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# Canadian Music Trades Journal

APRIL  
Nineteen  
Nineteen

**K**INGS may know very little of music, but many of the working classes to-day go around humming and whistling the great pieces of music. Truly the day of musical democracy is at hand. The musical instrument dealer should lose no opportunity to profit by this condition.

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

# COLUMBIA

## An Amazing Feat

From Vaudeville to Grand Opera in less than a year—that was the amazing achievement of Rosa Ponselle, now acclaimed as the greatest dramatic soprano in the world. No other artist has ever performed this feat.

Hers was the most brilliant individual triumph that the Metropolitan Opera Company has seen in years. No other singer has ever received in so short a space of time so many and such laudatory press notices.

We have been more than fortunate in securing this great, new artist to make records for Columbia exclusively. To hear Ponselle's voice once is to set up in your heart a longing to hear it again and again.

The Ponselle Records are on sale now. Send in your orders.

Orza Del Destino—La Vergine Degli Angeli  
Verdi) Rosa Ponselle and Chorus - - - 49558—\$1.50  
ad-bye" (Tosti) - - - - - 49560—\$1.50  
ame Butterfly—"Un Eel di Vedremo" - - 49571—\$1.50



COLUMBIA GRAPHOPHONE COMPANY, TORONTO



Three Exclusive  
Features of  
MARTIN-ORME  
CONSTRUCTION

THE "Violoform" system of sounding board installation, the patented Duplex Bearing Bridge, in conjunction with the Capo D'Astro Bar, the continuous laminated bridge bent to shape without a break—

THESE ACCOUNT

for the purity and strength of tone that is found only in this make of piano.

The **Martin-Orme Piano Co.**  
Ottawa Limited

"Manufacturers of Pianos and Player-Pianos of Highest Grade."



F  
v  
a  
n

We record with pride a few recent unsolicited words of sterling appreciation from the trade:—

"I am delighted with the Style E, Fumed Oak Piano."

"Style 15 Player is a beauty, possessing a tone that cannot be excelled."

"We congratulate you upon the Style E Piano."

"I find that wherever I sell a Bell Piano I win a friend."

"The Pianos are certainly fine, and the people I have sold to are very much pleased with them."

"The increasing demand for Bell Pianos in our district can only be attributed to the general satisfaction they are giving."

THE DEALER KNOWS

The **BELL PIANO**  
& ORGAN CO., LIMITED  
GUELPH, - ONTARIO  
Also at London, England

We still manufacture the famous  
Bell Organs—prices on request.

# Superiority

## In the UNSEEN parts



"He put on a good front" is the terse, verbal comment of a gentleman on a certain young man who eventually failed in business. A good front has its place—when the outward attractiveness is indicative of inward merit. But mere "front" is only deception.

## Gourlay Pianos

are not made to put on a good front—never. The Gourlay takes its place with those names in every line of business that pass from lip to lip as quality and honor unquestioned.

Gourlay superiority is built in the back as well as the front—and in every nook and corner of the piano, whether seen or unseen.

Anything that could even be mistaken for slightly "skimping" is made impossible in the Gourlay factory.

No wonder the Gourlay is a valued agency!

# Gourlay, Winter & Leeming, Limited

## Toronto, Canada

Head Office and Factories:  
309-325 LOGAN AVENUE

Salesrooms:  
188 YONGE STREET

# Mendelssohn



Style "50" Player

The Mendelssohn Piano is a fitting instrument to express in tone the idea of music that the great Mendelssohn himself had when he said:

"What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far from town, country, earth and all worldly things, that it is truly a blessed gift of God."

## PIANOS and PLAYERS

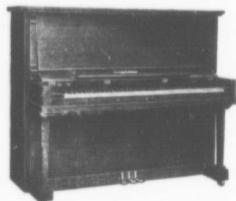
This, the year that is to go down in history as "Peace Year," finds the Mendelssohn Piano's reputation the highest in its history. Never once in over thirty years' manufacturing has the determination to keep the Mendelssohn right up to the highest standard lagged. Such pianos, consistently marketed under a policy of square dealing, cannot fail to establish a circle of loyal dealers through whom the people in every province have become familiar with the outstanding merits of Mendelssohn pianos and players.



Style Louis XIV.



New Style "E"

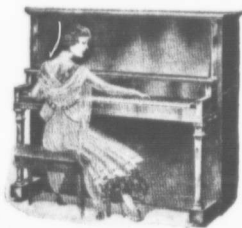


Cottage Style

## Mendelssohn Piano Co.

110 Adelaide St. W.

Toronto, Canada



# MOZART PIANOS

are worth more  
than they cost

In these days of high costs a piano manufacturer can do one of two things.

He can maintain his standards, and trust the public to pay the increased price. Or, he can hold his price down and take it out of the quality of his piano.

MOZART PIANOS cost more to-day than they ever did, and they are finer pianos than ever they have been. Compared with other pianos to-day, they are worth far more than they cost—in QUALITY, DURABILITY and ATTRACTIVENESS.

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Dealers who wish to line up with a proposition that will prove a winner and a money maker, should write, wire or telephone for all details.

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## National Piano Company, Limited

266-268 Yonge St., Toronto

Factory: The Mozart Piano Company, Limited, 94-110 Munro St., Toronto

# 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.



Style 65

## IT DOES MAKE A DIFFERENCE WHAT PIANO YOU PUSH!

Get in step with the new order of things by making the Wright Piano your leader as other progressive merchants are doing right along.

There's real prestige and real money in it for you if you do.

The Wright designs are correct.

The Wright appearance is stylish.

The Wright workmanship is experienced.

The Wright materials are the same as those that go into other leading lines.

The Wright tone is approved by eminent musicians whose "ear" is "law."

The Wright prices—well, just you get a sample instrument and our prices and then judge for yourself.

**Wright Piano Co.**  
Limited

**Strathroy - Ontario**





**T**HIS distinguishing trade-mark has come to have a new meaning. It stands to-day as the insignia of piano action authority. It reflects credit upon the pianos equipped with

## Higel Actions

It has become in the mind of the trade—manufacturers, retailers, salesmen and tuners—“The seal of a great business.”

It prompts the thought of a great supply house founded on quality—ever abreast of the times—producing the best actions that skill, experience, research, ambition and capital can make.

It involves co-operation in advancing the best interests of the piano trade.

It is the seal of a great business at home and abroad.

## The Otto Higel Co., Limited

King and  
Bathurst Sts.

The British Empire's Largest Music  
Trade Supply House

TORONTO  
Canada



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

## It Goes Against the Grain to Lose a Sale

The salesman works hard, perhaps convinces the man he should buy a new piano—and then a competitor steps in and closes the deal.

