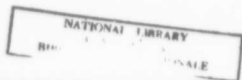


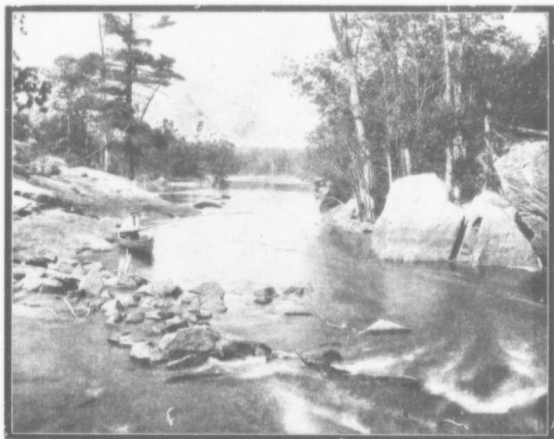
Vol. XX.



No. 2

Canadian Music Trades Journal

JULY, 1919



Why the thoughts of musical instrument salesmen wander
from the store these days

Published by FULLERTON PUBLISHING CO., 66-68 West Dundas St., Toronto



If you want to attract the best trade to your shop and keep it. Read this.

If you want the public to believe Grafonolas are their best buy. Read this.

If you want customers to appreciate the Columbia records they buy and come for more. Read this.

EVERY merchandiser knows—you know—the more valuable a prospect believes his line, the better appearance it makes, the better impression created, the larger will be the sales in competition with any other similar line not so well presented.

YOU are selling a QUALITY line, QUALITY product, "the supreme achievement of the industry" when it comes to talking machines. Then PRESENT the Columbia line in a HIGH-CLASS, dignified, artistic MANNER. Show the public what YOU think of the Columbia line in the way you show it and sell it. It will pay you in a big way.

IF YOU WANT YOUR SHOP TO BE KNOWN AS "HIGH-CLASS"

Trim your windows carefully, and keep them dusted.

Have your sales floor reflect class.

Rugs, potted plants, framed photogravures of artists, a few busts of musicians, well made and ventilated booths, artistic lightings, all will do this.

Keep your floor STOCK in perfect CONDITION.

Keep the instruments polished and dusted.

If stock shelves are visible, keep the records in FRESH ENVELOPES.

Never hand a customer a record from a torn container.

When asked for a catalog, let your customer see you take it from a drawer, bookcase or cabinet. Let them feel you are giving them something WORTH WHILE.

You are selling a QUALITY LINE.

Sell in a QUALITY way.

Columbia Graphophone Company

Toronto

Martin-Orme Publicity



Martin-Orme Piano

TONE quality should be *lasting*. It is in the accomplishment not only of rare tone beauty, but in giving it long life, that Owain Martin, the master piano maker and inventor of the Violoform method of construction, justifies the personal care bestowed upon every instrument. Lasting tonal beauty is assured by the use of every modern device and by advantages found only in the Martin-Orme.

Manufactured by
The Martin-Orme Piano Co., Limited
Ottawa, Ontario

These instruments of rare merit are to be seen only in the Showrooms of

(Dealer's name goes here)



The Martin-Orme Piano Co. Ltd.

Ottawa - Canada

*Bell
Pianos
Players
& Organs*

and Benches

The Bell Piano & Organ Co., Limited
GUELPH, ONTARIO
and London, England

Known and Used
THE WORLD OVER



For a Little House

By Roscoe Brumbaugh

A house set in a pleasant place
Turns toward the world a smiling face.
Beyond the city's dust and din
Its guests are sheltered, safe within.

Here they may really learn to know
How friendly seasons come and go,
With trees for neighbors, and close by
The ever-changing earth and sky.

And when the shadows, one by one,
Creep down the hillside, from the sun,
From every nook the birds will call—
"Home is the very best of all."

—From *McCall's Magazine*.



The Gourlay

—a Home Piano

The Gourlay Piano makes home a pleasant place. It is in the family circle, where the children and father and mother know the full joy of living—where harmony reigns—that the harmony of Gourlay tone fits in best of all.

Gourlay Agents have in the Gourlay Piano the key to the homes as far as piano selling is concerned.

Gourlay, Winter & Leeming, Limited
TORONTO, CANADA

Head Office and Factories:
309-325 LOGAN AVE.

Salesrooms:
188 YONGE STREET

Push the Playe and Word Rolls

SINGING is on the increase. When the King and Queen lately visited Birmingham they were welcomed by a choir of 2,000 school children. A Canadian led a choir of 10,000 recently at a Hyde Park (London) Concert over Canada there is a revival of singing—in the home, in the school, in community gatherings, everywhere.

SEIZE this favorable opportunity to go after the sale of player pianos and word rolls. The player puts the accompaniment of a song within anybody's power to play—a powerful argument for the salesman.

When You Sell a Player Piano with the Otto Higel Player Action

You know money cannot buy any greater dependability, accuracy or action efficiency. The player action is worked incessantly because of its very nature. The Otto Higel player Action provides for this extra usage and more. It is indifferent to climatic changes. It is a quality product out and out. Expense in neither time, money nor constant research is spared in ensuring improvement wherever improvement is possible.



The Otto Higel

The British Empire's Largest
King and Bathurst Sts.

WORD ROLLS actually sell players. They keep player owners satisfied with their investment, bring people to your store, make demonstrating easier, and in themselves build up the daily cash sales.

Order These Solo Artist "Word Rolls"

W-13 Blue Bird (Waltz Song) \$1.10	W-152 That Red Cross Girl of Mine \$1.00	W-281 One Sweetly Solemn Thought \$.90
W-22 Till We Meet Again (Waltz Song) 1.00	W-162 France (Our Sweetheart of the World) 1.00	W-292 Oh, Promise Me 1.00
W-32 Kisses (Fox Trot) 1.00	W-172 Kentucky Dreams (Waltz Song) 1.00	W-302 The Palms 1.00
Rainbows 1.10	W-183 The Rosary 1.10	W-312 Tears of Love (Fox Trot) 1.00
W-32 Kisses (Fox Trot (Waltz Song) 1.00	W-191 Old Black Joe90	W-322 Wait and See (Waltz) 1.00
W-52 Beautiful Ohio (Waltz Song) 1.00	W-203 When the Great Red Dawn is Shining 1.10	W-333 Sunshine of Your Smile 1.10
W-63 I'll Say She Does (Fox Trot) 1.10	W-212 Memories 1.00	W-343 A Dream 1.10
W-72 That Tumbled Down Shack in Athlone 1.00	W-222 Holy City (Sacred Song) 1.00	W-351 How Can I Leave Thee90
W-82 Mickey 1.00	W-231 Swanee River (Old Folks at Home)90	W-361 Annie Laurie90
W-92 Perfect Day 1.00	W-242 Star of the East 1.00	W-371 Flow Gently, Sweet Afton90
W-101 Aloha Oe, Aloha Oe90	W-251 Forgotten90	W-381 Blue Bells of Scotland90
W-112 Carry Me Back to Old Virginny90	W-261 Hearts Bowed Down (From "The Bohemian Girl")90	W-391 Coming Thru the Rye90
W-121 Beautiful Isle of Somewhere90	W-273 Because 1.10	W-402 Alabama Ball (Fox Trot) 1.00
W-131 Sweet Genevieve90		W-412 You Are Welcome Back at Home Sweet Home 1.00
W-142 I'll Take You to Your Home, Kathleen 1.00		W-423 Pahjamah (Fox Trot) 1.10
		W-432 Tell Me Why (Fox Trot) 1.00
		W-442 Me-Ow (One Step) 1.00
		W-452 I'm Forever Blowing Bubbles 1.00

Co., Limited

Music Trade Supply House

Toronto, Canada





Evans Bros. Piano and M'fg Co., Ltd.
Ingersoll - Ontario

IT IS SAYING SOMETHING

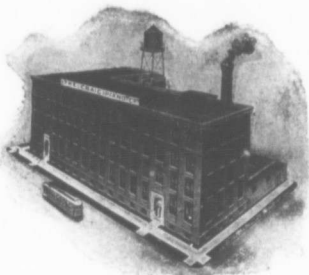
to say we take just as much pride in manufacturing an **EVANS BROS.** piano as the customer does in owning it—and yet that is the truth.

No pains are spared in making the **EVANS BROS.** piano a quality article worth possessing. That is why **EVANS BROS.** owners invariably send business to the **EVANS BROS.** dealer. "Quality always counts" is our factory motto.

A Solid Wall of Good-Will

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

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



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

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

The Craig Piano Co.

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

MONTREAL - QUEBEC

GEO. W. STONEMAN & CO.
PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street
CHICAGO, - ILLINOIS

A Downright Good Piano

When you build a house you rely upon the architect not only to give you a well-planned house, but also to guarantee you that the bricks, mortar, woodwork and fittings are up to standard.

In the same way you can rely upon us to guarantee the best of everything that goes into Lonsdale pianos.

The LONSDALE is a downright good piano.



Lonsdale Style M, Oak

LONSDALE PIANO COMPANY

Office and Factory: Queen St. E. and Brooklyn Ave.

TORONTO - CANADA

Getting Down to Facts—

and the

DOHERTY

When talking Doherty pianos, the dealer is talking real live selling facts all based on Quality. Ever since 1875 the name Doherty has been constantly before the public, and during those years it has been steadily gaining prestige, until today it is one of the most outstanding made-in-Canada pianos.

The Doherty piano possesses a remarkably pure, sweet tone.

The Doherty piano is rich in appearance.

The Doherty piano is made of the choicest materials.

The Doherty prices give you a margin that is profitable.



DOHERTY

PIANOS — ORGANS — BENCHES

DOHERTY PIANOS

Established 1875 LIMITED

CLINTON - ONTARIO

A Line with a reputation—Big Value
—and a square deal every time is what
a dealer offers when he sells



Style "30" Player

Mendelssohn PIANOS and PLAYERS

Mendelssohn instruments are bought on MERIT alone. The reason for this is the trade's knowledge of the fact that the Mendelssohn output has been a quality output rather than a large one.

There has been constant supervision by the proprietor himself of the purchase of materials, of every stage of construction; and of the critical inspection that every piano must pass before it is shipped.

Mendelssohn pianos come in various designs—but one quality—the highest.

Mendelssohn Piano Co.

110 Adelaide St. West
Toronto, Canada



New Style "E"

What Happened

28th
of the month

A batch of specimen copies of Canadian Music Trades Journal mailed to piano and phonograph and music houses in Australia and New Zealand.

18th
of the 3rd
month after

8 letters received on forenoon deliveries from Australia and New Zealand.

One wanted to be put in touch with certain advertisers.

Others said—well, here is a sample:

"We thank you for your specimen copy of 'Canadian Music Trades Journal' and must compliment you upon the high grade of this issue.

"Please add us to your subscription list for which we enclose \$1. one year's subscription."

**This is Nothing Unusual—
it's all in a day's work in
the Journal Office.**

American Steel and Wire Company's

**PERFECTED
AND
CROWN**



PIANO WIRE

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

United States Steel Products Co.

**Montreal New York New Glasgow, N.S.
Winnipeg, Man. Vancouver, B.C.**

TORONTO
516 Richmond St. W.

Established
1891

NEW YORK
134th St. and Brook Ave.

W. BOHNE & CO.

Manufacturers of

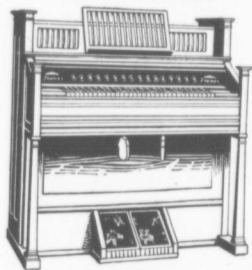
Pianoforte Hammers and Covered Bass Strings

For the better grade manufacturer
Proved by 27 years' experience

CHURCH ORGANS

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

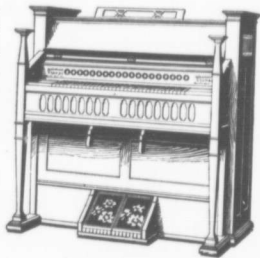
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

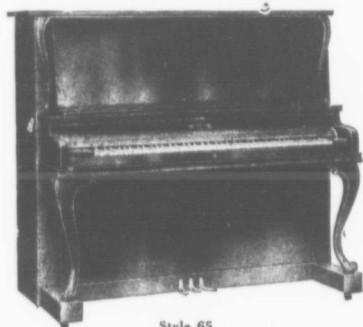
The SYMPHONY Model is a larger organ with ten sets of reeds. This action has been specially designed. It has a tone of a rich pipe like quality, and the many combinations of the various sets must be heard to be appreciated. We also build larger organs with two banks of keys and pedals.

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.



Style 65

**A Prestige - Building
Cash - Producing
Leading Line
for
Live Merchants**

FOURTEEN years building "Good Will" with a product which our dealers have sold strictly on its merits and felt that they were building up a valuable connection for **themselves** is, in brief, the history of the Wright Piano Co.

The pleasing feature of our business to-day is that experience has shown such a large percentage of our dealers the reason in dollars for making the Wright Piano and the Wright Player their Leaders.

Decide now that some day you will be a Wright Dealer too.

WRIGHT PIANO CO.
— LIMITED —

Strathroy

-

Ontario

Stanley

Players and Uprights

Established 1896

Toronto

Rare quality of tone has always distinguished the scale of our pianos, easy to tune and easy to sell.

As usual, we urge early buying for fall trade, if you expect good business. **WE DO**, and our effort will be to keep stock for every demand, **BUT** buy early.

Send for Catalogue



Stanley Pianos
241 Yonge St. Toronto

It is an Accepted Fact

—that the **Lesage Piano** is really a work of art.

—that the **Lesage Piano** has a tone all its own—sweet, vibrant, musically exact and clear.

—that the **Lesage Piano** is made from the choicest materials.

—that the **Lesage Piano** is built by craftsmen who are specialists in their particular line, who take the greatest pains in all their work, and who labor harmoniously together.

To know the **Lesage Piano** is to admire it.



Lesage Style "Colonial"

A. LESAGE

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

ST. THERESE

QUEBEC

The Newcombe Piano

Never Suffers by Comparison



The "NEWCOMBE" has been a Leader since 1870. It is a Leader to-day. Every Newcombe piano has an important constructional feature possessed by no other piano, viz., the "Howard Patent Straining Rods." These give added strength and endurance to the instrument. Also they keep it in tune longer.

When a dealer sees "Newcombe" on the fallboard, he knows that name stands for distinctiveness of design, richness of finish, permanency of workmanship—and what after all is the chief requisite essential—a purity of tone which cannot fail to please the most discriminating musical tastes.

The Newcombe Piano

Company, Limited

Head Office, 359 Yonge Street
Factory, 121-131 Bellwoods Avenue

TORONTO

CANADA

C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



Player Accessories.

Tracker Bars, Transmissions, Brass and Rubber Tubing, Rubber Matting for Pumper Pedals, Pumper and Player Pedals, all Special Hardware formed or cast, Leather Nuts, Push Buttons, Special Punchings cut from Cloth, Felt, Fibre, Paper, Pasteboard, and all character of Leather.

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

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

Felts, Cloths, Punchings

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

Imported French and also Domestic Bushing Cloth—Hammers.

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

Weber Kingston

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

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

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



Style "A" Player

We have others to suit all comers.

**Piano & Player
Hardware, Felts & Tools**

Ask for Catalog No. 182

**Phonograph Cabinet
Hardware**

Ask for Catalog No. 183

HAMMACHER, SCHLEMMER & CO.

New York, since 1848

4th Ave. & 13th St.

Julius Breckwoldt & Company

Manufacturers of

Piano Backs, Boards, Bridges, Bars, Trapelevers
and Mouldings

Sole Agents for Rudolf Giese Wire in Canada and United
States

J. BRECKWOLDT, Pres.

W. A. BRECKWOLDT, Sec-Treas

Factory and Office:
Dolgeville, N. Y.

Saw Mills

Fulton Chain and Tupper Lake

"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO

CLEVELAND, OHIO, U.S.A.

Have you noticed
**THE DEMAND
FOR
BENCHES?**

We have another five hundred going
through for July.

Nos. 202, 203, 204, 210.

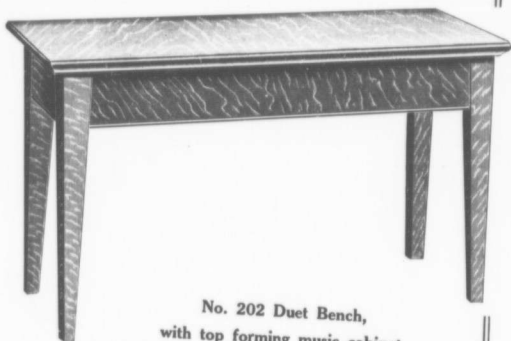
Mahogany and Walnut Finish.

They match all makes of pianos.

Single or duet sizes.

Increase your sales by supplying a
bench with your pianos.

If you have not received cuts and
prices, write us.



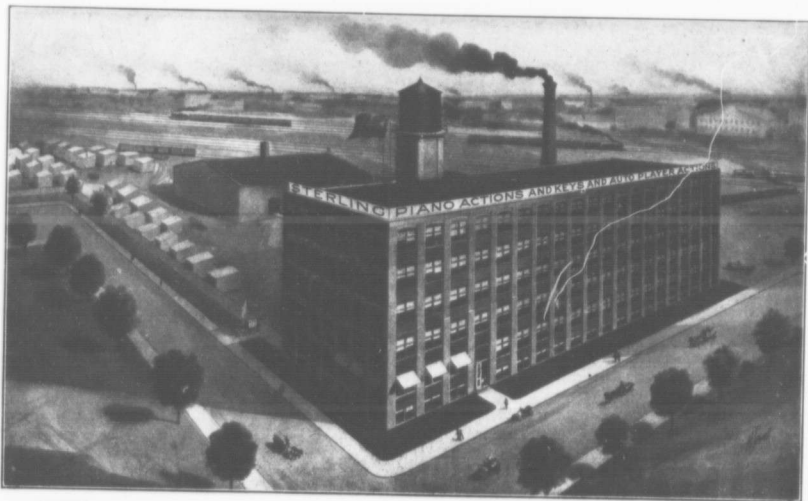
No. 202 Duet Bench,
with top forming music cabinet

THE GODERICH ORGAN COMPANY, LIMITED

GODERICH

--

CANADA



THE STERLING PLANT

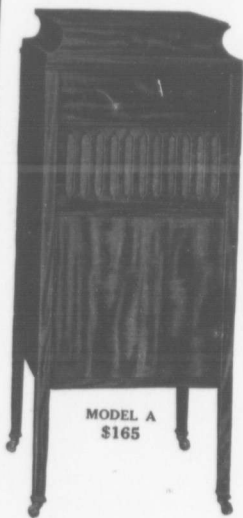
STERLING

Piano Actions --- Player Actions --- Keys

are worthy of Canada's oldest
House in the piano supply
manufacturing field.

They are worthy of Canadian-
made Pianos which hold an
enviable record the world over.

Sterling Actions and Keys Ltd.
Noble Street - - - Toronto, Canada



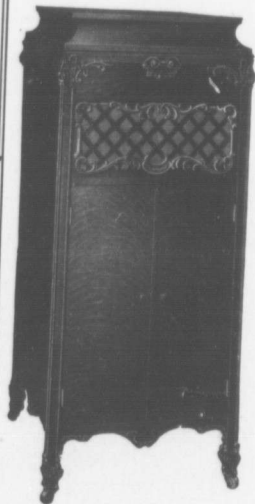
MODEL A
\$165

Chosen for Reputation — Not Bought on Price

The Canadian public knows that when it sees the name Gerhard Heintzman on a musical instrument confidence in that instrument is at once created.

This is the chief selling feature of the Gerhard Heintzman Phonograph. It upholds a reputation of over half a century's building.

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



MODEL D
\$360

SEND FOR DESCRIPTIVE
CATALOGUE

Gerhard Heintzman

Limited

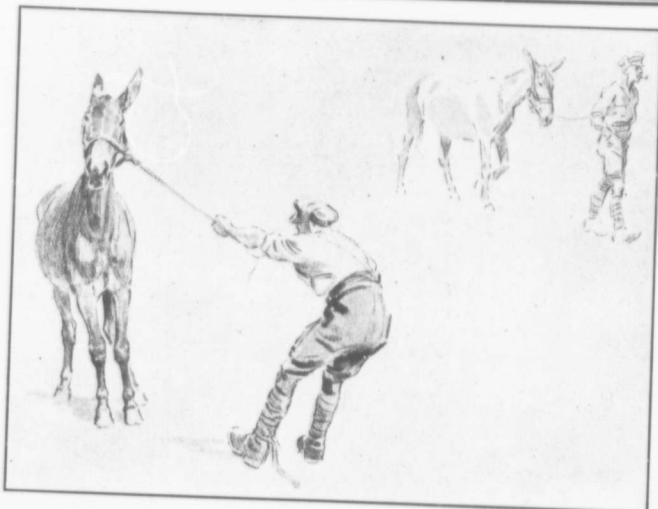
Head Office and Factory:

SHERBOURNE ST.

TORONTO



MODEL E
\$450



The Path of Least Resistance

Pays—It saves time, money and trouble

In Record Selling

The profitable way, the path of least resistance, is to stock the records the public is hot after. It makes record selling easy, turnover quick, and profits big.

"All Hits" and "Prompt Deliveries" always go with the agency for

OKEH
RECORDS

SEND IN A TRIAL
ORDER TO-DAY

LET YOUR EAR BE THE JUDGE

CANADIAN BRANCH—172 John Street, Toronto

Otto Heineman Phonograph Supply Co.
INCORPORATED

25 West 45th Street, New York

Factories: Elyria, Ohio; Newark, N.J.; Putnam, Conn.; Springfield, Mass.
Branch Offices: Chicago, Ill.; San Francisco, Cal.; Toronto, Canada





NEW NEWARK HOME
of the
HEINEMAN-MEISSELBACH
Motors and Phonograph Accessories

When Fully Completed this Building
will have 350,000 square feet floor space

The building will be equipped throughout with the most modern
machinery and will prove the stronghold of the

Heineman-
Meisselbach **"Quality" Products**

CANADIAN BRANCH—172 John Street, Toronto

Otto Heineman Phonograph Supply Co.
INCORPORATED

25 West 45th Street, New York

Factories: Elyria, Ohio; Newark, N.J.; Putnam, Conn.; Springfield, Mass.

Branch Offices: Chicago, Ill.; San Francisco, Cal.; Toronto, Canada.



The Irresistible Phonograph



M 25
Queen Anne
Solid Mahogany and
Black Walnut

You will take genuine pride in showing your customers the McLagan Phonographs. A rare delicacy of workmanship is apparent in every beautifully polished surface and in the artistry of every bit of hand carving in real woods.

Your customers will revel in the tone of the McLagan, for it is unsurpassed for rare beauty and bell like clearness in all notes of the scale. The tone is amplified by a properly fashioned sound chamber of wood.

One of the many best selling features of the

McLagan

Phonograph

is the universal tone arm that plays all disc records. Lovers of music do not want to be limited in their choice of records.

It has the most complete and convenient record filing system; also automatic stop—in fact every feature that can bring an instrument close to perfection.

Write us today for catalogue and prices.



M 48
Chippendale
Solid Mahogany

The George McLagan Phonograph Division

(The Geo. McLagan Furniture Co., Limited)

Stratford

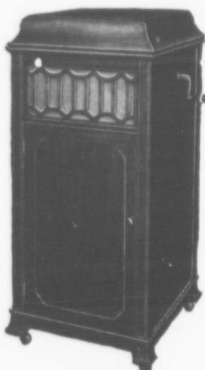
Canada

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

Clearstone
SPEAKS FOR ITSELF



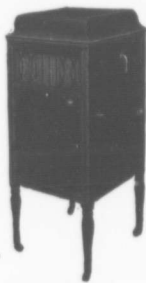
No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

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

SUNDRY DEPARTMENT

MOTORS—No. 1, double-spring, 10-inch turntable, plays 2 10-inch records, \$2.25; No. 6, double-spring 10-inch turntable, plays 3 10-inch records, \$4.00, with 12-inch turntable, \$4.25; No. 8, double-spring, 12-inch turntable, plays 3 10-inch records castiron frame, \$6.85; No. 9, double-spring, 12-inch turntable, plays 3 10-inch records, castiron frame, bevel gear wind, \$9.85; No. 10, double-spring, 12-inch turntable, plays 4 10-inch records, castiron frame, bevel gear wind, \$9.85; No. 11, double-spring, 12-inch turntable, plays 7 10-inch records, castiron frame, bevel gear wind, \$10.75.

TONE ARMS AND REPRODUCERS—Play all records—No. 2, \$1.45 per set; No. 3, \$1.65 per set; No. 4, \$3.75 per set; No. 6, \$2.50 per set; No. 7, \$2.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonora Tone Arm with reproducer to fit.

MAIN SPRINGS—No. 00, $\frac{5}{8}$ in., 9 ft., 29c. each; No. 01, $\frac{3}{4}$ in., 7 ft., 25c. each; No. 02, $\frac{3}{4}$ in., 7 ft., 25c. each; No. 1, $\frac{3}{4}$ in., 9 ft., 39c. each; No. 1A, $\frac{3}{4}$ in., 10 ft., 49c. each; No. 2, 13/16 in., 10 ft., 39c. each; No. 3, $\frac{3}{4}$ in., 11 ft., 49c. each; No. 4, 1 in., 10 ft., 49c. each; No. 5, 1 in., 11 ft., heavy, 69c. each; No. 6, 1 $\frac{1}{4}$ in., 11 ft., 90 c. each; No. 7, 1 in., 25 in. gauge, 15 ft., 89 c. each.

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

RECORDS—POPULAR AND GRAMMVOX, new 10-inch, double-disc, lateral cut, all instrumental selections 30c. each in 100 lots. Columbia 10-inch double disc new records 95c. each.

GENUINE DIAMOND POINTS, for playing Edison records, \$1.95 each.

SAPPHIRE POINTS, for playing Edison records, 22c. each.

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

NEEDLES, steel, 40c. per thousand in 10,000 lots. F.O.B. New York.

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

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

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

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

Are These on Display In Your Store?

PIANO
INSULATORS



PHONOGRAPH
INSULATORS

IMPROVED PORCELAIN INSULATORS

FOR PIANOS AND PHONOGRAPHS

No Piano or Phonograph should stand on a hardwood floor or rug unless outfitted with a set of these Insulators. The weight of these instruments and the moving is destructive to floor and rug.

When service is considered, together with increased tonal qualities which these instruments will then possess, the cost is trifling. Demonstrate the use of these to your customers by having two or three of your instruments set in these Insulators on your sales floor. Keep a set of these in or on your display cabinet—your customers will see them, you and your clerks will be constantly reminded of them. YOU will derive the benefit of the advertising we are doing.

No. 4—Williams' Porcelain Piano InsulatorsRetail price, set \$1.00; Wholesale 65c.
No. 10—Williams' Porcelain Phonograph InsulatorsRetail price, set .75; Wholesale 40c.



HUMANATONE

The New Musical Wonder

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

Retail price	each	\$ 20
Wholesale	doz.	1.20
Wholesale	gross	13.60

DIRECTIONS FOR PLAYING THE HUMANATONE

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Canadian Music Trades Journal

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

\$2.00 per year in Canada; 8s. in Great Britain and Colonies; \$2.50 in other countries.

British Representative:

DUNCAN MILLER

17 Little Tichfield St., Gt. Portland St.

London W., England.

