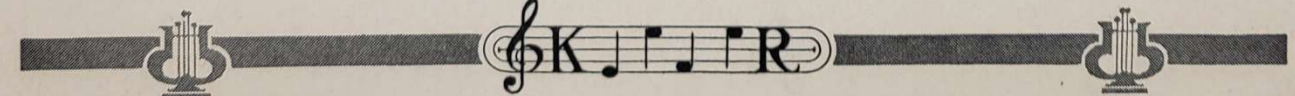
Dear Sir:—I haven't been playing your "Grenadier" Cornet very long, but I have been using it in with some of the best bands and orchestras in these parts, and I haven't found another Cornet that equals it in any way. In looks, workmanship, action, engraving, tuning, tuning conveniences, and last but not least—TONE—it has every cornet beaten to a standstill. I never found a cornet with so much volume and roundness and carrying power for band work that could be played so softly and melodiously in orchestra.

Very truly,

GEO. D. HOYER.



GEO. H. HOYER





"THE LEADER OF THE CONSTABULARY BAND"

The musical hit of the big Panama-Pacific Exposition at San Francisco was the Constabulary Band. Other bands there were, of course, but not one that drew the crowds and satisfied them as did the Philippine Constabulary Band.

The average American is no Imperialist. He looks on the Philippine as a man to be helped—not exploited—and this accounts for the popularity of this big Constabulary Band, though, to be sure, it had to, and most certainly did put up as fine and as finished a performance as any body of musicians at the fair. And that's why the Constabulary Band is ranked so high to-day all over the country.

Captain Loring, the leader, is a big fellow in all respects, big musically, physically and every other way. On the palm-lined avenues of the Frisco Fair and in the big Festival Hall, you would often hear him pointed out and referred to as "the leader of the Constabulary Band."

Captain Loring organized the Constabulary Band in 1902—and he has kept it busy ever since. It was one of the main attractions of the St. Louis World's Fair in 1904; at Mrs. Taft's suggestion, it shared honors with the U. S. Marine Band at President Taft's inaugural. It played a long engagement at the Seattle Exposition in 1909—and then toured the whole United States. It opened the "Esplanade" in Washington, D. C., playing to 50,000 people, including Mrs. and President Taft and Cabinet members. And when you add its long Frisco Exposition engagement to all these, you'll find we haven't another band in all America that has landed any bigger engagements than these—nor any more of them.

Captain Loring studied at the New England Conservatory and also at the Lelpsic Conservatory, Germany. He is one of the most accomplished directors of the day—a studious leader who gets the finest of effects from his organization and always pleases, no matter how large or how varied the audience may be. As a cornetist, he is a remarkable technician, playing all the most difficult and brilliant solos and most expressive song numbers with superb skill. He writes:



Bruce C. Keefer, Pres.

Dear Sir:—I have used your "Grenadier" Cornet here for some months, and in justice to the cornet and to you, the least I can do is say it is by far the best cornet I have ever used, either in this country or abroad. I might add to this that I am well acquainted with the peculiar excellencies and drawbacks and defects of most all European makes, having used while in Germany cornets of Austrian, German, French, Italian and British manufacture, and eventually of American manufacture. I find in the Keefer "Grenadier" all the good qualities of all others and none of the defects of others. It blows easily but it has a solid, finely expressive tone, and it won't "split." It is light weight, beautifully made—but substantial and durable. Above all, I like its scales. The utmost accuracy in all valve combinations and a high register that has bell-like tonality in addition to being easily reached, make it a fine solo instrument and this does not in any way prevent it from also being a smashingly fine band cornet and a superbly soft orchestra cornet. I hope to see it soon displace all other cornets—it would be a good thing for the cause of fine music.

Very truly yours,

WALTER HOWARD LORING,
Bandmaster Philippine Constabulary Band.

THE PRINTED WORD

(Continued from Page 3)

Failure Follows Favor

The history of band instrument manufacture for fifty years PROVES that once a house starts out to monopolize this purchased testimony, it FAILS. One house we know of annexed more of these testimonials than any other ever engaged in the business. It had them all. Its catalog looked like a directory of the elite of musicdom. But they all had to be paid. And their pay had to be sucked out of the poor boobs in small towns, and in large towns, too, who paid cash or paid in installments, and the result was that when a man paid \$60 for a cornet, he got \$30 worth of cornet and \$30 in testimonials, printed and bound in cheap style at that. That firm "busted up."

The sorrowful army of paid mercenaries is now dispersed. Some are attaching themselves, like barnacles to a ship's bottom, to the smallest craft. Others have gone elsewhere. It won't take you long to locate them. In fact, there never was a time in all the 78 years we have been engaged in the business when artists' testimonials were so cheap. They're a drug in the market.

Purchased testimonials sometimes beat us on a big order—but the men who know instruments, the dues-paying members of the American Federation of Musicians, the musical amateurs all over North America—they have ALWAYS bought Keefer instruments in quantities sufficiently large to keep us busy year after year.

Honesty Is the Best Policy

We print testimonials—we're glad to. But we don't print PURCHASED TESTIMONIALS. There's a distinction as well as a DIFFERENCE. And we give you our word as man to man, as a house wanting to give you good goods and good value, that we pay nobody for good words. We pay for labor and for raw materials; we pay for power and heat and light, and all other essentials—but not one penny for graft or dark practices. TRY A KEEFER INSTRUMENT and see and hear the evidence.

BEST BASS HE FOUND IN 42 YEARS

Philadelphia, "City of Homes," is even more a city of parades. And it isn't unusual for as many as fifty or sixty bands to march in Philadelphia's parades—some of which, like the "Shooters'" parade on New Year's Day—are annual events. And all the bands for fifty miles around are requisitioned—including the bands of Norristown, Allentown, Phoenixville, Quakertown, etc., etc. Mr. Stilleler has played in bands for forty-two years, and in this time he hasn't met with a Bass as good as the Keefer "Optimus" in Eb.



F. H. STILLELER

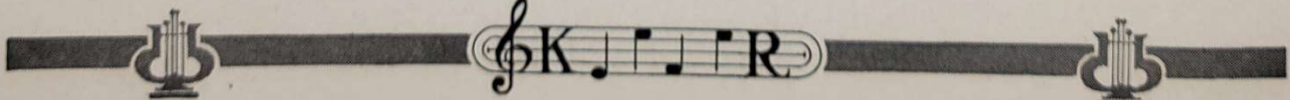
Phoenixville, Pa.,
Jan. 18, 1910.

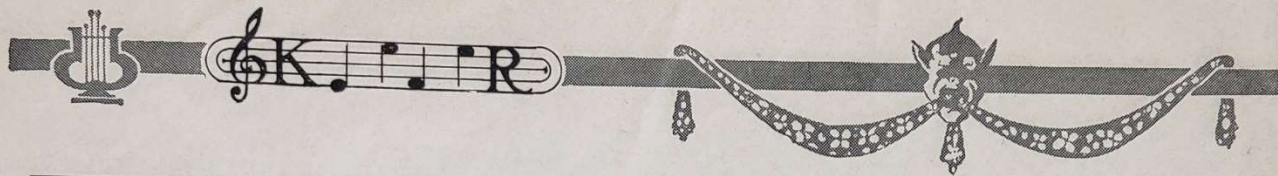
Bruce C. Keefer, Pres.

Dear Sir:—I am highly pleased with my "Optimus" Eb Bass. It is simply great. And though I'm older now than ever I was—needless to remark—I find I play better on the Keefer "Optimus" than ever I did. I am fifty-five years of age, and yet I have no trouble whatever in holding my end up with the best of them. For forty-two years I have been with the Phoenix Military Band, and all the members are with me in saying the "Optimus" is the world's best Bass.

Very truly yours,

F. H. STILLELER.





CORNET MODELS

From "The Messenger"

MUCH has been written in regard to various makes and styles of cornets in The Messenger, and there appears to be a wide variety of tastes in the matter. But I believe that the conservative and all-round accomplished cornetists, both professionals and amateurs, will agree with Mr. Hammond, in that nothing better, from a tonal standpoint, has ever been invented than the original Courtois cornet, and its acoustical proportions will always remain the standard for real cornets, with its clear, sweet and round tone. Let the trumpet have its legitimate place in the instrumentation, as an embellishment for a sweet and melodious-toned cornet section. If more brilliance is desired put back one or two good E-flat cornets, instead of trying to accomplish it with a bunch of crackling, snapping cross-breeds, thereby losing all the beauty of the pure-toned cornets and the grandeur of the trumpets.

