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MASON & RISCH, Limited

"The Home of the Victrola."

248 DUNDAS STREET.

LONDON.

MUSIC IN THE HOME

Conducted by A. Minor.

WHY ALL THIS AGONY IN BEAUTIFUL JUNE?

A Minor Suggests Change in Examination Period.

CHARMING NATURE CALLS

Pupils and Teachers Get No Chance to Enjoy the Days So Rare.

Just at the time of the year, the end of May and the first few weeks in June, when the world is at its most beautiful, and youthful best, it seems the irony of fate that this should also be chosen as the examination time of the year. All of the outdoors is calling to come out and play, the summer sunshine, the blue skies, the fleecy clouds, the gleaming waters, the green of the grass, inviting enough to roll in, and the fragrance and beauty of blossoming shrubs and other flowers.

The boy dreams of his fishing rod as he glides away at his books, and the girl of daisy chains and ferns growing in the dim aisles of the woods. Either would gladly go out and dig, even if it was only fishworms. But stern duty demands that, instead of enjoying the world that God has made, he and she shall individually and collectively dig into examinations.

The educational system isn't the only stunner in this respect. Musical institutions, with a surprising lack of originality, have gravely fallen in with the goose-step, and decreed that the section of humanity which is endeavoring to develop its musical talent or to learn to execute music, shall further be deprived of the right to live for the sake of living in early June. In other words, it has been decreed that musical examinations shall take place in June, which is all very uniform.

The poet once raised the question: "Then what is so rare as a day in June?" his very manner of doing so defying anyone to find anything rarer. There is something even rarer than a day in June, and that is the man or woman or child who in this busy age has time to go out and see it, particularly the ambitious student.

On its scales and treble and bass, and its fingers grow weary, backs ache, eyes are blurred and the muscles of the throat become strained, partly through overwork, partly through nervousness. "The examiner is coming, and he'll get you if you don't watch out," is the nightmare cry that drives to "double efforts and collapse, mean-time heaven tries the earth if it be in time, and over it softly her warm ear lays." Does this mean that poor Mother Earth is undergoing a musical examination?

In any case, Mother Earth comes out with flying colors, and proves herself a thing of joy and beauty to be not to be envied with other things to take pleasure out of companionship with her.

Coming out with flying colors is what many of the students also do. This is the compensation for the discipline of practice, and the fears of failure which

have victimized, not only the pupil, but the teacher as well in the latter case. Make no mistake, it isn't all fun for the teacher. In fact, the musical reputation of the teacher is staked upon the success met by the pupils in the examinations. Teacher, too, would like nothing better than to go out and "hear life murmur and see life glisten." But teacher can't eat sights and sounds, agreeable as these may be.

Teacher's fame achieves added lustre with every pupil who is ranked with the wheat instead of chaff after the fanning-mill process of examinations. But why all this extra battering of pianos, this sawing of violins, this pouring out of deluges of "liquid" notes, this tying of brains into tight knots over strenuous recitaling in the leafy June?

Why not fix the examinations for cool, barren, bleak, gusty, blustery months in the year (no reflections on March)? Why not give the people who are trying to become musical artists and to develop artistic taste in the grand opportunity of obtaining inspiration by going out and watching humble "club" to souls in the grass and the flowers?

"The following is a typical program: 1. Arensky, Suite Op. 16. 2. Vivaldi, Concerto for 2 violins. 3. Moussorgsky, Cradle Song. 4. Mozart, String Quartet." The closing meeting of a year ago had as a feature an act from Tannhauser with the "Pilgrim's Chorus," sketched by some of those who took part as "grass."

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According to inside information, the other day, after the Synod of the Diocese of Huron passed a resolution favoring selective conscription as at present under consideration by the Dominion Government, the august body rose to its feet and Croydon Hall echoed to the melody of the National Anthem, triumphantly, sonorously and reverently sung.

The last note wasn't permitted to die away decorously before a militant clergyman, and perhaps some others as well, was launched upon the second verse, which, it is understood, is excluded from the new book of praise. Anyway, he and the other militants seemed to get any amount of satisfaction from "confounding the politics" of the enemy, judging from the gusto with which they sang it.

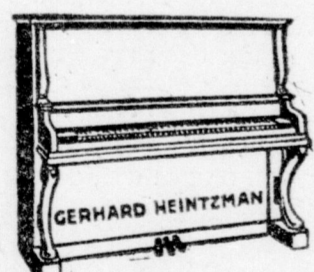
The attempt of others was decidedly half-hearted, while still others dropped out as if not quite certain of the taste and ethics of chanting a hymn of hate in an ecclesiastical gathering. The next day, when reference was made by the bishop to the hymnal committee, a delegate wanted to know "is this the hymn which is in the new book?" His lordship quickly assured him it was, and nobody needed to ask to whom the reference was made.