PUBLISHED BY

FULLERTON PUBLISHING COMPANY

66-68 West Dundas St., Toronto, Canada

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Editors

Telephone
Adelaide 5434

VOL. XX.

TORONTO, JULY, 1919

No. 2

Is It a Better Proposition For the Sporting Goods Men to Combine to Advertise Out-door Sports Than It Is For the Music Industries to Co-operate in Advertising Music?

LAST issue, Canadian Music Trades Journal sought to emphasize the question of co-operative advertising in the music industries. It was pointed out that florists, brokers, confectioners, coal dealers, and other lines of business had set the pace. Figures were presented to show that the various branches of the lumber industries were arranging co-operative advertising campaigns involving annual expenditures of from \$15,000 to \$75,000 each. Certain combinations of fruit growers were also joining, using for the same purpose from \$30,000 to \$70,000 each.

Information of this kind, among other things, serves to most forcibly impress the fact that a music dealer's chief competitor is not the other dealer in the same town. His chief competition is from without. It comes from all these other lines of merchandising who are making bids for their share of the public expenditures, and unless the music industries stand together to keep their own arguments to the front, even the share of the incomes the public has been spending for music and musical instruments will be invaded by these other forces.

Since publishing the article in the last issue it has come to the Journal's attention that a group of sporting goods men have combined to advertise out-door sports in order to develop the sale of their sporting goods. They are taking advantage of certain arguments that the music trades have been using. They say that all the young men who have returned from overseas have acquired a certain amount of efficiency in some line of sport even though they had not gone in for athletics to any extent before enlisting. The out-door life of the army has had the effect of producing a desire for more time spent out of doors. These points are being strongly played up with the idea that the participation in out-door sports will become more general, and this condition of things would naturally prove advantageous to dealers in the sporting goods line.

Now, while these are all perfectly legitimate, and good business, it is poor business for the music industries to sit back, and for lack of co-operation allow their field to be invaded without putting up a defence. In one sense music needs no defence. In another sense it does. It is certain that the money the public spends for out-door recreation of all kinds—attendance at the movies, purchases of chocolates, etc.—is not going for pianos, phonographs, records, player rolls, sheet music and stringed instruments.

There are a godly number of dealers in different centres who are beginning to see the tremendous ad-

vantage in forgetting the petty business and personal frictions that have cropped up in the past, and to get together on a good strong campaign of selling music to the public and to keep the public solid on the music proposition. In the different centres where there are local music trade associations, and even in smaller places where no formal organization exists, it is high time that the dealers joined hands to the extent of a co-operative "advertising music" campaign.

A Tuner Who Has Mastered the Piano and the Player Has a Profession That Yields Good Returns Quicker Than in Some of the Leading Professions

HOW the tuner's work has broadened during the past few years, and how it has assumed a new aspect was emphasized in an address by George E. Martin before the National Association of Piano Tuners' Convention. In the course of somewhat lengthy remarks, Mr. Martin said: "The work of the tuner twenty years ago was merely to restore harmony to the instrument when it got out of tune, but to-day, the tuner must be able to do more than restore harmony—he must have a technical knowledge of the piano of to-day—the player-piano, because the silent piano is fast becoming a thing of the past. Do you realize that 75 per cent. of the entire output of pianos to-day represent player-pianos and that the percentage is steadily increasing?"

"The player-piano already dominates the piano market. What does this mean to you? It means that you must acquire a sound working knowledge of the construction of the player action if you wish to succeed. When you have acquired this knowledge of the player action, you will have as valuable a technical education as can be secured at our best schools and colleges. You will have mastered a profession that will afford you good returns much quicker than some of the established professions. For example, when a student completes a course at a law school it takes money, and lots of it, besides several years of experience, before he becomes a recognized lawyer. On the other hand, when you have acquired a sound working knowledge of the principles of the player action, your success is assured. This may appear exaggerated but just stop to consider one point.

"Compared with the number of player-pianos that are in your city, how many tuners are there in the same locality competent to repair the player action? Interesting, isn't it? We have now reached the stage when it is absolutely essential for a tuner to understand the player action. This is a day of trained men and your success will be measured by your ability to become more proficient in your work. The time has come when you have got to stop guessing and when you have got

to acquire a knowledge that will allow you to see your work clearly. Many of you to-day are, in a sense, blind-folded and are groping in the dark. A knowledge of these technical matters is something that can be acquired only by application and study. It is essential that a man in the capacity of piano technician be thoroughly familiar with everything pertaining to the player-piano and unless he possesses these requirements, he can never be honestly called an 'expert.' He will only be a 'faker' at his profession.

"Of what advantage is a knowledge of the construction and the mechanism of the player action to the dealer or salesman? This can be better illustrated by describing a little incident that took place in one of the largest retail stores. One day, while waiting in the store to speak with a certain salesman, I overheard a conversation that took place between another salesman and a prospective customer for a player-piano. The customer inquired about a certain regulating screw in the player action which the salesman ought to have been thoroughly familiar with. Not knowing what this was, the salesman told the customer that it controlled the accentuating of the music and should never be tampered with.

"After the customer had left, I, being curious to find out what the salesman had referred to, went over to the piano and discovered that the regulating screw was a device for the adjustment of the music to keep it in line over the tracker bar, thereby preventing discord, information which the salesman should have conveyed very clearly to the customer. Several months later I saw this salesman again and he told me of having been called to the home of the person to whom he had sold the player-piano that day. The woman stated that when playing the instrument, there were many discords and she could not account for them. The salesman immediately remembering what I had told him, started to make the necessary adjustments, but was stopped by the lady of the house who explained what the salesman had said when she purchased the instrument, never to touch the screw because it was an accentuating device."

Is Less Work and More Leisure to Mean More Music?

ANY person who has had the opportunity of glancing over the newspapers from all parts of the country does not need to be reminded that the question of shorter hours occupies a position in the centre of the stage. Shorter hours affect everybody from some angle just now. The old system of a long day is gone for good. What will become of the practice

as a result of present agitations is beyond even guessing.

Yet, if more leisure is to be given the masses, how will they use it? If less worktime and more playtime simply means more idle hours, more frittering away of valuable time, more mischief and more opportunities to spend more money foolishly, then shorter working hours will be a curse instead of a blessing.

But, if more leisure is to largely involve more home life, more time for educational and cultural activities; if it is to give more time for the study of music by the children or the enjoyment of music by the older folks; if it is to build up a broader and better musical community, with more musical concerts and recitals, then the members of the music trades have a double objective to consider. Apart altogether from the question of a national 8-hour day and how this would affect production and prices in the music and musical instrument field, there must come to the trade a realization that people are not working as long hours as they used to, which gives more time for the enjoyment of home music. This very fact furnishes a good selling argument that the piano or phonograph salesman can drive home now and then to good advantage in bringing his prospect to the climax.

Piano Sold at Auction Shows That the Public Thinks Little of Piano Depreciation

THE Journal is in receipt of the following incident: A hotel man of Western Canada, upon the advent of prohibition, gave up business. He sold his hotel together with personal effects by auction. Among the latter was a piano which had seen considerable use. The piano brought \$300, proving once again the value of an instrument of standard make even at auction.

The point of this incident is that pianos show less depreciation than almost any other article used in the home. On first thought, it might appear that the piano would not realize more money proportionately than any other product, but on looking more closely into the question it is seen that such is not the case. Take, for instance, the automobile. It is generally conceded that an automobile owner writes off at once after his first ride a big percentage of the cost of the car, so much at the end of each succeeding year until at the end of five years the motor would bring little more than the market price of junk. The same thing applies to many other industries.

Piano depreciation, however, is a much slower process. In fact, with the scarcity of new instruments, the used pianos depreciate even less to-day than they formerly did.

Owning Up

AN honest mistake is good will in the making, is how a member of the music trades put it when discussing with the Journal editor the question of handling complaints. Some firms have gone so far as to admit an error they never made in an attempt to get in solid with prospective customers. For example, one house heard of, in introducing a new catalogue, wrote to certain people on their mailing list: "We mailed you a booklet the other day and we just found out that we didn't put enough postage on it. The only excuse we have to offer is that we asked the man at the Postoffice Building about it before we mailed it, and he told us that two cents would carry it. We'd rather have hired a battalion of railroad presidents to deliver that booklet than to have had you annoyed by the extra-postage charge. We'll always feel we owe you something.

I personally have always believed that it was essential for successful business that a man be possessed of sentiment, LOVE OF MUSIC, and an appreciation of the beautiful things of life.

—Chas. M. Schwab

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THE NEW SCALE WILLIAMS PIANO

Prince Albert, June 26, 1919

Messrs. Cross, Goulding & Skinner
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Kindly send me statement of balance due on piano, and I will send cheque in full.

I am Band Master of Prince Albert City Band and have raised several Bands in the North West and I must say that the piano you sold me is the best that I have seen in the North West for tone and keeping in tune.

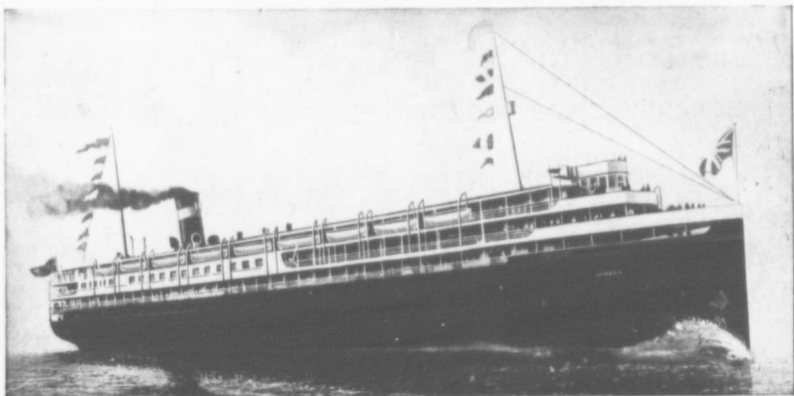
Yours very truly,

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On-the-water service for a piano is a most exacting condition. The instrument will have to withstand dampness, sudden changes of temperature, unstable foundation and—last but not least—the constant pounding and sometimes rough treatment of holiday crowds and general passenger use.

We take particular pleasure in the fact that Sherlock-Manning pianos were selected to stand up under such unusually severe usage. It is simply one more example of the esteem in which the Sherlock-Manning is held. Write if interested in the agency for your field.

The Sherlock-Manning Piano Company

London - - Canada



Please forgive us. P. S.—If you didn't get our booklet, please let us know and we'll send one."

No booklet had been mailed but this little stunt brought in several requests for a copy.

Those Illegible Signatures

RED tape in army routine has been made the subject of numerous jibes in many centres. There is, however, usually something to learn even from a system that is laughed at. It is understood that in certain military quarters the regulations require that the name of the writer of every letter must be typewritten under the signature. The recipient of any letter who has been annoyed at the illegibility of the signature will appreciate the advantage in being able to see at once who signed the letter.

If It Was a Good Thing to Standardize Rolls, Why Not Standardize the Important Parts of the Player-piano?

"IT is characteristic of human nature that when two minds do the same thing they will do it differently, and each insists that his is the better way. It's a mistaken notion to suppose that the adoption of the other fellow's method is an indication of weakness—on the contrary it is courage of the heroic type and a tribute to efficiency." This statement occurred in an address by Emil Koll, who presented an argument for standardization before the National Association of Piano Tuners in convention. Mr. Koll continued: "The player-piano mechanism, which is of such vital concern to our craft, is constructed in clearly defined and scientifically established principles.

"All manufacturers of the player mechanism build their superstructure upon the same foundation—the same basic principle. This being true, it is not difficult to see the virtues of the one and the weaknesses of the other. We daily observe intricacy of construction where simplicity could be substituted. When the player leaves the factory all parts work smoothly and well, but after the instrument has been subjected to a variety of temperatures—excessive heat, extreme cold, dampness, etc., and been given rough treatment by an indifferent and careless owner then our troubles begin. Here is where accessibility and simplicity makes a strong appeal to us.

"We find perhaps the piano keys stick, or the action is sluggish, or possibly the valves in player are slow and sticky, or the pouches shrunk or one or more of the many other ailments common to the piano and player mechanism has developed. We get busy and find sundry pillars, hidden screws, ukelele and other unnecessary and illegitimate contrivances to hinder and obstruct our work. The nature of the trouble probably demands the removal of the player action and it is usually found heavy enough for two men to handle, and crowded in a space so small that the tuner skins his hands taking it out and putting it back.

"The player action in some cases is held together

with 75 or 100 screws, and in order to reach a vital part a complete dismantling of the action is necessary. This all works to the detriment of the owner, the dealer and the tuner.

"We further find in some cases not only the pneumatics, but the entire vacuum chest glued, and if profanity is becoming a habit with some of the tuners the blame can be justly placed in some of the player manufacturers.

"Trouble is as inevitable with the player as with everything else but efficiency demands that every effort be made to minimize it.

"Now, in justice to the player-piano purchasing public the manufacturers should standardize their product. In the pioneer days every player manufacturer cut his own rolls. Care was taken to see that these rolls were not interchangeable—could not be used on any other player.

"A selfish policy is always a destructive one, and the player manufacturers had the good judgment to recognize this fact by getting together and standardizing their rolls.

"The wisdom of this move is so apparent that it does not need to be stated.

"Now, if it was a good thing to standardize the roll what objection can there be to standardizing the important parts of the player. Why not adopt the unit system? And what objection could there be to having pumps, bellows, springs and other parts of uniform size?

"The tuner going to his work these days properly equipped needs the services of a pack mule, he has so many different parts to carry and tools to use.

"The Association tuner is efficient and is becoming more so through co-operative methods, but his work is made unnecessarily difficult by the many different ways the player manufacturers have of doing the same thing. The manufacturers have their Association, the spirit of co-operation among them is manifest; they have their problems of various degrees of complexity to solve, but to our mind the biggest problem demanding solution at this time is simplicity of construction. This problem has its solution, and when found should have universal adoption.

"It has been said that the tuner does not measure up to the requirements demanded of him in the player field. This is unfair and gratuitous. The manufacturer is skilled in the manufacture of his own product, and knows very little, and cares less, about the other fellow's product, while the tuner is expected to have a thorough knowledge of them all and an adept in repairing them."

"Caught At It.—"Do you know anything about flirting?" asked Ethel.

"No," replied Jack, sadly. "I thought I did, but when I tried it the girl married me."

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"When we see a man cutting down on his advertising, we cut down on his credit."

—A prominent banker.

The Tuner's Opportunities to Develop a Big and Profitable Field for Himself

Address by Barrett Stout before the National Association of Piano Tuners.

THE possibilities and opportunities of the tuner have been growing upon me ever since I picked up the hammer and fork, and especially during the last three years since I have been in the retail piano business. Now I know that there are members of this organization who do not believe in mixing tuning and selling, but I do. My success in selling has been largely due to my tuning and my knowledge of pianos through my tuning. The piano tuner is the prophet and advance agent of the piano industry, and as such his opportunities are manifold, but chief among them is his opportunity to develop community music. Whether you believe we should mix tuning and selling or not does not make any difference, for what I shall say about the tuner's opportunity to develop community music will apply equally well to the independent tuner, the tuner working for a music house or the tuner who is conducting a music house of his own. What I shall say will apply especially to rural communities and small cities.

I thoroughly believe that from now on more than ever in the past a man's income is going to be regulated by his service to humanity. The business man who sees no further than the selling of goods for the actual profit is soon going to see that profit dwindling to insignificance. And the tuner whose vision is limited by the pin block of a piano is missing some great opportunities, to say the least. A piano tuner may be employed by a piano house and do his work thoroughly and attend strictly to business and yet his salary remain the same year in and year out. But the tuner who catches a glimpse of his opportunities to extend his services in other directions and improves these opportunities will bring such increase in business to his employer that he will be forced to raise his salary or someone else will. I can best tell what I have in mind by taking a concrete example.

We will suppose there are two good music houses in a small city of fifteen thousand, the Weaver Music House and the Park Music House. They each employ a tuner. The Weaver Music House employs Jones and the Park Music House employs Smith, both expert tuners. One day Mrs. Johnson of Valley Grove district calls up the Weaver Music House and asks them to send out a tuner to tune her piano. Jones goes out and tunes the piano; and while he is tuning, Mrs. Johnson comes in, sits down and looks on. After a while she says:

"Say, we are trying to organize an orchestra down here at the Valley Grove school house. Do you know who we could get to come out and help us get started? Nobody seems to know much about it."

"No, I don't," answers Jones without looking up. "Pretty hard business trying to work up an orchestra in the country. You can't find enough people that can play."

"I guess that's right," lamented Mrs. Johnson. "I expect we'll have to give it up."

The next day Mrs. Brown from the same district calls up the Park Music House and asks them to send out a tuner to tune her piano. Smith goes out and tunes the piano. While he is tuning, Mrs. Brown comes in, sits down and looks on. After a while she says:

"Say, we are trying to organize an orchestra down here at the Valley Grove school house. Do you know anybody we could get to come out and help us get it

started? Nobody around here seems to know much about what instruments we need."

Smith lays his hammer on top of the piano, turns around and looks Mrs. Brown right in the eye and exclaims:

"Well, that would sure be great; your own orchestra right here at home. That would keep the young people interested in their home community—"

"That's just what I say, Mr. Smith," breaks in Mrs. Brown, growing enthusiastic. "The young people need something to keep them at home."

"Well, by the way, Mrs. Brown, I'm not an expert but I would just like to come out here and help you get that started. I believe we could get started right off."

"Well, how much would you charge to do that?" asks Mrs. Brown.

"I would just like to do it for the real enjoyment I would get out of it, Mrs. Brown. I wouldn't feel like charging anything."

"Oh, I know they'll pay you for it."

So arrangements are made and everyone in the community is notified to come to the school house on Thursday night to organize an orchestra.

Smith drives out to the school house Thursday evening and finds the house packed. He makes his way to the platform and faces an audience hungry for music and eagerly waiting for some one to teach them how to supply that need.

After a few introductory remarks, Smith begins:

"Now, the first thing to do in organizing an orchestra is to find out how many people there are who play some instrument. Everybody here who plays an instrument of any kind stand up; if you are already standing up, hold up your hand." A few people stand up, only about six or eight.

"Now," says Smith, "there are slips of paper; I want each of you to write your name and the kind of instrument you play." The slips are collected and Smith reads: "John Anderson, trombone; Arthur Fields, cornet; Jimmy Jones, French harp," and so on, altogether about four trombones, one violin, one clarinet and one cornet, no suggestion of a balance of parts; but Smith is not discouraged at this.

"That's a fine start," he says. "Just a fine start."

Jimmy Jones is informed that he will not be able to play in the orchestra with his French harp, but that when he gets a little bigger he can get some other instrument and play in the orchestra.

"The next thing to do," continues Smith, "is to find out how many would like to play in the orchestra but have no instruments, and are enough in earnest about it to buy an instrument and take some instruction on it." Several people respond and write their names and the instruments that they would like to learn. Still not a very good balance of parts is obtained, but what is the difference? The main purpose is to effect an organization. It can be weeded out and added to later. So they organize by electing a director, assistant director and treasurer. Of course, Smith is elected director. Rehearsal night is arranged, plans laid to raise some funds, and the next day several good instruments are purchased at the Park Music House.

Through this organization Smith becomes well known to every individual in that community. He



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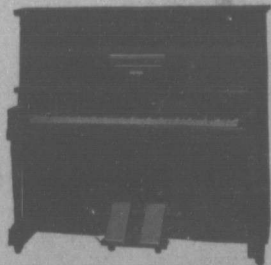
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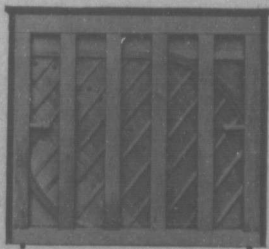
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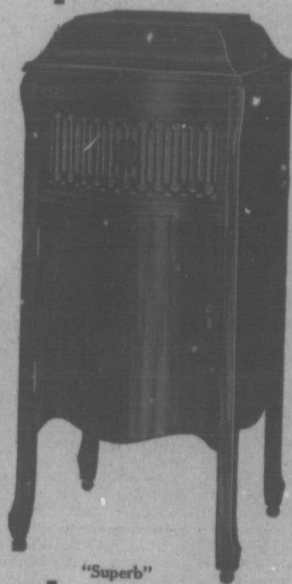


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tunes every piano in the community and when anyone thinks of buying a musical instrument, he naturally thinks of the Park Music House where Smith works. Jones, of the Weaver Music House, threw away this opportunity. Smith grasped it and did a lasting good for the community and the house profited thereby. Such a man as that cannot be measured by dollars and cents. He will never lack a remunerative position. These opportunities come to the tuner more than to anyone else for the reason that he visits so many homes and is in each home from an hour to three hours; and what woman can keep from talking for that long. And when she talks she will disclose community plans and aspirations that give the wide awake tuner his cue. Smith's experience with the orchestra can be duplicated with community choruses.

Now, you may say, how can a tuner do these things if he has not had the training? Well, he does not have

to spend a great deal of time in preparation for this work. He does not even need to play an instrument. What he needs most is ability to read music and lead and direct people. I take it that the average tuner has a fair knowledge of reading music and of the compass and possibilities of the various orchestral instruments. As for the directing he can secure the instruction of a good director and practice before a mirror until he can become fairly proficient.

If there is a community in which the tuner wishes to work and the interest in music is not sufficient to open the door voluntarily to you to come in and work, there is always a way to create interest. Organize a good male quartette and go out and give some free concerts. You will soon have plenty of invitations to come and help in some form of music. Every piano house should have a regular service department of this kind and the tuner has the opportunity to initiate it.

Piano Pointers for Housewives

Dealers, who get out booklets or literature on the care of the piano, will be interested in this good advice in the form of an article by Virginia Dale in McCall's Magazine—it is a good sign to see articles of this nature appearing with greater frequency.

THE piano is the most expensive and the most abused article in the average home. Its neglect is due largely to the fact that it is classified and treated as furniture rather than as a musical instrument of sensitive mechanism. Besides dusting it painstakingly and having it tuned for weddings and parties, the average housekeeper does little toward keeping it off the casualty list. Meanwhile, because of the lack of intelligent care, behind the polished surface of its well-kept case, various enemies are working its destruction.

Tuning For Tone

The life and future well-being of a piano, like that of a baby, depends greatly upon proper care during its first year. In order to put it in condition to permanently preserve its tone, it should be tuned six times during the first twelve months, four times the second year, and two or three times a year thereafter. Along the sea-coast, and in other extremely damp localities, four tunings a year are necessary. The strings should be loosened in winter, and tightened in summer. Never allow your piano to become out of tune.

In addition to the fact that a neglected piano is a bad business proposition, there is a still more important reason for keeping it up properly. A piano that is out of tune is a menace to the family musical ear. This is an especially important point where there are young children studying music, or listening to others practising. A piano that is out of tune will ruin their tone sense and seriously interfere with their technique. Practising upon an instrument at home that is not in tune is frequently responsible for imperfect lessons in the teacher's studio. The music sounds so entirely different there, it causes confusion.

What Position is Best?

The welfare of a piano, considering it as both an article of furniture and a valuable musical instrument, depends greatly upon the position it occupies in the room. It should be placed near an inside wall, especially in a brick or stone house, and preferably away from a radiator, stove or window, since sudden changes of temperature are ruinous to both case and mechanism. The ideal temperature for a piano ranges from sixty-five to seventy. When it is necessary to place it near the source of heat, or close to a window, never open the window on cold or damp days and do not

heat the room unnecessarily. Damp air rusts strings and tuning pins and loosens the glue of the hammer felts. Too much heat dries out case and sounding-board, causing both to warp and crack.

When You Go Away

When a house is to be closed for several months at a time, the piano should be moved into the sunniest and driest room in the house and covered with an old quilt or comforter to protect it from possible dampness. When the house is reopened, the piano should be aired by raising the lid, and kept in a well ventilated room until all traces of dampness have disappeared. In climates where there is a great humidity, or after a succession of damp days, if the strings show signs of rusting, and cannot be dried by airing, suspend an electric light bulb inside the piano case, without touching frame or mechanism. Keep this lighted, with the lid partly closed, changing the position of the bulb frequently, until the strings are dry. After this, the piano should be kept closed tightly to prevent a recurrence of the danger.

If the Air is Dry

Since air that is too dry absorbs the natural moisture from the case and sounding-board of a piano as readily as from other articles of furniture in the room, it behooves the housekeeper to supply the necessary degree of moisture by evaporation. In the summer, jardinières filled with water and placed near or back of the piano will answer the purpose. In the winter, an open vessel of water on the stove or radiator will prevent too much dryness in the atmosphere. In steam-heated rooms, radiator pans are ideal for the purpose of supplying humidity. These are deep, narrow, copper or galvanized iron receptacles, fitted into the space between the wall and radiator, and attached to the coils of the latter by wires. Pans like these, which insure a continuous supply of moisture, are easily made by a tinsmith.

To Rout Moths

Moths are exceedingly destructive to pianos, especially after the odor of new varnish has disappeared. Keep the piano closed as much as possible during the moth-miller season, inspecting it frequently. As a precaution, hang bags filled with a mixture of cedar chips and camphor inside the case, and at each end of the instrument out of the way of sounding-board and

MOZART PIANOS



Style R
Renaissance Design

Manufactured in fancy mahogany.
Satin finish only.
Seven and one-third octaves.
Three strings to the unison.
Repeating action, with full brass flange.
Full length music desk.
Boston roll fall board.
Continuous hinge on top and fall.

Full iron frame to top.
Compound sectional wrestplank.
Bent bridge.
Key board rest.
Ivory keys.
Ebony sharps.
Double veneered case.

Height, 4 feet 8 inches. Width, 5 feet 2 inches. Depth, 2 feet 3 inches.

Do you desire this valuable agency? Write, wire or telephone.

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strings. If, in spite of preventive measures, moths threaten devastation and drastic treatment is necessary to save the felts, put five or ten cents' worth of Paris green in a box or can with a perforated lid, and sift the powder down over the hammers.

The Care of the Case

Pianos should always be dusted with cheese-cloth rather than chamois. Cheese-cloth, being porous, catches the dust and holds it; chamois, being dense, grinds the small particles into the varnish. When a new piano becomes soiled from finger-prints, or blue and gummy from humidity, after dusting it with cheese-cloth, go over it with chamois wet in luke-warm water and wrung dry. When the polish of your piano begins to dim, give it an occasional rubbing with some

good furniture polish. Test its fitness upon a less important piece than the piano. After applying the polish and rubbing off with a dry cloth, place the palm against the surface. If the imprint of the hand remains, the polish is not good because it is too oily; if it disappears quickly, the polish may be used on any fine furniture with satisfactory results.

Piano keys should be wiped with a damp cloth once a week. In order to prevent the glue from loosening and the ivory from slipping off the key, each one, as it is washed, should be held in place by pressing the thumb against it firmly. Soap will turn ivory yellow. Since their whiteness depends upon daylight, the lid should never be quite closed over the keys; at least the first section should remain open.

Teaching Salesmen that the Goods are Not Sold Until the Money is Collected

A story showing that the salesman and credit manager have no more powerful ally than each other—By Emmet Beeson, in *Printers' Ink*—The evils of a too easy credit policy.