Now, I believe as good a cornet can be had to-day as ever, if the player knows what he wants and insists on having it. But I don't believe the mis-shaped cornets so much in vogue to-day will ever develop artists like some of the past, for the reason that when a man gets so he can play a good class of music on the cornet along comes some maker with a monetary inducement for him to use and tout for a freak cornet, as it is only too evident that many of our so-called artists of to-day are doing.

I am only an amateur musician, and did not take up the study of the cornet until a few years ago, but in that time I have owned and tested out quite a number of the widely-advertised makes, and changed a number of times. Each make and model I tried seemed to have something lacking and proved a sore disappointment until I got right down to brass tacks and studied out the cornet proposition for myself, reading every article I could find on the subject and consulting a goodly number of disinterested professionals and amateurs, from many of whom I received valuable hints.

MR. GALE'S WONDERFUL FIND IS THE KEEFER "CENTER-BORE" CORNET

THIS cornet of mine is about as follows: Length, 12½ inches, bell 4½ inches, bore 15-32 inches; is made up on the old Courtois pattern, or very nearly, with branch entering the third valve in the center after passing downward between the tubes of that valve slide and forming a neat curve to insure proper drainage and a dry third valve. It has but one tuning slide, and the old-fashioned double water key, and is made with a solid, heavy mouthpiece branch. The valves are bronze and have a much shorter action than any cornet I ever before examined. It has the smallest amount of straight tubing in air passage practical, and the one slide is made with an inside and outside leg, making the fewest air pockets possible. While mine is in straight B-flat only, it can be equipped with a rotary change to A to take the place of the tuning slide, which I find is the only quick-change device worthy of consideration, as all others increase the number of air pockets and make a larger section of tubing, causing the sound waves to flutter, with damage to both tone and tone.

Yours truly, G. R. GALE.

Kenesaw, Neb., June 1, 1915.

BAND TRAINER AND TEACHER BUYS "GRENADIER"



CYRUS F. MORGAN

is absolutely true in every respect.

Cyrus F. Morgan, Tecumseh, Oklahoma, has a reputation all over his part of the state as a soloist on Cornet and French Horn. And when any one in that part of the state wants a fine band or orchestra, Mr. Morgan usually supplies it. He writes:

Tecumseh, Okla.,
April 2, 1916.

Bruce C. Keefer, Pres.

Dear Sir:—I take pleasure in saying that I truly believe that I have the best Cornet made in the world to-day—barring none. And it is the "Grenadier" Cornet. What Paris Chambers says of it is correct: "It is the easiest blowing, finest tuned instrument I ever put to my lips." I find this to be very truly,
CYRUS F. MORGAN.

"GRENADIER" ROYALLY WELCOMED IN "ROYAL" BAND

Harry Witmer, cornet soloist and manager of The Royal Band of York, Pa., is a good judge of Cornets. He is rated a good cornetist around York, Pa.—which is a veritable band center, for hardly a town for miles and miles is without its good brass band—and he says:

York, Pa., January 28, 1916.

Bruce C. Keefer, Pres.

Dear Sir:—The "Grenadier" is the finest Cornet I have ever seen, and it is admired by all the members of this and numerous other bands in the vicinity. I like the Long Model and the fine tone quality, in addition to the usual fine Keefer action, workmanship and tuning. The A slide is fine for orchestra.

Very truly,

HARRY E. WITMER.

RENOWNED TEACHER LIKES "CENTER-BORE"

J. B. Hickman, of Colorado Springs, Col., is one of the best cornetists and teachers of cornet in the Southwest. His services as soloist and teacher are always in demand—in fact, so many demands were made upon him by out-of-town cornetists that he has worked out a system of correspondence instruction, and some mighty fine players have availed themselves of this instructor with great credit to themselves and to Mr. Hickman's method. Mr. Hickman has been almost a life-long user of the "Center-Bore" Cornet.

Colorado Springs, Col.,
April 2, 1916.

Bruce C. Keefer, Pres.

Dear Sir:—The various Keefer Cornets supplied to pupils here and there whom I have recommended to get instruments of you, are all giving very excellent satisfaction. As a matter of fact, I feel that when I induce a man to buy a Keefer Cornet I have at least half completed my work of making a better player of him. I seldom tutor beginners, preferring men who can play creditably and want to play better. To such a man, the conditions seeming right, I guarantee a course of instruction and "drills" that will lengthen his range, improve his tone-quality, increase his speed and, in general, make him a better player. And, as I say, once the man takes a Keefer Cornet and takes a few weeks to get used to its even resistance and to get over the habits of humoring which he contracted from using his other instrument, then I have the man on the high road to becoming a finer player.

J. B. HICKMAN.



J. B. HICKMAN

Celebrated Vocalist-Bandmaster and His Band Like Keefer Instruments

W. E. Strassner has won distinction in several fields—all of them musical. First and foremost he is a baritone soloist easily ranking in the best one hundred baritone voices of this country. He is a pupil of A. Y. Cornell,



one of the best-known of American teachers, who has his studios in the Metropolitan Opera House, Broadway, New York.

Mr. Cornell takes a pardonable pride in being the teacher of W. E. Strassner, and if you have ever read the comments of "Musical America" and other musical journals on Mr. Strassner's ability, as displayed at concerts under review, you would agree that Mr. Strassner is a very creditable graduate for any teacher to point to. His oratorio work is especially well thought, spoken and written of.

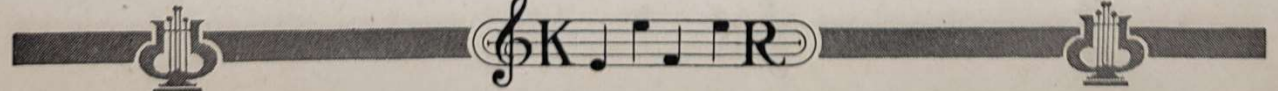
In addition, he is Bandmaster of Thayer's Fifth Regiment Band, of Canton, and has been for years. While this is a N. G. O. band, it books ten engagements of a strictly civil nature to one with the guard. At the same time, it is ranked by regular army men as the best band of the Ohio National Guard. It is entirely Keefer equipped, and always has been and probably always will be.

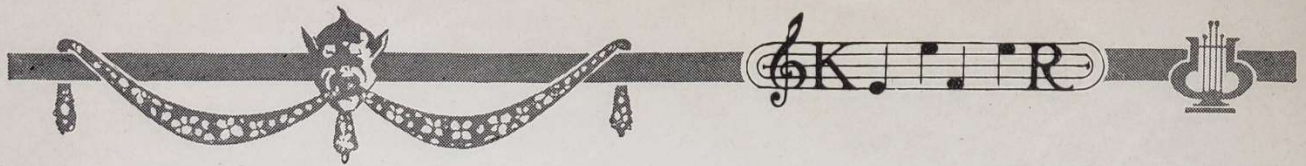
Canton, O., April 5, 1915.

Dear Sir:—In my band I have men who specialize on speedy tonguing; others who like to soar to high places, and others who, like myself, consider the quality of a tone of more importance than its height or the speed it is tongued with, and all prefer Keefer Instruments to other makes. In the matter of voicing, Keefer Instruments of all kinds, from Trumpets to Tubas, are certainly world-standards. We have a complete set, and any man who has studied Double Bass and Counterpoint will readily note the vast superiority of a set of Keefer Instruments as compared with a set of any other brass instruments made to-day. Your "Grenadier" Cornet is especially commendable for its fine tone-quality and remarkable ease of playing. Very truly,
W. E. STRASSNER.

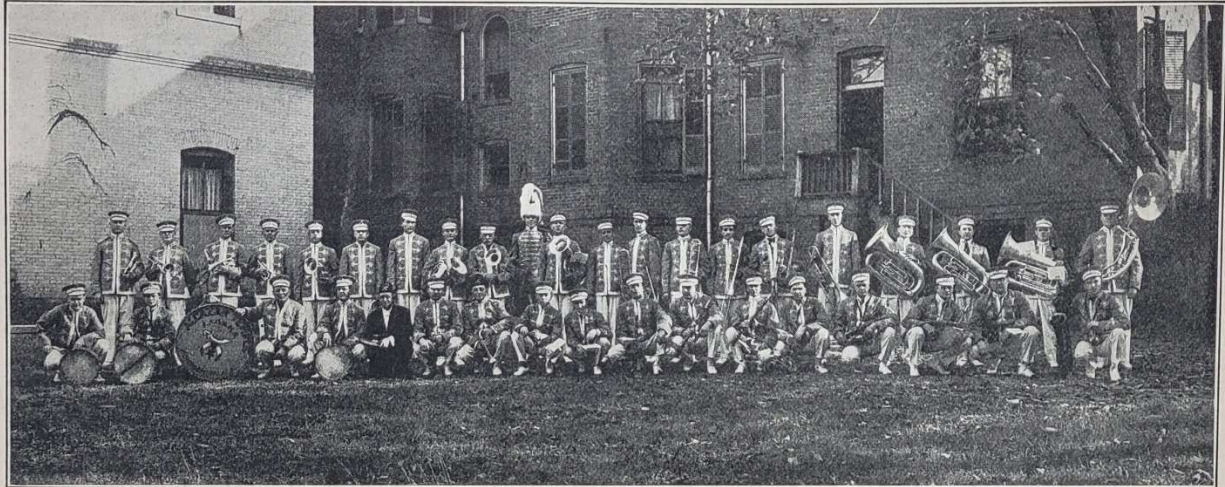
SITUATION WANTED

WANTED TO LOCATE—Band Leader, 35 years of age, ten years' experience; cornet player; best of references; sober and reliable. Only reasonable salary expected from parties furnishing me with employment as Clothing or Gent's Furnishing Goods Salesman. Prefer Western State, and will guarantee satisfaction; year's contract preferred. Other locations considered. Handle any grade of music; member of A. F. of M. Address Frank Parcels, 12-B N. Cass Street, Peru, Ind.