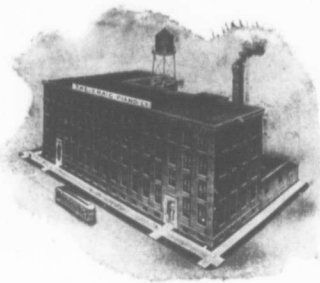
With an agency for **Evans Bros.'** pianos your lost sales are reduced to a minimum because you have an instrument of the highest grade quality at a surprisingly low price.

**Evans Bros.' quality** at the **Evans Bros.' price** is an argument that seldom loses.

## 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

## Duty and Opportunity

In the present period of Reconstruction, Industrial activity is essential to maintain the Prosperity of Our Dominion. Your Duty and Opportunity are identical. NOW is the time to put your full energy into full swing.

With the many advantages of the Stanley Agency, there is no limit to your sales this year.

Get busy and write for particulars.

**STANLEY**

241 Yonge Street, Toronto

*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.

**GEO. W. STONEMAN & CO.**  
**PIANO VENEERS**

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**Maryland Walnut**

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

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

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

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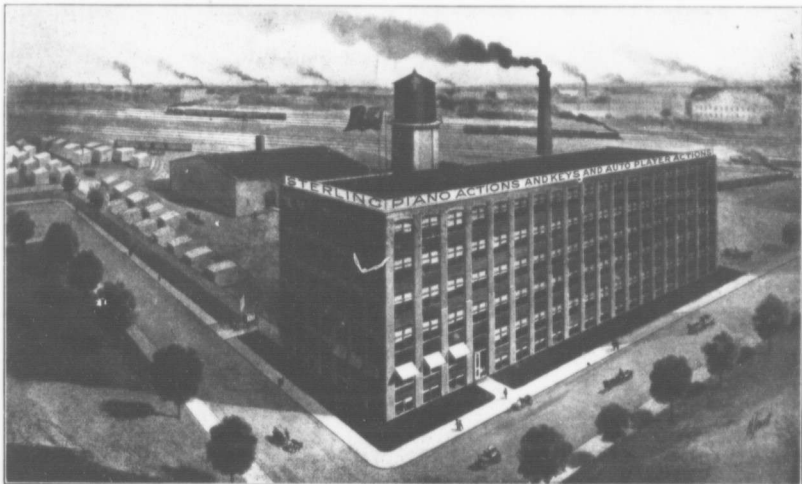
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845-851 West Erie Street  
CHICAGO, - ILLINOIS

# STERLING

Made - in - Canada

PIANO ACTIONS, PLAYER ACTIONS and KEYS



There is no compromise about a piano action. It is either a good one or it is not. It either gives satisfaction or it does not give satisfaction.

BUT—

STERLING ACTIONS are more than good actions. They are more durable than need be. They are more accurately adjusted than need be. They are more responsive than need be. They are made of better materials—by better workmen—and inspected more closely before leaving the factory than need be, just to produce a good action.

The same principle applies all through to Sterling Keys.

## Sterling Actions & Keys, Ltd.

Noble Street

Toronto, - - Canada

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



### "CHOIR MODEL"

"THE CHOIR MODEL" has been designed to meet the demands of churches desiring an organ, artistic in appearance, and possessing those musical qualities which are most essential in a good Church Organ.

This design is in Quartered Oak. The finish, being the new Golden Oak, "Art Finish," not only enriches the appearance of the instrument, but is made to withstand the different climatic changes.

The actions are specially constructed and possess the variety of Tone, Volume, and Ease of Manipulation for which all THOMAS ORGANS are famous.

**Thomas Organ &  
Piano Co.**

Woodstock - Ont.

## Take Advantage of These Facts

There is observable a steadily growing tendency to single out the **LESAGE** as an especially desirable piano to own.

The name **LESAGE** is a straightforward pledge to you that we stand back of every **LESAGE** Piano you sell.

Business is being created for **LESAGE** dealers by owners of **LESAGE** Pianos who gladly tell friends and relatives of their satisfaction with the tone, design, finish and durability of the piano of their choice.

Have you our catalogue?



Lesage Player Piano Style

# A. LESAGE

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

ST. THERESE . QUEBEC

## The Newcombe Piano

### Your Judgment

when you decide to stock Newcombe pianos, is backed by that of scores of others who have handled them continuously for years.

It is logical that the Newcombe—a pioneer in the Canadian piano field—should, to-day, lead in quality and in satisfaction to owners.

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.

## The Newcombe Piano

Company, Limited

Head Office, 359 Yonge Street

Factory, 121-131 Bellwoods Avenue

TORONTO

CANADA

A leader since 1870.  
Never suffers by comparison.



**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.

**Our Business is Handled Entirely by Mail**

That is the reason we are able to quote  
such low prices on a High Grade Line

Your Inquiries for

**Stools, Benches and Organs**

will be appreciated and will have our  
prompt attention

The **GODERICH ORGAN Co., Limited**  
GODERICH, 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.

**The Piano Merchant of To-day**

He is a **new type**—thinking—planning—working along **new lines**. He finds he must build for the **future**. Every single move he makes must be with an eye to to-morrow. The merchandise with which he links his name must be that in which the public believes.

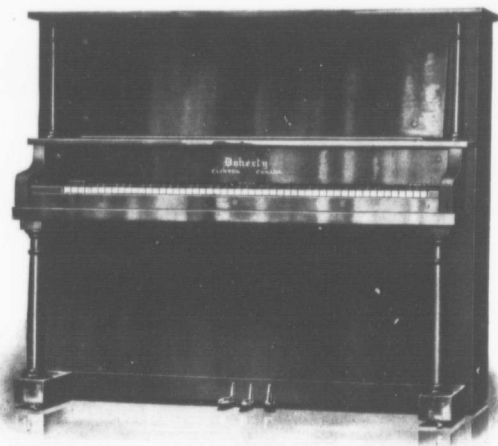
Such is the **Doherty Line**. Ever since 1875 Doherty instruments have been giving excellent satisfaction in homes which now total well over 70,000.

Tone, workmanship, materials, appearance and price are all such as to attract the up-to-date piano merchant of to-day.

**DOHERTY PIANOS**

Established 1875 LIMITED

CLINTON - ONTARIO

**DOHERTY**

PIANOS — ORGANS — BENCHES

## 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.

Columbia Graphophone Company  
Berliner Gram-o-phone Company Limited

## The Co-operative Music Supply Company

73-75-77 Adelaide St. E. Toronto

Makers of the

## Britannia Phonograph

—the leader in its class

NEEDLES

RECORDS

Factory: PARKDALE

## L. J. MUTTY & CO.

175 Congress Street  
BOSTON, MASS.

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

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

SAMPLES and PRICES furnished on request

Refer all enquiries to Dept. T.