ONE of the star salesmen for one of the large jobbing houses in the West was leaning lazily against the desk of the salesmanager. He was staring pensively at the floor with a sort of a lost-all-interest-in-life air about him, when he turned suddenly to the salesmanager and said, most earnestly: "Now, George, look here, I'm telling you and I mean it, if that gray-beard at the head of the credits doesn't O. K. that bill of merchandise I sold Nelson & Co., I'm through, and that's all there is to it. You have my answer. The idea! I've sold that firm thousands and thousands of dollars' worth of goods, and you know they have always paid.

"Pretty soon, if Old King Cole continues in that credit job, we will have to collect in advance on all orders, and he will demand nothing but gold. I can't see," he continued, "why the house doesn't get a young man in that job. Someone that is up on the trigger. My salary is not so large that I can stand getting cut out of the commission on that order. That credit man ought to be pulling weeds in his onion patch, and a youngster put on the job. I am disgusted and am going home. The samplers can go ahead and get my trunks ready, but if that order isn't filled, I'm not going out on the road again for this house. Now, George," he continued, "I'm on my way. I'll spend Friday and Saturday sowing grass seed on my lawn and I'll be down Monday, and if that order isn't filled—maybe the head of the house will hear something from me."

Monday, the star salesman presented himself to the salesmanager looking quite contented with things in general. Evidently he had unburdened his troubles to his wife, who had handled him as many a good wife has, no doubt pointing out to him that perhaps someone else in the business might know something.

The salesmanager looked up, a broad grin crossed his face when he said, rather sarcastically: "Well, did you hear the news, old man? Your order to Nelson wasn't filled."

The star salesman's face turned a deep scarlet, his lips quivered; he was about to say the wrong thing when the salesmanager, taking in the situation at a glance, raised his hand warningly and said, "My dear boy, Nelson & Co. took a trip toward the moon Saturday. They went up about four miles. Their front door

is locked and the key is in the hands of the bank. We are stuck good and plenty and lucky for you that order wasn't shipped. As it is, your profit account will get some set-back on the loss we will sustain."

"What," exclaimed the star salesman, "my profit account going to be charged with a portion of that loss? Not if I know anything about my contract. What have I to do with losses? I work hard enough selling our merchandise not to do any worrying about credits. I don't see for the life of me," he continued, "why the heads of this business don't wake up and get a young man on that credit job—a man that won't let our goods get into the hands of insolvent buyers."

And thus runs the feud in all too many houses between the credit and the sales departments. It is the most futile thing in the world. I have spent practically all my life in the selling end of business and I want to say that the salesman has no more powerful ally than the credit manager. Actually making the sale is only half the transaction. The other half is collecting the money. To be sure, getting the money is usually not the salesman's job, but it is to his interest to see that his house gets it. In the long run a salesman's value to an institution is not determined by the amount of the goods he sells, but by the profit that is made on his sales. Credit losses affect him as much as they do the firm. Therefore, for a salesman not to co-operate to the limit with the credit end is really short-sighted.

I'll admit that an occasional credit man is so ivory-headed that he inspires antagonism among the salesmen, but usually such a fellow soon eliminates himself by his own inefficiency. A good credit man knows that his work cannot be successful without the assistance of the salesman.

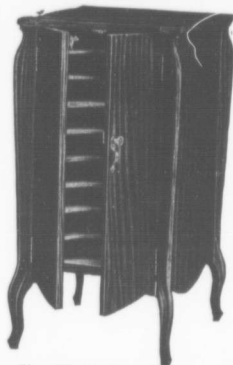
It is much easier to sell a man goods when he doesn't owe the house than when he is about two drafts ahead of his deposits. The best salesmen are always the best collectors, as keeping accounts within the limit usually insures an order.

The high cost of doing business and close prices owing to keen competition do not permit of long time credits now-a-days. I have heard salesmen say, "We give so-and-so a long line of credit, but look at the long profits we get." If enough customers of the long-time kind are on the books of a house, one good loss off-

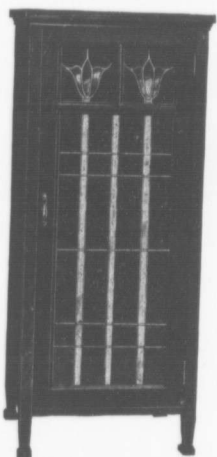
Phonographs Record Cabinets Player Roll Cabinets



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

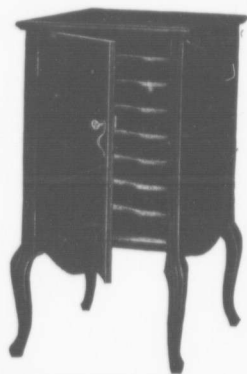


No. 83, Golden Oak
No. 84, Mahogany
No. 85, Fumed or Mission
Shaped Top to Fit Base of Victor IX

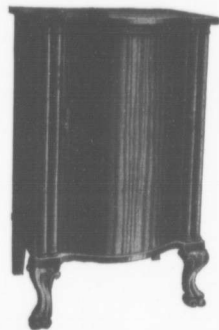


No. 43, Fumed or Early English
No. 44, Birch Mahogany

Manufactured by
**NEWBIGGING
CABINET CO.**
LIMITED
Hamilton, Canada



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



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

sets the easy profits, and at the end of the year the salesman's bonus is not so large.

Running the credit department is a thankless, worrisome, all-work job. Personally I would rather drive a back than listen to the average salesman try to put through an order on a dead buyer. To hear the salesman tell it, you would think every customer in his territory was in business just to see what was going to happen next. Their customers are not working to make money. They are all directors in banks and own the buildings they are doing business in. They drive limousines and live in mansions. To question the credit of some salesman's customers is a direct insult to the salesman himself.

A certain wholesaler had one of these long-winded territories out of his house. He saw the salesman and credit man could not get together on collections. Finally the president of the concern took a hand and a real fine Italian hand it was. He wrote every account that was past due that they had some unusually big obligations that must be met, that goods were coming in and that owing to the condition of the market they had bought very heavily in that commodity and he would consider it a personal favor if the dealer could help out.

The result was that every customer in the territory got busy. Each one thought that he was the only one that had received that letter, and he took it upon himself to see to it that the wholesaler was not going to fail. He took pride in lending a hand to the beseeching creditor. The drive cleaned up practically all the old accounts. The president then established amicable relations between the selling and collecting ends of his business and showed them that by co-operating in the future they could keep their outstanding accounts down to a minimum.

One city salesman that I know was trying to get easy business by selling a lot of poor risks. The credit department limited the accounts to a few hundred dollars and when they reached the limit the salesman knew there was no use trying to get an order passed. His method of procedure was therefore to get one or two items on an order, or just about the amount that had been recently collected. He would then get the order O. K.'d by the credit department and then let it take its regular course to the registering and pricing department and on to the shipping office. When all was going well, and the shipping clerk was busy checking out a load of goods, he would glide in and add a few hundred dollars to the O. K.'d sheets. The credit man could not understand how the accounts kept getting larger week by week until he started an investigation. It is needless to say that this particular salesman went through the swinging doors in a terrible rush and he didn't have a cost book nor sample case with him.

Credit is a great thing to do business on. Some credits are more elastic than others, but they all have a terrible snap-back when they break. A great many large credits have been granted simply by the personal equation, but it does not always work to advantage.

The trouble with too much credit is that it frequently forces the merchant to change brands. When he owes too much to any one house, he is inclined to stop buying from it, even though the firm may be willing to continue selling him. But that doesn't imply that his credit is exhausted. Generally he is still able to get a line with other houses, and, of course, when he changes his source of supplies, he stocks a different brand of goods.

Right there is the great objection to a too easy

credit policy. There is an old saying that when we loan a friend money, we lose both friend and money. It is the same when a manufacturer allows a customer to run up a larger account than his financial condition warrants. Often he loses both the money and the customer, and where he doesn't lose the money he frequently creates a situation that enables another house to get its goods in that dealer's store. Viewed from this standpoint, as well as from many others, the judicious credit manager is the sales department's real friend. He gets entirely too many brickbats. He deserves an occasional bouquet. Let us give it to him.

Hamilton Music Dealers and Staffs Hold Annual Picnic at Wabasso Park

The Music Dealers' Association of Hamilton and their friends, to the number of 182, held their annual picnic at Wabasso Park recently, which proved a great success and a most enjoyable event. All the music stores of the city closed at 11.30 to allow their staffs time to meet at the Market square to be motored to the park, where a varied and entertaining programme of 17 events had been arranged. Owing to the rain, however, only five of the events were run off. The committee in charge have decided to set a time in the near future when the remainder of the games, etc., will be held. The grant. feature of the afternoon was a hotly contested baseball game between the stores which close Wednesday and those which have a Saturday half holiday. The score was 23 to 20 in favor of the Wednesday afternoon team. The batteries were Bert and Vernon Carey for the winning team, and Fallis and Taylor for the Saturday afternoon men. Jack Chapman, a visitor from New York, discharged the duties of umpire. Wm. Pett, of Heintzman, registered two home runs.

Chas. Rymal was brought before a medical board for examination during the afternoon for the purpose of ascertaining whether he was wholly sane. His offense consisted in trying to keep the trees dry, and those who sat under them during his efforts busy moving.

After the games the party repaired to the pavilion, where Burke brothers had prepared a toothsome repast. Following refreshments, the prizes were presented by Tommy Tillman, and dancing was enjoyed. The party returned by motor to the city about 9 o'clock.

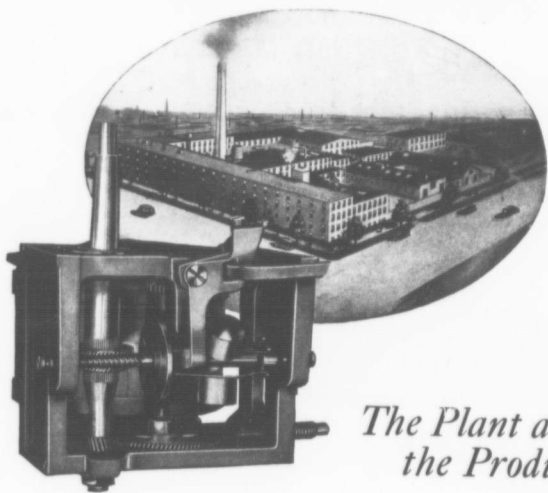
The committee in charge of arrangements was composed of Thos. Anderson, chairman; Chas. Rymal, Joe Minnes and J. Faskin Macdonald, and to them a great deal of credit is due for the pleasure afforded all who were present.

Those who made the arrangements for the games were Harry Howard, George Madden, Stanley Morden, Bert Rymal, Tommy Tillman and J. O. Walking.

Among the out-of-town visitors to the picnic were Mr. Ernest Lott, of the West Toronto Music Co., and Mr. Harold Smith, of the Music Supply Co., guests of the Hamilton Piano & Music Co.

Guelph Was Represented

In an article that appeared in the Evening Mercury of Guelph by "Big Mac," a returned Guelph soldier, the following item, referring to the Bell piano, appeared: "Still speaking of Guelph, Grit Callander, I think it was, told me the other day, how he found a little reminder of Guelph even right in Germany 'am Rhein.'" He entered a house with some more members of the 18th, and while the meal they ordered was being prepared, somebody began to tickle the ivories of a piano. When he went over to look at the musical instrument, he read the familiar words, 'Bell, Guelph, Canada.' 'Coals to Newcastle,' was his comment."



*The Plant and
the Product*

BEHIND the Stephenson Precision-Made Motor there is a plant, modern in every possible way. And every part of the Stephenson Precision-Made Motor is made here; no parts are manufactured in outside shops away from the supervision of the men who stand behind the business. And always in this plant, now in one department and now in another, is one of the principals of the business. Always watching out

that every operation will be done as carefully, as painstakingly as he would do it himself; always instilling in the minds of the men in the factory that their work has earned for the Stephenson Motor an enviable reputation; that a standard has been established.

The Stephenson Motor is a Precision-Made Motor—and performance has earned for it that title.

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Mr. Grimsdick in the West

Mr. H. A. Grimsdick, managing director of the Bell Piano & Organ Co., Ltd., Guelph, is at present on a trip through the Western Provinces, and hopes to meet all the Bell agents at the various points. Mr. Grimsdick will go as far as Victoria.

The plant of the Bell company at Guelph is now being pushed to its fullest capacity in the effort to get even with the business on hand and to be in a position to make prompt shipment in the coming fall both for home and export trade.

Several of the most up-to-date and labor-saving machines have recently been installed in the Bell factory, and the company hopes shortly to eclipse its previous high record for output.

English Importer Investigated Canada

Frank Samuel Visits Toronto

Mr. Frank Samuel, joint managing director of Barnett, Samuel & Sons, Ltd., London, England, on a visit to the music trade centres of this continent, included Toronto in his itinerary. Mr. Samuel is interested in all branches of the music industries and is looking up sources of supply. The Barnett, Samuel Company are extensive importers and exporters of musical merchandise.

but concluded that underproduction here makes the supply of Canadian instruments for the British market in large quantities impracticable.

Mr. Serabski left for New York with the purpose of looking into the possibilities of securing goods from United States manufacturers when the English import restrictions are lifted to permit importations.

Layton Bros.' Staff Hold Annual Picnic

Layton Bros., Montreal, once more showed their progressiveness by chartering the steamer "Three Rivers," one of the Canada Steamship boats, and turned it loose to the employees for Saturday, June 14th. Leaving at 9 o'clock in the morning and after a pleasant sail up the St. Lawrence they arrived at Lavaltrie at lunch time. Judging from the mad dash that was made for the picnic grounds the sail had put an edge on the appetites. Each little group separated and spread their well-stocked baskets on the tables under the huge elm trees, this alone was well worth the trip, as one young lady was overheard say, and by the satisfied look on the faces of the picnickers the lunch baskets had suffered considerably.

Right after luncheon the programme of events was carried through with the following being successful winners and the events in which they participated:



The employees of Layton Bros., Montreal, picnic at Lavaltrie.

They own also a piano manufactory and are interested in the phonograph business. Mr. Samuel has visited Canada on previous occasions and is, of course, quite familiar with the names of Canadian houses in the music trades. On completing his business in Canada and the United States, Mr. Barnett plans to visit Japan.

Referring to piano manufacture in England, Mr. Samuel spoke of the rapidity with which the industry is being adapted to post-war conditions, although the high price and great scarcity of labor is proving a serious handicap in the re-construction period. He pointed out that it now costs the British piano manufacturers more to produce a piano than the same instrument retailed at before the war.

Mr. Samuel expressed the opinion that German piano and supply manufacturers would not get into the English market for many years, if ever.

Canadian Pianos and Organs Wanted

As further evidence of the business Canadian piano manufacturers could do in England if they could provide the goods a number of them were visited by Mr. L. E. Serabski, of Liverpool, England. Mr. Serabski remained in Toronto several days, where he was a guest at the Queen's Hotel. He visited a number of manufacturers in quest of pianos and organs for the English market

EVENTS OPEN TO LAYTON BROS.' STAFF ONLY

25 yards, children's race—Miss G. Brown, Miss Brown, Eileen McGovern.

100 yards, single men—Gilbert Layton, R. Charette, George Layton.

50 yards, single ladies—Miss Layton, Miss England, Miss Williamson.

Cigarette race—Miss Layton and George Layton, Mr. and Mrs. Brennand.

100 yards, married men—Mr. Brennand, M. Prescott, Mr. Gagnon.

Thread and needle race—George Layton and Miss Ward, A. M. Layton and Miss Layton.

50 yards, married ladies—Mrs. H. Brown, Mrs. Clarke, Mrs. Brennand.

Running Broad Jump—Gilbert Layton, George Layton, Mr. Harrison.

EVENTS OPEN TO LAYTON BROS.' STAFF AND FRIENDS
220 yards, men—Gilbert Layton, Mr. Strong, A. M. Layton.

Wheelbarrow race—ladies and gents—Gilbert Layton and Miss England, Mr. Fowles and Miss Williamson.

50 yards, ladies—Miss Layton, Miss Williamson, Miss England.

Coat race, ladies and gents—L. O'Brien and Miss Hanna; A. M. Layton and Miss Rivers.

Starters were: Rev. H. R. Stevenson, Mr. G. H. Brennan, Mr. B. Clarke.

Judges: Mr. H. A. Layton, Mr. A. Brown, Mr. A. Butler.

A picked up game from Layton Bros., staff pulled off a ball game with the Alaska Bedding Co., who also ran a picnic to the same place. Whether or not the Layton Bros. team were in good shape the score alone tells. They were trimmed by a score of 11 to 7. The score does not tell the whole tale, however.

Returning on the boat in the evening Mr. and Mrs. P. E. Layton distributed the prizes to the successful



AT LAYTON BROS. PICNIC.

Standing (left to right)—Mr. P. E. Layton, Mrs. P. E. Layton, Miss Alberta Layton, Mrs. H. A. Layton and Mr. H. A. Layton.
Sitting (left to right)—Messrs. George Layton, Armitage Layton and Gilbert Layton.

winners. A feature of the distribution was a "Guessing Contest," where all those who had not been successful in winning prizes in the afternoon were able to win a prize.

Mr. P. E. and Mr. H. A. Layton gave the picnic to the employees as a good-fellowship developer. All agreed it to be a winner.

Columbia Distributor Back

Visit to England Worth While

Mr. John A. Sabine, of the Music Supply Co., Toronto, is back at his home address after an absence of two months visiting his parents in England, whom he had not seen since 1914. He returned on the Aquitania, landing at New York.

Customers of the Music Supply Co. were pleased to receive a letter from Mr. Sabine, addressed from Gidea Park in Essex, in which he said:

"If my boat sails on time I'll be back on the job by the end of this month (June). But I notice that the Adriatic was held up in port for one or two weeks because the dockers refused to work without their daily ration of beer. The dockers are getting much higher wages than ever before, but money has no value to them unless it will purchase beer.

"It is now six weeks since I landed in England, and the intention I then had of writing to my friends some interesting impressions of conditions here has gradually been transformed into a feeling of despair of any pen picture of mine conveying an adequate idea of the tremendous changes which the stress of the great war has wrought; it would take volumes to do the story justice.

"But I will tell you briefly what a shock it was to a man who knows the old country so well to find the indescribable confusion, seething unrest, labor troubles, etc.; accounts which you will have read of in our Canadian newspapers, but which you need to be on the spot to properly appreciate.

"However, the present trouble looks to me like an after-effect—a bubbling over of bottled up feelings—after the tremendous restrictions to which the war subjected the people here. It is strange to find the usually stolid British people exhibiting impatience, although after what they have gone through, I suppose it is not unnatural.

"The fact is, the old country had to put pretty nearly the last ounce of strength and the last dollar into the gigantic struggle—railways, ships, automobiles and practically all reserves were thrown in, and while the soldiers were well fed, civilians cheerfully endured all sorts of privations and inconveniences—and the result was closely approaching exhaustion.

"At present the problem of reconstruction dominates all others; how to set the countless factories at the work of supplying necessities that the country so sorely needs. The business men, who are the thinkers and organizers, are trying to get this right, and this seems to me to show that England is sound at heart and certain to recover quickly.

"The nightmare of war is over; the victory won and underneath all is the feeling of the prospect of peace and a life worth living as soon as the energies of the nation can be properly directed.

"And so we may hope that the present unsettled phase will not last long.

"Before I left Toronto, a number of dealers asked me to pick out a lot of new titles for our Rena catalogue.



John A. Sabine.

but in buying English-made selections there is a danger of getting loaded with more non-sellers than 'hits.'

"However, the Columbia Company here have exclusive contracts with most of the best artists, vocal and instrumental, and as soon as they recover from the effects of the factory fire, we shall have some fine records to offer.

"I shall have a great surprise for you when I get back—an artist just exclusively engaged by the Columbia Company is so wonderful that I can safely say without exaggeration that you will make more money out of

Reg. Ag. Dept.—Copyright.



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'His Master's Voice' dealers recognize the privilege of being able to display the most famous trade-mark in the world as an **ASSET OF UNPURCHASABLE VALUE.**

- Because the public know and trust this trade-mark.
- Because they know and trust the goods it represents.
- Because they know and trust the dealer who sells these goods.

And in back of this trade-mark is the most perfect record delivery service in the world—100% COMPLETE, **OVERNIGHT SERVICE, EVERY DAY IN THE YEAR.**

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MONTREAL

The Famous Victrola

Victor Record



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QUEBEC PROVINCE:

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Limited,
Montreal, Que.

BRITISH COLUMBIA:

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

MANITOBA:

SASKATCHEWAN (East):
Western Gramophone Co.,
422 Lombard St.,
Winnipeg, Man.

ALBERTA:

SASKATCHEWAN (West):
Western Gramophone Co.,
Northern Electric Building,
Calgary, Alta.

NEW BRUNSWICK:

NOVA SCOTIA:

PRINCE EDWARD ISLAND:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL



this artist's records than you have ever made out of any records in the Columbia catalogue. The records will be announced soon after my return to Canada.

"It has been worth while to be in England and to see at first hand what is going on. I am returning shortly and will visit the New York office to get posted on all new developments, and will then call a meeting of dealers, so that we can get together for what I hope and believe will be the biggest Fall and Winter business in our history."

On the return of Mr. Sabine, his partner, Mr. Charles R. Leake, accompanied by Mrs. Leake, left for England to visit his old home.

Trade Notes From the Capital

Ottawa piano warehouses are observing the custom of a Saturday holiday by closing at 12.30 each Saturday during June, July and August.

Mr. Bert Williams, of the Williams Piano House, Ottawa, is expected home shortly, after spending the winter months in the South.

Mr. B. S. Bolton, of Matthew Webster & Co., Ottawa, has invested in a new automobile in the interests of his firm and finds it of great assistance in the closing of local and outside piano and phonograph sales.

Sgt. Major Milton V. Wilson, Ottawa, established a record in from kahki to "Civics." He arrived in his home town at noon and inside of three hours was back on his old job of tuning with Willis & Co., Ltd., Ottawa branch, after an absence of nearly three years.

Norman Brownlee, manager of Willis & Co., Ltd., Ottawa branch, in addition to his many accomplishments and qualifications, is a noted trap shooter and a member of the famous St. Hubert Gun Club of Ottawa, who hold all the Eastern Ontario championships. Mr. Brownlee recently took part in the Dominion Contests held in Toronto and, we understand, acquitted himself as usual with individual honors.

Members of the staff of C. W. Lindsay, Limited, Ottawa, who have been honorably discharged from Military duty and are once more in their accustomed departments, include G. W. Russell, superintendent repair department; R. Fortier, collection department; J. F. O'Brien, manager of the phonograph department; Percy Broadhead and Gerald Brown, repair department.

Any one who is in doubt as to the actual demand for players and pianos has but to glance at the ledger of Matthew Webster & Co., Ottawa, to have any doubts removed. This firm's slogan, "Out of the High Rent District," is known all over the Ottawa Valley. They specialize in Gourlay pianos and Gourlay-Angelus players. "A particularly interesting feature," remarked Mr. Bolton, a partner of Mr. Webster, "is the decided preference at present being shown by the farmers for the player and especially for the higher grade and more expensive types."

"It's a sight for sore eyes—and weary feet as well echoed the tired pedestrian, wending his way to his daily labor," observed an Ottawa daily paper. "These remarks were called for by a brightly painted sign on the wind-shield of an approaching automobile. 'Stop Me, You are Welcome,' was the 'quiet' invitation and, truth to tell, few missed the opportunity to avail themselves of the owner's generosity. The driver and owner of the car proved to be Ottawa's well-known piano-tuner and dealer, Mr. Geo. W. Pingle, 45 Louisa Street. Realizing the difficulties many would meet in the event of a strike of the street railway employes, he had this sign painted on his car and drove about the city all day yesterday giving a lift whenever occasion arose and receiving the grateful thanks of numerous weary travellers."

A Bar to Export Trade

Commenting upon the possibilities of export trade, a manufacturer in the music industries made the following pertinent observations:

"It does seem too bad that with all the enthusiasm and the encouragement which has been passed out to Canadians by Mr. Lloyd Harris and the Trade Commission, that it is impossible to ship Canadian pianos and organs to the Colonies and Great Britain, where they are so urgently wanted, on account of the exorbitant freight rates and the high tariff. It seems strange, does it not, that there should be a higher tariff in England at the present time than we have in Canada, with a British preference? It does not look as if the Mother Coun-



Mrs. H. M. T. Alexander, who conducts one of the liveliest and most interesting "Music in the Home" pages on the continent. This appears in the Edmonton Journal.

try is anxious to encourage importations of Colonial goods at the present time, and why should the ocean freight rates be about six times the pre-war rate? What is the use of Mr. Harris urging Canadians to get after this export business when you cannot make shipments? It looks like the north end of the horse being in the south end of the stable."

Brantford Firm Reorganized

Piano Cases and Phonographs, Ltd., Brantford, is the name of the new company incorporated under Dominion charter resulting from a reorganization of the Brantford Piano Case Co., Ltd., makers of the Brant-Ola phonograph. The new concern has an authorized capital stock of \$100,000. Mr. Gilbert Breton is president, and the management is now in the hands of Mr. James A. Seace, who for nine years was secretary-treasurer of the P. H. Secord & Sons Construction Co., Ltd., a prominent contracting firm in Brantford. When seen by the Phonograph Journal, Mr. Seace intimated that in common with other manufacturers in the trade his chief worry was how to produce enough goods to meet the business offering. His plans, however, include provision for extending their business.



Willis Piano, Style "K"
4 ft. 6 in.

You'd Never Forget that the Willis Piano is Really a Great Product

- IF—you could visit the Willis factory and see its up-to-the-minute equipment.
 IF—you could watch the Willis piano at every stage of construction to see the care that is exercised at every turn.
 IF—you could take a trip calling on all our loyal agents and dealers and see with your own eyes the reasons for their enthusiasm.
 IF—you could meet personally owners of Willis pianos—people who never tire of singing the praises of the instrument of their choice.
 If you could just do these things, you'd never forget.



WILLIS & CO., LIMITED

HEAD OFFICES:
580 St. Catherine St. W.
MONTREAL, QUE.

FACTORIES:
ST. THERESE,
QUE.

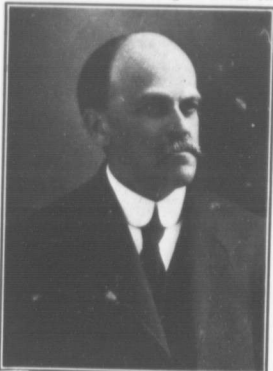


Trade Doings in Montreal

C. W. Lindsay, Ltd., have supplied eleven Lindsay pianos to the Canada Steamships Line for their boats plying from Niagara to the Sea.

Seeing the Willis factory lighted up when passing through St. Therese on the train recently, the Journal representative was prompted to inquire at headquarters the reason. It was learned that the plant is running overtime in an effort to catch up with orders overdue.

Philip E. Layton, of Layton Bros., accompanied by Mrs. Layton, sailed for Europe by the White Star Line S.S. Canada, and expects to be gone about two months.



The late Isaac Craig, of the Craig Piano Co., Montreal, whose death was recorded in the last issue of the Journal.

While on the other side, Mr. Layton purposes visiting several of the leading institutions for the blind.

