

Gimbel Brothers

Store Opens at 8:30

Gimbel Brothers

Store Closes at 5:30

Gimbel Brothers

Wednesday, September 13, 1916

Gimbel Brothers



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Giovanni Bonafina
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A Limited Offer

A PROPOSITION

of

Gimbel Brothers, Philadelphia

TO FURNISH THROUGH CO-OPERATION WITH

Messrs. Hardman, Peck & Co., New York

AND AT A LOWER PRICE THAN THIS INSTRUMENT BRINGS IN SPOT CASH ANYWHERE ELSE IN THE UNITED STATES, THE PERFECT PLAYER-PIANO—

The "Harrington" Autotone

and by co-operation with the makers—

"Milton" Upright Piano

—one of the fine styles exhibited at Panama-Pacific International Exposition—the San Francisco Exposition. Both player and piano are

Sold Under the Economical Gimbel Club Plan

—based on the principle of co-operation that makes the combined buying power of the many earn a lowered cost for each individual.

This is the 42d Gimbel Piano Club, and under this plan we have saved several hundred thousand dollars for the thousands of purchasers who have shared the benefit. Several splendid makes of pianos have been thus sold.

The great majority of musical instruments are bought on partial payments—bought "on time." Outside the Gimbel clubs purchasers pay something above the usual cash price to obtain the easy terms. In Gimbel Clubs the total payment on the easy terms is less than the cash price obtained anywhere.

It is justified—"has made good" for you and for us—because the club plan centers attention on this House and on one or two particular instruments and thereby greatly decreases the cost of selling. For remember, the retail price of an article is the cost of making plus the cost of selling. Each end of the business is a trade—an expense that can be regulated but never eliminated. If a maker retails his own goods, the case is the same—and no real saving is effected thereby. Choose—

"Harrington" Autotone, \$495
\$107.50 less than regular partial-payment price.

"Milton" Upright Piano, \$270
\$86.50 less than regular partial-payment price.

Pay \$1.25 Weekly on Piano

\$2.50 Weekly on Autotone

That is all. No interest; no extras of any kind—we have the instrument put in your home and have it kept tuned for a year.

The club price pays for insurance on this debt. If purchaser dies, payments cease—the instrument belongs to the family. Nobody pays another cent on it. And this is set forth clearly in the written agreement we give you.

At any time you can pay more than the \$1.25 or \$2.50—and we pay you a cash sum for such advance payments. We write that into the agreement, too.



Harrington Autotone

Music is more than mere "tunes"—music that lives must be born within the laws of harmony. The exceptions that prove this rule are songs of patriotism or sentiment.

Musical instruments are only noble and really worth-while if they are built in accordance with the laws that give purity of tone throughout the scale—the keyboard.

It is the real intrinsic goodness of a piano that raises it to the class "artistic." Claims of goodness will not accomplish that end; advertising will not. The piano must possess the goodness—the soul.

It is so with the violin and it is no mere sentiment that ranks certain makes as truly worth having. The slightest variation in thick-

ness of wood, in shaping, in the quality of the wood, reduces the perfection of results. Every particle of the violin is pregnant of good or evil—as measured by purity of tone.

A piano—a real piano—is not a mere mechanism set in a case. That is the mere "commercial" piano—yielding music as far from real as doggerel is from true poetry.

The "action" must be met by harmony of the case—the size and shape in proper ratio with the power of the action and sounding device. Screw a dust pan inside the piano and you have destroyed to noticeable extent the musical goodness of the instrument. And yet the average—

Player-Piano

is entrusted to some such luck. One concern makes "players"; an-

other makes pianos. The piano-maker buys the player-maker's mechanism, screws it in and yokes up the pneumatic pressure. It plays,—but in nowise certainly does it combine as an artistic entity.

Messrs. Hardman, Peck & Co.

—loved poetry and hated doggerel. They did not weaken to the mere commercialism of assembling a player and a piano and calling it a "player-piano." Instead, they created a mechanism for "self-playing" and built the piano and the player-mechanism as a unit—every operation checked up by the known laws of tone.

The result is the AUTOTONE and the charm of its music—the true purity of its tone—has won for

it the most valuable friends that a musical instrument can win.

The Autotone Endorsed By All the Artists Pictured

Think of these great singers, whose fortune is their voice and who realize how a great voice can be led into dangerous, damaging tricks by singing with an instrument of imperfect scale; think of these, the world's coterie of greatest singers, having flocked to the AUTOTONE.

They Use It and Love It

Their choice may safely be yours. You and your loved ones will never be better musicians than the quality of the musical instrument you use.

Price might forbid ownership, but

in the Hardman, Peck & Co. productions, price is not repelling.

The company produces two lines of instruments in their two New York factories—the "Hardman" and the "Harrington"—and of each line there are several "styles." Added frills of the cabinetmaker and the value of "pattern" or grain of the wood, in the expensive veneers can sum up a big price—just as you can multiply the cost of a dwelling by the interior "finish"—but no frill or furbelow is allowed to change the construction of the Hardman-Peck product or to affect the acoustic goodness.

There is a "Hardman" or "Harrington" Piano or Autotone (as their unit-built player-piano is called) to fit every home and every purse—an Autotone for Caruso and for Tetraz-

zini and for you; for the smallest boudoir or for the concert stage, in proper tone volume.

It is a distinct pleasure when good fortune permits a merchant to so magnificently meet a demand—to offer instruments at a price devoid of any suggestion of extravagance in your outlay, yet supplying your musical needs not alone for today, but for years.

Your musical taste is not better than "Hardman" or "Harrington" tone. It can grow and grow to more fully appreciate it; to approach its purity in expression if you sing with it. Caruso and Tetrazzini and Emmy Destinn and Didur and Olive Fremstad and Cavalieri have not advanced beyond pleasing, profitable companionship with the instrument we offer you.

Prominent Musicians Act As a Tone Jury

Prof. William Silvano Thunder, organist of the Cathedral and master of piano, organ and harmony—and—

Prof. Stanley Muschamp, organist of Spring Garden Unitarian Church, Philadelphia, and accompanist Philadelphia Choral Society.

—Have agreed to personally test every instrument for tone, balance, voicing, and to certify in writing your instrument.

However perfect any make of goods, it is still a comfort to know that what you buy has been approved after personal inspection by experts.

Every Grand Opera Star Pictured on This Page Endorses the Autotone

—the great unit piano and player produced by

Hardman, Peck & Co., New York

under their two factory names—

"Hardman" Autotone "Harrington" Autotone

This Offer Cannot be Long Continued

There is a tiny booklet setting forth the plan more fully. We shall be very glad to mail you one. Simply fill in the Coupon.

—Hardman Hall, Seventh floor, and The Thoroughfare, First floor.

Gimbel Brothers, Philadelphia, are factory representatives of **Hardman, Harrington, Vose, Packard, Milton and Conreid Pianos and Players**

Mail This Coupon

Gimbel Brothers,
Philadelphia

Without putting me under any obligation, please send me pictures and descriptions of these Harrington instruments, with fuller particulars about the club.

Name

Address

E. L. 9-13-16

MARKET CHESTNUT

GIMBEL BROTHERS

EIGHTH NINTH



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