"Humph!" said a delegate who had a mind of his own, continuing in a stage whisper, "I don't see what they want to be so mealy-mouthed about it for. Isn't that exactly what we want to do—to confound their politics? That's what the earthly use of beating about the bush? It's all right, that second verse, and I'm going to sing it, if it takes special permission to do so."

"VILLAIN MOST DIFFICULT ROLE," SAYS CARTER. "To play the part of a villain consistently and well—that is an achievement," says Harry Carter, the villain of the Butterfly picture, "The Circus of Life," which comes to the Princess Theatre on Tuesday. Carter, who has created such a widespread impression with his portrayal of heavy roles, said that the part of the villain was particularly difficult, and that he had to play it with the same degree of vigor which characterizes their admiration or love for screen heroes. And it is an honor to be hated like that.

Harry Carter has not always been the villain, however, when under the grease-paint. His snappy blue eyes and blonde hair, and his fine, handsome figure endeared him to a public as a matinee idol. He has enjoyed a large and varied experience in the best stock companies in America, where he not only acted in the capacity of stage director, but was seen to advantage in leading roles of various descriptions. Still, the physical and mental qualifications which redounded his equal success as a lead, have assured it was in 1916 that Mr. Carter first went on the stage. He appeared with Mrs. Moeska. Later, he appeared with Klav & Erlanger's production, "A Ward of France." This was followed by an engagement with Chase Hoyt's "A Tin Soldier," in which he played the light comedy juvenile. Then came an engagement as leading baritone in Sousa's "El Capitan." In this he was assigned, after a few weeks, to the title part. Do Wolf Hopper's role, and in this he was featured successfully for 40 weeks on tour throughout the country. A summer engagement followed with A. H. Chamberlain's company, "The Belle of New York." "The Lady Slave" and "The Cadet Girl" all gave him leading roles. With Raymond Hitchcock in "King Dodo," playing of the eminent Dr. Fizz, he did unusually fine work.

Mr. Carter achieved success and



CUT PRICES

On all new and used pianos at McPhillips Piano Store for the remainder of the month of June.

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MENDELSSOHN PIANOS.
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These well-known Canadian Pianos will be offered at special discounts.

Each instrument representing the utmost in real value, a variety of styles and finishes to choose from.

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Everything Pertaining to Music.



ROSCE FATTY ARBUCKLE
in "A RECKLESS ROMEO"
PARAMOUNT-ARBUCKLE COMEDY

At the Patricia next Monday, Tuesday and Wednesday.

porting Mrs. Fleke. He has acted in the capacity of stage director for Elsie Janis and played light comedian roles with her for five seasons. He created the light comedy part in Henry W. Savage's production, "Excuse Me," at the Gaiety Theatre, New York, and played in the production for two seasons. Recently he was engaged by the Shuberts as stage director and to create the part of Prince Orloffsky in "The Merry Countess," which played at the New York Casino Theatre. His career on the screen has been made in Bluebird and Universal features.

FILM EXCHANGES DO NOT STAND FAIR SHARE OF ADVERTISING

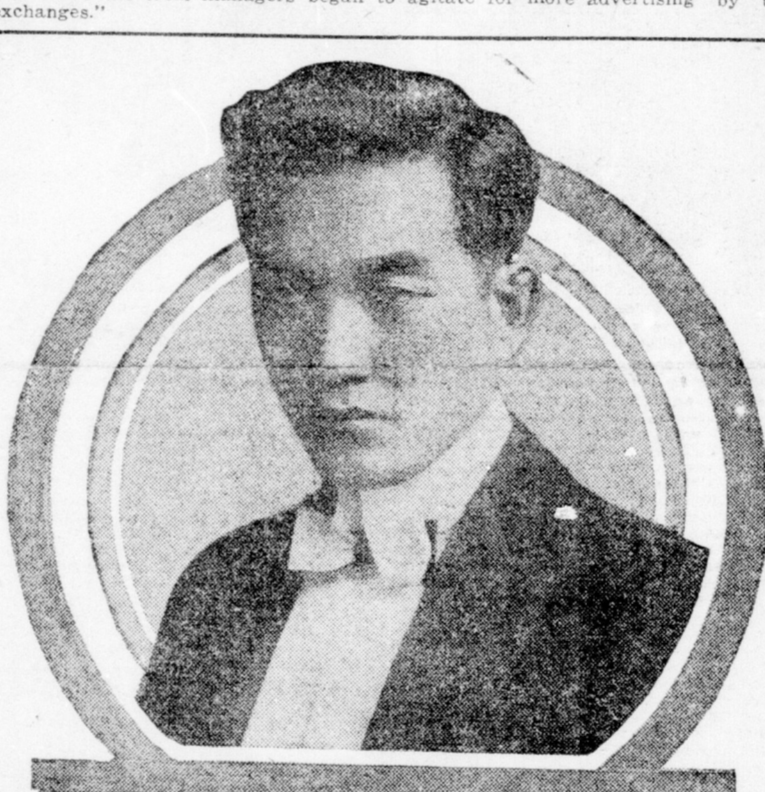
Give Little Co-operation to the Local Theatre in Attracting the Public to the Theatre—Great Future for the Man Who Leads.