## Lonsdales on your Floor are Better than Money in the Bank

They are no 3 $\frac{1}{2}$  proposition. They are money-makers. They are the ideal instruments for the man who is dead in earnest.

The honest pluggger who relies for next year's sales upon the square deals he gives now finds in the Lonsdale Piano full scope for his selling policy.

Get Lonsdales on your floor. There are four piano designs and two players.



Lonsdale, Style M

# LONSDALE PIANO COMPANY

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

TORONTO - CANADA



M 38  
Mahogany and Walnut

# McLagan Art Models

are faithful interpretations of the various periods of furniture they represent.

But not alone do our Art Models commend themselves for their advantage in harmonizing with, and enhancing the appearance of any room, wherein placed. They are real musical instruments, appealing most irresistibly to all who appreciate a phonograph of exceptional attainments, combined with period furniture correct in every detail.

The Richness and Purity of tone of the

## McLagan Phonograph

with the finest equipment yet produced, housed in cases that designers of only lifetime training can build, mean for you

**BIGGER BUSINESS**  
**BETTER PROFITS**  
and  
**SATISFIED PATRONS**



M 39  
Mahogany and Walnut

Write us to-day for catalogue and prices.  
Boost Canada's Music Week, Apr. 21st  
to 28th.

**The George McLagan Phonograph Division**

(The George McLagan Furniture Co., Limited)

**STRATFORD**

**ONTARIO**

—JUST WHAT WE THOUGHT—You are wondering why we haven't filled the above space with descriptive remarks concerning OkeH Records. Our answer is: OkeH Records speak for themselves. If you haven't had a trial shipment yet you don't know what you're missing. Order one now. Let your ear be the judge. Your customers will confirm your good opinion of OkeH Records.



*Otto Heineman*  
President

Otto Heineman Phonograph Supply Co. Inc.  
Canadian Branch—172 John St., Toronto

# Otto Heineman Phonograph Supply Co.

INC.

25 West 45th Street, New York



#### FACTORIES:

ELYRIA, OHIO  
NEWARK, N.J.  
PUTNAM, CONN.  
SPRINGFIELD, MASS.

#### BRANCH OFFICES:

CHICAGO, ILL.  
PORTLAND, ORE.  
CINCINNATI, O.  
SAN FRANCISCO, CAL.  
TORONTO, CANADA

#### Canadian Branch

172 John St.  
Toronto



## One of the Wonders

of this generation is the development of the phonograph from a squeaky toy to be the purveyor to the masses of the world's best music.

Did you ever stop to consider what a big share motors and tone-arms have had in that development?

## Heineman and Meisselbach Motors and Tone Arms

are in this development on a tremendous scale, "up to the neck" as you say. We are producing smooth running, silent, durable motors that need a minimum of attention from the repair man. Our motors make possible the hearing of the finest records at their best.

All our phonograph parts are world-leaders in their class.

Buying Heineman and Meisselbach accessories gives you the quality and service that is to be expected from the world's largest manufacturers of phonograph supplies.

*Otto Heineman*  
President



# MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES

# Why This Phonograph Is Supreme

*Don't Take an Agency on "Claims"*  
**STUDY the Facts, Hear ALL—Then Decide**

Three things you want in the phonograph you sell.

**First—A beautiful instrument.**

**Second—A clear-toned, musical reproduction.**

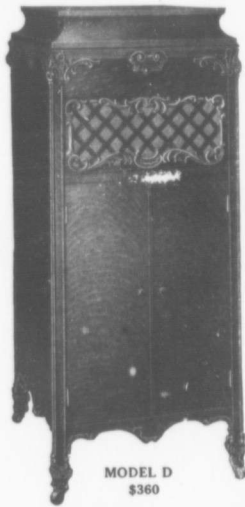
**Third—A complete phonograph—one that will play all makes of records.**

In some phonographs you may get any one of these features. In the Gerhard Heintzman phonograph you get all three combined. Why?

We'll not make claims. Here are the simple facts. Judge for yourself.

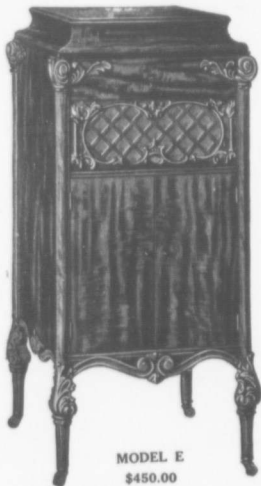
Piano-case artisans build the Gerhard Heintzman phonograph—men who have

wide repute. For over half a century we have had unrivalled experience in studying tone production. Music is science. We produced this phonograph when the



MODEL D  
\$360

been making high-grade pianos for years. That's worth a second thought. It comes from a music house of nation-



MODEL E  
\$450.00

days of experiment were over. We build a scientifically better instrument than any offered. The singing throat, for example, is fashioned in a distinctive way—from genuine piano sounding-board spruce.

Then we designed a tone-arm to play all makes of records—to give the different weight each make of record needs. No mere attachment can do this. No other phonograph can give you the same device—it is our own patented invention. These things offer you a superior phonograph agency.

Write for our phonograph catalogue and see the range of designs and finishes. Then remember the price is a "Made-in-Canada" price.

**GERHARD HEINTZMAN LIMITED**  
 SHERBOURNE ST. - TORONTO, CANADA

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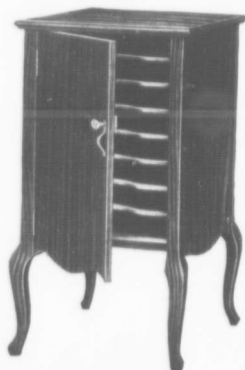
# Phonographs

## Record Cabinets

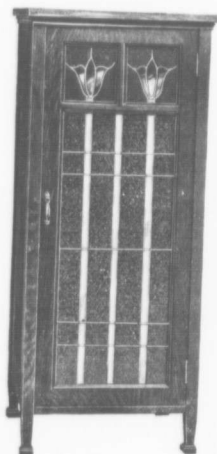
## Player Roll Cabinets



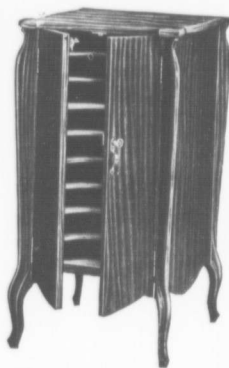
No. 68, Golden Oak  
Suitable for Victor and Columbia  
Machines.