THE TWO FINEST MASO



ALCAZAR TEMPLE BAND, MONTGOMERY, ALA.

HERE they come! That's the word that ripples along several blocks in advance of Alcazar Temple Band when it parades in its home town or in a distant town at some Masonic gathering. Composed of the first men of Montgomery, Ala., men who are socially and financially of the elite in the first city of Alabama, and under the directorship of W. D. Hollowell, an influential contractor of the city, it is needless to say it is a very fine band and plays the highest grade of compositions. Every member of the band is a Noble of the Mystic Shrine, Alcazar Temple, and the band is the pride of Masonry in the South. They use Keefer Instruments exclusively, and to hear them play, in concert or on parade, is certain to impress anyone with the advisability of using instruments built to those scientific proportions which make all the instruments of a set of thirty-two or more get right prominence in the ensemble.

Montgomery, Ala., March 1, 1916.

Brua C. Keefer, Pres.

Dear Sir:—We are happy to join with the Imperial Teteques all-Knights Templar Band of your city in endorsing the superior qualities of Keefer Instruments. In fact, it was due in no small measure to the Imperial Teteques using your instruments that we decided upon your make, for we knew that so fine a Band must know all about the various brands on the market. Aside from their endorsement, however, the writer has used a Keefer Instrument for many years, and when we began to compare qualities we found the Keefer Instruments so far superior to all competition that there was really no question as to which make to buy. We were at the outset quite convinced that, instrument for instrument, from Cornet to BBb Bass, your product had a big lead, and now, after a year or more of using them, we are certain we made a very wise investment. Our advice to intending purchasers is to see and hear the Keefer Instruments before deciding—for we know from experience just what seeing and hearing the Keefer Instrument will settle in anyone's mind. Very truly yours,

W. D. HALLOWELL, Director.



W. D. HALLOWELL

OXFORD MODEL BARITONE BEST IN KANSAS

South Center, Kan., February 11, 1916.

Brua C. Keefer, Pres.

Dear Sir:—I want to thank you for valve pads ordered and received, and take this occasion as opportune to say a few words of appreciation of the excellent qualities of the Oxford Model Baritone. The model is beauty itself, the action very fast and even, and the tone is right in quality, quantity and timbre for all work. It is much admired everywhere I take it.

Respectfully yours,

LORAN BATES.

VETERAN OF THE TENT AND RING BLOWS KEEFER BASS

R. A. Seitz is known all across the country, from Atlantic to Pacific. He has traveled with the big circus and show companies, and is one of the most competent Tuba players in the business and is composer of some rattling good solo and military band numbers.



R. A. SEITZ

En Route,
April 10, 1916.

Brua C. Keefer, Pres.

Dear Sir:—I have used one of your "Optimus" Bases for many years and can truthfully say it is the very best of Bases. It has very fine tone, is in fine tune, and it fills easily and responds promptly. The model is right in size for easy handling and for getting great volume, and I heartily recommend this instrument to players wanting the world's best.

Very truly yours,

R. A. SEITZ.

"GRENADIER" AN AMBITION REVIVIFIER

Gardiner, N. C., January 30, 1916.

Brua C. Keefer, Pres.

Dear Sir:—Regarding the Cornet purchased from you recently: When I purchased it my enthusiasm for cornet playing and for music in general was at a pretty low ebb—in fact, as I unpacked the instrument I wondered if I wouldn't before long cast it aside. But the instrument proved such a fine one to look at, so nice in hand hold, so beautiful in tone, and, above all, so easy playing, that I am in a fair way to become more of a band enthusiast than ever. I think you make by far the best Cornet made to-day.

Very truly,

WILLIAM McDERMOTT.

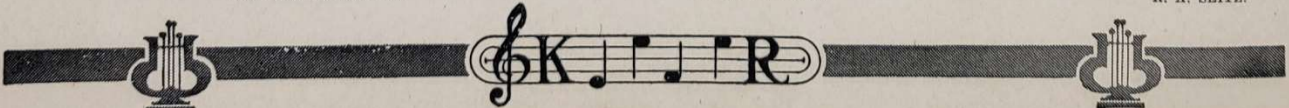
UNANIMOUS VERDICT FOR "GRENADIER"

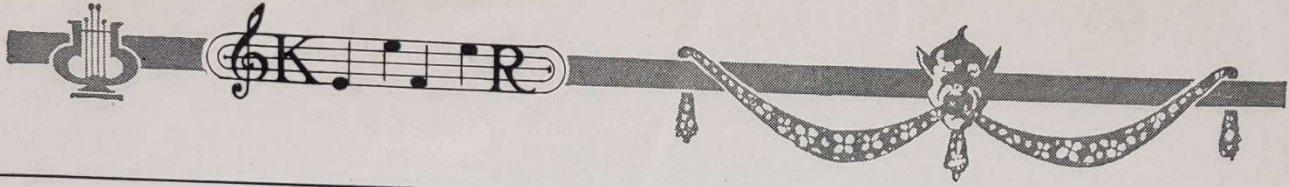
Shamokin, Pa., July 6, 1915.

Brua C. Keefer, Pres.

Dear Sir:—Enclosed herewith find my check in payment for Cornet received on the 5th inst. On account of playing large instruments I was not competent to try the instrument, but submitted it to several cornet players, and they were unanimous in saying the instrument was not only beautiful, but was just as good as it looked. I also wish to thank you for your courtesy in this matter, and will say that if all prospective buyers meet with the same treatment, there is no reason why Keefer Instruments should not predominate all over the world. Wishing you unbounded success and trusting that it will be my good fortune to meet Mr. Keefer personally, I am Yours very truly,

ELMER H. PRICE.





MUSICAL BANDS IN AMERICA



Williamsport, Pa., January 17, 1916.

Bruca C. Keefer, Pres.

Dear Sir:—Keefer Instruments represent the 33rd degree of perfection in all essential qualities; and we take much pleasure in writing you to this effect, and in recommending Keefer Instruments to all musicians who are seeking the finest musical effects.

As residents of Williamsport we are proud that the Keefer factory is located in this city, for the fame of the Keefer Instruments sheds luster on the name of our city.

LYMAN J. FISK, Director.
J. W. BOWMAN, Manager.

THE IMPERIAL TETEQUES OF WILLIAMSPORT, PA.

No Masonic Convention is complete without the attendance of the Imperial Teteques—In fact, not a convention would be thought of, and one hasn't been held in years, at which the Imperial Teteques weren't present. Not even the traveling concert bands that hold forth in metropolitan parks in summer time outpoint the "Teteques" in ability or in degree of difficulty of compositions rendered. This is, without exaggeration, one of America's very best bands.



"GRENADE" ON BATTLEFIELD

Gettysburg, Pa., January 3, 1916.

Bruca C. Keefer, Pres.

Dear Sir:—Received the "Grenadier" Cornet and find it unnecessary to take more time in trying it. It is magnificent, and I am sending payment herewith. I never put so fine, so responsive, a Cornet to my lips, and its tone outdoors is so martial that the shades of men who wore blue and gray must be delighted, could they hear it. It certainly is the Cornet for real military band work, and at the same time it is a beautiful orchestra cornet.

Very truly yours,

WM. J. ECKENRODE.

NATIVE OF "SHOW ME" STATE SHOWN

Carthage, Mo., January 4, 1916.

Bruca C. Keefer, Pres.

Dear Sir:—I find the Keefer "Altophone" a very fine instrument for both outdoors and in. I play Violin and Altophone and with an ear trained to violin scale accuracy, the Altophone suits me perfectly in that respect and also as regards tone quality and action and beauty and carrying convenience of model.

Very truly,

FRANK MCGAUGHEY.