BY "FIRST NIGHTER."

"The first film producers who have the capital and the enterprise to advertise extensively in the daily newspapers will soon come to dominate the moving picture market," said a local manager to The Advertiser.

"The public at present has only a passing knowledge of what a certain producer's name means when it is placed on the film," he added. "There are so many producers in the field that at present the public classes the exchanges as good, bad or indifferent. Some day a firm will come forth, which will stand head and shoulders above all others. It will advertise its productions, and every motion-picture house of size will find it necessary to show the films."

"The moving-picture business has not yet come to learn fully the value of newspaper advertising. When this is made plain, the attendance will be three times as large and the houses will do three times the business. At the present time the advertising is left altogether to the local theatre, and it is impossible for them to stand the whole burden. Yet the film exchange could increase attendances and improve pictures and the whole business by doing a scientific advertising campaign. The film exchanges are commencing to do this and they are successful in it. They have not yet come to this realization generally, however, as the manufacturers of almost every other article have done. It is time the local managers began to agitate for more advertising by the exchanges."



SESSUE HAYAKAWA
LASKY-PARAMOUNT STAR
"The Jaguar's Claws" at Majestic Monday and Tuesday.

MYSTERY FILM IS SHOWING AT STAR

The second episode of the fine film, "The Mystery of the Double Cross," will be shown at the Star Theatre next week. The first pictures aroused keen interest. In the second episode Peter Hale, wealthy young gentleman of leisure, is thwarted in a bold attempt to identify himself with the girl branded with the mark of the "double cross." Driven to desperation by the perplexing problem he solves to learn through force. In Philippa Brewster, daughter of Hubert Brewster, is a woman of mystery and intrigue, with a double cross branded on her right arm. Peter's inheritance of his father's estate is jeopardized by marriage to this girl who, his father's will stated, is perfect in mind and body and who has been trained to be his mate. Peter believes that in Philippa Brewster he has found the girl of his dreams. He has accepted her attentions at one time, and at the next meeting dying with a great show of indignation that she knows what he is talking about. After several weeks of this kind Peter meets Miss Brewster in a garden where he had hurried after overhearing a plot of a social gangster. He seized Philippa in his arms and was struggling to tear away the sleeve of

Jule and Jay J. Allen Present

"THE FALL of BAPAUME"

LATEST OFFICIAL WAR FILM OF THE BRITISH GOVERNMENT

All This Week

The New Film of Victory on the Western Front, a Picture of Great Recent Events in the History of the World—the Fall of Bapaume, the Capture of Peronne and Chief Incidents of the Spring Offensive of 1917, Culminating in the German Retreat to the Hindenburg Line.

The Most Comprehensive Picture of Modern War to Date—Every Kind of War—War on Land, on Water, in the Sky, Under the Sea (for activities of the submarines and the navy are shown too).

The New Film Depicts the Wonder of the Mighty British Empire in Battle Action—Concentrated, Intense, Organized and Irresistible.

British Press Unanimous

"One beholds heroism at closer quarters than ever before."—London Daily Mail.

"A great picture of realities, staged by no man, but made by the combined efforts of whole nations."—Dundee Advertiser.

"All the glorious news Haig has been sending us recently gives added interest to the new British official war film."—Manchester Chronicle.

"By far the greatest British War Picture yet filmed."—London Cinema.

PRESENTED BY JULE AND JAY J. ALLEN AT THE

PATRICIA

All This Week

PRICES

Afternoon---15c and 25c

Evening---25c For All Seats--
First Performance Reserved

HOURS OF PERFORMANCE

Afternoons---1:30 to 3 o'clock;

3:30 to 5 o'clock

Evening---6:30 to 8 o'clock; 8 to

9:30; 9:30 to 10:45 o'clock



A WORLD-PICTURE
CARVILLE BLACKWELL
and JUNE ELVIDGE
"A Square Deal"
Cast by HENRY HULL
MURIEL OFFICINE

At the Majestic Wednesday and Thursday matinee only.