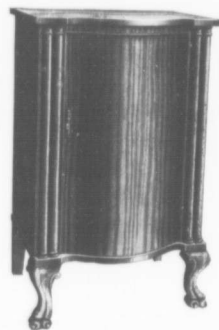
No. 80, Golden Oak  
No. 81, Mahogany  
No. 82, Fumed or Mission  
For Columbia or Victor



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



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



Player Roll Cabinet, No. 61,  
Solid Mahogany  
Top 19 ins. x 26 ins., Height 39 1/2  
ins.

Manufactured by

**NEWBIGGING  
CABINET CO.**  
LIMITED

**Hamilton, Canada**

# HARMONICAS

# MOUTH ORGANS



- No. 801—"Coronation," 10 single holes, 20 reeds, heavily nickel plated concave covers, heavy brass plates, easy blowing, full rich tone, in neat hinged cover boxes.  
 Retail price, each..... \$0.65  
 Wholesale, doz. .... 4.95
- No. 802—"Soldier Boy," 10 single holes, 20 reeds, heavily nickel plated concave covers, heavy brass plates, easy blowing, full rich tone, in neat hinged cover boxes.  
 Retail price, each..... \$0.65  
 Wholesale, doz. .... 4.95
- No. 804—"Peerless," 16 double holes, 32 reeds, heavy nickel plated covers, heavy brass plates, extension ends, a very attractive and well finished Harmonica, easy blowing and splendid tone, hinged cover boxes.  
 Retail price, each..... \$0.75  
 Wholesale, doz. .... 5.50
- No. 805—"Butterfly," 16 double holes, 32 reeds, heavy nickel plated covers, heavy brass plates, extension ends, easy blowing, good tone, hinged cover boxes.  
 Retail price, each..... \$1.00  
 Wholesale, doz. .... 7.50
- No. 110—"United Allies," made in Switzerland, 10 double holes, 20 reeds, brass plates, heavy convex nickel covers, cardboard boxes.  
 Retail price, each..... \$1.00  
 Wholesale, doz. .... 8.00
- No. 497—"Youth," concert size, 16 double holes, 32 reeds, heavy nickel plated covers, brass plates, hinged cardboard boxes.  
 Retail price, each..... \$1.25  
 Wholesale, doz. .... 10.00
- No. 806—"Nightingale," concert size, 16 double holes, 32 reeds, heavy nickel plated flanged covers, brass plates, extension ends, hinged cover boxes.  
 Retail price, each..... \$1.50  
 Wholesale, doz. .... 10.50
- No. 803—"Nightingale," concert size, 16 double holes, 32 reeds, heavy nickel plated flanged covers, brass plates, extension ends, hinged cover boxes.  
 Retail price, each..... \$1.50  
 Wholesale, doz. .... 12.00
- No. 807—"Renown," concert size, 16 double holes, 32 reeds, heavy brass plates, heavy nickel plated flanged covers, extension ends, hinged cardboard boxes.  
 Retail price, each..... \$1.75  
 Wholesale, doz. .... 13.20

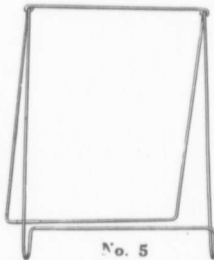


No. 3

## Window Display Stands

Wire display stand, specially adapted for music and books, and very useful for counter or window display.

- No. 3—Heavy tinned wire. Regular price..... \$0.25  
 Wholesale..... .15
- No. 4—Heavy tinned wire. Regular price..... .25  
 Wholesale..... .15
- No. 5—Heavy tinned wire. Regular price..... .30  
 Wholesale..... .25



No. 5

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

**THE WILLIAMS & SONS CO.**  
**R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.**

CALGARY  
 308 Eleventh Ave. East

WINNIPEG  
 421 McDermott Ave.

MONTREAL  
 59 St. Peter Street

TORONTO  
 468 King Street West



GANS

# 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.

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... 4.95  
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## An Argument to Use

HAVE you a prospective buyer who is holding off from finally buying a piano or a player piano because he thinks times are going to be dull in Canada? If so, tell him this. In the course of a lecture before the Institute of Bankers in London, England, Mr. Edgar Crammond thought that for the next ten years Britain might invest annually in Canada an estimated sum of 250 million dollars. Mr. Crammond said it was his reasoned and deliberate conviction that as the result of the war economic development will have been impelled forward by at least two generations, and "we are on the eve of a period of intense trade activity such as the world has never known."

## The Spirit of Justice

UNDER the heading "The Spirit of Justice" a retail dealer recently ran in his local daily papers the following copy to draw attention to his one-price, no-commission policy:

"We affirm our belief in the principles of fairness in business and will continue to treat all our customers in the same spirit of justice that has marked this store as being a most reliable and dependable music store to deal with.

"You are not obligated to guess at the price or value of a piano here. Every piano is plainly marked at its actual value—everybody pays the same price, and there are no commissions tacked on for anyone. You can buy on easy payments if you wish."

## Rather Nervy

A PARTY writes to the Musical Courier, asking: "Is it possible to procure a piano for use in my studio without cost, if I give credit to the maker whenever I give an entertainment? I am an artist and have a large and attractive studio. Every week a host of friends assemble here for entertainment; they include many artists of wide repute. Music is the chief attraction, and I am anxious to obtain a piano. The programmes are often hand painted and very artistic, and of course the name of the piano would appear thereon. The writer is a responsible party and will give the instrument the best of care."

It is quite probable that any firm with a hundred or two pianos to place in music teachers' studios gratis or rather to allow the rental charges to be offset by putting the name of the piano on hand-painted programmes would do a land office business, but the results would not increase their profits' tax to the government. To this enquirer the paper referred to replied: "It is hardly probable that any reliable firm of piano dealers would care to send out a piano under the conditions you mention; there would not be sufficient return for the value that the instrument would have either for renting

or selling. The war created a scarcity of pianos, as the Government commandeered many factories for various manufacturing purposes. Few if any teachers, even those who have a large clientele, their pupils either owning or renting pianos, have the piano furnished free, but ordinarily have to pay rental for the instruments unless they purchase them. It is even said that some of the large firms object to giving the use of a piano to well known artists if it involves the transporting said piano from place to place.

"Purchasing a piano by paying a small sum either weekly or monthly is one of the well known methods of selling instruments. As you have so much use for a piano, would not that be your best plan? You would then be quite independent and always sure of having a piano."