The two sons of Mr. H. R. Hale, the well-known tuner, have returned from active duty overseas, Harry R. Hale, Jr., who enlisted with the 1st Canadian Tank Battalion, and George with the 7th McGill Canadian Siege Battery. They both report many interesting experiences.

C. W. Lindsay, Ltd., supplied a number of pianos and players to the recent Kermesse held in Parc Lafontaine in aid of the Notre Dame Hospital.

The activities and ability of Mr. L. A. Poulin, display manager of C. W. Lindsay, Ltd., are not confined to the piano business alone. He was recently selected to take charge of the dancing pavilion, the Dansant, at Parc Lafontaine, where a Kermesse ran for a number of days in aid of the funds of the Notre Dame Hospital.

Office, store and factory employees and department managers of Berliner Gramophone Co., Ltd., are looking forward to their annual excursion and picnic. Months ago the big steamer was chartered for the occasion and for weeks the ball team from among local employees has been getting in trim to meet and beat the best team that the Toronto distributing house can send down to contest the honors of the day. The big outing marks the red letter day of the year.

A. J. Freiman, Ottawa, is now featuring the Aeolian-Vocalion line of phonographs.

Although Henry Hamlet, of J. W. Shaw & Co., has always defended Montreal's tram system as against that of Toronto, he has just made himself independent of street cars by the purchase of an automobile.

Armitage Layton, of Layton Bros., has equipped himself with a touring car.

The Journal expects to show an illustration of the classy new premises of the Mulhollin Piano Co., where it is possible to carry a larger stock of pianos.

An exclusive Pathe Phonograph Salon has been opened up at 232 St. Laurier Avenue, under the name of the Phonograph Sales Co., with Hector Garand and Joseph Dumont as joint managers. They have attractive show rooms and a number of sound proof demonstration booths have been installed. It is the purpose of the managers to apply several innovations new to the local phonograph field.

Wm. Lee, Limited, are firm believers in advertising and consistent ones at that, and if music lovers are not aware that this firm stock the Columbia and Edison Amberola it is certainly no fault of theirs. Miss Vibert, in charge of the phonograph department, is well pleased with the volume of business transacted during June.

"An attractive window display of phonographs more than pays for itself," said Charles Culross, Aeolian-Vocalion and Sonora distributor, referring to the number of talking machines sold the past month.

The Cosmopolitan Graphophone & Piano Co., of which L. Theo Foisy is manager, the only exclusive Columbia dealers on St. Lawrence Blvd. have recently renovated their showrooms and added 6 extra sound proof demonstrating rooms.

Pathephone, Limited, with a capital of \$49,000, has been incorporated with head office at St. Jerome, Que.,



Mr. W. Greig, formerly of the 15th Battalion, who has succeeded Mr. Kowiton as assistant advertising manager of R. S. Williams & Sons Co., Ltd., Toronto. Mr. Kowiton has gone to the R. S. Williams wholesale dept.

with power to buy, sell and manufacture phonographs. C. W. Lindsay, Ltd., Ottawa branch, are well satisfied with the business growth of the present year in their phonograph department and are doing an immense volume of business with the Columbia and Sonora makes.

Newfoundlander visits Toronto

Mr. H. Gittleton, of U. S. Picture and Portrait Co., St. John's, Nfld., and which firm have handled Columbia lines for many years, visited Canadian headquarters of the Columbia Graphophone Co. at Toronto recently. Mr. Gittleton, who is extensively interested in the furniture business also, visits the factories frequently. Mr. Gittleton's farm near St. John's was used by Hawker from which to make his memorable "hop-off" in his attempt to fly across the Atlantic.

**WE DON'T FILE
YOUR RECORD ORDERS
—WE FILL THEM**



— Same Day as Received

— 100% Complete

— Overnight Service

HIS MASTER'S VOICE, Limited

Sole Ontario Distributors of "His Master's Voice" Products

196-198 Adelaide St. W. - Toronto

(Corner Simcoe St.)

Sherlock-Manning Employees' Picnic at Port Stanley

Readers of Canadian Music Trades Journal who remember seeing illustrations of the Sherlock-Manning Piano Co.'s London employees hard at work gardening



Kemp Bros. catching whales from a pail

on a large scale to aid the "greater production" movement of war years may now be assured that these men and women can put just as much energy into a day of sport and enjoyment. Their most successful picnic and the first since the beginning of the war, was held at Port

Stanley. There was not a hitch during the day of fun and sports. It was just like a great family outing, and the company provided ice cream and cones, lemonade, chocolates, gum and cigars for the picnickers. Two hundred employees and their families attended.



Tom Kemp, supt. of the glue room, in his picnic costume.

The married and single men engaged in a game of baseball on arrival at port. It was supposed to have been a five-inning fixture, but at that stage of the game the score was 5 to 5. Another inning was played, with



AT THE SHERLOCK-MANNING EMPLOYEES' PICNIC.

Upper left—The Manning twins and John Franklin Sherlock, Jr.; upper right—the single men defeated in baseball by the married men; lower left—married men's winning team and the umpires; lower right—three generations of Kemps.

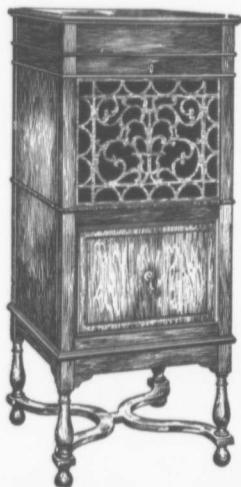
Edison Message No. 45

NEARLY all of our boys have returned from overseas. They are going through a period of readjustment to civilian life. Music is the great stabilizer, the great mental gyroscope that will help divert their minds to normal channels and ease them back into peaceful pursuits with a minimum of friction and with a renewed, a revived activity and enthusiasm.

This is the best reason in the world why Edison Dealers should now redouble their efforts to supply every home with a New Edison.



THOMAS A. EDISON, Inc.
Orange, New Jersey



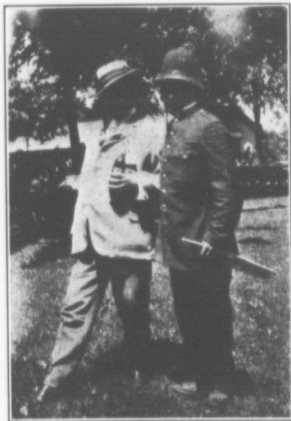
Official Laboratory Model New Edison—
William and Mary Cabinet
Executed in Walnut

the result that the married men piled up two runs, while the single men only succeeded in enlarging their score by one.

At a table 175 feet long the merry-makers took dinner at 12 o'clock and just after grace had been asked it was announced that the peace treaty had been signed. Three hearty cheers were given and the dinner was enjoyed the more.

After the meal a programme of sports was run off, in which the keenest interest was shown. The prize money came wholly from the company. Jack Brazell, as a comedy policeman, and George and Thomas Kemp, as clowns, provided additional fun for the kiddies, who drank lemonade and ate ice cream to their hearts' content.

Supper was served at 5.30 o'clock, during which Mr. A. Bull sang. The meals and the races were held on the



J. F. Sherlock "caught in the act."

hill, the baseball taking place on the beach. The weather throughout the day was admirable.

Raper Window Complimented

John Raper Piano Co., Ltd. of Ottawa recently received the following letter from the sales manager of F. O. Miller Piano Co., Inc., of Jacksonville, Florida.

"I have just received in to-day's mail a copy of Canadian Music Trades Journal, and noticed on page 34 a photograph of your window. Having travelled from coast to coast must state that I have yet to see a window that will equal yours in design.

"Knowing that the window is the eye of the store it is a pleasure to know that there are still piano companies who make good use of this valuable asset. Your window is very artistic, not overworked, and the color effect must have been beautiful. I could not allow the opportunity to pass without expressing my pleasure in this beautiful window."

Never too Hot for Good Music

— Suggestion for a Summer Advertisement Head Line

William Thomson In Vancouver

President Scottish Music Merchants' Association

Mr. William Thomson, the Glasgow music dealer, who has a branch at Vancouver, B.C., arrived at the latter city, accompanied by Mrs. Thomson and their daughter. This branch was opened by Mr. Thomson some years ago and with Mrs. Thomson he has made the trip across the Atlantic and across Canada many times. Their only son, who enlisted soon after war broke out, received his discharge from the army the day before his parents left for Canada. Since the opening of the Canadian branch, Mr. Thomson, Jr., spent most of his time in Vancouver until war broke out.

Mr. and Mrs. Thomson spent two or three days in Toronto, where they were met by Mr. J. A. Sherlock, of the Sherlock-Manning Piano Co. Since opening in Canada the Sherlock-Manning has been Mr. Thomson's leader and on his way West he and Mrs. Thomson stayed over in London and visited the plant.

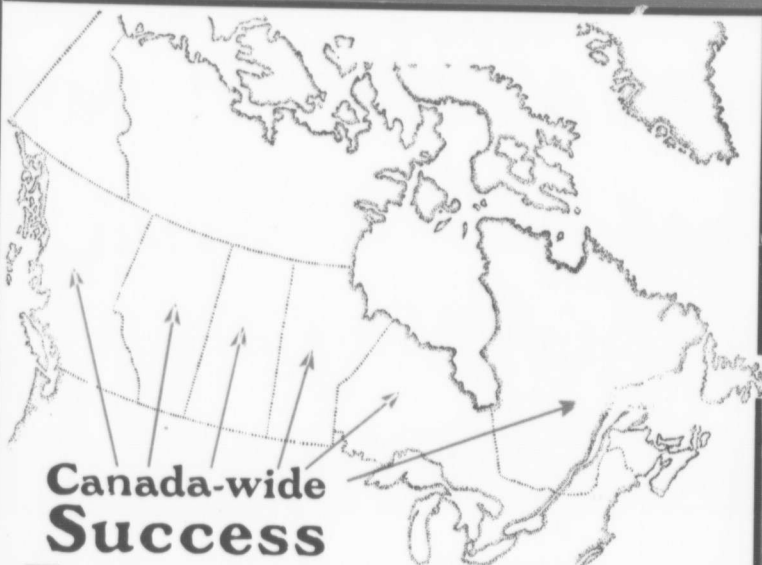
Mr. Thomson, who is a Justice of Peace for Glasgow, is president of the Scottish Music Merchants' Association, the first annual convention of which was held in Edinburgh on May 16 and 17. Mr. Thomson presided.

From "The Pianomaker" of London, the following excerpts are taken from a report of his address:

"Some had said that during the war the music trade was the Cinderella of industries, and certainly they had had their trials; but on the whole he thought they had emerged, if not altogether successful, at least with honor. They were subjected all through the war to a most unjust and largely untruthful Press propaganda. Munition girls were wasting their money on fur coats and pianos, while working-men, overloaded with wartime wages, were buying expensive pianos—buying them in pairs, one for each side of the mantelpiece. (Laughter.) But they knew there was no truth in these allegations. There were not enough pianos to go round, and he personally had known dealers who did not for six months at a stretch receive a new piano.

"He wondered if these propagandists ever thought that they were insulting the munition girls, or had it pointed out that a piano in a house was a sign of culture. Who would deny that a working man had every right, and should be encouraged in his desire to bring to his home that refinement which a piano or any other musical instrument would bring. During the war the Government classed musical instruments with confectionery and jewellery as non-essentials, but the music industry which started out as a non-essential soon came to be recognized as a first essential in war as in peace.

"Thousands of pianos and other musical instruments were sent to Belgium, France and other fronts, to help and cheer the boys who were winning the war so that they might live, and many a time they had wondered that the rationing authorities did not realize that all through the war music was a first necessity. They were then on the defensive, but they ought not always to be on the defensive. The ultimate end of the products of the music industry, to provide music, should be aggressively championed as something useful, something of individual and national benefit in war or peace. No man or woman in the business need apologise for the business, if he stopped to think a minute. The very nature of his occupation would give him inspiration; and when they were selling a piano, they should not act as if they were selling pins and needles over a counter. A pianoforte was not some mechanical contraption of keys, action and hammers. A piano had the capabilities of a soul, and brought love, sympathy and sunshine, joy and refinement to many thousands of homes. (Applause.)"



Canada-wide Success

WE heard from all parts of Canada on our advertisement announcing the new Lateral-cut Gennett Records, and were flooded with orders from dealers wanting to get in on the ground floor. Following are a few typical letters and telegrams:—

NOVA SCOTIA

"Express immediately one hundred each forty-five, two, four, five, six, eight, fifteen, sixteen, twenty, twenty-four, and twenty-five." (Name on request.)

QUEBEC

"I am enclosing an order for the new lateral-cut records. Was well pleased with the samples and consider they are a big improvement over the Hill and Dale. Am sure your business this year will be far beyond your fondest expectations. These records will be a great help in selling the machines." (Name on request.)

ONTARIO

"The writer had the opportunity of hearing some of your lateral-cut Gennett Records and in his opinion they have a very fine quality of tone with very little surface noise. We wish to congratulate you and your Company on producing this fine record and feel that you have a very bright future ahead of you if you can keep them up to the samples we received." (Name on request.)

MANITOBA

"We received shipment of May 12 are well satisfied with the records you shipped and are in a position to handle these extensively." (Name on request.)

ALBERTA

"Express three each of all ninety-one lateral-cut Gennett records. Samples are fine." (Name on request.)

Dealers are going to make a "killing" with

Lateral Cut Gennett Records

(Manufactured by Starr Piano Company of Richmond, Ind.)

Besides the very latest and best that the music realm affords, the GENNETT list is plentifully furnished with old favorites such as the following, assuring dealers of steady, all-the-year-round demand on the older, ever-popular numbers, as well as big rushes on up-to-the-minute hits:
 90 Cent Double-siders
 45.50 **Onward Christian Soldiers** (Sullivan).
The Holy City (Adams) Royal Dadsman, with Orchestra.

4532 **Carry Me Back to Ole Virginny** (Bland) Harry McCaskey, with Male Chorus.
Darling Nellie Gray (Hanby) Peerless Quartette.
 4531 **Silver Threads Among the Gold** (Danks) Sterling Trio.
When You and I Were Young, Maggie (Butterfield) Harry McCaskey, Tenor, with Orchestra.

(Write for details of our money-making proposition)

The Starr Company of Canada, London, Can.

(SERVICE and STARR are Synonymous)

Columbia Graphophone Company Employees' and Staff Picnic

"There's nothing like a day's outing to lift the shell of human reserve and uncover the sociability that is a part of every normal personality," remarked one of the participants in the joyousness of the Columbia Graphophone Co.'s employees' and staff annual picnic, held at Victoria Park, Niagara Falls, on Saturday, July 5. "Working together we see only the business side of employer and employee, but playing together really gets us acquainted," he continued, "and we work better when we are friendly with our co-workers and our employers."

With the war clouds removed there is a general disposition among manufacturing and merchandising organizations to indulge in social outings and employers have found that it is good business to encourage these. They promote esprit de corps.

For the entire day the Columbia plant closed down. The office desks remained closed and the watchman was the sole occupant of the factory. The excursionists boarded the seven-thirty boat, except those who found it easier to go two hours later.

On arriving at the grounds luncheon was disposed of with dispatch in order that the games might be started. There were twenty events and these were listed on printed programmes. To the junior members not the least interesting announcement was the last line on the score in prominent type which said, "Ice cream and lemonade served free all day to employees and their friends."

The company's general manager, Mr. James P. Bradt, was on hand all day. His enthusiasm was contagious

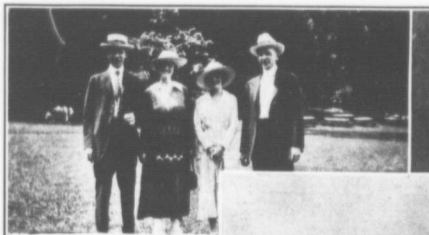
and no doubt those of the staff with whom he is not in daily contact, had not before realized with what abandon one wholly immersed in business can for a day forget it all in the enjoyment of the hour. He was very much interested in the contests and the various winners.

Mr. A. E. Landon, assistant manager, and Mr. J. E. Errock, superintendent of the plant, were equally delighted with the success of the day and realized how dependent upon team-work is success whether in running off a list of athletic contests or getting out Grafonolas and records in quantities.

The ball game was a keen contest of the married men versus the bachelors and opened with a dispute as to the capabilities of the proposed umpire. This was finally happily settled by someone suggesting the general manager, and Mr. Bradt, to end the deadlock, quietly stepped into the breach. All went well for the first couple of innings, but as the benedicts had a preponderance of rooters and the sympathies of the umpire undoubtedly having a leaning toward those most in need of them the score took on a one-sided appearance. Respect for the feelings of the losers prevents the Journal recording the score.

The most exciting contest of the day was the tug-of-war and as a means of getting a crowd of spectators excited this is it. The captains of the teams were E. Gosling for the benedicts and Crayston for the single men. The teams were so evenly matched in pulling strength and in avoidripous of their anchor-men that the rope was given the severest test of its existence.

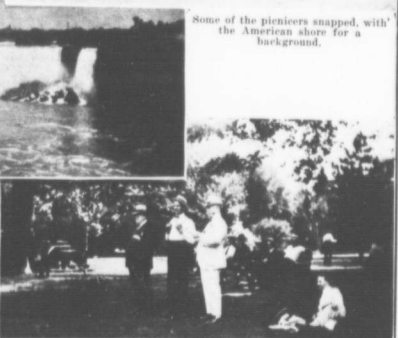
The prize in the chicken catching contest, open to ladies only, provided the day's example of efficiency. The prize was the chicken itself, and to prove that it could combine business with pleasure presented the



J. E. Errock, factory superintendent, with H. S. Gartside, of the matrix mfg. dept.



Some of the picnickers snapped, with the American shore for a background.



Columbia Graphophone Co.'s employees' picnic at Niagara Falls. Who wouldn't like to be the elevator man? Here he is with a charming group from the office staff, serenely smiling his approbation of their good-fellowship.

Snapshots by E. J. Casson. The figure in the Palm Beach suit is James P. Bradt, Columbia Canadian manager. The other heavyweight is A. E. Landon, assistant manager, and Harry Wilkins in the centre.

✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕

Announcing the Curtiss Aeroplane

The Last Word in Talking Machines

Gracefully Designed. Perfectly Made
Exquisitely Toned, Beautifully Finished

☐ In Four Models ☐

Model, No. 2. In Fumed Oak & Mahogany

Model, No. 3. In Fumed Oak & Mahogany

Model, No. 4. In Fumed Oak, Mahogany &

Model, No. 5. In Fumed Oak, Mahogany &

Walnut. To Retail at \$135.

Walnut. To Retail at \$165.

Designed and built complete under one roof, in the largest factory in Canada devoted solely to the production of Talking Machines. Under the same management and organization that built Curtiss Aeroplanes for the Allied Governments. Capacity 300 machines a day. A large stock of models in all finishes ready for immediate delivery.

A comprehensive advertising campaign to place the Curtiss Aeroplane before the public is now under way.

Curtiss Aeroplanes and Motors Limited
Toronto Canada



winner with an egg. This efficiency was heartily applauded.

The twenty events were disposed of in good time and the party caught the last boat home, the return journey being made enjoyable with music and dancing. This brought to a conclusion a day of enjoyment without a single jarring incident and already the employees are making plans for next year's picnic.

Mr. E. J. Casson, who handles the firm's transactions with His Majesty's Customs Department, looked after the conduct of the programme and kept things moving along without a dull moment.

The prizes were unusually good and were useful and valuable souvenirs of the occasion.

Each member of the organization was tagged with a pair of grand opera labels pasted together, making a most appropriate badge by which members of this particular party could be identified on the grounds and picked out among the crowds on the boat.

Pollock Employees' Picnic

On Wednesday, June 25, the male employees of Pollock Mfg. Co., Ltd., Kitchener, had their annual day off. The factory closed down for the day, the men took possession of the motor trucks, commandeered what automobiles were available and drove to a resort of their own on the Grand River. This was not a formal picnic grounds or public park but a beau-

tiful spot in the woods with a sufficient clearing for a ball game, the day's event.

The married men lined up against the bachelors, whose victory was a foregone conclusion with McGinnis in the box—not sound-box. Being a graduate of the professional school, he was thoroughly on to all the kinks of the expert pitcher and was able to pass the balls over the plate so accurately that even the umpire's desire to help out the benedicts with a few decisions couldn't offset them.

Harold Habel, of the purchasing department, was the umpire and in spite of a score of 16 to 6 in favor of the unmarried, is still popular with both factions.

The hilarity of the day was punctuated by a stop for luncheon, which the firm provided in addition to the day off, although so thoroughly hungry was every last man that the "hot-dog" crew could scarcely keep them supplied.

Foot races, boxing bouts, swimming and various other sports were indulged in and the party returned home, thoroughly tired out but extremely pleased with the day off and more determined than ever to get the factory output of motors, tone-arms and reproducers up to a point where customers' orders can be filled.

Mr. A. B. Pollock, president of the company, and Mr. Welker, secretary, were the guests of the men and are already looking forward to the "stag" event of next year.



At the "Stag" of the Pollock Mfg. Co. employees.

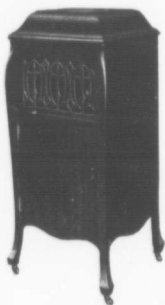
The upper picture shows the "hot-dog" crew in action. The competing ball teams are in the lower, and at the right McGinnis, who made the games.

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL



The Highest Class Talking Machine in the World

At Home in Luxurious Surroundings



Nocturne

THE really phenomenal growth of Sonora sales is due to the recognition by the public of the emphatic superiority of the Sonora both in beauty of tone and in advanced constructional design.

The Sonora is the phonograph which requires practically no selling. It actually sells itself and the customers' ears and eyes confirm the remarkable and matchless quality of this instrument.

The Sonora not only sells easily, but sells for cash and keeps your bank balances at the highest level.

Sonora Semi-Permanent Silvered Needles are meeting with great success. They are splendid "repeat" sellers and bring valuable trade to your store. If you haven't stocked up, order now.

I. MONTAGNES & CO.

Ryrie Building

Sole Canadian Distributors of the
 Sonora Phonograph and Sonora Needles

TORONTO



William and Mary



Colonial



Louis XV.

Enlarging Phonola Plant

A solid brick addition, forty by one hundred feet, is being erected at the cabinet plant at Elmira, Ont., of the Phonola Co. of Canada, Ltd. When a Journal representative visited the cabinet factory, which is just a half hour's motor drive from the parent factory and head office at Kitchener, he found a gang of workmen rushing in the cement foundation for the new building. This replaces a wooden structure formerly used by the shipping department and which has been removed to another position on the siding for storage purposes.

The new building is on the company's siding also and will house the trimming, assembling, packing and shipping department in addition to providing larger accommodation for other departments.

Mr. A. B. Pollock, president of the Phonola Co., expects to occupy the new building within two months, and a material increase in the output of cabinets will at once be possible. The re-arrangement of the factory will also permit the work being handled more rapidly. The plant has an excellent equipment of wood-working machinery, modern dry-kiln, ample storage space and there are several acres of ground permitting of indefinite enlargements.

The motors, tone-arms and reproducers are supplied by the Pollock Mfg. Co., Ltd., at Kitchener, which firm is specializing in supplies for the trade. Until the Elmira plant was purchased two years ago the Phonola was assembled at Kitchener, cabinets being purchased wherever available. With their own plant the Phonola Co. are not now dependent upon outside sources of cabinet supply, but are endeavoring to get a large stock ahead so that the cabinets will be thoroughly seasoned and always ready for immediate delivery.

On another page are shown some of the products of the Pollock Mfg. Co.'s plant at Kitchener. They have a range of reproducers and tone-arms that their expert considers superior to anything of the kind made anywhere and in the very near future they expect to be making deliveries of their motor.

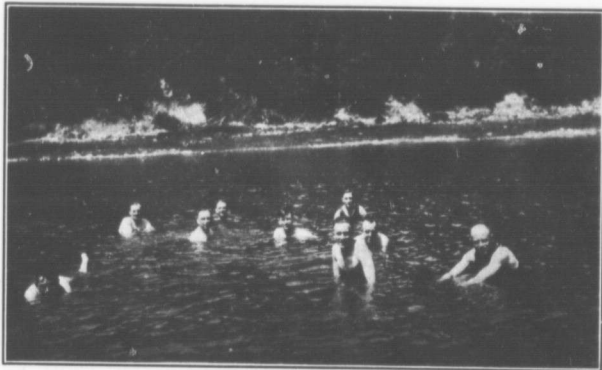
The Fletcher Reproducer

The George McLagan Furniture Co., Ltd., whose address, it is unnecessary to state, is at Stratford, Ont., have been appointed selling agents for the Fletcher reproducer, manufactured by the Fletcher Wickes Co., of Chicago. This reproducer is becoming well known, and wherever used makes a good impression. It is used on all McLagan instruments.

The claims made for the Fletcher reproducer are that it eliminates all harsh metallic tones and gives a full, round natural tone in both vocal and instrumental records; none of the detail of the record is lost with the Fletcher reproducer; orchestral accompaniment is reproduced as it was recorded, and none of the finer and softer tones are lost as is so often the case with the average sound box; it will gather absolutely all there is in a record, even the soft tones which one rarely ever hears reproduced on the ordinary phonograph; there are no screws on the Fletcher box to work loose and cause trouble; the most rigid kind of inspection of all materials used and thorough testing of every sound box before it is sent out gives a uniformity to the product that is unexcelled.

Geo. L. Funnell Now Manager of the OkeH Record and Matrix Manufacture

The Otto Heineman Phonograph Supply Co., New York, has announced the appointment of George L. Funnell as manager of OkeH record and matrix manufacture. Mr. Funnell is recognized as one of the best posted record manufacturing experts in the world. George L. Funnell has spent more than 20 years in the talking machine industry, and during this time occupied important executive posts with the Columbia Graphophone Co. For ten years he was general manager of the London factories of this company, and more recently was factory manager at the Bridgeport plant. He is thoroughly versed in every detail incidental to the production of records, and his invaluable knowledge of the technical side of record manufacturing will undoubtedly be reflected in the enhanced success of the OkeH record line. Mr. Funnell is enthusiastic regarding the sales and musical possibilities of the OkeH record, and has expressed his hearty admiration of the tonal qualities of this popular record.



At the "Stag" picnic of the Pollock Mfg. Co. employees.

In the Grand River.

Music on the Water as well as in the Home



CANADA STEAMSHIP LINES LIMITED

N. W. VANWYCK,
PURCHASING AGENT

MONTREAL, June 29th, 1916.

Musical Merchandise Sales Co.,
Excelsior Life Building,
Toronto, Ont.

Dear Sir:-

Confirming my telegram as follows:-

"We will take eight
Gramophones Style Fifteen D Mahogany
Deliver one each Steamers "Toronto"
and "Kingston", Toronto, Monday.
Writing."

Will be pleased if you would deliver
these Gramophones to Mr. E. Martin, Storekeeper,
at Toronto, one for the Steamer "Toronto", "Kingston"
and "Rochester" and ship to the Stores Department,
Canada Steamship Lines, Limited, 126 St. Paul Street,
East, Montreal, via C.S.L. Boat, one each for Steamers
"Montreal", "Quebec", "Baguezny", "Syrecuse", and one
at Grand Hotel, Murray Bay, P.Q.

Am sending you confirming order
for these.

Yours very truly,

NWV/JG.