BAND SERGEANT IN HAWAII LIKES "OPTIMUS"

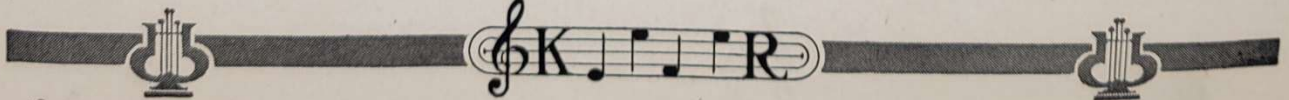
Schofield Barracks, H. T., October 14, 1916.

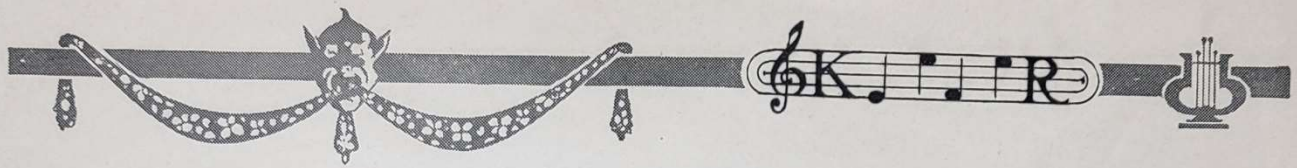
Bruca C. Keefer, Pres.

Dear Sir:—I enclose payment in full for the "Optimus" Bass purchased recently, and I certainly wouldn't sell the instrument for twice the amount it cost. Should an opportunity present itself to recommend your house and your instruments, rest assured that I will be only too glad to do so.

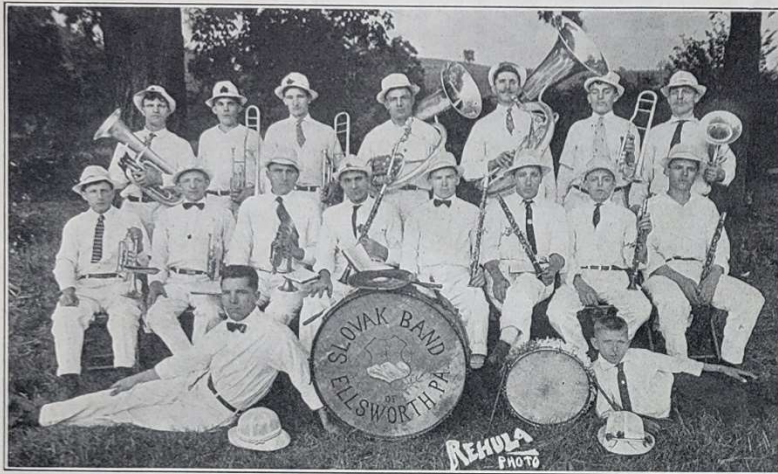
Very cordially,

SERGEANT WEBSTER,
Band, Fourth Cavalry.





THE SLOVAK BAND, ELLSWORTH, PA.



America is aptly called "The Melting Pot," and Pennsylvania probably outdoes most other States of the Union in the variety and number of races finding within its borders opportunity for development along advanced lines. The Slovaks are, racially, Slavs, and they occupy the Northern part of Hungary. They have always been noted for a great love of music and a great dislike of oppressive government. To this day many of them are strongly opposed to being ruled by Austro-Hungary, under whose yoke they have been for many years. The Slovak Band of Ellsworth, Pa., is pure Slovak racially, as may be seen from the distinctive lineaments of the members, and they have all that passionate love of music which is characteristic of their race. Their band is remarkably efficient and its repertoire contains many numbers far beyond the range of the average amateur band. They use Keefe Instruments exclusively, and their uniforms and band property generally is the best money will buy.

Brua C. Keefe, Pres.

Ellsworth, Pa., February 26, 1916.

Dear Sir:—We take great pleasure in displaying the workmanship and musical qualities of your instruments on every possible occasion, and it is a genuine pleasure to send you herewith a photograph of the band and to say that, as a band and individually, we are very highly pleased with our Keefe Instruments and couldn't be induced to use any but Keefe Instruments. We are very well satisfied and thoroughly convinced they are the world's best.

Very truly yours,
THE SLOVAK BAND.

TWO SLOVAK BAND SOLOISTS

Andrew Zajac plays solo cornet with the Slovak Band and has more than a local reputation for his ability. The Slovak Band plays a very high grade of music, requiring considerable ability from its solo cornet, and Andrew Zajac not only suits the leader and the members, but the public, too, as is attested by vociferous applause whenever he renders a solo.



ANDREW ZAJAC

Ellsworth, Pa.,
March 1, 1916.

Brua C. Keefe, Pres.

Dear Sir:—I am well pleased with my Keefe Cornet. The workmanship is very fine, the action especially prompt and efficient, and the tone most admirable.

Yours truly,
ANDREW ZAJAC.

John Zajac has a natural affinity for the Bbb Bass. He plays it not only as a harmony instrument, but as a solo instrument as well, and uses it quite as much for melodic and song playing as for strengthening chords and climaxes with the band.



JOHN ZAJAC

Ellsworth, Pa.,
March 1, 1916.

Brua C. Keefe, Pres.

Dear Sir:—Enclosed photo shows the Keefe Bass in a position I like it in—over my shoulder. It is a magnificent Bass, its tone having a beauty which makes solo work a genuine pleasure to the player and a treat to the hearer, not only when played with band, but also when played at home or elsewhere, without the band.

Very respectfully,
JOHN ZAJAC.

"GRENADIER" CORNET BIG BARGAIN

Ralston, Pa., February 8, 1916.

Brua C. Keefe, Pres.

Dear Sir:—With payment enclosed herewith, I wish to express my thorough-going appreciation of your "Grenadier" Cornet. It cost a little more than some other makes I might have bought and cost a little less than some, but it certainly is more than a little better than any other make, at any other price, I have met with in my experience. I wonder how I got along with other makes at all, the "Grenadier" is so vastly superior and such fine value for the money.

Respectfully,
W. E. WEIGLE.

LOSEY SCHOOL STUDENT WRITES ABOUT "GRENADIER"

Erie, Pa., February 20, 1916.

Brua C. Keefe, Pres.

Dear Sir:—From a strictly amateur standpoint, I recognize differences in band instruments, and though not an authority on them I took the precaution to hear experts play all the various makes before deciding which sounded and looked best to me. This "best" proved to be your "Grenadier" Cornet, and I take great pleasure in commending it to others in search of something really fine in a cornet and at the same time easy-playing.

Very truly yours,
WILLIAM J. BOWER,
Losey's Military Band School, Erie, Pa.

PREPAREDNESS IN THE REPAIR DEPARTMENT

NO matter who made your instrument, our big Repair Department has all the equipment ready and waiting to meet your order for repairs on it. You can't invade this department with any kind of instrument or any kind of damage that we can't repair—and repair it at least as good as new. And in most cases, better than new!

We have machines of all kinds and all sizes; sheet brass of all gauges, and men of the highest skill. And with these we can make anything from a brass rosette to a perfectly tuned set of organ pipes or band instruments.

And we've brass rod and bars for valve-stems, music-lyres, mouth-pieces, etc.; dies for threading; rimming and boring and milling machines; plating vats containing small fortunes in gold and silver solutions—as we say, you can't call for anything we're not prepared to supply.

New Valves or pumps for valved instruments; new stockings or slides for trombones, either from stock or made in such a hurry you'll hardly believe it possible we could do it so quick.

But it's in tuning and altering where the Repair Department makes its biggest hits. A man wants a Bb instrument put into C, Bb and A. Or the third valve tones are flat or sharp—anything that it's possible to rectify in this line we can rectify here—and lots of things can be rectified here that wouldn't be attempted elsewhere.

And as to dents—why, we take them out as neatly and completely as you'd take a nickel out of your pocket—and never to come back!

The prices are always reasonable. We're not aiming to show a profit in this department so much as we're aiming to make friends, and if we "break even" we're satisfied. Charge for time and material—that's the rule.

Send in your instrument by express prepaid—and be sure you put your name on a tag attached to the instrument with string—then it won't get mixed up with some other instrument after it is taken out of its packing box. Send a letter, too, stating just what you want done, or what the trouble is.

WE HAVE A GREAT LONG LIST OF SECOND-HAND INSTRUMENTS ON HAND AT ALL TIMES AND CAN FIT OUT ANY PURCHASER WHO CAN'T AFFORD NEW INSTRUMENTS. The prices are low—we want to be rid of them and we let them go at prices calculated to clear them out. Write stating what you require, and if you've any preference as to makes, let us know. We have ALL MAKES in great quantities, taken in trade for Keefe's.