## Giving the Manufacturers Credit

EVEN the commercial aggressiveness of piano manufacturers has contributed largely to the country's musical progress. In speaking of the spread of music everywhere, Mr. Isaacson, music editor of the New York Globe, says: "The makers of pianos and player pianos have unconsciously been contributing the most virile aid to the appreciation of good music. The very commercial instinct which has animated business has been responsible, paradoxical as it may seem, for this musical growth. The salesmen and the advertising of these manufacturers have been steadily forcing their wares into the homes of the people. If a family did not of its own accord desire a piano, in thousands of instances the salesmanship of the manufacturer has dispelled the lethargy and awakened the musical desires."

## A Style of Ad. Worth Using

THERE has reached the editor's desk a dealer's newspaper advertisement that is quite attractive and at least a little unusual. It is illustrated at the top by a small cut of a phonograph, player piano and cover of a popular song. The body of the ad. consists of a two-column list of several dozen new music titles with price columns opposite, showing the cost of these selections in the player rolls, records and sheet music.

The ad. is headed, "A Monthly Bulletin of Music for Pianos, Player Pianos and Phonographs."

# MORE MUSIC

—THE TRADE'S SLOGAN

"More Music" means—

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

### The Wrong Road

THE piano salesman who closes a sale on Monday, another one on Tuesday, and then plays pool for the balance of the week is on the road to becoming a has-been. Sooner or later he is going to jump from one house to another and then finally out altogether. He does not realize that to-day a new order of piano selling is being ushered in. While his reputation and earning capacity are dwindling, another man from outside the trade altogether is coming in and setting new records.

The old school of piano salesman is fast leaving the stage. He does not keep up with the times. He still relies on his wits and his past reputation which is a foundation of sand. The modern salesman is informed. He reads his trade paper. He sells from an entirely new angle. He realizes the educational side of music, the power of music. He goes about a gentleman's business in a gentleman's way. He thinks more of getting business on business terms and less about the trade evils that worry others. This is the era of the new salesman.

### His Third Call

THE morning he began his duties on the selling staff of a city house, a young and green salesman was given a fatherly talking to by the salesmanager. He was told that the two chief things demanded were honest plugging and honest reports. With that and an encouraging "good luck to you," off he went to the suburbs to tackle piano selling. Call number one yielded nothing. Call number two was no better. Call number three brought the reply from the lady of the house, "We have one of your pianos and are quite pleased with it. But my sister in the other end of the city is talking of getting a piano. Perhaps you could sell her one like mine."

Taking note of the particular design this lady possessed, the young man called that evening on the sister, and succeeded in making an appointment at the store for the following evening. With the help of the salesmanager, the salesman closed his first sale—a \$575 piano with a down payment of \$150 and \$250 worth of Victory Bonds. That was but the beginning of a good record by a man whose only instructions, apart from the knowledge of his line, was: "To keep at it honestly and send in honest reports."

### The Real Rivals

UNLESS the trade carries on a broad and comprehensive publicity campaign, continuously kept up, then the automobile, aeroplane, movies and many other rival industries will secure the public's money and the piano trade will go back to that same slough of despond it was in previously. The members of the piano trade ought not to consider themselves rivals of one another. They should be prepared to fight against the encroachments of many new industries already in the field and others to come." In these words a prominent piano man expresses his view on a subject very near to his heart.

### The Recipe Is "Work"

HARD work is the only thing that will sell pianos. The chief requisite is to come into contact with people personally. The man who thinks that sales are made by imposing warerooms, huge electric signs, and catchy booklets alone is on the wrong track. Much of the inside results are really outside results. There are many evidences in the trade of men who have, in the past few years, entered the retail field in town and city suburban stores. They began with modest warerooms, small overhead expenses and the idea that personal work was their chief tool in hewing out and building up a profitable business. Where this was the policy, there were few if any failures.

### Too Poor

PROBABLY you have heard of the little girl who said to a playmate: "The Smiths must be awfully poor." "Why?" asked the latter, "they live in a nice house." "Yes," responded the good reasoner, "but they have to play their piano by hand." A new thought for player piano salesman!

### Collectors

HUMAN beings have a natural dislike for collectors. He remarked an alert retailer to the Journal, "and it is that reason my selling staff are instructed to impress upon every purchaser who buys on the installment system that we positively do not send out any collectors—except in the case of delinquents." Doing this shows the customer at the store that he is expected to call in with or send the payment on each due date. A collector's visit then means something.

### Red

AUTHORITIES on circulars and advertising urge to recommend red. "Red is the best color to attract and hold attention," says the head of the National Cash Register organization, "therefore use plenty of it." That firm's circulars, even to their own selling staff, have been printed mostly, if not altogether, in black and red.

Another important point made by this student of publicity is "few words—short sentences—small words—big ideas. Do not be afraid of big type, and do not put too much on a page. Do not crowd ideas in speaking or writing. No advertisement is big enough for two ideas."

### Pictures

OF late there have come into the Journal office several samples of advertisements run by dealers in various parts of Canada that are good publicity apart from the fact that they are not illustrated. They contain no cuts. The whole space is filled with cold type. There are occasions when announcements to the public require no illustrations. Sometimes, perhaps, the advertisement is stronger without. But, generally speaking, the illustration should be the life of the ad. The head of the National Cash Register organization, who has earned the right to speak with authority on all matters pertaining to merchandising, explains that the nerves from the eyes to the brain are many times larger than those from the ear to the brain. "Therefore," he says, "when possible to use a picture instead of words, use one and make the words mere connectives for the pictures."

"The very first advertising that we put out after starting taught me this lesson," says the man referred to. "I had some five thousand circulars printed describing the new machine and what it would do. I told what it had done for me and how it could prevent business leaks. It was a good circular, but it did not contain a picture of the cash register. Having put the envelopes into the mails, we hurriedly hired two extra men to answer inquiries. We waited and we might be waiting still, for we did not get a single inquiry. Nobody knew what we were talking about!"

The moral is use illustrations freely.

## MORE MUSIC

—THE TRADE'S SLOGAN

"More Music" means—

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

# The Player Piano

## "Williams Made"

Contains the easy pumping, responsive, efficient, durable and dependable player action manufactured in our factory and used in our pianos.

It is thoroughly up-to-date and embodies many practical and simple exclusive features, which are of great advantage in selling.

Our standard equipment now includes:—

The Combination	{	Automatic Tracker Adjuster
		Automatic Transposing Device
		The Floating Rail Device
		The Accentuating Bellows

SELL MORE PLAYERS

## The Williams Piano Company, Limited

Canada's Oldest and Largest Piano Makers

OSHAWA - ONTARIO



# SALE OF SURPLUS MILITARY AND NAVAL STORES

## DRY GOODS, CAMP SUPPLIES, FOOD HARDWARE, SCRAP METAL, JUNK

Cloth; new and second-hand clothing, equipment, hardware, tents, blankets, camp supplies, etc. :: Flour, jam, canned evaporated milk, tea, coffee, etc. :: Condemned clothing, junk, old brass, metals, leather, rubber, etc.