The preference for the all-record Brunswick is becoming more apparent every day. Your customers will be asking for Brunswicks. Will you have them to supply? Better write to-night for particulars.

THE MUSICAL MERCHANDISE SALES CO

General Offices: Excelsior Life Bldg., Toronto

Western Office:
Winnipeg: 143 Portage Ave.

Eastern Office:
Montreal: 582 St. Catherine St. W.

Their Annual Outing

FOR the past eleven years it has been the custom of The R. S. Williams & Sons Co., Ltd., of Toronto, to take a day off in June, close up the store and let the whole organization, from the president down to the messenger, have one grand outing. This year was no exception. On Thursday, June 19, the retail store on Yonge Street, the wholesale warehouse on West King Street, and the branch at Hamilton, were closed to customers. An announcement on the front door of each place explained. The public understood, and the respective staffs thoroughly enjoyed themselves. So did the president, Mr. R. S. Williams, more than any of them. The vice-president and general manager, Mr. H. G. Stanton, in spite of his vow a few years ago, when business kept him away, never to miss another of the company's outings, was absent. Mr. Stanton has been in poor health, a victim of the insufferable tortures of sciatica. After weeks of confinement to his home he was able to get out, and the doctor demanded his getting

weather it has not divulged, but certainly the weather is always ideal for the Williams picnic. A shower threatened during the afternoon, but veered off over the lake and only seemed to improve the temperature.

The Toronto crowd boarded the Chippawa at 9.30, their objective being Queenston, where Brock's Monument towers in all its majesty from the heights, reminding Canadians to revere the memory of the heroes who fell in a successful repulsion of the enemy. Even the trees, in the swaying of their branches and the whispering of their leaves, seemed to extend a welcome to the excursionists and to invite them to partake unstintingly of happiness.

The Hamilton party motored to the objective, arriving a couple of hours before those who went across the lake.

By the time the picnic grounds were reached it was time for lunch and lunch was ready. The assault on the tables was an enthusiastic one, for everybody was hungry.



Group at the annual picnic of R. S. Williams & Sons Co., Ltd., staff at Queenston Heights.

absolutely away from business. The Rotary Convention this year went to Salt Lake City. Thither Mr. Stanton with a bunch of Rotarians journeyed. He is president of the Toronto Rotary Club.

Eleven years ago the company looked upon the staff as quite a large aggregation of employees, but each year the numbers have grown, until this year the party numbered almost 300. Of course these were not all employees. There were a few wives and prospective brides, and several ex-employees, for the invitation committee never fails to invite the ex-employees to come along and enjoy themselves just the same as ever.

There were also twenty soldiers from the returned men's hospital, who as guests of the Williams organization, had a thoroughly enjoyable day. One of their number was appointed spokesman for the party, and at the end of the day presented to Mr. Williams a graceful expression of appreciation of himself and companions.

Of course the first requisite for a perfect outing after an agreeable and jolly crowd, is a perfect day. What method the committee pursues in the selection of

Even before the last cup of coffee was quite finished the chairman of the games committee, Mr. F. W. Shelton, who was "Frank" to everybody for the day, had the games started, or rather continued, for their official commencement was on the decks of the Chippawa.

For being the most exciting contest of the day, the ball game divided honors with the football match. The latter was of mixed players, and the girls gave a surprisingly good exhibition of dexterous kicking, skilful team work and hearty determination to win. The ball game was between teams from the store and the wholesale branch. The score was three to one in favor of the retailers. Art Lavelle umpired the game fearlessly and impartially, but with the usual compliments extended to umpires, who are generally about as popular as an executioner.

The feature of the game was the work of "R. S.," who played first base for the retailers. Next to an old fiddle, "R. S." loves a ball game, and on picnic days the fiddle department suffers a total eclipse.

There was a good list of contests and the prizes,

THE
100% COMPLETE
 OVERNIGHT RECORD SERVICE

Received by "His Master's Voice"
 Western Dealers, from the

WINNIPEG AND CALGARY

Warehouses (each carrying a complete
 factory stock), is

The **ENVY** of 
 The **INDUSTRY**

Western Gram-o-phone Co.
CALGARY

Northern Electric Bldg.

WINNIPEG

122-124 Lombard St.

given by Mr. Williams, were well worth competing for. Item 23 was appropriately numbered. This was a men's contest named "Spinning the Bat," though it was really spinning the man. In this contest each man is provided with a bat or stake, which he holds in an upright position on the ground, bending over until his forehead touches the top. He then runs around it six times and makes for the tape fifty yards away, i.e., he is supposed to make for the tape, but he usually doesn't. The spinning process deprives him of all sense of direction as effectually as being lost in the woods, while the expression on his face and the manner of lifting his feet suggest a sort of suffering intoxication. But it is glorious fun for the spectators.

A balloon race for ladies is as exciting as it is dainty. Each is provided with a balloon which she guides through the air ahead of her to the tape. If you think it's easy, try it. A balloon in the air is about as easy to handle as a wild sheep.

Why the walking handicap for ladies and men for the Hamilton branch was billed number "13" has not been explained. As stated, the Hamilton party arrived in motor cars exuberant and gay—and dusty. Whether it was because of that unlucky 13, or because they proved such capable pedestrians, nobody knows, but it was rumored that some of them had to walk home. But the engine trouble of one car and the absence of another was no rumor. These had been borrowed by some visitors not connected with the Williams party and unduly detained. Even to a jolly lot of picnickers the prospect of a fifty-mile walk and a storm in the offing was scarcely an end to a perfect day.

The Hamilton party was headed by Mr. H. J. Boulter, manager, who dovetails into the jubilation of the picnic just as acceptably as he fits the management and assimilates with his trade confreres in Hamilton. Incidentally he is a believer in the practical results of local trade organizations.

"Tommy" Anderson, the well known Hamilton



A. L. Robertson, manager, and E. V. Knowlton, assistant manager, advertising department, with their wives.

music dealer, like the Journal representative, is a perpetual guest at the Williams outing. He was there again, and Adam Blatz of the Nordheimer firm was also invited to see just how a big bunch of employees, their wives and little sisters and brothers can enjoy themselves.

On the return journey the Toronto party took

possession of the main deck, roped off a generous square, and the young folks danced, until chairman McEntee of the entertainment committee called order. A nicely balanced musical programme was provided, the talent being supplied entirely by members of the staff. With Miss Gladys Peacock presiding at the piano, the musical programme was contributed by the following: Roy



The girls spinning the bat.

Howard, cornet; Mr. W. Greig, baritone; Eilene Hassall, child vocalist; Ben Hokea of Honolulu, guitar and ukulele; Mr. MacKay, baritone; H. J. McEntee, bones; Vera L. McCann, soprano; Mr. Kenny, recitation; Willie Howling, boy soprano; Mr. Payne, concertina.

Mr. H. J. MacEntee was voted to be the most popular man at the picnic. All things come to him who waits—but really Mac deserved the prize he won. He worked real hard, for once anyway. The very excellent musical programme provided on the return trip was well worth a prize and Mac was the man responsible. And then look at the brilliant shafts of humor he threw off when announcing the programme.

Mention should be made here of the work of the prize committee under "Wally" Townson, of the collection department. "Wally" and his first Lieutenant on the committee, "Art" Villiers, had a man's sized job on their hands and handled it like men, too.

It is rumored in well informed circles that Mac has parted with his old friend "Elizabeth." We thought we noticed a tear in his eye the other day as he sat in his new "Dodge." Maybe it was the memory of the old associations, for Mac was greatly attached to "Lizzie."

Baseball Game

Retail—W. Townson, Capt.
Wholesale—S. Goddard,
Capt.

Score 3 to 1 favor of Retail.
Display at first base by Mr.
R. S. Williams.

Hat Ballot

Mrs. S. E. Raper.
Mrs. Levers.
Mrs. J. A. Hassall.
Mrs. Soper
Mr. J. A. Fullerton.

Musical Chairs

Miss B. Hornberger.
S. Hassall.

How Many Beans in the Bottle

1. Mrs. D. Murray—646.
2. Mr. R. Tinkiss—625.
(636 correct.)

Football

1. Mr. Grainger.
2. Miss Roundell.

Boys' Race

1. J. Wilson.
2. B. Moore.
3. Collins.
4. Fisher.
5. Billy Villiers.

Balloon Race

1. Miss Clara Hornberger.
2. Mrs. R. Dale.

100-yard Race

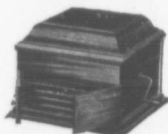
1. Mr. Coates.
2. Mr. Goddard.
3. Mr. Villiers.
4. Mr. Townson.

Kicking Football

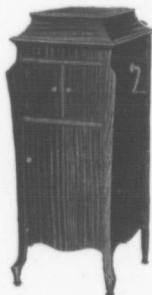
1. Miss Webb.
2. Miss Roundell.



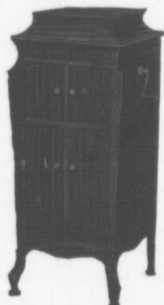
C \$27.50



B \$69



Duke \$135



Grand Duke \$165

PHONOLAS

— and why they are big sellers

A party drops into your store. He has read many phonograph advertisements—has the desire to own a phonograph himself—in fact has money enough in his pocket to make a good down payment. You have phonographs in stock.

Will you get the sale?

You will almost every trip if you demonstrate the **Phonola**. Its tone, its clear reproduction of music and diction at once drives home a confirmation of your claims and clinches the sale.

Unusual value is written all over the **Phonola**.

PHONOLA RECORDS

are also a part of the Phonola dealer's proposition—all the hits when they are in big demand recorded by leading singers, instrumentalists and bands—90 cents a record—a hit on both sides.

Phonola Co. of Canada, Limited
Kitchener : : Ontario

Bowling—Soldiers

1. Pte. Diamond.
2. Pte. Porter.

Bowling (Ladies)

1. Miss S. Hassall.
2. Mrs. Dunn.

Jockey Race

1. Mr. Ford.
- B. Villiers.
- Mr. Goddard.

2. Mr. Coates.
- W. Howling.
- Mr. Phillips.

Walking—Hamilton

1. L. J. Badeau.
2. G. Fortell.

Bowling—Hamilton

1. E. Fortell.
- Mr. Doyle.
- Miss Wilson.

Hop, Step and Jump Race

1. C. Raper.
2. Collins.

Coat Race

1. Villiers and Smith.
2. Pezzaek and Villiers.

Senior Girls' Race

1. Miss Williams.
- Miss Beatty.

Junior Girls' Race

- Miss H. Murray.
Miss E. Hassall.
Miss Heind.
Miss Delivet.
Miss Collins.
Miss B. Lee.

Following the picnic the Company had a fine letter of appreciation from the soldiers of the Dominion Orthopedic Hospital, who were treated to the day's outing.

Mr. Stanton Back From Western Trip

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., has returned to Toronto from a trip to the Pacific Coast, and to the gratification of his many friends with health completely returned. Mr. Stanton, who had been in poor health, yielded to the persuasions of his physician to take a month's vacation. He attended the Rotarian Convention

- Miss H. Lee.
Miss M. Lee.
Miss B. Shelton.
Miss M. Dinsmore.
Miss J. Lavalee.
Miss E. Fisher.
Miss E. Moren.
Miss Williams.
Miss M. Beatty.
Miss M. Jaeger.

Boot Race

1. Mr. Villiers.
2. G. Fortell.
3. J. D. Ford.

Visiting Ladies

- Miss Irma Williams.
Miss D. Leslie.

Visiting Men

- Mr. Lowndes.
Mr. B. A. Trestrail.

Distance Guessing—Soldiers

1. Pte. Evans.
2. Pte. Lyons.

Spinning Bat—Ladies

- Miss I. Williams.
Mrs. Lakin.

Spinning Bat—Men

- W. Townson.
F. Fortell.

Special Men's Prize

1. Mr. S. Goddard—11 points.

Special Ladies' Prize

1. Miss Irma Williams—8 points.

at Salt Lake City, afterwards visiting San Francisco and Los Angeles, returning home via Victoria and Vancouver.

Mr. Stanton, an active and enthusiastic Rotarian and president of the Rotarian Club of Toronto, found many kindred spirits in the music industries, the clubs in the different cities visited invariably including in their membership the most representative music houses.

Believes in British Market For Canadian Piano Manufacturers

London Manufacturer Visits Canada

The Canadian piano manufacturers are not alive to the possibilities of doing business in Great Britain is the opinion of Mr. Frederic Blake, representing Murdoch, Murdoch & Co., one of England's largest piano manufacturing and distributing houses. Murdoch, Murdoch & Co.'s headquarters are at 463 Oxford Street, London, and they have branches in the important centres in England and Scotland, including Bedford, Birmingham, Dover, Edinburgh, Folkestone, Glasgow, Maidstone, Portsmouth, Southampton, Tunbridge Wells, Isle of Wight, Chatham and Workington.

Mr. Blake thought the extent of the demand for pianos in England justified Canadian manufacturers giving this market their consideration to the extent of enlarging their plants, if necessary, to handle the business waiting for them. Sentimentally, he pointed out, as well as from a standpoint of quality, the Canadian instrument is in high favor. He also expressed the fear that whatever advantage Canada may have in the way of tariff preference over the United States, in selling pianos in England will be offset by cheaper shipping from American ports and larger outputs of American factories.

While anticipating a high tariff against Germany, Mr. Blake pointed out that the very high discount against the German mark which was likely to continue for some time would give the German manufacturer an advantage in overcoming the tariff whatever it might be. He, however, emphasized the fact that the sentiment of the British distributor and retailer is bitterly hostile to Germany and the products of that country.

At the present time the labor situation in the British music industries is in a chaotic state, but Mr. Blake was optimistic enough to believe that labor troubles in all industries would quickly adjust themselves, but at much higher rates of wages than formerly prevailed.

This was Mr. Blake's first visit to Canada, and in many respects he was agreeably surprised, even submitting that there were many ways in which Canada could teach the visitor from overseas.

There'll be lots of people yearning for
"Longing" and cheered up by the "Lullaby
Blues." A-2725.

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



The Home

If you want to save the world, don't take to the pulpit—go Home.

If you want to reform society, don't mount the soap-box—go Home.

No Movement will move unless it starts in the Home.

No Reform will reform unless it originates there.

No Law will stand unless it is favored there.

No Religion will prosper that is not usable there.

No Education is of much account that does not include the Home.

The real Unit of either Politics or Economics is not the Man, but the **Home**.

Dr. FRANK CRANE,
THE NEW YORK GLOBE.

TO put music, more music and better music in the homes of the Canadian people is in a nutshell what Canadian Bureau for the Advancement of Music is striving for.

It's a co-operative movement. Have you your shoulder to the wheel?

It's the affair of the whole trade.

It's good business for YOU.

Give the Bureau your personal, active and financial support.

Canadian Bureau for the Advancement of Music

R. H. EASSON, *President*

J. A. FULLERTON, *Secretary*

BOARD OF DIRECTORS

W. N. Manning, Sherlock-Manning Piano Co., London, Ont.	H. H. Mason, Mason & Bisch, Ltd., Toronto.	Fred Killer, Gerhard Heintzman, Ltd., Toronto.
A. P. Willis, Willis & Co., Ltd., Montreal, Que.	H. G. Stanton, R. S. Williams & Sons Co., Ltd., Toronto.	J. P. Bradt, Columbia Graphophone Co., Toronto.
C. W. Lindsay, C. W. Lindsay, Ltd., Montreal, Que.	C. A. Bender, Heintzman & Co., Ltd., Toronto.	E. J. Howes, National Piano Co., Ltd., Toronto.
E. C. Seythes, Nordheimer Piano & Music Co., Ltd., Toronto.	D. R. Gourlay, Gourlay, Winter & Leeming, Ltd., Toronto.	R. H. Fasson, Otto Higel Co., Ltd., Toronto.
	E. Whaley, Whaley, Royce & Co., Ltd., Toronto.	

66-68 West Dundas St.

TORONTO

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—JULY, 1919

Use Pictures

WITH all the portraits there are available of the leading artists who make records, with all the window display illustrations and with all the pictures, musical subjects and otherwise obtainable, there should be no lack of pictures in the phonograph display windows. It is said children like pictures. Then we are all children, for everybody's eye is caught by a picture. The human eye has a passion for pictures.

It is well known that illustrated advertisements pull the best. A piano man who has had a long experience in advertising all kinds of musical instruments claims that the illustrated advertisement is 40% better than one of solid type. The chief reason that a picture attracts is that you can get your whole idea incorporated in one picture that can be seen and understood in one quick glance. There is a speedy, direct appeal. Too many pictures in one advertisement counteract each other. Some one has said that no ad is big enough for two ideas. One idea at a time is that party's rule. It may be a good rule to run one picture at a time—though there are many exceptions to the rule. But the admonition to use pictures in the window, in the ads, in the booklets, and everywhere possible, is good advice.

Musical Advertising of Phonograph and Player-Piano Companies Has Changed Our National Life More Than Any Other

A fine tribute to the trade's publicity by Frank H. Williams in *Printers' Ink*—Being the ideas of "Jackson," a former city editor.

A MUSING look came into Jackson's eyes as he listened to the perfect reproduction on his phonograph of a world-famous aria sung by one of the greatest artists of the day.

When the song stopped he turned to me with a rather intent look on his face.

"Do you know," said Jackson, "I believe that the musical advertising of the talking-machine companies and the player-piano makers has had the most vital effect on national life of any advertising undertaken by any concern or group of concerns!"

"Just what do you mean by that?" I asked.

"That no other advertising has so deeply changed the country's characteristics as this musical advertising I am talking about. No other advertising has been so instrumental in changing national characteristics, in making us a different sort of people from what we were before the advertising began."

"That sounds interesting," I declared. "Tell me some more."

"I've been thinking quite a little about the matter lately," Jackson went on. "I began thinking about what advertising had most deeply affected our national life the other day when I was riding down in the subway and happened to read a canned-soup card. That set me to thinking of how the canned-goods advertising has made us all pretty extensive buyers of foods put up in tins. Years ago we never used to buy food that way, and I couldn't help thinking what a distinct change in our household affairs the advent of canned

goods made. From that I got into this other subject, with the result that I am now convinced that musical advertising stands right at the top of the list of all advertising of the past ten or fifteen years in its effectiveness in changing American life.

"Just stop and think about it a little," Jackson went on, getting enthusiastic over his topic. "You and I are not so very old and yet we can remember back in the old days in the old home town when the only music in the village was 'Doc' Silver's clarinet band, which gave occasional concerts during the summertime in the bandstand in front of the court-house, and the two or three square pianos which languished in the big homes of the town. I say 'languished' because in most cases there was no one in the house who could play them.

"Music in those days bulked just about as large in our national life in the majority of communities as the Chautauqua does among the Fiji Islanders. In those days a musical person was thought to be a highbrow, and among these highbrows there was always much hemming and hawing and sorrowful ejaculations over the future of America, because, alas, *America was not musical!*

"The worst of it was that the people who said America wasn't musical spoke the exact truth. As I say, there were occasional bright spots in the life of every community when the band gave a more or less tuneful display of its courage and Mrs. Smith put on her best bib and tucker, invited in the neighbors and played a few simple church tunes on the mournful-looking black piano in the parlor. But musical? Say, compared with European nations America simply wasn't there when it came to music at all, at all.

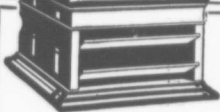
"It didn't look like we would ever be musical. A few struggling piano and organ makers turned out a moderate number of musical instruments which they disposed of with difficulty, and one or two band-instrument makers flourished. But, generally speaking, the nation had little acquaintance with music and cared less.

"Then some highly important things occurred. The talking-machine was invented, the first piano-players made their appearance on the market, and aggressive, enterprising, far-seeing business men began the exploitation and development of these musical instruments.

"You remember the first piano-players—they were clumsy and unwieldy, and you pushed them up to the piano, where you affixed their felt-padded hammers to the keys of the piano like a bunch of claws. They didn't cover the whole keyboard, either, being only 65-note, or something like that. But they pounded a lot of noise out of pianos which had stood silent for a long, long time. And, best of all, they brought the great composers into the most remote farmhouses.

"That was the point first emphasized in the advertising for the piano-players—they'd make a lot of pianos used which hadn't been touched in years. The advertising appealed to thrifty housewives who couldn't see the sense of not doing anything more with a piano than dusting it off every day or so. And it appealed to the young people who were feeling the quickening pulse of the new American life and wanted more life around

(Continued on page 65.)



Vacation Model

This portable Grafonola solves the problem of summer music. You can take it wherever you go as easily as you can a valise. It will give you a summer of song, of dancing, of music of every kind.

Columbia Grafonola



Come in and hear it today.

(Dealer's name goes here)



Vacation Model

This portable Grafonola will enable you to take music wherever you go this summer.

Columbia Grafonola

Nothing makes a vacation as merry as merry music. All the merry music of all the world is on Columbia Records. Come in. Hear some.

(Dealer's name goes here)



Samples of

Summer Advertising

now being run for
their Dealers by

THE MUSIC SUPPLY CO.

The Largest Columbia Distributors in Canada

36 Wellington St. E.

TORONTO

The Phonograph Recital a Potent Factor in Record Selling

Fourth of a series of articles on Record Selling—Various objects accomplished by the recital—Not only for city stores, but for dealers in small towns—Make an occasional recital a children's affair—Be sure to have a stock of the records appearing on the programme—Secure jobber's co-operation.

"YOUR people are 'up' in classical music now," remarked a visiting baritone who had been appearing at concerts in different parts of Canada, to a newspaper reporter.

"To what do you attribute the change?" queried the interviewer.

"To the widespread use of phonograph music mostly," answered the baritone. "Every Roman goes to the opera and concerts as a child," he continued; "people in Europe hear the very best music by the very best orchestras for a few sous. But on this continent, until recently, the enjoyment of good music was a possession of the privileged class. Now the phonograph is within the reach of the masses, and you hear people comparing the qualities of two artists' voices, who a few years ago scarcely knew one note from another."

That the greater the desire for music, the greater the field for phonographs and records is a principle that no phonograph dealer or salesman will dispute. Now, if such a change has been brought about in so many people, how can the balance of the people be reached? One of the most potent ways at hand is a more general use of phonograph recitals. Some energetic dealers have seen the prestige-building and sales-producing power of the recital and made good use of it. But the purpose of this article is to urge that in planning for fall and winter activity every phonograph dealer in Canada should make a place in his publicity programme for a series of recitals. They may be 4 p.m. affairs, noon concerts or evening programmes. But let there be a continuous string of, say weekly, recitals from the Atlantic to the Pacific.

Concerning the dealers who are already featuring periodical recitals, it may be said that they are high in their praise of both the direct and indirect results secured therefrom. Said one dealer to the writer, "the first person to leave my first recital ordered records of the Overtures from 'Semiramide' and 'Martha,' and that without any solicitation of any kind, as we never invite the public to a free recital and then urge them to buy." Of course the programme distributed is a fine place to call attention to certain records in a way that cannot help but lead to sales.

It is not good business to dismiss the thought of phonograph recitals as something worth while for city dealers, but too big a proposition for the merchant doing business in a country town. People in small towns and country districts are hungry for music. A well-known prima donna recently sang in a concert in a small town. "When we learned the size of the town," commented the great singer, "we immediately came to the conclu-

sion that the whole thing would be a frost as far as attendance at the recital was concerned. But right here we were happily disappointed, and that evening I had the pleasure, I may say the honor, of singing before more than 1,000 persons who came to town by train, by automobile over muddy roads, and by the more primitive means of transportation, and it was an inspiring, delightful audience to sing to. The audience was discriminating and enthusiastic in its appreciation of certain things on the programme. It brought home to me more forcibly than I have ever had it presented before in my entire career that people in the more rural sections of this country are music-lovers and are hungry for good music. I believe that they want it more than they ever have before, and that it is not just mere conversation when we hear so many people speak nowadays of the enormous increase in the demand for music and for all things musical. The demand is really here, and it is for all of us to realize it and to do everything in our power to foster this growth in artistic appreciation. It is uplifting, educational, and makes for social and moral advancement."

It is within the range of every phonograph dealer to put on a recital in his town. A furniture, drug, jewelry, stationery, or hardware dealer who carries phonographs can put on recitals. If there is no room in his store he can rent a hall for the occasion. The jobber from whom he buys his records will be glad to assist him in the selection of good recital records. He might even engage some local talent to work up interest in his programme.

In some cases where the local phonograph dealers are neglecting the holding of recitals, a local music teacher is taking it up. The phonograph dealer might just as well as not get the advantage of the recital. For instance, the account of an interesting phonograph recital held in a western city by a violin teacher, furnishes some timely suggestions. This teacher rented a small hall seating about 200, for a certain evening, and invited all of his violin pupils to attend a phonograph concert, where they could hear the world's greatest violinists. To increase public interest he also invited a number of local music lovers. Then he asked the owner of one of the largest and finest phonographs in the town to loan the instrument for the occasion, and bring all his violin records. He also invited all the owners of violin records, with whom he was acquainted to bring their records and have them played. To make sure that there would be a sufficient variety of records, he got the local papers to announce the concert, and invite all music lovers who possessed violin records to bring them to the hall on the

If you have never put on a series of phonograph recitals, plan to do so this fall—it will sell records, demonstrate your phonograph and prove publicity of the most desirable kind.

evening of the concert. No admission fee was charged, but any one who was the possessor of a violin record was welcome to attend, for the violin record was considered his ticket of admission.

On the evening of the concert, standing room was at a premium, and it was amazing what a number of violin records showed up at the door. Of course, there were many duplicates, but there were enough records to give a programme of one hour and a half in length. Some records were played twice or three times when they were encored, and many records were brought of the same piece, but played by different violinists. These were all played one after another to show the difference in interpretation by the different artists. The teacher gave a short talk about the violinist and the composition he was about to play before each number. The audience applauded just as they would have done at a regular concert by living violinists, and the interest of the pupils and their friends and the record owners was unbounded.

The net result of the concert was a great increase in violin playing in the town, a column notice about it in the local papers, and six new pupils. The members of the class talked of the concert for months, and it seemed to redouble their interest in their work, and it also boosted the sale of violin records.

Some dealers make one recital a violin programme, one with all records by prominent violinists, with an occasional vocal selection mixed in to prevent monotony; another time mostly 'cello records; another orchestral records; another sacred selections, and so on. The more frequent custom, though, is probably a good mixed programme.

The dealer should be sure to have in stock all records that appear on the programme, so that any that are

called for after the recital can be supplied. Without going to much trouble the dealer or salesman in charge of the recital can give a moment's talk on each record, telling something of the selection, its composer and perhaps some little incident in connection with the piece, or in the composer's life that would greatly add to its appreciation.

There are dealers who give a recital once a month to introduce the new records as they are issued. This emphasizes the new records constantly available. It also gives an opportunity to single out for special mention certain records issued the month or two previous that won outstanding popularity.

Then an enterprising dealer can introduce some good record publicity by explaining how an artist records a song, or how a band makes a record of some rousing march. He can summarize the stories of the operas. He can sketch the life of Mendelssohn, Chopin, Grieg, and other masters, illustrating their works by various records of their compositions. In this way he may work in with the local women's music club. Indeed, if such an organization does not exist, he may be the instigator of one.