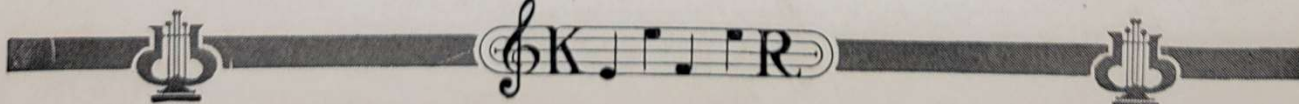
ONE OF HUNDREDS WE RECEIVE MONTHLY

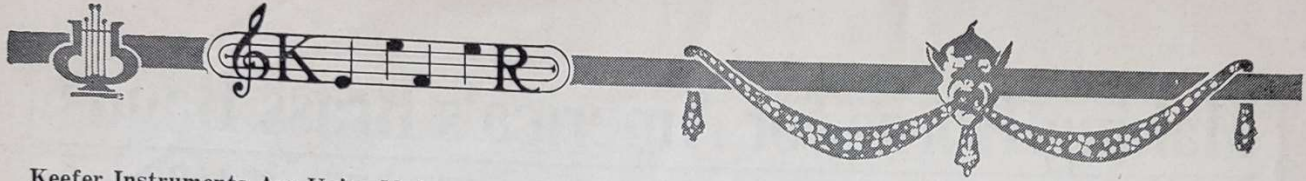
Parkersburg, Pa., January 21, 1916.

Brua C. Keefe, Pres.

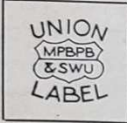
Dear Sir:—Your promptness and thoroughness in repairing the damaged Bbb Bass are much appreciated by us. We needed the instrument back promptly, and of course we needed it repaired thoroughly, and we are highly pleased from both viewpoints. Our set of Keefe's is giving thorough satisfaction—and no other make would be tolerated in our band—in fact, there's only two instruments in the whole town not of your make.

Very truly,
MARTIN SHOEMAKER,
Business Manager Harris Band.





Keefe Instruments Are Union Made and Union Labeled



Union Label on the Bell

The Union Label is a good thing to look for when you purchase a Band Instrument, especially if you are a union man, but whether you are a union man or not. In the first place it guarantees the instrument was made by union men. And that means, in turn, that the men who make the instruments are sufficiently skilled in their trade to gain admission to the union. This, in itself, is a practical guarantee that the instrument is made by skilled men. If the factory is not a union factory, the "boss" can hire any stevedore or machinist that comes along and set him to making parts of band instruments—a business he can know nothing about.

But when the shop is union things are different. A man must first be a member of the union before he can get a job in the shop. And this prevents the hiring of unskilled men who would most likely botch the work.

All our men went into the union at one time, some years ago, with our consent and co-operation. And we have always "raised" our own employes, taking them originally as apprentice boys and teaching them a trade, then getting them cards in the M. P. B. P. B. & S. W. U. of N. A.

We have fathers and sons on the same bench, and in several cases there are grandfather, father and son in the same department! That's one thing a union label means—good treatment of employes by the house, and good treatment of the work by the employes—and this mutuality of interest makes for long service, fine skill, uniformity of product, and a continual desire to excel.

The Union Label and the firm name are twin guarantees of excellence on your Keefe Instrument.

GOOD WORK

New York State is greater in area, in wealth, in enterprise and in every other way than are many European nations. Bulgaria, Roumania, Greece, Turkey, Holland and a few other small nations rolled into one wouldn't equal our own Empire State—which is just about one-fiftieth of our nation. The New York State Soldiers' and Sailors' Home at Bath, Steuben County, is well worthy the great state whose name it bears. And it maintains a band which is worthy the name of the home it represents. It is always kept up to standard in numbers, equipment and personnel. Carl H. Richter, the bandmaster, is a stickler for getting every part "just right," and when his band gives a concert there's a treat in store for all those who attend.

Bath, N. Y., February 18, 1916.

Dear Sir:—Received back the instruments sent you for repairing and I must say that you are to be highly complimented on the superior workmanship. The instruments are as good as new. I assure you that the fine work and reasonable charge make me feel in duty bound to say a good word for your house at every opportunity. Thanking you most sincerely and with best wishes, I am,
Truly yours,
CARL RICHTER,
Bandmaster.

"OPTIMUS" IN Bb WITH FOUR VALVES

Jack Hanssen, who signs the attached letter, is so well known as to hardly need an introduction in the Northwest. He tramped with the Sells & Floto Circus and many other mammoth road companies, and is now located permanently at Bellingham, Wash.

Bellingham, Wash., September 29, 1915.

Dear Sir:—I have been playing one of your four valve Bb "Optimus" Basses for about two years, and it is a magnificent instrument. I have used it in all capacities and given it some pretty severe tests, and it always satisfied me to the limit. Now, due to the fact that the band I am with hasn't a baritone player, I want the price on an Oxford Model Baritone with four valves. I don't want to trade in my "Optimus," as I will surely have use for it again later, and even if I never use it professionally again I wouldn't part with it. Let me know as early as possible about the four-valved Baritone.
Very truly,
JACK HANSSEN.

DeRUE BROTHERS' MINSTREL BAND



DeRue Bros.' Minstrels and their band have been on the road for many years—and that means they provide a thoroughly first-class show in a first-class musical setting, satisfy the public wherever they go, and thereby book return dates. In keeping with the traditions of the Minstrels, they give open air concerts and parade daily wherever they are playing, and so the band is really the advertisement of the show. All the members are accomplished musicians, some of them being rated as soloists of the first rank. Their coming is looked forward to for weeks in many towns all over the East and South, and when they arrive they fully satisfy the anticipations of the folks who have learned to look for them.

Norfolk, Va., March 2, 1916.

Brua C. Keefe, Pres.

Dear Sir:—Enclosed photograph taken in a Virginia town shows that we're not always playing the big cities, but no matter what size the town we invariably fill the largest house obtainable. Your instruments—which we have a goodly few, as the photograph shows—continue to give the utmost satisfaction in musical qualities as well as durability, and we are very frequently quizzed as to their make and prices, and on such occasions never fail to say a good word for the instruments which have served us so admirably for the past years. We can highly recommend them for all sorts of work, indoors and out, and we know there is no other make anywhere near as good from any standpoint.
Very respectfully,

DeRUE BROS.' MINSTRELS,
William and Robert DeRue, Props.

VETERAN MINSTREL LIKES OPTIMUS Bbb BASS

Bobby Devereaux, who plays bass with DeRue Bros.' Minstrels, is a very fine performer. In minstrel parade work volume is a first requisite, while indoors it's softness and organ-quality that count most. And "Bobby" gets the two extremes to his entire satisfaction out of his big Bbb "Optimus":

Berryville, Va., March 3, 1916.

Brua C. Keefe, Pres.

Dear Sir:—The "Optimus" Bass bought of you nearly a year ago is giving me extreme satisfaction. It has more volume than any man would care to use in parade work, and that means a man can blow moderately and still get ample volume no matter how "heavy" the climax may be, and it also gives the finest results in orchestra that I have ever heard. It is organ-like in its quality of tone, and modulates as beautifully as the organ "swells" from ffff to pppp, and vice versa.

Respectfully,

ROBT. DEVEREAUX.

"EMPEROR" FINE TROMBONE FOR ORCHESTRA

Shepton, Pa., March 6, 1916.

Brua C. Keefe, Pres.

Dear Sir:—Some time ago we started an orchestra here, and decided to buy a Slide Trombone. Bandmaster Reitmeyer recommended your make, though, to be candid, I had another make sent me at the same time I had yours sent. I found your make possessed of a remarkably smooth tone, quite easily produced, while the other make was quite rough and gruff in all registers and I had to blow some to get any note above the staff. Needless to say I think the "Emperor" twice as fine as the other, at least, and I thank you for making so fine an instrument at so reasonable a charge.

Very truly,

JOSEPH HUDOCK.

MUNCIE BOYS' BAND, MUNCIE, INDIANA

The greatest boys' band in the whole state of Indiana is the Muncie Boys' Band of Muncie. E. W. Garrett is director and he keeps the boys' engagements book well filled ahead, keeps its properties up to a high standard and drills the youngsters so that they are always ready to fill an engagement of any kind. There are 28 of the boys, their average age is 11 years and their average weight 73 pounds. Ten of them rank as soloists—and they are all good. Their equipment of Keefe Instruments, uniforms and music is worth about \$3,500. Sousa and Creatore have commended the youngsters and their director, and Madam Schuman-Heink was so pleased with their remarkable ability and musical knowledge that she provided a banquet for them in order to congratulate and encourage them to stick close to their musical studies.