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### SALES WILL BE MADE BY SEALED TENDER

Persons desiring to tender are requested to communicate with **THE SECRETARY OF THE WAR PURCHASING COMMISSION, BOOTH BUILDING, OTTAWA**, stating the items in which they are interested, whether new or second-hand, or both.

Arrangements will be made to have samples on exhibition at places throughout Canada; specifications, full details, and tender forms will be mailed when ready to those who have registered as suggested above.

### IF INTERESTED PLEASE APPLY NOW

#### Institutions May Make Direct Purchase Without Tender

Dominion, Provincial, and Municipal departments, hospitals, charitable, philanthropic, and similar institutions which are conducted for the benefit of the public and not for profit may purchase goods without tender at prices established by the War Purchasing Commission.

All communications should be addressed to the Secretary, War Purchasing Commission, Booth Building, Ottawa, who will be glad to supply lists and further details to those interested.

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### Signs of the Times

Things are happening that are directly to the musical instrument trade's advantage—Winnipeg is out for authorized "credit" for music study in the school curriculum—Board of Trade endorses their object—Montreal poor children not to be denied musical education—Toronto teaching music to returned soldiers—Chicago votes \$8,000 for High School bands.

**H**ARD work that has been done aimed at securing more music in the lives of the masses is bearing fruit. The whole fight is for the 90 per cent. of the people, the sons and daughters of the John Browns who pay the taxes, the children who are entitled to a good, all-round education in order that they may become happy, contented citizens, and earn a better livelihood. To accomplish this music has no superior as a subject on the public or high school curriculum.

Fruitage of this work is apparent.

A much higher standing has been given the study of music by the Educational Department of the Province of Saskatchewan, to which reference was made in the discussions following the address of Dr. Hollis Dann, appearing on page 63 of the March issue of the Journal. In addition to this important fact here are some other significant signs of the times.

#### In Winnipeg

Word comes from Winnipeg that "A meeting of all music teachers of the city will be held shortly to discuss the 'school music credit' system and its adoption in Winnipeg. The meeting is called with a view to securing the support of all the teachers and to decide on a practical basis for examinations. The undoubted value of school 'credits for music' has been admitted and it remains for the teachers to take concerted action regarding it. Out of the meeting it is expected that a committee will be formed to interview the Manitoba government on the question. It is known that the music section of the new Board of Trade is planning a campaign in connection with the scheme."

#### In Montreal

Word comes from Montreal that after more than two years of work a music settlement fund has been founded in that city by Dr. Boris Dunev, formerly of the Moscow Conservatorium, but for the past number of years a resident teacher in this city. This will enable talented Jewish children to obtain a free musical education. As outlined by Dr. Dunev, the system will have a sufficient capital to guarantee an annual revenue of \$5,000. Only children who are too poor to get lessons in any other way will be considered as candidates. These applicants must continue to make good, and examinations will be held weekly; the pupil who is not studying well or does not fulfill his early promise will not be retained. There will be no discrimination in regards to sex, the doctor stated, both boys and girls receiving equal encouragement. Nearly \$5,000 has already been subscribed to the fund, which has enabled Dr. Dunev to put his plan into practical operation already. It is stated that the money promised would come wholly from Jewish sources, and at present, therefore, would be expended only on Jewish children. Later, however, the instruction will be more extensive, and the nationality bar will be lifted. Books and other incidentals will be furnished by the fund, so that all the children need bring their teachers is a willingness to learn and to utilize their talent. "There is so much talent among the poor," Dr. Dunev said, "that it is a pity not to bring it out. So many parents do not even know of their children's talents, and even if they do, it is often beyond their means to give

them a suitable education. It is to give such children a chance that I have started this scheme."

#### In Chicago

The growth of music in the schools is well exemplified by the action of the Board of Education of Chicago, which has just voted an appropriation of \$8,000 for band equipments for the 400 high school boys who are to make up the new military band of the high schools there. It is the strongest encouragement given to the movement for larger use of music in the schools.

#### In Toronto

Plans for a competition in choral singing among the factory girls of Toronto are under way by the Y.W.C.A. Many of the clergymen in announcing the adoption of the new Presbyterian Book of Praise are recommending the members and adherents of their congregations to provide themselves with the editions of the hymnal containing the tunes.

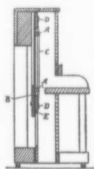
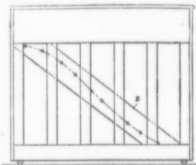
A class of returned soldiers is being taught music by Lieut. John Slatter in the basement of the Broadway Tabernacle, Toronto. Lieut. Slatter has had charge of the Soldiers' Training School of Music under the Soldiers' Aid Commission during the past four months. For the three years previous to his present duties he trained forty-two bands and over 1,000 buglers.

The veterans being taught music are making remarkable progress and are already attempting more difficult varieties of music. Two soldiers with amputated limbs are engaged practising on violins. One lost both his legs while his chum lost his left leg on the Somme in 1916. Both the wounded soldiers chaff one another playfully about the other's playing. They call each other "Paganini" and "Kubelik."

A few weeks ago a gentleman and his wife selected a \$100 violin for one of the men, which has given the wounded soldier an added interest in his newly adopted profession.

### New Piano Patent

No. 188,861, by Robert Williams, Oshawa, Ont.  
Claim.—1. In a piano, a sounding board comprising



a single strip of wood secured in the frame and supporting the string bridges.

2. In a piano, a sounding board comprising a single strip of wood secured in the frame and extending diagonally thereof, and string bridges supported on said diagonal strip. Claims allowed, 2.

# Does the One-Price Plan of Piano Selling Pay?

By J. Sidney Smith, Winnipeg

Some data and comments on the One-price, Stick-to-it plan—Citing the experience of a dealer who handled 210 pianos a year. Mr. Smith's article originally appeared in the New York Piano Journal.

**T**HE tendency of piano selling is to doubt the wisdom of adopting one price. Much is said of the advantages of freedom to ask any price and to alter it to suit occasion.

Piano selling on the sliding scale may demonstrate freedom from restraint. What satisfaction is there in operating a business on the alternating price plan—a different price to every buyer, and bill-and-date profit and loss account, or going it blind.