Once in a while the recital should be a children's affair, featuring children's records. Have you not noticed how the best retail stores in the country are catering to the children? Have you never gone into the boot and shoe department where the boys and girls are being fitted, as they excitedly watch the old lady living in a shoe—there with all her many children? There is an increasing tendency among merchants to appeal to the child directly and to the mothers through their children. The children of to-day are the buyers of to-morrow, and the more they are educated up to the



Imperial Phonograph

— A business booster 365 days in the year

Because one buyer tells another of the big value he got in his Imperial—Because every Imperial sold, sells another—Because the Imperial makes friends wherever it goes, Imperial phonograph sales are climbing rapidly.

IMPERIAL FEATURES—Distinctive throat design; highest quality motor; cabinets made by those with 20 years' experience; only one Imperial agency in each district.

We are headquarters for "Gennett" lateral cut records and all phonograph supplies.

Imperial Phonograph Corporation

(National Table Co'y, Ltd., Manufacturers)

Owen Sound

Canada

Write for Booklet and prices now or you may be too late.



Model R
Mahogany—Walnut

pleasures and advantages of the phonograph and records, the greater will be their part in the record buying of the next few years.

The object of this article is to impress the great advantages that come to the dealer from holding occasional recitals. Once interested, the dealer can secure from his jobber helpful details of the conduct of recitals.

Musical Advertising Has Changed Our National Life

(Continued from page 61.)

the house when their friends came to call than only to have the family album to show these friends for entertainment. And it appealed to the man of the house because it sure was a good investment to cash in on his piano somehow instead of letting it lie dead.

"Then, too, came the talking-machines—marvels of ingenuity, wonderful inventions and all that, but metallic, wheezy and rather unsatisfactory. Manufacturers didn't depend much on music to sell talking-machines in the old days. The Edison band banged off some tunes now and then, and some coon-shouter mangled up a song once in a while, but the bulk of the records were monologues rendered by vaudevillians who had good voices. At that, though, you remember how we used to edge up close to the flower-shaped mouth of the apparatus and put a hand to our ear and strain every nerve to catch the words, and then, after missing about half of what had been said, declare it was grand!

"Such advertising as was done in those old days, as I remember it, emphasized the invention part of the talking-machine—the wonderful thing it was to be able to reproduce the human voice, and all that sort of stuff. You remember how the 'His Master's Voice' trade-mark was played up in store windows and everywhere. I can remember when people used to stop and look at the life-size figure of the dog and say: 'Yes, that machine could reproduce a man's voice so a dog would sit up and take notice of it like that.'

"But while I have no inside dope on the matter, I'd be willing to wager that it was only when the manufacturers began to hammer hard on the musical end of the talking-machines that sales began to bound. I remember distinctly calling on a young lady friend one night, many years ago, and finding her all excited because the family was contemplating the purchase of a phonograph. She showed me an ad in a magazine showing the parlor of a home with the rugs piled in a corner, a phonograph going full tilt and a number of young people dancing around. 'We're going to get one of those,' my young lady friend told me. 'Won't it be fine to have a dance right here whenever we want it!' I remember several other families of my acquaintance who

bought phonographs for just about the same purpose.

"You remember, of course, how, a comparatively few years back, all of the talking-machine companies suddenly perfected their product and began advertising heavily that every home could now hear the world's most famous singers, just as though the singers were right there in the house. I remember distinctly one ad of this period in which a great lot of famous opera singers were shown floating out of one of the parlor talking-machine cabinets. Up to that time I'd not paid much attention to the progress being made by the phonograph concerns, and I still remember how this ad caught my interest and held it. It came with a distinct surprise to me to know that I could hear all these famous people on a phonograph. It was that very ad which made me buy a phonograph, and I've no doubt it influenced countless others to do the same thing.

"It is interesting to note the difference in the phonograph ads of to-day from what they were a number of years ago. I was enough interested in this topic the other day to go over to the public library and wade through the magazine pages of some old publications and through the ads in some old newspapers just to find out what slant the phonograph companies had on their product in the early days of the industry, and in what way that old-time slant differed from the angle they have on their goods to-day.

"I found that day before yesterday the emphasis was placed on the remarkable nature of the talking-machine—its ability to reproduce sounds and all that. Yesterday the emphasis was entirely on the musical end of the business—bringing music to your own home at a moderate cost, hearing famous opera singers again and again in their most famous songs at less than the price of a pair of seats at the Metropolitan Opera House, and that kind of stuff. To-day, of course, phonographs are exclusively musical instruments, and the emphasis in all the ads is upon the musical features, but this emphasis has been shifted from being entirely on the machines to rest largely upon the records.

"Look at the recent ads issued by the Victor company. One of them is headed 'Music that is more than a memory,' and tells us that the Victrola 'makes the opera and the concert more than a fleeting pleasure. . . . You can have encores without number. You can hear the interpretations by the very same artists who won your admiration at the opera or concert.' The Vocalion, we are told by the Aeolian Company, plays for you 'the music as you best like to hear it. The gamut of musical expression, from ringing bravura to the most delicate echo, is at the command of your finger-tips.'

(Continued on page 72.)

Everyone knows the Marseillaise. Everyone wants to hear it *in English* superbly sung by Louis Graveure. A-6106.

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



NEW RECORDS

New Edison Disc Re-creations

Price, \$5.00

- 83082 **Cajns animan** (Through her heart, His sorrow sharing)—Stabat Mater (Rossini) Javary, Tenor, in Latin.
Quit set home (Who could mark, from tears refraining)—Stabat Mater (Rossini) Javary, Tenor, and Margaret Matzenauer, Soprano and Mezzo-Soprano, in Latin.
Price, \$4.25
- 82561 **Carmena—Vocal Waltz** (Wilson) Alice Verlet, Soprano.
Paris Valse (Speak Love) (Arline) Alice Verlet, Soprano, in Italian.
- 82562 **Father O' Flynn** (Arranged by Stanford) Arthur Middleton, Bass-Baritone.
Little Alabama Coon (Starr) Frieda Hempel and the Old Home Singers, Soprano and Mixed Voices.
Price, \$1.50
- 56531 **Hands Across the Sea** March (Souza) New York Military Band.
Peace Chimes March (Solfer) New York Military Band.
- 56532 **At the County Fair** (Knight) Barton E. Knight and Company, Rubie Sketch.
Coon Waltzes Billy Gordon and James Marlowe, Negro Vaudeville Sketch with Banjo.
- 56533 **Kathleen Mavourneen** (Crouch) M. Nagy, Zimbalom.
Southern Melodies John L. Burkhardt, Organ.
- 56530 **Blue Rose Waltz** (Logan) Jaudas' Society Orchestra, For Dancing.
How! One-Step. Jaudas' Society Orchestra, For Dancing.
- 42140 **My Rednecker and My Lord—The Golden Legend** (Buck) Marie Tiffany, Soprano.
Sing Me to Sleep (Greene) Marie Tiffany, Soprano.
- 82159 **Ms. Cury-Hansen** (Tutunian) Maggie Teyle, Soprano.
I've Owine Back to Dixie (White) Maggie Teyle and Lyric Male Quartette, Soprano and Male Voices.
Price, \$2.50
- 80461 **Laverne—Waltz Caprice** (Houston) H. Benne Henton, Saxophone.
Starlight—Serenade (Johnson) Peerless Orchestra.
- 80462 **In Heavenly Love Abiding** (Arranged by Holden) Metropolitan Quartette, Sacred.
There's a Witness in God's Mercy (Hiley) May E. Wright, Contralto.
- 80463 **Somebody's Waiting for Someone** (H. Von Tilzer) Betsy Lane Shepherd, Soprano. (With Marjorie Evelyn Cox in the Refrain).
Waters of Venice (Flooting Down the Sleepy Lagoon) (H. Von Tilzer) Gladys Rice and Vernon Dalhart, Soprano and Tenor.
- 80464 **Any Place is Heaven if You are Near Me** (Lohr) Thomas Chalmers, Baritone.
Your Voice Came Back to Me (Keithley) Gladys Rice, Soprano.

Edison Amberol Records for August

SPECIAL RECORDS—80 Cents Each

- 3782 **Turkentan** (Stern) Premier Quartette, Male Voices, Orch. Acc.
Frenchy, Come to Yankee Land (Ehrlich-Conrad) Billy Murray, Tenor, and Male Chorus, Orch. Acc.
- 3785 **Tears—Fox Trot** (Henry) Tuxedo Dance Orchestra, Acc.
- 3787 **Jazzola** (Robinson-Morse) Premier Quartette, Male Voices, Orch. Acc.
- 3788 **Call of the Cozy Little Home—Take It From Me** (Johnstone) Leola Lewis and Charles Hart, Soprano and Tenor, Orch. Acc.
- 3789 **Everybody Wants a Key to My Cellar** (Rose-Baskette-Pollack) Al Bernard, Orch. Acc.
- 3791 **You're Still an Old Sweetheart of Mine** (Whiting) Metropolitan Quartette, Mixed Voices, Orch. Acc.
- 3796 **Don't Forget the Salvation Army** (My Doughnut Girl) (Brown-French) Arthur Fields, Baritone, and Male Chorus, Orch. Acc.
- 3798 **I'm Forever Blowing Bubbles** (Kenbrovin-Kellette) Helen Clark and George Wilton Ballard, Contralto and Tenor, Orch. Acc.
- 3800 **Don't Cry Frenchy, Don't Cry** (Donaldson) George Wilton Ballard, Tenor, Orch. Acc.
- 3801 **Heart Breaking Baby Doll** (Hess-Mitchell) Arthur Fields, Orch. Acc.

ROYAL PURPLE RECORDS—\$1.50 Each

- 29032 **Funiculi—Funicula** (Denza) Guido Cecolmi, Tenor, and Chorus of Girls, Orch. Acc.
- 29003 **Carmena—Vocal Waltz** (Wilson) Alice Verlet, Soprano, Orch. Acc.
- 3741 **Dear Little Boy of Mine** (Ball) Will Oakland, Counter-Tenor, Orch. Acc.
- 3746 **Beale Street Blues** (Handy) Al Bernard, Orch. Acc.
- 3748 **Fogal-Me-Not** (Kendis-Brockman) Manuel Romain, Tenor, Orch. Acc.
- 3789 **B-Hap—One Step** (Be Happy) (Lada-Nunez-Burger) For Dancing, Louisiana Five, Orch. Acc.
- 3792 **Razzie-Dazzie—One Step** (Lenzberg) For Dancing, Lenzberg's Riverside Orchestra.
- 3793 **Hezekiah Hopkins—Comes to Town** (Boone) Descriptive Talk, Len Spencer.
- 3794 **Lord's Prayer, Doxology, Responses and Hymn**. Rev. William H. Morgan, D.D., and Salvary Choir, Organ and Orch. Acc.
- 3795 **I Ain't no Get-on No Time to Have the Blues** (H. Von Tilzer) Billy Murray and Ed. Ziegler, Orch. Acc.
- 3797 **World Is Hungry For a Little Bit of Love** (Evan You and I) (Turner) Vernon Dalhart, Tenor, Orch. Acc.
- 3799 **Tiger Rose Waltz** (Heid-De-Rose) For Dancing, Lenzberg's Riverside Orchestra.

Columbia Records for August

10 INCH VOCAL—80c.

- 42746 **I'll Say She Does**, From "Sinbad." (Sylvia, Kahn and Johnson.) Al Johnson, Orch. Acc.
- Just As We Used to Do**, (Ingraham.) Billy Murray, Orch. Acc.
- 42744 **Friends**, (Seymour.) Vocal Trio, Male Trio, Orch. Acc.
- I'm Going to Climb the Blue Ridge Mountains Back to You**, (McConnell.) Campbell and Burr, Tenor, Duett, Orch. Acc.

- 42745 **Jazz Baby**, (Jerome.) Agnes Lynn, Comedienne, Orch. Acc.
I Ain't Got no No Time to Have the Blues, (H. Von Tilzer.) Irving and Jack Kaufman, Tenor Duett, Orch. Acc.
12 INCH VOCAL—\$1.50
- 49333 **Blasie**, (Massenet.) Riccardo Stracciari, Baritone, Violin obbligato by Sascia Jacobson.
- 10 INCH FRENCH VOCAL—90c.
- 42497 **Stances** (Plegier) Louis Chartier, Bariton.
- Almer, C'est Forger sa Peine** (Barbieroli) Louis Chartier, Bariton.
- 42498 **Hymne au Travail** (Miro) N. Alfred Normandin, Bariton.
- Marche Des Canadiens Français** (Miro) N. Alfred Normandin.
- 42495 **La Vieille Fille** (Par Ladachanie) E. Hamel, Comedien.
- Ladachanie an Afrigue**, (H. Hamel) Comedien.
- 42496 **Ah! C'est a St-Facil**, Chanson Comique, Conrad Gauthier, Comedien.
- L'Invalide Belge**, Recitation, Conrad Gauthier, Comedien.
- 10 INCH DANCE RECORDS—90c.
- 42747 **Mammy's Lullaby** (Roberts) Waltz, The Happy Six.
The Red Lantern (Fisher) Medley Fox-trot, Intro.; (1) "Kisses" (—"The Sweetest Kisses of All") (Cowans); (2) "There's Only One That I Would Love My Sleep For (And That's For Daddy)" (Monroe) Waldorf-Astoria Dances Orch.
- 42742 **Just Another Good Man Gone Wrong** (McDonald and Osborn) Medley Fox-trot, Intro.; "Who'll Love You When I'm Gone" (Pinar), Louisiana Five Jazz Orch.
- Yepping Hound Blues** (Lada Nunez and Cawley) Medley Fox-trot, Intro.; "Foot Warmer", Louisiana Five Jazz Orch.
- 42741 **Teas of Love** (Henry and Warror) Medley One-step, Intro.; (1) "I'm Glad I Can Make You Cry" (McCarron and Morgan); (2) "Fajahmah" (Henry and Onivas), Jockers Dance Orchestra.
- Yama Yama Blues** (Williams and Williams) Medley Fox-trot, Intro.; "You're Some Pretty Doll" (C. Williams), Jockers Dance Orch.
- 42730 **Waiting**, Medley Fox-trot, Columbia Saxophone Sextette.
- Chon Y (He Come From Hong Kong)** Medley Fox-trot, Columbia Saxophone Sextette.
- 42712 **Swamp Sinner**, One-step, Earl Fuller's Rector Novelty Orch.
- Ruspan**, One-step, Earl Fuller's Rector Novelty Orch.
- 42720 **Mary Ann**, One-step, Waldorf-Astoria Dance Orch.
- Evry Blues**, One-step, Earl Fuller's Rector Novelty Orch.
- 12 INCH DANCE RECORDS—\$1.50
- 40108 **How 'Ya Gonna Keep 'Em Down on the Farm?** Medley One-step, Yerkes Jazzinmba Orch.
- Mammy O' Mine**, Medley Fox-Trot, Yerkes Jazzinmba Orch.
- 40089 **Memories of the Past Waltzes**, Part 1, Prince's Orch.
- Memories of the Past Waltzes**, Part 2, Prince's Orch.
- 40088 **Oh, My Marie** (See Marie), Medley One-step, Yerkes Jazzinmba Orch.
- Star of the Mid.** Fox-trot, Yerkes Jazzinmba Orch.
- 40032 **Tom, Dick and Harry and Jack** (Hurry Back), Medley One-step, Prince's Band.
- The Wild, Wild Women**, Medley One-step, Prince's Band.
- 1195 **Who Played Poker With Pocahontas?** (Lewis-Young-Ahlert) (From "Monte Christo, Jr.") Fannie Watson, Contralto of Watson Sisters), with Orch. Star of the Winter Garden Show, New York.
- For Johnny and Me** (Brown-Von Tilzer) Kitty Watson, Contralto (of Watson Sisters), with Orch. Star of the Winter Garden Show, New York.
- 1194 **When You See Another Sweetie Hanging Around** (Lewis-Young-Donaldson) Kitty Watson, Contralto (of Watson Sisters), with Orch.
- Everybody Wants a Key to My Cellar** (Rose-Baskette-Pollack) Fannie Watson, Contralto (of Watson Sisters), with Orch.
- The Red Lantern** (Fisher) Joe Phillips, Baritone, with Orch.
- I'm Forever Blowing Bubbles** (Kenbrovin and Kellette) Campbell and Burr, Tenor, with Orch.
- 1196 **Sweet Sinner** (Mary Earl) Fox Trot, Green Brothers, Xylophone Orch.
- Ruspan** (Mary Earl) One-Step, Green Brothers, Xylophone Orch.
- 1197 **Mammy O' Mine** (Tracey-Pinkard) Sterling Trio, Vocal Trio, with Orch.
- I Found You** (Gilbert-Friedland) Henry Burr, Tenor, with Orch.
- 1198 **Beautiful Ohio** (MacDonald-Karl) Ruth Lenox and Henry Burr, Vocal Duett, with Orch.
- 1199 **Tears of Love** (Warren-Henry) Henry Burr, Tenor, with Orch.
- Gingore** (He come from Hong Kong) (Weeks) Fox Trot, Van Epps Quartette, Instrumental.
- 1200 **After All** (Cushman and Roberts) Fox Trot, Louisiana Five Jazz Orch., Instrumental.
- (Dry) Tears** (Hickman-Black) Fox Trot, Green Brothers, Xylophone Orchestra.
- 1201 **You're Still an Old Sweetheart of Mine** (Egan-Whiting) Ruth and Meyers, Vocal Duett, with Orch.
- When You Look in the Heart of a Rose** (Gillespie-Methven) Sam and Edith, Vocal Duo, with Orch.
- 1202 **Wait and See** (You'll Want Me Back) (McCarron-Morgan) Irving Kaufman, Tenor, with Orchestra.
- Heart Breaking Baby Doll** (Hess-Mitchell) Billy Murray, Tenor, with Orch.
- 1203 **That Long, Long Trail is Getting Shorter Now** (Mahoney) Sterling Trio, Vocal Trio, with Orchestra.
- Salvation Lasse of Mine** (Caddigan-Troy) Henry Burr, Tenor, with Orch.
- 1204 **My Cairo Love** (Zamecnik) Fox Trot, Green Brothers, Xylophone Orch.
- Don't Cry, Frenchy, Don't Cry!** (Intro.: "How Ya Gonna Keep 'Em Down on the Farm?") (Donaldson) One Step, Peppino, Accordion, Instrumental.
- 1205 **Turkentan** (Jones-Stern) Premier-American Quartette, Vocal Quartette, with Orch.
- 1206 **Burmal Moon** (Giz Rice) Sam Ash, Tenor, with Orch.
- That's Say, "I Love You"** (Fisher) Billy Murray, Tenor, with Orch.
- Chon Y (He Come from Hong Kong)** (Weeks) Irving Kaufman, Tenor, with Orch.

New Aeolian-Vocalion Records

- 12127 Kiss Me Again—from "Mlle. Modiste" (Herbert) Nanette Plack, Soprano, Orch. Acc.
- 12128 Flower of My Heart (Spencer) Reed Miller, Orch. Acc.
- 12129 In Miami (Gottler) Arthur Fields, Accompanied by Dabney's Band. You Can't Blame the Girls at All (Silver) Arthur Fields. Accompanied by Dabney's Band.
- 12131 When the Bees Make Honey Down in Sunny Alabama (Donaldson) Charlie Hart and Elliott Shaw, Orch. Acc.
- 12132 Big Yellow Moon (Forster) Charles Hart and Elliott Shaw, Orch. Acc.
- 12132 My Doughty Girl—"Don't Forget the Salvation Army" (Brown-Frisch) Kaufeld Trio, Orch. Acc.
- 12133 Longing (McNour-Pike) Henry Barr, Orch. Acc.
- 12133 Burnish Moon (Lient, Gitt-Rice) Samuel Ash, Tenor, Orch. Acc.
- 12134 Friends (Santley) Arthur Fields, Orch. Acc.
- 12134 Bells of Bagdad—Fox Trot (Moztan) Played by Aeolian Dance Orchestra.
- Mummy a Lullaby—Waltz (Lee Roberts) Played by Aeolian Dance Orchestra.
- 12135 Lonesome Road Blues—Fox Trot (Will Nash) Played by Novelty Five with Al Bernard.
- 12135 I Want to Hold You in My Arms (Harnard-Robinson) Played by Novelty Five with Al Bernard.
- 50800 Kol Nidrei (Bruch) Quartet Danboso, Cello, Piano Acc.
- Caprice Russe (Danboso) Quartet Danboso, Cello, Piano Acc.
- 12136 10 INCH—\$1.85
- 30024 Carmen—Ma mere is to love my mother (Bizet) (in French) Marie Sundelin and Giulio Cini, Soprano and Tenor. Vocalion Orch. Acc.
- 30025 Gianni Schicchi—O mio beloved daddo (Puccini) (in Italian) Florence Easton, Soprano, Vocalion Orch. Acc.
- 10 INCH—\$1.40
- 29203 My Irish Song of Songs (Sullivan) Colin O'Mare, Tenor, Vocalion Orch. Acc.
- Molly (Hechter) Colin O'Mare, Tenor, Vocalion Orch. Acc.
- 29204 Allied Nations—Belgian, English, French and the United States. Played by Vocalion Concert Band.
- There's a Long Long Trail, and When You Come Back (Elliott-Cohan) Critterium Male Quartette, Orch. Acc.

Pathe Records for August

- 10 INCH—90c.
- 22109 Sweet Hawaiian Moonlight (Prock-Klekman) Orpheus Trio Accompanied by Novelty Five String Orchestra.
- Lullaby Blue (Kendall-Robinson-More) Premier American Quart.
- 22110 Eyes That Say I Love You (Fisher) Lewis James, Tenor, with Acme Male Quartette.
- Alabama Lullaby (De Voll) Lewis James and Charles Hart Accompanied by Novelty Five String Orchestra.
- 22111 My Doughty Girl (Don't Forget the Salvation Army) (Lefling-well-Lucas-Brown-Frisch) Arthur Fields, Baritone, with Orpheus Trio.
- Bring Back Those Wonderful Days (MacBrye-Vincent) Arthur Fields, Baritone.
- 22112 Wild Honey (David) Robert Bruce, Tenor.
- Mummy O' Mine (Tracy-Pinkard) Acme Male Quartette.
- 22113 Chong (Weeks) Premier American Male Quartette.
- On the Oak Trail (Skidmore-Walker) Collins and Harlan.
- 22114 Heart Breaking Baby Doll (Hess-Mitchell) Billy Murray, Tenor. Everybody Wants a Key to My Cellar (Rose-Baskette-Pullack) Arthur Fields, Baritone.
- 22114 Wild Honey (David) Toots Paka Hawaiian Troupe.
- Till We Meet Again (Whiting) Toots Paka Hawaiian Troupe.
- 22116 A Clean Heart (Hyshe) Earle F. Wilde, Tenor, Organ Acc.
- Flie as a Bird (Dann) Earle F. Wilde, Tenor, Organ Acc.
- 22117 The Alcoholic Blues (Von Tilzer) Fox Trot. Synco Jazz Band.
- Lasus Trombone (Fillmore) One Step. Synco Jazz Band.
- 22120 Toreador Humoresque (Llako) Fox Trot. Synco Jazz Band.
- At the Jazz Ball (Hall) (La Rocca-Shields) One Step. Synco Jazz Band.
- 22120 He's Had No Lovin' For a Long, Long Time (Pinkard-Layton) Intro., 1 and 2 and 3 and 4. Medley One Step. Green Brothers' Xylophone Orchestra.
- 22121 Behind Your Silken Veil (Glen Slack) Intro., "Tears." Medley Fox Trot. Green Brothers' Xylophone Orchestra.
- 22121 I'll Say She Does (Johnson-Donaldson) Intro., "Some Sunny Day." Medley Fox Trot. Green Brothers' Xylophone Orchestra.
- Fluffy Kums (Green) One Step. Green Brothers' Xylophone Orchestra.
- 22116 Hindoo Lady (Friend) One Step (Violin and Piano) Joseph Brothers.
- After All (Roberts-Johnson) Intro., "On the Road to Calais." Medley Fox Trot (Violin and Piano) Joseph Brothers.
- 22107 The Adieu (Schubert) Cornet Solo, Sergeant Leggett.
- Serenade (Gounod) "Quatre chants." Cornet Solo. Sergeant Leggett.
- 22108 The Thinner (Souza) March. American Regimental Band.
- The Royal Legion (Souza) March. American Regimental Band.
- 22086 Plantation Echoes (Coates) (Vocal Chorus by Singing Serenaders). Heartsting Blues (Handy) Fox Trot.
- 22087 Russian Rag (Cobb) Fox Trot.
- St. Louise Blues (Handy) Fox Trot.
- 22089 Mirandy (Sissle-Europe) Noble Sissle, Tenor.
- On Patrol in No Man's Land (Sissle-Europe) Lieut. Noble Sissle, Tenor.
- 22103 Jazz Baby (Sissle-Europe-Blake) C. Creighton Thompson, Baritone.
- When the Bees Make Honey (Donaldson) Lieut. Noble Sissle, Tenor.
- 22104 All of No Man's Land. is Ours (Sissle-Europe) Lieut. Noble Sissle, Tenor.
- Jazzola (Robinson-More) Lieut. Noble Sissle, Tenor.
- 22105 Earl Jordan Ball (Lient, Jim Europe's Singing Serenaders. Everybody Dat Talks (Green Brothers' Singing Serenaders. Jim Europe's Singing Serenaders.

- 12 INCH—\$1.40
- 29210 On the First Day He Came Home (Norworth-Weston) Jack Norworth, Baritone. Piano Accompaniment.
- In These Hard Times (Weston-Lee) Jack Norworth, Baritone, Piano Accompaniment.
- 10 INCH—\$2.20
- 27510 Absent (Metral) Kathleen Howard, Contralto.
- My Soul (Carrie Jacobs-Bond) Kathleen Howard, Contralto.
- 10 INCH—\$1.40
- 25031 The Banks of Allan Water (Horn) Craig Campbell, Tenor.
- I Know a Lovely Garden (J. Harbord) Craig Campbell, Tenor.
- 12 INCH—\$1.60
- 52942 How Lovely Are Thy Dwellings (Lidgate) Percy Harmon, Baritone.
- Crossing the Bar (Willey) Percy Harmon, Baritone.
- 12 INCH—\$1.65
- 40167 Home Sweet Home (Payne-Bishop) Helen Clark, Contralto.
- 40164 Darby and Joan (Molloy) Helen Clark, Contralto.
- Love's Sorrow (Shelley) Lewis James, Tenor.
- 40170 In the Garden of My Heart (Hall) Lewis James, Tenor.
- When My Sweetie Comes Back to Me (Stamper-Buck) Intro., "The Bell Song," from "Ziegfeld's 9 o'Clock Midnight Revue"
- Medley Fox Trot. Joseph Samuel's Orchestra.
- Sweet Hawaiian Moonlight (Tell Her of My Love) (Frost-Klekman) Waltz. Joseph Samuel's Orchestra.
- 40171 My Cairo Love (Zamenick) Fox Trot. Joseph Samuel's Orchestra.
- Limbo-Land—from "Tumble in (Print) Intros. (1) "The Wedding Blues"; (2) "You'll Do It All Over Again." Medley One Step. Joseph Samuel's Orchestra.
- 40169 Mennet (Beethoven) (Violins, Viola and Cello) The Great Lakes String Quartette.
- To a Wild Rose (MacDonald) (Violins, Viola and Cello) The Great Lakes String Quartette.
- 40165 Melodie (D'Ambrósio) Violin Solo. Jan Rudonyi.
- Canzonette (D'Ambrósio) Violin Solo. Jan Rudonyi.
- 40166 Dejanire (Saint-Saens) "Choeur danse." Garde Republicaine Band of France.
- Dejanire (Saint-Saens) "Prelude au II. acte." Garde Republicaine Band of France.
- 40168 Fauna and Woodynopus (Danse Pastorale) (Onivas) Pathé Concert Orchestra.
- Poppies (A Japanese Romance) (Moret) Pathé Concert Orchestra.
- 12 INCH—\$2.20
- 59075 Gavotte (Leschetizky) Piano Solo, Mme. Ethel Leginska.
- Rhapsody, No. 13 (Liszt) Piano Solo, Mme. Ethel Leginska.
- 54030 Mauch (Massenet) "Gavotte." In French. Claudia Muzin, Soprano.