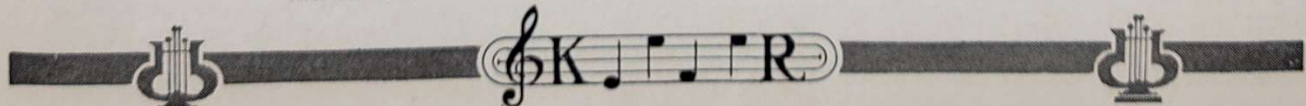
Muncie, Ind., March 2, 1916.

Brua C. Keefe, Pres.

Dear Sir:—Our Keefe Instruments continue to be very satisfactory, and, also, a source of wonderment to those who can hardly believe their eyes and ears when they see our youngsters filling Bbb and Eb Basses, hitting over top C on Cornets, etc., and quite often a doubting Thomas comes along and examines the instruments to see what there is about them that allows boys so young to handle them so efficiently. And they invariably find that it's high quality that is the secret. I am certain no organization or individual can buy as good instruments elsewhere, and our unprejudiced advice to anyone interested is: See and hear the Keefe before you buy any instrument, and you'll be sure to buy the Keefe.

Yours truly,

E. W. GARRETT.



Making Horns for America's Brass Bands

[[A Branch of the Sheet Metal Working Art That Was Old When Solomon Was a Boy Has Reached Its Highest Development in U. S. A.]]

In addition to his four thousand wives, Solomon is reputed to have possessed a band of seven thousand trumpeters, and the blasts from such a gorgeous ensemble are ecclesiastically supposed to have blown down the walls of Jericho.

If these tales are true, those trumpets must, indeed, have been fashioned in the roofer's bending brake. The trumpets, cornets, tubas, etc., of which this article treats, however, are not intended for use as battering rams, but to amuse the great American—and Canadian—public at park concerts, cafes, dance halls, theater, etc.

THE DEEP DRAWING

They say the Chicago packers use all of the pig except his squeal—which won't coalesce with other ingredients of scrapple or potted beef, and, similarly, or dissimilarly, as you please, there is only one thing about a brass horn that they don't make in the horn factory, and that is the toot. They fix things up, however, so the player can make this with very little effort.

There is much in the operation of making band instruments that can be seen, at least in part, in any sheet-metal-working shop. They take the deep-drawn sheets of brass, which are purchased in the open market, bend them to shape, lock the edges, and make tubings.

"THE BENDING BRAKE"

They bend these tubings much as it is done in other shops. "The bending brake" is an iron table whose surface is bored over its entire area. The tubes, before bending, are run full of hot lead, which is allowed to "freeze" solid. One end is then placed into position between wedges, as the "blocks" are called, and lever pressure is applied to the free end and bent little by little until the desired shape is given the tube.

Every tube is made to pattern. There is a standard model for every band instrument and for every part of every band instrument, and the men on the "bending brake" have but to maintain a uniformity of curve in all parts of the same pattern. The real designing of the horn is done by the expert in acoustics—at least one of these being employed in even the smallest horn factory.

After being bent with the heavy levers, the lead-filled tube exhibits many little dents or inequalities which must be taken out while the lead yet remains in the tube. Great skill and small hammers of all shapes, weights and varieties are used in this very delicate work. The tube must be absolutely correct in its conical, cylindrical or circular proportions, as the case may be, and the workmen depend entirely upon their "eye" and sense of touch to produce perfect proportions. One little dent or bump will sound a false note in the finished horn—so, no dents are ever overlooked.

The bell branches of great big BBb Wagnerphones (see inside cover page), will weigh three hundred pounds or more when full of lead, and these bells have a very pronounced flare. But, weighty as these parts are, there can be no interruption or

imperfection in the progression of the branch shaping.

DIVISION OF THE LABOR

Each distinct part of the horn is made by specialists. The big metal shearing machine is operated by a man who sees that each sheet produces the maximum number of parts. He lays out his sheets with the same attention to eliminating waste that the merchant tailor's cutter gives to cloth.

Narrow tubings, conical tubings of varying degree of taper, bell branches, "V's" for piecing out great wide bell flares that can't be formed up out of one piece—all these he maps out, and shears his sheets so as to eliminate loss.

The great big BBb Wagnerphone Bass in BBb shown in Fig. 2 has a bell of thirty inches diameter. This bell branch insets into a collar and can be moved to face any desired direction. The ordinary BBb Bass in upright form, or the circular model "Helicon" BBb Bass which you see the bandman carrying curled around his body, has a bell branch of from thirty to forty inches in length. And from a diameter of four to five inches where it joins onto the

(Continued on Page 11)

POLISH-AMERICAN BAND BUYS KEEFER INSTRUMENTS

Not so many years ago when one spoke of the "great American public" he had in mind great numbers of families of Greens, Jones, Browns, Smiths; a few MacDonaldis, McTavishes, and McGuires, etc. In short, the British Isles supplied the bulk of America's population. Not so to-day. The center of immigration lies somewhere near Prague or Budapest. And now, with all the world afloat as to whether Germanic or Anglo-Saxon, Slav, Latin or Turkish civilization is best, it is well to remark that Uncle Sam has them all and from them all turns out American civilization—as we might call it. The Polish-American Band is an organization composed largely of Poles—and they have for ages been rated as a very musical nation.

West Hazleton, Pa.,
January 25, 1916.

Brua C. Keefer, Pres.

Dear Sir:—The "Grenadier" Cornet, Optimus Bass, Alto-Phone, etc., purchased from you, and the repairs made to various old instruments by you, are very satisfactory indeed, and if we can say a good word for you at any time we shall be only too glad to do so. I personally play the "Grenadier" Cornet, and from an experience of many years with other makes, principally European, I certainly think you are entitled to high praise for making so fine an instrument. I have played Bass, too; in fact, for years that was my instrument, so I can join with the Bass player in commending your Bass to the consideration of anyone about to purchase. We shall certainly send you all our orders in the future—for we know the satisfaction your house gives.

Very truly,

PAUL GLUBSKINSKY,
Bandmaster.



PAUL GLUBSKINSKY

ing so fine an instrument. I have played Bass, too; in fact, for years that was my instrument, so I can join with the Bass player in commending your Bass to the consideration of anyone about to purchase. We shall certainly send you all our orders in the future—for we know the satisfaction your house gives.

THE MASTEN BAND, MASTEN, PA.



Under the leadership of Director John Wachtel, the Masten Band has made remarkable progress, and is quite competent to more than hold its own in parade with the numerous fine bands in its section of the country. They use Keefer Instruments exclusively, and say of them:

Brua C. Keefer, Pres.

Dear Sir:—After considerable experience with Band Instruments in general, European as well as American makes, I am more than ready to agree that Keefer Instruments are the "Best Made in the World To-day." I find them well and substantially made, very durable, voiced and tuned correctly, easy blowing, fine actions, and, above all, superb in tone quality, whether played separately or together. For climax and mass effects there is certainly no other make that can compare with them, and for solo work they are equally superior. We are unanimous in expressing our satisfaction.

Masten, Pa., March 16, 1916.

Very truly,
JOHN WACHTEL, Bandmaster.



Shaping
Bell of
Big Horn

smaller tubing, this branch will flare very gradually to thirty or more inches. It is impossible to form up so wide a flare from one flat sheet, so a "V" is hammered as you see the man hammering in the top half of Fig. 3.

After all the tubings are formed, run full of lead, bent to shape, inequalities hammered out, etc., then the joints in the tubes are filed and smoothed and brazed, reinforcing pieces soldered onto larger pieces, where durability requires, the lead is run out and the tubes then go to the mounters.

MOUNTING THE TUBES

Each mouter specializes. Some mount cornets, others trombones, etc., so that a very high degree of skill is acquired by each workman.

Silver solder is used in the mounting. The finisher must know just how to set each piece and crook and he is responsible for the general appearance of the instrument, and, in a measure, for its being correctly pitched.

The pitch—or "tune note" of a horn depends entirely on the length of the piping—the total length from end to end—and the mouter must see to it that he doesn't let any of the telescoping tubes project too far nor yet too little to give the required pitch tone.

PLATING AND POLISHING

When the mounters and finishers are through, then the instrument is ready for the burnishers, polishers and platers. And, by the way, the band instrument workers are 90 per cent. organized and members of the Metal Polishers', Buffers' and Platers' Union of North America.

In burnishing, the finish is usually bright, but if satin finish is desired, the surface is slightly roughened with wire brushes and sand. The sand blast machine is never used on high grade instruments. The engraving, too, is hand work, though the maker's name, number, and, more often than not, the union label, are stamped into the bell with dies. The plating in Quadruple Gold or Silver is, of course, quite similar to plating operations everywhere.