Sliding scale selling is out of touch with present-day standards, anyway. Of course, a man of easy conscience finds in present-day unfixd pricing an opportunity to take the buyer at a disadvantage. The system leaves the buyer open to be imposed upon. Sliding prices create doubt in the buyer's mind and he is continually driven first to this extreme and then to that. It makes him ever ready to embrace a contrary idea, no matter how false. What dealer desires to be classed with a man of easy conscience? With good reason the buyer might say: "You have gone to trouble and expense to bring me into your shop. At the same time I would like to point out that you have brought me here under false pretense. I do not pretend to be an expert on piano buying, but I have bought various other articles and I know I was aware what I was about. This is an article, the chief nature of which, after producing musical sounds, seems to be a medium of uncertainty and trickery."

Where, then, comes the satisfaction which comes from doubt engendered by the uncertainty of making a purchase on the sliding scale plan?

The truest satisfaction to seller and buyer is to be found in the One Price System, which, while it dispels doubt, restrains both from dealing to each other's disadvantage, and at the same time stimulates both to emulate the principles of honesty and sincerity.

One price piano selling is the only safeguard from business jeopardy on one side and freedom from imposition on the other. The plan gives the seller perfect freedom from suspicion on the part of the buyer, and emancipation from the possibilities of loss or profit which is inseparable from the sliding scale plan.

Some dealers may argue freedom to continue sliding scale selling constitutes emancipation of the business intellect. It is rather the propagation of the elements of insincerity and trickery which have been responsible for the low position to which the splendid piano business has fallen, upon occasion.

The business intelligence which is claimed by dealers who doubt the benefits of One Price is for the most part a delusion. Nearly all doubt is wilful rather than intellectual, as when we hear one say, "I can't believe in the One Price system. We know all the ins and outs of the piano business. We don't believe that adoption of one price will benefit the trade. What is One Pricing anyhow?"

The dealer who has tested One Price Selling feels that he has only to show the splendid results of One Price Selling and all dealers will immediately adopt the plan, but soon he finds that those who see the advantages the most clearly are the most reluctant to embrace it. The

will stands in the way, and no form of argument can move one who has determined to follow his own will rather than demonstrate improvement. Fear that his dealings may be cramped and that he will become a slave to an iron-bound system may deter, but experience will demonstrate a feeling of relief, an emancipation from the suspicion of insincerity and uncertainty of profit-making and satisfaction of being an upholder of law and order and stabilizing principles of fair-dealing and profit-making in his chosen field of business endeavor.

Some dealers may be so constituted that they will prefer to stand in the ancient way, but to those dealers who would rise to modern ways, standardization of price will herald the incoming of an era of safe and honest trading in the splendid piano business, emphasizing the difference between the principles of right and wrong, and what dealer wishes to be party to wrong! It is indisputable that not to have fixed prices is to operate on a basis not in strict conformity with the principles which should pertain in business dealings between men.

## Why and How One Price

It is conceivable that lack of understanding of the One Price System lies at the root of the whole question, engendering doubt and retarding its advances in the piano trade.

Ninety-eight per cent. of the people are honest; they not take all the risk and institute a regular price on each instrument, arrived at by simple methods?

Ninety-eight per cent. of piano dealers play in the dark with the 98 per cent. honest people, owing to sliding scale prices. This is unfair. An arrived-at selling price marked in black and white alters the whole situation. It is an exact reversal of wrong methods to right methods. Many piano dealers face the problem of increasing their output and, at the same time, take care of the upward trend of piano prices and other costs.

The unfixd selling price system fails to give them a sure grip on the problem.

The best solution in all cases is to remodel the selling price of each instrument on simple, practical lines, to find absolute all-over-costs and apportion the same to the number of pianos sold. No fixed formula of selling and overhead expenses can be applied. Each dealer must study his own particular condition and deal with the problem himself.

A method which might be applied where a dealer has last year's records to refer to will be to find the exact gross amount of expense account and divide into the same the number of new instruments sold and the approximate proportion per piano will be found, and pricing for twelve months ahead the same amount of expense, plus all possible extra expenses for the future twelve months; then to this amount add a fixed sum, which shall be the dealer's clear profit on each instrument, and the addition of all will give the net spot cash price at which each piano should be sold, so the price obtained may suffice to pay fully the expenses and return a certain amount of profit. The price once decided upon for any particular style of instrument should be ticketed in figures, black and white, and prevail for twelve months without one cent variation though the heavens fall.

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# CECILIAN

## World-Famous (Est. 1883)



A Popular Cecilian Piano

Enterprising newspapers greatly increased their clientele during the war by linking up with WORLD-FAMOUS war correspondents.

Enterprising retailers have very materially extended their business by linking up with the WORLD-FAMOUS CECILIAN PIANOS.

Aren't you interested?

Cecilian Pianos have these exclusive features:

1. The Maple Interlocked Back.
2. The Individual Grand Agraffe System.
3. The All-Metal Unit Valve System in Players.
4. Every Cecilian Piano is made so it can be converted into a Player Piano at any time.



The Cecilian Player Exposed

### The Cecilian Company, Limited, Toronto

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

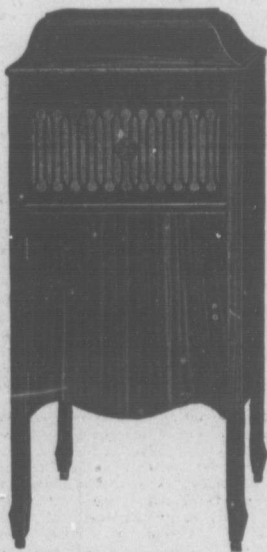
Head Office and Salesrooms:

247 Yonge St.

Factory:

89-93 Niagara St.

# CECILIAN CONCERTPHONE



The Alexandra, \$124

## The High Cost of Mere Cheapness

A cheap article is always more expensive than an article of merit like the Cecilian Concertphone. Real quality is always worth its price—lack of quality never is.

Cecilian Concertphones are real phonograph quality. They are equipped with our wonderful ball-bearing tone-arm; patented electric stop; modulating tone-control; and the all-wood amplifier. Our cabinets are the piano man's standard. Each Concertphone design is a "leader" in its field.

The "Apollo" Concertphone .....	\$ 75
The "Alexandra" Concertphone .....	\$124
The "Superb" Concertphone .....	\$164
The "Royal" Concertphone .....	\$250
The "Empire" Concertphone .....	\$325

Write for Catalogue.



## The Cecilian Company, Limited

Distributors for Canada  
of the Cecilian Concertphone

247 Yonge Street

Toronto, Canada



Permit an example which came under the observation of the writer a few years ago and which should encourage dealers to emulate, for it demonstrated the wisdom, foresight, and money-making capacity of the subject of the example of One Price selling.