New Gennett Records

- Sole Canadian Distributors: The Starr Company of Canada, 265 Dundas St. London, Ont., Canada.
- Price, \$1.50
- 2500 My Cairo Love (Fox Trot). Played by Green Bros. Xylophone Orchestra.
- Mummy O' Mine Medley (Fox Trot Intro.; "You're Some Pretty Doll" Played by Green Bros. Xylophone Orch.
- 9001 Annie Laurie, Sung by Critterium Quartette.
- 88 Sweet Home, Sung by Critterium Quartette.
- 4534 The Two Doctors, Gung and Hughes.
- My Uncle's Farm, Gung and Hughes.
- 4535 Frisco Medley (Medley) (Intro.; "Anything Is Nice If It Comes from Dixieland.") Played by Green Bros. Xylophone Orch.
- 4536 Fluffy Kums (One Step) Played by Green Bros. Xylophone Orch.
- I Know What You're Thinking (Lonesome, Sung by John Connell.
- 4537 You're Making a Miser of Me, Sung by Henry Barr.
- The Boy and the Birds, Sybil Sanderson Fagan.
- The Little Whistler, Sybil Sanderson Fagan.
- \$1.25
- 9000 The Star Spangled Banner (Key-Smith), Stamford Miles, Baritone with Orch. Acc.
- Battle Hymn of the Republic (Howe-Steffe), Stamford Miles, Baritone with Orch. Acc.
- 90c.
- 4530 Onward Christian Soldiers (Sullivan), Royal Daddman, Baritone with Orch. Acc.
- The Holy City (Adams), Royal Daddman, Baritone with Orch. Acc.
- 4526 Heart Breaking Baby Doll (Hess-Mitchell), Billy Murray, Tenor with Orch. Acc.
- Thip Top Tutting Jimmy (Cowles), Billy Burns, Tenor with 4529 Monte Cristo (Atteridge-Rombeg Schwartz), Irving Kaufman, Tenor with Orch. Acc.
- Johnny's in a Town (Velen-Meyer-Olman), Arthur Fields, Baritone with Orch. Acc.
- 4531 Silks—Threads Among the Gals (Danks), Sterling Trio with Orch. Acc.
- When You I Were Young, Maggie (Butterfield), Harry McClaskey, Tenor with Orch. Acc.
- 4532 Carry Me Back to Old Virginia (Bland), Harry McClaskey with Male Chorus, Orch. Acc.
- Darling Neddy Gray (Hanby), Danie's Patmosse with 4527 Sweet Siamese (Fox-Trot) (Earl), Peerless Quartette, Orch. Acc. recorded under the supervision of J. Dante.
- 4528 Come on, Papa (One-Step) (Leslie-Baby), Riley's Cabaret Orch. recorded after by Pietro Capodiferro, Conklin's Soc. Orch.
- Kiss Me Again (Waltz) (Herbert), from "Mlle. Modiste." Conklin's Soc. Orch.
- 4533 Parading (Waltz) (Henry-Onivas), Johnson's Soc. Orch.

New Okeh Records

- 1209 The Vamp (Gag) Green Bros. Xylophone Orch.
- 1210 Shake Your Shoulders (Green) Green Bros. Xylophone Orch.
- 1211 Fluffy Kums (Green) Green Bros. Xylophone Orch.
- My Drazny Little Lotus Flower (Olman Van Kps, Instrumental Quartette.
- 1212 Beans Sprits Band (Templins) Green Bros. Xylophone Orch. Okeh Band.
- (Concluded on page 72.)

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(2) "JOGGIN' ALONG THE HIGHWAY"

Words by Arthur Anderson. Music by HAROLD SAMUEL
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(3) "THE BELLS OF ST. MARY'S"

Words by Douglas Furber. Music by A. EMMETT ADAMS
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(4) "MATE O' MINE"

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- "THE OLD 'VINDICTIVE'" Easthope Martin
- "A CAROL OF BELLS" C. V. Stanford
- "DOWN HERE" May Brahe
- "I PASSED BY YOUR WINDOW" May Brahe
(From "Song Pictures")
- "A PRAYER IN ABSENCE" May Brahe
- "I'LL SING TO YOU" Jack Thompson
- "GOD SENT YOU TO ME" Jack Thompson
- "GARDEN OF HAPPINESS" Daniel Wood
- "SUNSHINE ALL THE WHILE" Daniel Wood
- "SONNY" Arthur Meale
- "HOME IS WHERE YOU ARE" Arthur Meale
- "THE HOME BELLS ARE RINGING!" Ivor Novello
- "MY DEVOTION" Ivor Novello

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—JULY, 1919

Incomplete Information From Thoughtless Clerks in Publishers' and Jobbers' Offices Handicaps Retailers

THE sheet music business is a business of details—of small things. And in these small things Henry K. White, a New England dealer, feels that the dealers do not always get all the co-operation they might reasonably expect from the publishers and jobbers. Believing that he is not speaking only for himself but for many in the retail field, he has addressed the following remarks to the *Music Trade Review*: "I believe it is only necessary to call attention to some things which might be done to make the dealer's lot an easier one to get a somewhat ready response," he said. "A few examples will illustrate my point. A piece not found in the catalogues, not immediately available, was wanted and was ordered from a house able to supply pick-ups generally, but brought only this answer: 'Only published in a book.' The price of the book, its name and whether it could be furnished or not were not mentioned, and yet it would have been easy to have given one or more of these points, it would seem, since the answer which was given implied a certain amount of information.

"Here is another example. Just the other day I saw an order calling for Liszt's 'Rhapsodie, Raekozky March,' which was referred to me by mistake with the notation, 'We do not publish.' How easy it would have been to substitute for the useless answer, which took as much time to write as a helpful one would have required, a hint as to where the piece could be obtained. For it is not believable that there is any house devoted to standard music which could not give a pointer as to where to apply for a Liszt 'Rhapsodie.'

"Another example: I recently had a call for a piece by a well-known composer whose works are almost exclusively with a single house, whose catalogue, however, did not show the piece in question. As it could not be found in any other catalogue I applied to that house,

but was answered, 'Not ours.' I applied again, saying, 'If not yours, please say whose,' which brought only one word, 'Unknown.' I afterwards obtained the piece from an importer who had it in stock. I must believe, of course, that the answers which I received were from some irresponsible clerk. 'Balance of order not in stock,' 'Outside publication,' and in many cases no answer at all, leaving one in the air, not knowing whether to expect the music later than when due or never (sometimes it comes along just in time to duplicate another copy which in the meantime has been ordered elsewhere), all these are of small consequence from the publisher's point of view, but to the dealer they are important.

"I realize that my suggestions will give rise to some objections, the first being, probably, that in the enormous growth of the music business it is not possible for any one publisher to know all the output of all the other publishers, nor is he interested to know. Let them take care of their own publicity. He should not be called on to advertise their wares. Then, too, the clerks are less familiar with the publications of other houses than their managers are. Some of them don't know half the prints of the houses they are with, and, if they knew, why should they exert themselves unduly? Let the dealer use his catalogues and read the trade papers, where no pains are spared to make the new things known, and he will not need to ask for so much help. All this is quite true, of course, but I am assuming that the friendly co-operation which I am advocating can easily bridge these difficulties for the benefit of those whose opportunities and experience are limited. To do only those things which are imperative is purely selfish, but to go a little out of one's way to help another who may not seem to deserve it perhaps is a good way to make a friend who possibly in time may become a valuable customer.

"Another objection is this: the danger of giving a wrong direction and then being blamed for it; that more than real indifference, I fancy, accounts for the fact that it has become a settled policy of most publishers, apparently, not to give any information at all.

A group of between 200 and 300 public school children studying the violin. This journal has for long been urging the dealers' interest in promoting instrumental music in the schools.



"But about twenty-five or thirty years ago—when the music business was much smaller than it is now, to be sure—it was the custom of all the larger houses to write after the names of pieces which they could not furnish the words, 'Try So-in-So.' That did not assume any responsibility on their part, and though I don't remember ever to have been given a wrong direction yet if I had the benevolence of the intention would have prevented faultfinding anyway. What would there be in the way of reviving that system? The order clerks could not always give the desired information, to be sure, but the head of the order department is a man generally who could give it, and as the orders come to him for final review before being shipped it would seem to be a simple matter to say again, 'Try So-and-So,' instead of maintaining silence or saying what is of no more value, 'Out,' and letting the matter drop there.

"I should be sorry to have written all this if I thought it would be taken merely as the petty complaining of one who represented no one but himself, but I believe there are many others among the retailers who feel as I do, that co-operation is a good thing all round, for whether it is always evident or not it is still true that we are all bound up together like a bundle of sticks."

Tells U. S. Publishers of New Canadian Copyright Act Being Held Up For the Present

NATHAN BURKAN, attorney and authority on copyright questions, who usually reviews the copyright situation before the banqueters at the annual Sheet Music Publishers' convention in New York, dwelt largely on the Canadian copyright situation in his remarks this year. He paid a tribute to Leo Feist, who at his own expense sent a legal representative to the

Canadian Parliament in behalf of the new law. He stated, however, that it appeared that, for the present session, there would be no opportunity of succeeding in having a new measure passed, for the opposition had been successful in getting the support of the labor organizations of Canada, who were made to believe that the new act would be against their interests. He stated that undoubtedly the bill would go over until next year and it would require much work on the part of those interested in having an acceptable bill passed.

Mr. Burkan explained the difficulties of the situation, and stated that to get the best results it would be necessary for them to have representatives of Canadian birth in order to get a hearing. He stated the whole question was most serious, public opinion in favor of the measure must be formed, and that proper representatives must be on hand in order to accomplish anything. He stated that Canada was a big and growing market, and he charged those present to do something before they adjourned, and among other things engage local talent from Canadian territory to represent them.

The speaker also suggested that undoubtedly with the remaking of the map of Europe some conflicting situation will arise in regard to copyright arrangements with the many new States being formed, and it might be possible that in some cases American copyrights would not be protected. He also covered some of the copyright suits of the past year, and stated that as a whole the copyright law of 1909 was a most successful one. However, he felt that the royalties under its provisions were not ample, and he hoped that at one of the early sessions of Congress the publishers would be able to have a law passed giving them and the composers more royalties from mechanical reproduction sources.

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"Ideal" needles, per carton of 60 packages, \$5.85.
"Black Diamond" needles, per carton of 100 packages, \$10.
"Tonofone" needles, per box of 100 packages, \$10.

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Question of Sheet Music Prices Must be Faced

"ALTHOUGH the subject of prices and profits is fundamental," said Thos. F. Delaney, president of the National Association of Sheet Music Dealers, at the New York Convention, "because they must be right, in order that a business may live and prosper, there is still hesitation on the part of some of the publishers to raise the selling price of some of their publications—particularly books—proportionately to the increase of the price of materials that go into their making, and the cost of doing business—which includes, of course, salaries for those engaged in the sheet music business, that are commensurate with their duties, and the considerable demands made upon them in many ways.

"It looks as if this matter would have to be faced and settled definitely very soon, because it seems to be generally accepted that prices will never again be on as low a level as they were before the war—at least not for many years, and consequently in order to meet the conditions, many selling prices or discounts must be changed. There should be no hesitation or question about doing this, because it is necessary and entirely fair. People are now paying more for everything they buy, and expect to, because they are receiving more money than formerly."

The 14 Points of the Copyright Discussion

ALTHOUGH the proposed new Canadian Copyright Act is still in abeyance, the discussion of it continues. Several important daily newspapers have given the question editorial treatment. In addition, the Toronto Saturday Night has published the "Fourteen Points of the Copyright Question," being a statement

from the Canadian Authors' and Composers' Association, which association is urging the passage of the Act now before Parliament. Their "Fourteen Points" are as follows:

"1. Canadian authors, composers and artists have no copyright protection in Great Britain, Australia, New Zealand, or the remainder of the British Empire where the British Copyright Act of 1911 is in force.

"2. Canadians cannot under their present law take advantage of the Revised Berne Convention of 1908 giving their works protection practically throughout the world, with the exception of the United States.

"3. Canadian authors, artists and composers cannot get the full advantages of the United States Copyright Law of 1909, because that law grants no more privileges to Canadians than our laws grant to Americans. Canadian composers have absolutely no phonograph rights in the United States and Canadian authors very doubtful moving picture rights.

"4. Phonograph companies in Canada manufacture records of the world's music without recompense to song writers or publishers of Canada, Great Britain or the United States. No other civilized country permits such a condition under its copyright laws.

"5. Manufacturers of piano-player rolls in Canada can reproduce any composition without payment of royalty to the composer.

"6. There is no copyright in phonograph records. Our copyright laws do not prevent any person manufacturing Caruso records without his consent or that of the phonograph companies who have him under contract.

"7. Canada has practically no foundation for a moving picture industry. Copyright in moving pictures is obtained by very round-about and costly methods. It is doubtful if ever this protection would stand a court test.

"8. Canada is in the anomalous position of having two distinct copyright laws: (1) The British laws of 1842 and 1886 are still effective in Canada though repealed elsewhere in the British Empire; (2) The poorly-constructed, hopelessly out-of-date Canadian Act of 1875 is attempting to meet conditions of 1919. These two laws, with their conflicting provisions, coupled with the provisions of the old Berne Convention of 1886, to which Canada adheres, make for copyright chaos in Canada.

"9. The Canadian novelist has no control over the reproduction of his story by (1) Moving pictures, (2) drama. American writers have been paid as high as \$40,000 for the 'movie rights' of a book.

"10. The Canadian dramatist cannot prevent the rewriting of his play in the form of a novel or its exhibition as a motion picture.

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"11. The present system of registration is practically an impossibility for Canadian newspapers. The validity of newspaper copyright on special articles, etc., is very questionable at present.

"12. Canadian artists have no protection against the reproduction of their paintings in the form of sculpture—i.e., from the flat to the round—nor have the Canadian sculptors protection against the reproduction of their work by photograph or other flat processes.

"13. Under the Act of 1842 a Canadian author cannot prevent the re-writing of a book in another language. Songs in English copyrights under this Act are often reprinted in French and vice versa.

"14. Practically all nations of the Berne Convention recognize the duration of copyright to be the life of the author and fifty years thereafter. Canada's term is twenty-eight years after publication. By the long term any really worthy work will have protection long enough for the author's immediate heirs to benefit thereby."

New Okeh Records

(Continued from page 67.)

- 1213 When the Bees Make Honey Down in Sunny Alabama (Lewis-Young Donalson) Watson Sisters, Contralto Duet.
It's Nobody's Business But My Own (Skidmore-Walker) Arthur Collins, Baritone Solo.
- 1214 Lullaby Blues (Kendall-Robinson) Premier American Quartette, Vocal Quartette.
O! Death, Where Is Thy Sting (Stout) Arthur Collins, Baritone Solo.
- 1215 Oh, How She Can Sing! (Van Schneck-Yellen) Billy Murray and Ed Soule, Tenor Duet.
Just Another Poor Man Gone Wrong (Sterling-H. Van Tilzer) Billy Murray, Tenor Solo.
- 1216 I'll Say She Does (De Sylva-Kahn-Jolson) Arthur Fields Baritone Solo.
I'm Always Thinking I'm Up in Heaven (When I'm Down in Dixieland) (Lewis-Young-Abrams) Watson Sisters, Contralto Duet.
- 1217 Then You'll Know You're Home (Johnston-Winne) Jos. Phillips, Baritone Solo.
The Return (Price-Bergh) Royal Dadman, Baritone Solo.
- 1218 My Barney Lies Over the Ocean (Lewis-Young-Grant) Ada Jones, Contralto Solo.
- 1219 Oh! Laddy (Layton-Creamer) Billy Murray, Tenor Solo.
Oh! Laddy (Merrill-Jerome) Billy Murray, Tenor Solo.
- 1220 You Can't Blame the Girls at All (Gerber-Silver) Arthur Fields, Baritone Solo.
- 1220 When Ireland Comes Into Her Own (Brannen-Staley) Will Oakland, Contra-Tenor Solo.
- 1221 Peg Aron (Costello-Selman) Will Oakland, Contra-Tenor Solo.
- 1221 A Wee Bit of Lace (Cohan-Tierney) Ruth Lennox, Contralto Solo.
You Don't Know (Callahan-Roberts) Sam Ash, Tenor Solo.

Musical Advertising Has Changed Our National Life

(Continued from page 65.)

"Look at this advertisement of Columbia records—'Happy Music.' 'All the happy music you ever heard or ever will,' says the copy—'yesterday, years ago, or to-morrow—can be yours on Columbia records.' The Edison phonograph makers centre their campaign around the tone perfection of the records. One by one famous singers have been shown singing in comparison with the Edison 're-creation' of their voices. In the ad-

vertisement I have here the critical ears of the friends of Guido Ciccolini 'could discover no quality in Ciccolini's wonderful voice not also present in the re-creation.'

"The object of this long harangue on piano and phonograph advertising," Jackson continued, "is to drive home the point I am trying to make—namely, that the phonograph manufacturers and the piano manufacturers have, through their advertising, sold music to the nation. They have, by their advertising—at least this is my opinion of the matter—changed America from one of the least musical nations into one of the leading musical nations of the world!

"Think of what a widespread, almost universal influence, music now has on this nation. Big movie theatres support large symphony orchestras which play several times a day and which render the highest sort of music. And the public eats this music up. The public appreciates it—because the public has heard most of the highbrow pieces on player-pianos or phonographs. Highbrow artists, vocal or instrumental, tour the country and are greeted by enormously enthusiastic crowds and gigantic receipts wherever they appear. Popular sheet music sells into the millions of copies because along with the advance in the sales of 'canned' musical machines has come a corresponding increase in the number of human piano-players. Community song festivals are quite the thing. Almost every person is pretty sure nowadays of hearing some livening, cheerful popular music, or some really fine highbrow music at least once a week.

"All the old-time worries and fretting and fuming over the non-musical character of the American nation is at an end. If an appreciation of music is necessary to make a nation great, then, believe me, no one need fear for the future of America.

"I may be wrong, but I think that this change has come about through the advertising campaigns waged by the manufacturers. There was no overwhelming demand at the start for talking-machines and player-pianos. Both of them were considered more or less of curiosities. The manufacturers didn't, like the auto factories, have to double and treble and quadruple their capacities over night to keep up with the demand. It was a forcing process with these musical instruments at first. Father and mother and sister had to be shown and shown again just what the automatic piano-player would do for them before the machine was bought. Phonographs were simply queer new things until the makers began selling music to the public and sold the phonographs on the strength of getting this music to the public at a cheap price.

"Of all the wonderful advertising campaigns of recent years which have vitally affected the United States

Have you seen the Columbia Magic Mirror Sign? Your customers look in the mirror, see themselves, and then---our trade-mark greets their eyes.

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



I think this sale of music in enormous quantities to a notoriously non-musical people is the most striking. What other campaign can compare with it? What other campaign has, by the sheer strength of its advertising, so tremendously changed our entire national characteristics? Certainly automobile advertising hasn't, because automobilizing did not have to be sold to the public—the demand for this speedy, cheap mode of transportation and pleasure was all ready and waiting. The advertising merely sold individual cars. The canned-food advertising has made a big change in our household economies, but it hasn't changed our national characteristics to any very appreciable extent. Correspondence-school advertising has simply supplied the insatiable demand of Americans for the means of getting ahead; it hasn't changed a non-ambitious people into an ambitious race. Office-supplies advertising has had a vital effect upon our business enterprises—it has made them keener, more efficient, more systematic, but it hasn't changed any deep-rooted tendencies. Many other campaigns have put over difficult propositions to big successes, but right now I can't think of anything that can be compared in the magnitude of results to this selling of music to us."

Mr. Murray Returns to Schirmer's

Mr. M. A. Murray, who has been in charge of the Boosey & Co. branch in Toronto, has severed his connection with that house and returned to Schirmer's in New York, with which firm he was for fourteen years before coming to Canada. Mr. Murray's departure is regretted by the trade. His attractive personality and persistent optimism won him many staunch friends. Mr. Murray entered wholeheartedly into Canadian life and was untiring in his efforts to stimulate musical activity at every opportunity.

In conversation with this Journal Mr. Murray expressed his deep regret at leaving Canada and Toronto, where he had been received so hospitably everywhere, both personally and in a business way. He also said that it was a distinct sacrifice to leave the house of Boosey & Co., for which, and for Mr. Michael Keane, he had the highest regard, and from whom he had always received the most courteous treatment. Mr. Murray expects to be a frequent visitor to Canada, both in Toronto and at other points. His Canadian friends feel that Mr. Murray will always be a booster for Canada's winter sports, in view of the wonderful interest he acquired for hockey.

Mr. Saunders, who was in charge of the Boosey Toronto branch before enlisting in the Flying Corps, has his old position back, and his friends are glad to know of his appointment to his old post. In the short interval between Mr. Murray's leaving and Mr. Saunders' taking over the reins, Mr. J. R. Elliott came over from New York to take charge and to assist with the usual stock-taking. Mr. Elliott is always a welcome visitor to Toronto.

Easthope Martin's "Come to the Fair"

Messrs. Enoch & Sons have recently issued an important new song by Easthope Martin, entitled "Come to the Fair." This song has already become a great success in England, and has been taken up by all the leading singers. The Anglo-Canadian Music Co., Toronto, are introducing it in Canada, and before long its tuneful lilt will be heard from coast to coast. Other Enoch songs that are meeting with success are "I Passed By Your Window," by May Brahe, the composer of

"Down Here," and "The Old-Fashioned Garden of Love," a dainty ballad in waltz tempo, by Jack Thompson, the well-known composer of "Come, Sing to Me."

Larway Cycles

Herbert Oliver's song cycles, published by J. H. Larway, are especially worthy of the interest and attention of musicians. The most popular of them are "The Songs of Old London," "The Songs of the Devon Moors," "Songs of the Orient," "Songs of the Northern Hills," "Songs of Merrie England," and "Three Persian Songs." These may all be had for low and high voices, and some for medium voices. The cycles in quartette form are "Our Pantomime" and "The Passing Show," both of which are arranged for S. A. T. B. The Anglo-Canadian Music Co. handle these works here.

New Music Copyrights Entered at Ottawa

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

- 38687 "Ezra Read's Easy Pianoforte Tutor." Whaley Royce & Co., Ltd., Toronto.
- 38688 "The Star and the Rose." (Song). By Billie Brown, Anna Welker Brown and Fred. Heltman. Whaley, Royce & Co., Ltd., Toronto.
- 35690 "The Watch On the Rhine." Words and Music by J. Burns, Toronto.
- 35703 "Wond'ring." Song. By Lee David. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35704 "Tents of Arabs." Song. By Lee David. (Words and Music.) Whaley, Royce & Co., Limited, Toronto.
- 35705 "Romance." Song. By Lee David. (Words and Music.) Whaley, Royce & Co., Ltd., Toronto.
- or "Sweetheart Mine." Words and Music by Ernestine Wallace Diggs and Millard G. Thomas, Montreal.
- 35732 "The Welcome Home." (Song.) Words and Music by Chas. W. Upperton, Toronto.
- 35733 "Indian Maid." Words and Music by C. L. Graves. Arr. for Piano by Prof. P. Venuta. C. L. Graves, London.
- 35734 "Jericho to Baltimore." (March.) Music by Chevalier C. L. Graves. Arranged for Piano by Prof. P. Venuta. C. L. Graves, London.
- 35746 "Granny." Words by L. Wolfe Gilbert. Music by Alex. Belledna. Whaley, Royce & Co., Ltd., Toronto.
- 14F "Pourquoi Craindre L'Amour?" Valse Chantée. Paroles de Armand Leclair. Musique de J. Amédée Roy. The Royal Music Co., Montreal.
- 35834 "Hearts." Song. Words by Raymond Zirkel. Music by Carl E. Summers. Ideal Music Pub. Co., Toronto.
- 35835 "Gal of Mine." Song. Words and Music by Lester Calvin. Ideal Music Pub. Co., Toronto.

C. V. Jones Leaves for Seattle

Mr. C. V. Jones, for the past three years advertising manager with Mason & Risch, Ltd., at their head office at Toronto, has resigned his position to return west, where he will go into business in another line in Seattle. Although very much in love with his work Mr. Jones did not take to the climate of the east and resolved to return to the Pacific Coast. His home and relations are all in the west. During his residence Mr. Jones made many warm personal friends who regret his decision to leave this part of Canada, but send with him sincere good wishes for his success.

Owen Sound's New Store

Large crowds attended the formal opening of Mr. J. Kellestine's new music store at Owen Sound on a recent Friday afternoon and evening. Visitors were well pleased with the welcome given them and with the attractive programme provided. In addition to a number of selections by the New Edison Phonograph, Mr. J. C. MacKay, the Edison representative for Ontario, gave a couple of solos, which were well rendered and received with hearty applause. In the evening the Kelly-Miller Orchestra gave an excellent programme.

Mr. Kellestine has a very fine place. The store has been completely remodelled and re-decorated, and is now one of the most up-to-date music stores in that part of the province. At the front are the piano show rooms, sheet music department and a rest room for visitors, while the remainder is divided into small sound-proof rooms, for demonstrating pianos and phonographs, and stock rooms for disc and cylinder records. A cloak-room adds much to the convenience. Everything in the interior fitting is of the best, and the store should be a source of pride, not only to Mr. Kellestine, but to all who have an interest in seeing their town go ahead. A place like this is a decidedly good advertisement for Owen Sound.

New Canadian Recordings

The special advance list for August of "His Master's Voice" records issued by Berliner Gramophone Co., Ltd., includes four more recordings by Ruthven McDonald, whose first records met with immediate popularity. Mr. McDonald has a large public following through his extensive concert work throughout the country. Added to his strong, clear, resonant voice that reproduces so faithfully, he quickly acquired the principles involved in singing for the reproducing instrument that seems to be impossible for so many otherwise capable artists, who fail when not confronted by a human audience. On record 216062 Mr. McDonald sings "Father O'Flynn" and "Chip of the Old Block" as he alone can sing these favorites. "In the Shadow of His Wings" and "Building for Eternity," the latter with organ and bass quartette, on number 216063, have a strong appeal for lovers of these two melodious and inspiring hymns.

"Burmah Moon," one of Gitz Rice's compositions, sung by Geoffrey O'Hara, of Chatham, Ont., and "Doughboy Jack and Doughnut Jill," also a Gitz Rice composition, ensure 216059 being a big seller. Mr. O'Hara was for many months a song leader in the American military camps. These recordings are therefore all-Canadian, being composed by a Canadian, sung by a Canadian, recorded in Canada, pressed in Canada, on record material manufactured in Canada.