Making mouthpieces and valve cups and caps is the only machine job in the establishment. Mouthpieces are turned automatically on a lathe, each from a brass rod whose diameter is the diameter of the cup of the mouthpiece. By the operation of numerous rimming, boring and cutting tools, a mouthpiece may be made in less than a minute. After the rod is fastened in the lathe, it is cut into the well known cup

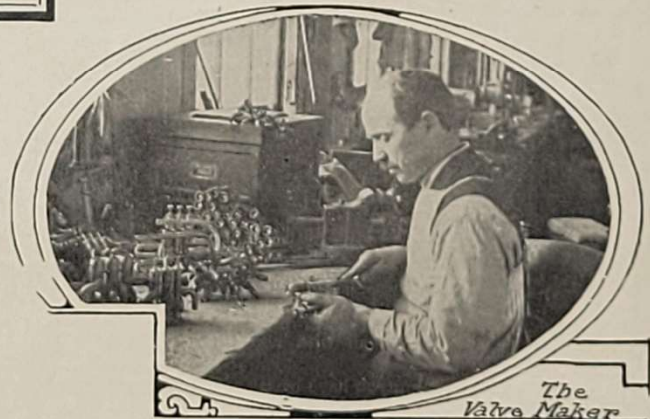


In The
Finishing Room

FIG. 3

shape of the mouthpiece. Then it is rimmed, after which it is bored and the corners rounded, each of several operations being performed by a little automatic tool. Lastly, it is cut from the rod and nothing remains but smoothing, plating and burnishing.

The valve caps and cups are made in about the same manner, except that they are threaded so as to fit tightly. There is only one part of a horn which is not metal. Valve caps are



The
Valve Maker

lined with cork, so that there is no sound from the impact of the valves when driven upward by the springs after they have been depressed.

This, in brief, is the manner of making a horn.

Part II

BLOWING ONE'S OWN HORN

Now that we have followed the sheet metal and saw it made into a horn, some insight into the mysteries of making that horn "toot" may prove of interest. This is the plan of operation—stripped of all the scientific verbiage which usually goes for accompaniment.

CURRENTS OF AIR IN A HORN

To begin with, the horn is open at both ends—and it's full of air, of course. You put it to your lips and blow. The air you blow does not force out all the air which is already in the horn. Your air merely forms a current of air, so to say, which travels through the air already in the horn.

The air you blow in travels in the form of waves—just the same as if you would throw a pebble overboard the disturbed water would travel in waves over the undisturbed water of the river or creek.

When you go to take lessons on a cornet—or a bass horn or a trombone—they first teach you to make "air waves" inside the horn.

The harder you blow, the more waves you make. Sounds simple, but it really isn't quite so easy to blow the high notes—and, besides, the neighbors often



Finishers at Work

FIG. 4

object to your making so many "noise waves" as they would call them. But here's the way the horn blows:

The drawings, A, B, C, D, E, F, represent the innards of a cornet. A cornet is bent more or less, while the drawings are straight—but, though the cornet is bent for convenience in carrying, and for no other reason—these drawings show precisely what takes place in a cornet or a trombone or any other horn when you blow it.

A cornet when blown normally—neither hard nor soft, but medium blowing is meant by normally—will produce C. The cornet is built to blow C. It's a Bb instrument is the cornet and its scale is the Bb

THE VALVES

The three valves on the cornet—and all valved instruments—are coupled to auxiliary lengths of pipe. When you push down the first key on a cornet you add $3\frac{1}{2}$ inches of piping; second key adds an inch; third key adds nearly four inches. And the extra piping added serves to lower the tones.

Your cornet which blows C with no valves down, blows Bb with the second valve down.

You get seven valve combinations—using any two valves, any one or all three or none at all. Each combination gives your horn a

different length by adding or subtracting auxiliary tubing. The longer the tube the deeper the note. A long tube sounds deeper than a short one in the proportion of 2 to 1. Half the length of any tube will sound the octave. In other words. If a two foot tube sounds C, a one foot tube sounds C one octave higher.

That's the plan. The waves make the note. The varying of tube length by adding the key tubings alters pipe length and thereby alters wave lengths, and so you get a piano scale of six octaves, though you have only three keys while the piano has one for each note.

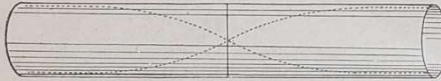


Fig. A

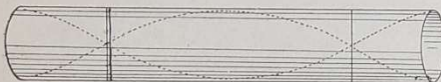


Fig. B

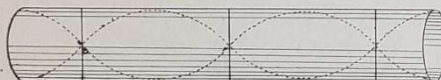


Fig. C

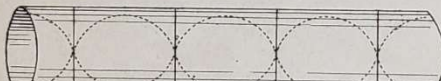


Fig. D



Fig. E



Fig. F

scale, but the normal "open" note is C. By open note we mean note blown with no valve depressed.

As you blow C—assuming you have been taught to pucker your lips and hold tongue and teeth correctly, you cause the air you blow to form two waves. See Fig. A. From the high point to the low point is a complete wave. The dotted lines in Fig. A show two waves, meeting in the center of the tube.

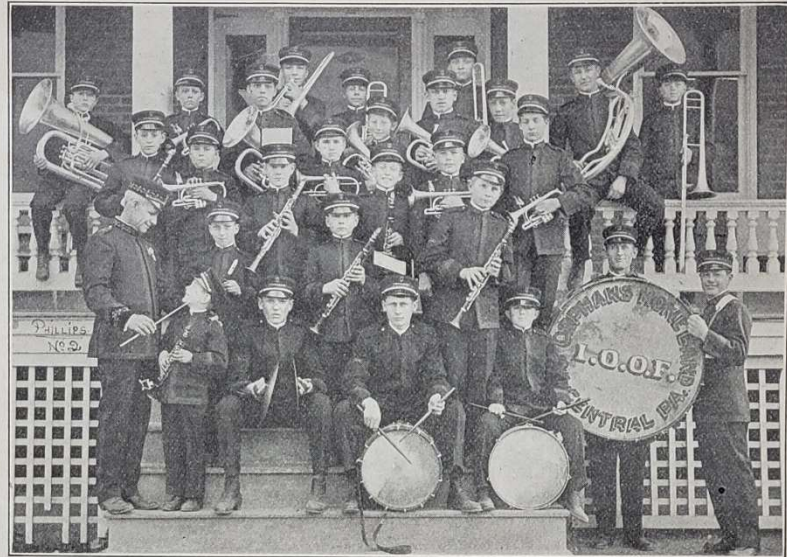
Increase your force of blowing and your air makes four complete waves. Your first note was C. Your second, made with four waves, is C one octave higher.

Blow still harder and you get six waves—which gives you G above your second C. Blow harder still and you get 6, 8, 10, 12 waves, etc., as shown in Figs. C, D, E, F.

Notice the waves increase in even numbers—2, 4, 6, 8, 10, 12, etc. No odd number of waves is possible on a horn open at both ends.

The wave-forms shown, when blown on a cornet would give these notes: C, C', G, C'', E, G'.

And now you want to know how the player gets a complete scale—A, B, C, D, E, F, G, A, B, C, etc., up to six or seven octaves—for the cornet has six C's, or just an octave less than the piano.



I. O. O. F. ORPHANS' HOME BAND, ORPHANAGE, PA.

If any one has doubts as to whether the Odd Fellows is or is not a fine order to belong to, let him look at this picture for his answer. These little fellows, ranging from 13 to 18 years of age, are cared for by the Order in a manner that, while not equalling home-training under parental guidance, in many ways, yet is so superior to the home-life of many a youngster, that an Odd Fellow can, indeed, feel that the small amount he pays in "dues" is very well invested, and should he have no children of his own who may need the care of the Fraternity, it ought to be a source of pride to him to contribute his mite to the maintenance of such a home as the I. O. O. F. Home at Orphanage, Pa., which is but one of many similar I. O. O. F. Homes.

This Band recently headed the Odd Fellows' parade at Berwick, Pa., marching thirty strong, under the baton of W. H. Calhoun. They scored a great success, everywhere along the line of march gaining plaudits for their ability, and while the applause was no doubt partially meant for the Order which so carefully nurtures the orphan, their ability as musicians entitled them to a very fair share of the applause.

Bandmaster W. H. Calhoun, whose Northumberland Military Band of Northumberland, Pa., is one of Pennsylvania's finest bands (and equipped entirely with Keefer Instruments), organized and trained these youngsters, and they are a credit to his organizing and training ability.

Brua C. Keefer, Pres.

Orphanage, Pa., March 3, 1916.

Dear Sir:—The enthusiasm and vim these youngsters in the photograph put into their rehearsals and concerts and parades is certainly remarkable and I ascribe no small part of it to their joy in the possession of such magnificent instruments and to the fact that these fine instruments play so easily. Every one of the boys joins me in wishing your house prosperity, and in thanking you for making such fine instruments.

Very truly yours,

W. J. CALHOUN, Bandmaster.

OPTIMUS BASS OMNIPOTENT

Reading, Pa., is another "Band Center." All the towns about Reading have good bands. Reading has a couple of extra fine ones. Mr. Baer, whose letter appears below, plays with these. He says:

Reading, Pa.,
Dec. 13, 1916.

Brua C. Keefer, Pres.

Dear Sir:—I received the new "Optimus" Eb Bass, with latest improved tuning device, and I am delighted with it. I would suggest that you had better call it "Omnipotent" than "Optimus," for it sure is all-powerful. Its quick response and the ease with which a pure, beautiful, broad tone can be produced, appeal to me strongly. It is finely balanced, making it the least tiresome model to hold I ever handled. Wishing you the greatest success, I am,

Very truly,

CHAS. D. BAER.



CHAS. D. BAER

QUADRUPLEX CORNET CONVENIENT

Manor, Pa.,
March 2, 1916.

Brua C. Keefer, Pres.

My Dear Sir:—The "Quadruplex" Cornet which I purchased from you last summer is entirely satisfactory. I find its tuning conveniences quite handy and it is always available for band, orchestra, or any other sort of playing, with piano or organ accompaniment. In addition, it is fine looking, beautifully made and finely finished. Anything with the name "Keefer" in it is certainly sure to prove "the best," if my experience is any guide.

Very truly,

LOJAS SCHEUERLE.



LOJAS SCHEUERLE

"PREPAREDNESS" HOW ABOUT YOUR UNIFORMS?

This is THE year for Bands. With a Presidential Campaign on and prosperous conditions all over the country, Bands will be in greater demand than ever before.

Is your Band ready for the many engagements that are sure to come? How about your uniforms? That is one of the most important questions in your "preparedness" program.

CATALOG AND SAMPLES

These will be mailed free on request. Our catalog is new—the finest we have ever issued. It contains more handsome styles and a greater number of illustrations than any catalog ever sent out by any uniform house.

Our sample card shows more than eighty different grades and shades of cloth. Think of it—what an opportunity to get exactly what you want. You'll find it a real pleasure to make selection from such a splendid line of samples.

The abnormal condition of the woolen market and the shortage of dyestuffs have made the securing of uniform cloths at the present time extremely difficult.

But we laid our plans many months ago, and now have on hand a very heavy stock of cloths, braids, trimmings, etc., in all qualities and colors.

The large quantities of cloth that we purchase annually for our uniform business (we being probably the heaviest consumers in the Country) and our close relations with the mills enabled us to secure deliveries to fill our requirements—and at the lowest cash prices.

So don't pay an exorbitant price for your uniforms and don't be satisfied with some substitute. Place your order with us and get your first choice—exactly what you want as to style, quality, color, trimmings, etc. But don't hold off too long—ACT NOW.

LET US UNIFORM YOUR BAND ALSO

Think of the thousands upon thousands of Bands that we have uniformed. We pleased THEM—we can please YOU. There is absolutely no question about it.

DeMoulin uniforms are made right—by expert operators—on the best machines—from materials of the very highest character. Made to order and to measure. We give an unconditional guarantee of good materials, elegant workmanship and perfect fit.



We Uniformed The Consolidated Bands of Southern Indiana—"The Great White Band"—200 Men—Biggest Uniformed Organized Band in the World

READ THIS LETTER

Spencer, Ind., July 12, 1915.

DE MOULIN BROS. & CO., Greenville, Illinois.

Gentlemen:—Under another cover I am sending you a picture of our Consolidated Bands of Southern Indiana, taken at our opening concert given at Linton, Indiana, on Sunday, June 6. It is with great pleasure that we can say that every member of "The Great White Band" is clothed in DeMoulin Uniforms. The picture speaks for itself as to how good uniforms should look.

We want to thank you for the attention which you gave us and the manner in which you filled our order for over two hundred uniforms. There has never been any complaint as to the quality of the material used in their construction nor the manner in which they were made. It was our intention to establish a standard when we first conceived the uniform idea for our Association. We wanted something different and at the same time it must be at a figure that we could meet financially.

The sample uniform which was sent to me after I had sent you the specifications, was inspected by the uniform committee, alongside of five other uniforms from other concerns, and it was the unanimous choice of the committee of twelve that we take the DeMoulin uniform. It met every requirement. When the entire order was placed in our hands and again examined to see if they came up to the specifications, we found that you had done your work well and we are glad to say that every member of our Association is pleased with their uniforms.

You have not asked us for this letter, but we feel that it is due you that we should express our satisfaction at the manner in which you have served us. Rest assured we are ready at all times to speak a good word for you when the occasion demands it.

Yours very truly,

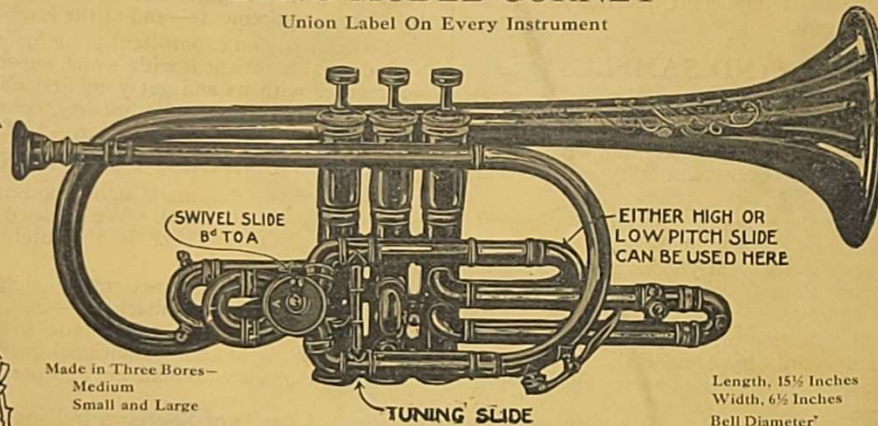
C. B. HARROLD, Secretary,
Consolidated Bands of Southern Indiana.

Write for our catalog and samples—see for yourself our fine line of woollens in all weights and colors—see the different shades in each color—more than eighty grades and shades—see our fine variety of braids and trimmings. Examine our beautifully illustrated catalog and note the many fine styles. No other uniform house in existence offers you such an opportunity to get exactly what you want.

DE MOULIN BROS. & CO. 1004-1104 South Fourth St. **Greenville, Ill.**

KEEFER "GRENADIER" LONG MODEL CORNET

Union Label On Every Instrument



Made in Three Bores—
Medium
Small and Large

Length, 15½ Inches
Width, 6½ Inches
Bell Diameter
4½ Inches

THE Only Long Model Cornet That Sounds Like a Cornet. That's a true, even if terse, description of this remarkable instrument. It is first, last and all the time a Real Cornet—and by this we mean it isn't an imitation Trumpet, nor yet a tonal freak—buy a Real Cornet.

The basis of fine Cornet tone is conically-proportioned tubing. The basis of Trumpet and Trombone tone is cylindrical—perfectly round—tubing. The "Grenadier" is a conically-proportioned Cornet.

Its A slide is a Swivel Slide—and the change to A is made without interrupting the conical proportions and without altering the scale or blowing or brilliancy.

The one break in the main air passage is for Low Pitch Slide. And here there is an extension slide which has an inside and an

outside leg—preventing the introduction of air pockets or unevenness, keeping the proportions truly conical from mouthpiece to bell.

Its action is one of the shortest drop actions ever made. The valve-casings are bronze lined. The pumps are seamless bronze, lightly gold plated. The light bronze pumps, needle-steel barrel springs and short drop give a magnificent action for the most brilliant performances.

Then the long, narrow-throated, truly conical bell added to the solid mouth-branch and practically continuous main passage gives a gorgeously brilliant band tone and a broad, beautiful orchestra tone. Both the men who worship technical show and those who worship fine tone will find in the "Grenadier" a Cornet better than they ever thought possible of production.

Finish A, Bell handsomely hand engraved; hard enamel finger buttons; two mouth-pieces, music lyre, very effective mute and Low Pitch Slide, complete in a patent partitioned case, full Morocco leather, plush lined, and with nicked-brass trimmings on case....

62.50
\$57.50
See Catalog for Easy Payment Plan.

BRUA C. KEEFER MFG. CO., WILLIAMSPORT, PA.

ALL KEEFER INSTRUMENTS ARE UNION MADE AND



THEY ALL CARRY THE UNION LABEL ON THE BELL.