William Ekstein, of Montreal, is a well-known pianist, and his Strand Trio has become nationally famous. The Trio offer "That Tumble Down Shack in Athlone" and "Oh! Helen," on number 216060. The former is a waltz and the latter a one step. Number 216061 gives dance lovers a fox trot and a waltz. The former is "Burmah Moon," and the latter "I'm Forever Blowing Bubbles."

Record buyers in Canada have been prompt to show their appreciation of made-in-Canada compositions and recordings, and this is a significant feature of the development of record business in Canada. This is not confined to songs in English, but also applies to records in French. The August list includes interpretations by Hector Pellerin and Charles Dalberty, two well-known Montreal artists. The former sings "J'connais pas

l'amour" and "Prenez garde aux yeux bleus" on 263025, and on 263026 Mr. Dalberty sings "Because" and "Le Pere La Victorie."

The Watson Sisters on OkeH Records

The Otto Heineman Phonograph Supply Co., Inc., have announced that the Watson sisters, well-known stars of the "Monte Cristo, Jr." show, recorded four of their most popular song hits for the OkeH record library exclusively. This list comprises the following selections: "Who Played Poker with Pochontas?," "For Johnny and Me," "When You See Another Sweetie Hanging Around," and "Everybody Wants a Key to My Cellar." These selections appear in the seventh record bulletin, and, judging from the enthusiastic comments of OkeH dealers who have heard these records, they will meet with a popular reception everywhere.

The Watson Sisters (Fannie & Kitty) have won signal success in "Monte Cristo, Jr.," which bids fair to have the longest run of any Winter Garden show, in recent years. These two artists have individual and pleasing personalities, which have been important factors in their success, and which are emphasized in the OkeH recordings of their humorous song hits.

The Otto Heineman Phonograph Supply Co., Inc. is planning to institute an aggressive campaign featuring the Watson Sisters' OkeH records, and additional selections by these well-known artists will be announced in the near future.

Canada Steamship Lines Buy Eight Brunswicks

Music is a necessity on the steamship as well as in the home. The boats "Kingston," "Toronto" and "Rochester," leaving from Toronto for various points, as well as the "Montreal," "Quebec," "Saguenay" and "Syracuse," all the boats of the Canada Steamship fleet, will now have Brunswicks on them. A Brunswick has also been placed in the Manoir Richelieu Hotel, at Murray Bay, Que. The Musical Merchandise Sales Company, sole Canadian distributors of the "Brunswick," are being congratulated on placing these Brunswicks on all the Canada Steamship boats.

At the Toronto Exhibition One Day Longer

The Canadian National Exhibition at Toronto this year is to be extended a day by being open to the public on Saturday, August 23, the commencement day. Hitherto the Saturday on which the Fair was dated to open up has been used by exhibitors to prepare their exhibits. This year the mandate has gone forth that exhibits must positively be complete on the evening of Friday, August 22.

This will give the public an extra day, and the exhibitors the advantage of an extra Saturday half holiday crowd.

This great National Exhibition, which is the greatest of its kind on the continent, its only superior in attendance being an annual exposition in West China, will have unusual attractions. Each year it is difficult to imagine greater attractions for the next year, but they are always forthcoming. Intense public interest centres in aviation, and the Exhibition management has attractions that alone justify a trip from any part of the country. Then the visit of the Prince of Wales will make this year's Fair unique.

From a music industries standpoint the 1920 Exhibition will be unusually interesting. As usual, the Manufacturers' Building will be the rendezvous for

piano men, while the phonograph representation promises to exceed in numbers and quality the exhibits of previous years. The exhibition management report that it has been impossible to give all applicants spaces in buildings, but a number have been placed in the Horticultural Building, the east wing of which has been given up to them. This space will, of course, accommodate only a part of the phonograph firms wishing to exhibit, and others will doubtless be accommodated with tent privileges, as in previous years.

The musical director of the Fair has also excelled himself this year, and how it is possible to offer so much in the way of band concerts on the grounds and entertainment in front of the grand stand for a twenty-five cent admission, it is difficult to figure.

Music dealers, wherever they are located in Canada, will find a great deal at the Canadian National Exhibition to make a visit of one day or several days interesting, instructive and profitable.

Starr Employees Make Merry

The employees of the Starr Company of Canada, distributors of Starr phonographs and Gennett records, turned out in full force on their first annual picnic day, July 1st, at Grand Bend. The party, after motoring from London to the Bend, a beautiful drive of some forty miles, spent the day in true sportsmanlike fashion, playing ball, racing and water sports. The day was ideal. The schedule of events was pulled off with exact precision. Save, perhaps, for the fact that Mr. Croden had most of his tires blown out on the way home, due no doubt to his propensity for scorching, everything ran as smoothly as was possible. So successful was the picnic that the company have decided to make it a yearly event. Below are appended a list of the races, with the successful prize-winners.

Races

Three Legged Race:

- 1st prize—Miss E. Mantle and V. Riddell.
2nd prize—Miss George and Jack Frieman.

Wheelbarrow Race:

- 1st prize—V. Lang and Captain Ashton.
V. Riddell and E. Wormald.

Needle-threading Race:

- 1st prize—Miss York and E. Wormald.
2nd prize—Mrs. Mantle and A. Mantle.

Soda Biscuit Race (Ladies):

- 1st prize—Mrs. Frieman.
2nd prize—Mrs. Clinger.

Soda Biscuit Race (Gentlemen):

- 1st prize—E. Wormald.
2nd prize—M. Clinger.

Throwing Ball (Ladies):

- 1st prize—Miss McNaughton.
2nd prize—Miss T. Mantle.

50 Yard Dash (Ladies):

- 1st prize—Miss George.
2nd prize—Miss T. Mantle.

100 Yard Dash (Gentlemen):

- 1st prize—M. Clinger.
2nd prize—Capt. Ashton.

Eloping Race:

- 1st prize—Miss George and V. Riddell.
2nd prize—Miss M. Croden and Capt. Ashton.

Backward Race:

- 1st prize—Capt. Ashton.
2nd prize—V. Lang.

Leap Frog Race:

- 1st prize—R. H. Turner and M. Clinger.
2nd prize—V. Riddell and E. Wormald.

Consolation Race:

- 1st prize—Mrs. Stevenson.
2nd prize—Mrs. Alf. Croden.

Otto Higel Athletes Win Trophy

In the big field day put on by the Toronto West End Y.M.C.A. for tennis from among employees of industrial concerns, the team from the Otto Higel Co. plant carried off the trophy given to the plant winning the highest number of points. There were five large manufactories represented, the Higel employees scoring eleven points against nine of the nearest competitor.

The Y.M.C.A. inaugurated these games and athletic contests to interest boys and young men, and with such excellent success that this important competition was held.

Lindsay Manager Wins Trip

During the period April 15 to June 20, the J. M. Greene Music Co., of Peterboro, in conjunction with their branches at Kingston, Belleville and Lindsay, launched an Edison sales contest. The branch manager who was instrumental in securing the largest amount of net business was to be given a trip to the Edison Dealers' Convention at New York. The various branches joined enthusiastically in the competition, and throughout the stated period of time a spirit of friendly rivalry was at all times evidenced.

In the end, Mr. Wesley Mason, manager of the Lindsay branch, won the laurels of victory. Mr. Mason, prior



Mr. Wesley Mason, Lindsay.

to his taking charge of the Lindsay branch, where he has been for five and a half years, was at Campbellford. As a result of a boiler explosion twelve years ago, in which he barely escaped with his life, he was unable to "carry on" with his former occupation, and was consequently driven into the music business, which he once thought a lazy man's job, but on which point, needless to say, time has altered his opinion. He has constantly displayed keen interest in his work and next to being a missionary, he believes the zealous exponent of music is second in line because he is able to add much pleasure to the different homes.

Gramophone Inventor Visits Toronto

Mr. Emile Berliner, of Washington, D.C., and president of Berliner Gramophone Co., Ltd., Montreal, stopped over in Toronto for a day on his way west recently. Mr. Berliner, with Mrs. Berliner and their daughter, were on their way to Banff and Lake Louise, which they included in their itinerary of a three months' holiday on the Pacific Coast. The party motored from Washington to Buffalo, going across Canada on the C.P.R.

Being the inventor of the gramophone, and for many years active in the sound reproduction industry in which he still has extensive financial interests, it is but natural that phonographic development in Canada should have a keen interest for Mr. Berliner. In contrast with his first accomplishments in Canada in this business, twenty years ago, the extent of "His Master's Voice" development represents an expansion in quality and size far beyond his most enthusiastic predictions.

While in Toronto Mr. Berliner visited "His Master's Voice," Ltd., and was shown their system of receiving orders and making deliveries on a schedule that considers minutes in eliminating delays and getting records to customers in the shortest time humanly possible as well as one hundred per cent. complete.

Mr. Berliner still pursues inventive research in his laboratory at Washington and is constantly experimenting toward increased efficiency and purity in re-recording and in material manufacture. Collaborating with his son, Mr. H. S. Berliner, of Montreal, vice-president of Berliner Gramophone Co., Ltd., and himself one of the world's very limited number of recording experts, with magnificently equipped recording and research laboratories at the factory, they have made many discoveries that have an important bearing on record production in Canada.

Export Trade Offers

Commenting upon the possibilities in British and Colonial markets for pianos of Canadian manufacture, as well as in other countries where Canada is recognized as an industrial country of major importance, the Williams Piano Company, of Oshawa, reported an offer from one British piano wholesaler to take their whole factory output for British Isles agency rights. They also received two additional offers from other British wholesalers who requested a quantity of instruments, which if filled, would require the company to build over eight thousand pianos a year for the English market. The Williams factory have not sold out their product to the English market, but have guaranteed about two thousand instruments to the English trade during the next twelve months. During the month of July they shipped pianos and player pianos to British Guiana, Australia, New Zealand, South Africa and England.

The Williams Piano Company, Ltd., have supplied to the Allen Theatre enterprises, for their different theatres throughout Canada, seven New Scale Williams concert grand pianos, and report other orders on hand yet to be filled.

Sharp Advance in Ivory

Advices from Europe bring word of a sharp advance in prices of ivory amounting to an even ten per cent. The last auctions held in London in the early summer attracted many new buyers from industries that during the war years bought sparingly, or not at all. These industries, now on a peace basis, are anxious to rejuvenate their business, more or less dormant for nearly

five years, and in the necessity of securing ivory, their raw material, suddenly became formidable competitors of the piano key industry. French and Italian buyers, also unrepresented at auctions which formerly were held quarterly, were also said to be a factor in running up prices.

Inquiries have reached this country from Holland, Denmark and Norway for quotations on ivory for piano keys.

Since 1914 to the present the total advances in ivory are from thirty to thirty-three and one-third per cent., including the ten per cent. now reported.

In the matter of ebony sharps there is no indication of the reductions which have been anticipated in some quarters. The labor unrest and reduction of hours among the workers in France make any hope in this direction quite out of order.

While the consumption of ivory is on the increase, the supply has not kept pace and reserve stocks have been depleted to the danger point, and the immediate situation is one causing uneasiness to the cutters and to the supply trade.

Red Seal Record Prices Revised

A particularly gratifying announcement to "His Master's Voice" dealers throughout the country is that carrying to them particulars of the revision in prices of Red Seal records. In these days of soaring prices anything in the way of a reduction is a decided novelty, but none the less appreciated by the retailer and by that aggregation of the public generally designated the consumer.

The phonograph has performed miracles in educating public taste up to an appreciation of and an insistent demand for good opera music and compositions that

NOTICE

WHEREAS certain parties, claiming to represent Japanese and other firms, have approached dealers, offering to illegally duplicate our records, we hereby respectfully notify the trade that we will vigorously prosecute actions against parties engaging in such traffic with our respective products.

Berliner Gram-o-phone Company Limited
Columbia Graphophone Company

reveal new beauties every time they are heard, and which can be listened to an indefinite number of times.

"His Master's Voice" dealers are therefore enthusing over the reductions that place Red Seal records within the reach of everybody. Not only have the prices been reduced, but they have been lowered to synchronize with the United States prices.

Berliner Gramophone Co., Ltd., of Montreal, announced these price reductions in prominent advertisements in the newspapers, so that the public was immediately apprised of the changes. The following schedule shows the sweeping reductions:

\$8.00	Records now priced	\$3.50
7.00	"	3.00
6.00	"	2.50
5.00	"	2.00
3.50	"	2.00
2.50	"	1.25

These new prices put the recordings of the following exclusive "His Master's Voice" artists where anybody can buy them:

Aida, Bori, Braslau, Calve, Caruso, Clement, Cortot, Culp, DeGogorza, De Luca, Destinn, Eames, Elman, Farrar, Galli-Curci, Garrison, Gluck, Heifetz, Homer, Journet, Melba, Kreisler, Kubelik, Martinelli, McCormack, Paderewski, Powell, Ruffo, Sannarico, Schumann-Heink, Scotti, Semblich, Tetravzi, Whitehill, Wither- spoon, Zimbalist.

February 2 to 7

Next year's conventions of the various branches of the United States music trades are to be held in New York February 2 to 7. At the same time the music show will be on.

A Paola Booklet

The Paola Co., Ltd., Oshawa, of which Frank W. Bull is president, has lately issued an illustrated folder, showing their piano and player designs. Four different cuts of the Paola are shown. These include the Boudoir, Louis XV, and Colonial (inverted grand), the fourth being an open view of the last mentioned. The Paola slogan "You don't pump the Paola, you play it with your feet," is prominently displayed. Four illustrations of the Virgil piano also appear, these designs corresponding in name to those of the Paola. The booklet is an attractive selling help for Paola dealers and salesmen.

The Paola Piano Co. also are featuring the Virgil phonograph, which has already made favorable impression on many of the phonograph dealers throughout Canada.

Mr. Myhill Visiting Europe

Mr. W. H. Myhill, manager of the Whaley, Royce Co.'s wholesale small goods department, is away on a two months' business trip to Britain and the continent. Mr. Myhill is visiting the musical merchandise centres in Scotland, England, France, Switzerland and Italy, investigating the sources of supplies for small instruments and accessories, an evidence of enterprise that Whaley, Royce dealers will appreciate.

Mr. Holmes Maddock, of the Whaley, Royce house, when down in New York at the recent sheet music dealers' and publishers' convention, was elected a member of the Executive Board of the National Sheet Music Dealers' Association.

In the main show window of the Whaley, Royce, Toronto, store is being exhibited a battered bugle which

H. L. Edwards, of the Royal Garrison Artillery, found in a dilapidated house at Poperinghe and presented to the original makers of the bugle.

Bulletin No. 13, listing special offerings in Whaley, Royce sheet music and small goods lines, is reported to be still bringing good returns. Bulletin No. 14 is now in course of preparation and is expected to be off the press in the very near future.

The "Ideal" phonograph needles are selling well. These are packed 50 needles to a box, retailing at 15 cents, each needle to play 10 records. They are 60 packages to the carton and come in extra loud, loud and medium tones.

"Packey" Burns Becomes Edison Supervisor

P. J. Burns, formerly a correspondent in the General Offices of Thomas A. Edison, Inc., has been appointed traveling supervisor. It is understood that he will be assigned to the Dominion of Canada.

Mr. Burns was once a newsboy. He entered the employ of the Edison Company a good many years ago and applied himself assiduously not only to his work, but also to broadening his education. In recent years he has earned promotion quite rapidly and his appointment to a position in the field indicates the confidence which the Company has in him.

Edison Dealers' Convention

The Edison convention of dealers and distributors from Canada and the United States, held at Hotel Commodore, New York City, on June 26 and 27, was known as "Victory Convention." It was one of the largest gatherings of the kind ever held. The convention proceedings were handled by the dealers themselves with H. E. Blake, of Philadelphia, in the chair.

In his address on "What the Factory Plans to do for You," Mr. Wm. Maxwell, vice-president and general manager of the Edison Co., reviewed the conditions of the past year and referred to the whole-hearted patriotism of the company in its war activities. He recited just a few of the difficulties that seemed almost unsurmountable in getting out the product without lowering the standard, this applying particularly to cabinet production. Cabinets, he stated, are now coming in good quantities with these increasing every week. As to motors and reproducers, Mr. Maxwell said, "There is no shortage. We are making twice as many motors and reproducers as we ever made before."

Arthur J. Palmer, advertising manager of the Edison Co., addressed the convention on "Advertising With a News Value." Mr. Palmer was free to admit that he did not know just what constituted a good advertisement, but, of course, had his own ideas.

"When you open your morning newspaper," he said, "you expect to find on the front page something different from that which you found the morning before. You eagerly scan the columns to find out what has happened, the latest occurrences out of the regular routine of daily life. Suppose you should find on the front page the same themes, the same stories in a new form, with new headings, simply paraphrased from yesterday's stories. You would soon grow tired of reading that paper and would very shortly cut it out altogether."

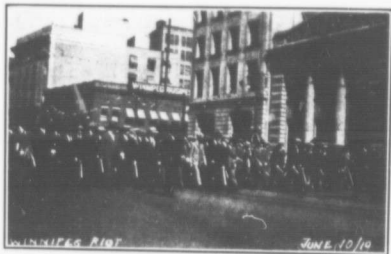
Mr. Palmer, however, was convinced that the character of the Edison magazine advertising of the past nine months was good advertising because it stood out from the ordinary routine of just plain copy on account of its distinctiveness. Each advertising in itself constituted a story, an account of something which had actu-

(Continued on page 79.)

Here, There and Everywhere

Mr. J. Banford, of the Banford Piano Co., Edmonton, and Mrs. Banford, have gone to their cottage at Alberta Beach.

Mr. R. P. Newbigging, head of the Newbigging Cabinet Co., Ltd., Hamilton, is rejoicing over the return of his son from overseas.



A scene in Winnipeg during the strike.

A By-law, authorizing the increase of the number of directors of the Fauver Music Company, Limited, Toronto, from three to five, has recently been filed.

At a recent meeting of the Presto Music Club of Guelph, the election of officers for the ensuing year took place. Among the list appears the name of Mrs. Fred Kelly, who was elected treasurer.

The piano trade is claiming Harry Hawker, the daring aviator. He is a son-in-law of Mr. Peaty, London and Pleyel, Lyon & Co., the well-known French piano firm.

The Lyons Fair in France will in future be held twice a year, once from October 1-15, and again from March 1-15. Musical instruments are scheduled for the Autumn Fair.

The newest thing around the National Piano Co.'s Toronto headquarters is a new design in Mozart pianos, known as Style R. Style R is a 4 ft. 8 in. instrument in satin finish only.

The Louis Bloch's Music Co., Ltd., of Owen Sound, has recently been incorporated with a capital of \$50,000. It is understood that this new firm is acquiring the business of Forhan & Bloch.

Mr. A. Ramsperger, Montreal, has resigned the management of J. W. Shaw & Co.'s phonograph department to accept a similar position with the Brunswick Shop, St. Catherine St. West.

The piano and organ workers in the various Montreal plants are reported to have been organized into a union by Mr. J. A. Laflamme, of the American Federation of Labor. An international charter has been applied for.

The members of the Music Trades Association in Cleveland are undertaking to abolish the "free" phrases in retail piano advertising. It is estimated that as a result the dealers will save on an average of \$3,000 per year.

The Hamilton Board of Education has decided, it is understood, to appoint Miss Gertrude Cline assistant instructor in music. This appointment will materially extend musical instruction in the schools throughout that city.

The Deer Park Music Shop, at 1435 Yonge Street, Toronto, have taken on the Brunswick line. Mr. Grant of this store is an experienced phonograph man, having

been in the trade for many years, and he feels confident of success with the Brunswick phonograph.

"There is always business if you go after it," commented Mr. Robt. Fleming, the Markham, Ont., music dealer, "and if you don't go after it you are not going to get it." Mr. Fleming frequently motors to Toronto and his car is well known to the people throughout that portion of York County that he works.

The story is told of an attempt by a dealer in second-hand violins to make a prospective buyer believe that a certain instrument was several centuries old. "That's a Myth," remarked the wise customer. "Sure," returned the bluffing dealer. "Myth's name used to be on it, but it got rubbed off in the course of time."

Mr. W. N. Manning, of the Sherlock-Manning Piano Co., London, was a recent visitor to the Ontario Educational Department. Mr. Manning is chairman of the Advisory Committee of the London Board of Education, and is particularly interested in their Technical School, said to be the best in Canada.

Mr. Henry Durke, proprietor of Mendelssohn Piano Co., Toronto, is among those of the local music industries week-ending at Muskoka for the summer. Mr. Durke secured an island cottage near Port Carling, and his equipment there, in addition to a Mendelssohn player piano, is a speedy little motor launch.



Another scene in Winnipeg during the strike.

Among the newest Gerhardt Heintzman agents in the east is R. T. Holman, Ltd., of Summerside, P.E.I. In a two-column announcement in a local newspaper this firm give prominence to their having secured the agency

for Gerhard Heintzman pianos for the whole of Prince Edward Island.

Trade friends and acquaintances of Mr. F. W. Shelton, manager of the retail musical merchandising department of the R. S. Williams & Sons So., Ltd., Toronto, will sympathize with him in the death of Mrs. Shelton, which occurred at their home after a long and painful illness. The deceased lady is survived by three girls.

Japan, during the year 1918, exported musical instruments to the value of 1,079,711 Yen. This was a great increase over that of 1917 and 1916, when instruments to the value of 621,218 and 37,587 Yen respectively were exported. These figures are supplied by Trade Commissioner A. E. Bryan. A Yen corresponds to about 60 cents in Canadian money.

Reed & Robinson, the well-known music house of Edmonton, have removed to the Williamson Building at 9815 Jasper Ave. East, where they have greatly improved facilities for handling the various lines of which they control the agencies. Since entering the music business Messrs. Reed and Robinson have made good progress in developing a list of customers that appreciate high class musical instruments and service.

Joseph M. Goldstein, professor of political economy of the University of Moscow, has, it is understood, prepared a survey of the conditions in Russia. This survey shows the financial assistance which will be required to rehabilitate Russia after Bolshevism has been extinct. It also shows that a great number of musical instruments of all kinds will be required during this period to supply the national need for music.

According to London Musical News, while Mark Hambourg was at work in the middle of a Chopin ballade at a recent recital in Brighton, England, "the whole framework of the pedal mechanism dropped away from the body of the piano." Luckily there were no casualties, as the pedal appears to have remained quietly on the floor without struggling to escape, so that the pianist, "with the assistance of a gentleman from the audience" was able to harness it up again and proceed with the ballade.

Frank H. Whetsel, who recently received his discharge from the army after three years' service, is now connected with the Victor department of the National Piano Co., Ltd., Toronto. Mr. Whetsel is well known in local phonograph circles. He was for several years manager of the Bell Piano Co.'s Victrola department and is thoroughly conversant with "His Master's Voice" lines.

Mr. E. D. Gray, retail salesmanager of Heintzman & Co., Toronto, is on a vacation trip to the western coast, where he will visit his father. He expects to take in several western centres, going as far as Seattle. Mr. Gray will bring back his wife and little son, who have been spending some months visiting in the west. Before leaving Toronto Mr. Gray arranged for delivery of a new car on his return after the month's holiday.

A competition open to all composers of British nationality is announced by Messrs. Hawkes & Son, of London, England. Four cash prizes of £50, £30, £20 and £15, respectively, are being offered for the four best musical compositions sent in. The compositions sought after are those of melodic character, showing originality and musical talent. The following pieces are named as examples of the style and length of work required:—Elgar's "Salut d'Amour," Dvorak's "Humoresque," and Offenbach's "Barcarolle." Full particulars of this competition, which closes on November 1st, will be sent free by return post to all intending competitors.

Edison Dealers' Convention

(Continued from page 77.)

ally happened. It told of a specific occasion on which a humanly interesting test of the New Edison's ability to re-create was made.

"Then, isn't it logical to assume that a news twist to advertising greatly increases the reader's interest? I think there is no doubt about that, and that is why we strive to give every Edison magazine advertisement a news angle.

"You will recall the Lazzari advertisement, the Case advertisement, the Ciccolini advertisement and particularly the Fields advertisement. Each one told of a happening of interest to the music-loving reader, each was a distinct advertisement in itself, each one possessed an individuality of its own, telling a story of its own though all on the same subject."

Mr. Palmer pointed out how impossible it would be to print the name of every Edison dealer at the bottom of all their magazine advertisements, but suggested the next best thing, which is for the dealer to run the interlocking advertisements and to mail out to their prospects the interlocking folders.

In a message from Mr. Edison, delivered by Mr. Maxwell, he said:

"A large production of disc Re-creations is already an accomplished fact and steps are being taken practically to double our present production. Our only problem at the present time is to obtain a mould that will give us a definite production of absolutely uniform quality. We are introducing such a mould and its use will enable us to get out supplements on schedule and give us a more uniform product.

"The shortage of disc phonographs has been due to our uncompromising determination to have cabinets of the finest quality. We have finally succeeded in getting our standard accepted by the various manufacturers and the shortage of phonographs will be materially relieved in the near future.

"I have already renewed the experiments on symphony orchestra recording, which were interrupted by the war. It was too early to make any definite prophecies, but I feel confident that sooner or later we shall be able to record a full symphony orchestra of ninety-four pieces, with a fidelity which will enable us to sustain a tone-test in comparison with the orchestra. Please understand that this does not mean a new record. It will be the same kind of record we are now making, although it will probably have to be twelve inches in diameter."

The series of talks, discussions and demonstrations were brought to a conclusion by a monster banquet in the ballroom of the Hotel Commodore, at which Mr. Edison personally attended. The entertainment was provided by Edison artists and Earl Fuller's Edison orchestra.

The next convention is to be held in New York.

The Canadian representation was as follows:

Mr. R. S. Williams, Mr. O. Wagner, Mr. "Jeff" Ford, Mrs. I. G. Lakin, Mr. J. W. Ford (just back from France), Mr. T. A. Dillon, Mr. Mackay, Mr. G. Petch, Miss Ronaldson, Toronto.

Mr. and Mrs. G. Gray, Hamilton.

Mr. Geo. Paul, Winnipeg.

Mr. Chas. Clarin, Mr. Young, Calgary.

Mr. Doan, Cornwall.

Mr. W. Mason, Lindsay.

Mr. G. Langtry Bell, Kent Piano Co., Vancouver.

Geo. Fletcher, Nanaimo, B.C.

Mr. Jas. Arthurs, Mr. F. W. Heavysege, Mr. Geo. Brennan, and the four Layton Bros., of Layton Bros. (Recently returned from overseas), Montreal.

Mr. and Mrs. Bowman, Ingersoll.
 Mr. Grinyer and Miss Oliver, Guelph.
 Mr. Baldwin, St. Thomas.
 Mr. Zoellner, Prince Albert, Sask.
 Mr. Crosby, Smithville.
 J. H. Broughton, Newmarket.
 Mr. J. A. Harrison, of the W. H. Thorne Co., St. John, N.B.

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For all other advertisements the charge is 25 per line per insertion.

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

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'CELLO STRINGS (Symphony)

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 613—G or 3rd 5.50 doz.
 614—C or 4th 7.00 doz.

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