A smart, thoroughly trained, high-grade business man, owning stock in a large retail piano concern, decided to leave the company and that section of the country, withdrew his money, and, after six months' leisure, rented a plain looking store on a main street in a fairly large city and in a district removed about ten blocks from piano row. Papering and painting quickly done was followed by a desk and set of books and a carload of pianos, little known either to the trade or public in that section of country. Soon price tags were hung on each piano, and each particular style had its own price, which, the writer was informed, would prevail for thirty-six months, unless under extreme necessity. The thirty-six months meant that this dealer had taken over the unexpired three years' lease, and after its expiration, intended to retire from business, with some profits. Asked how he knew how to make a price to stick and one that was unchangeable, I was shown the following figures, or something pretty much like them:

Cost of Style 27 at factory .....	\$175.00
Probable all over cost of selling .....	100.00
I want .....	100.00

Price net cash or 7 per cent. on time payments \$375.00

In every instance \$100.00 was added to invoice of each style and \$100.00 profit, which he wanted and determined to get.

This man lived out his three years' lease and informed the writer he cleared \$21,000.00 each year.

### The Power of Music

At a meeting of the Peterborough Music Dealers' Association, Mr. B. H. Britton, manager of the Peterborough branch of Heintzman & Co., delivered an address on "The Power and Potency of Music." In concluding his address, which was published in full by the local dailies, Mr. Britton said:

"It may have occurred to you, as it has to me, that if we are to be consistent in lauding music for its great essentials—harmony and concord—there is a lesson for each of us, viz., that we, too, should cultivate a true spirit of harmony and concord among ourselves in business affairs. If our Association is to have a strong and uplifting influence on its members, we must rid ourselves of petty jealousies and business inharmonies and strive to emulate that excellent virtue we all profess so much to admire, I mean harmony.

"Music should be taught in every high school on exactly the same basis as in languages or science," urged Mr. Britton. "If talented boys and girls wish to pursue their music and also the high school course, let the proper credits be given for supervised study of the piano, voice, or violin under competent outside teachers, until such time as the special teaching may be made part of the school curriculum. Teach the children to listen to music in a definite way, to listen purposefully, and so train the ear to acute harmony. There should not be one child in our Canada deprived of the joys and benefits that come with the study and use of music."

Mr. Britton also advocated more municipal music and referred to the appreciation of the public to music in the parks but thought there should be more of it.

### A Suggestion for the "One-price" System of Selling Pianos

Written for the Journal by T. M. M.

THE question of One Price for pianos has received a great deal of consideration, and has been put into practice by at least one firm in Canada. I believe that the time has arrived when the manufacturers and progressive dealers throughout this country would give their hearty co-operation and support to this principle of selling, if only a practical solution could be found by which it could be successfully carried out.

The reason that I attribute as being the cause for delay in the settlement of this question, is the general tendency to use the cash price as a basis of calculation. Many in the trade think that the usual interest on the unpaid balance is not sufficient to cover the additional cost of carrying an account for a number of years, which must result in either too high a price to a cash buyer or too low a price to the others. Then, too, if an instrument has been advertised at the cash price, it would be impossible to make an extra charge to time buyers without prejudice to the opportunity of making a sale.

As most pianos are sold on the extended payment plan, the price to be used, in my opinion, should not be arrived at on the basis of a cash sale, but on that of a time sale, using a definite scale of discounts for the others. For instance:

Take the case of a piano that would have to be sold at \$500.00, with the usual interest, on terms extending over a period of four years, or another that would have to be sold at \$350.00, with three years to pay. If the price and terms were advertised in this way, the public would be educated to the time prices. In an agreement between the members of the trade concerned, a clause would be incorporated, providing a definite scale of discounts covering all sales. The percentage of such discounts could easily be arrived at with a little study of the question, and copies of this clause could be printed in a convenient form for the use of the salesmen; thus there would not be any variation of price except as provided by such a "scale of discounts" on shorter time sales. This would entirely eliminate the present unsatisfactory practice and tend to create public confidence in this line of business.

In conclusion I would say that there would be the increased educational value of advertising the price and time allowed for payment. The collection department could use the "scale of discounts" as an incentive to customers for the earlier payment of accounts. There would also be provided a definite basis of adjustment in the event of having to give an extension of time to shorter term sales, as it would be understood at the time of selling, that the price had been based on an understanding of the account being paid within a definite time.

In the foregoing article I have only attempted to outline the general principles of the "One Price" idea, leaving the details to be filled in by agreement. If it appeals to you as a workable and practical arrangement of this question, talk it over with other dealers or salesmen that you meet, as well as the manufacturers with whom you deal. I may also repeat that I believe you will find the manufacturers only awaiting a practical solution of this question, and the assurance of the support of the trade, to put the One Price system into operation.

Isn't it a pity that there should be a public or high school in Canada without a musical instrument?

# Dealers and Salesmen like to Sell Advertised Goods like the "Phonola" and "Phonola Records"

When you handle trade-marked goods, advertised like the "PHONOLA" you are handling a standard article with a national reputation.

You are thus protecting your customer against "Orphan Annies." It gives you prestige. It attracts to your store profitable trade.



Model Duke  
\$118

## Tested for More Than 11 Years

The "Phonola" is far beyond the experimental stage. It has been on the Canadian market for more than eleven years—each year growing more popular. In fact, this company is the pioneer in the cabinet phonograph industry in Canada. Two completely equipped factories are now required to make enough "Phonolas" to supply the insistent demand.



**You'll Like the  
"Phonola" Discs**

They are played with the same point, with which the "Phonola" is always equipped. No need to change. Leading singers, instrumentalists and studio music "Phonola" records. A new list of selections every month. Buy one "Phonola" record. You'll like the tone so well you'll get a dozen right away. Double-Disc-95.



The beauty of the "Phonola" cabinet is remarked by everyone who sees them. The mahogany and oak is of the finest quality and the workmanship and finish are a credit to the cabinet maker's art.

The "Phonola" motors are smooth-running and quiet winding. The turntable is carefully made so that it is absolutely level.

The Great Neck Tone Arm is seamless and tapered, and, with our "Phonola" sound box, gives a true, clear, full-toned reproduction of the human voice, the violin, the band and all kinds of records.

Making the "Phonola" in Canada, we save you duty and other expenses, and make it possible for you to get a "Phonola" for less money—\$10 to \$25 less than other high-grade phonographs.

"Phonola" models from \$25 to \$345. All makes of disc records can be played.

If your dealer cannot show you the "Phonola" line, write us.

DEALERS.—There are some localities in Canada where we require good, live representation. The "Phonola" agency is getting more valuable every day. Write for our proposition.

**The Phonola Co. of Canada, Limited**  
Kitchener, Canada

This advertisement is a "reduced" sample of the series of Phonola advertisements running in 51 important daily and weekly newspapers and magazines covering all Canada. There's more and better business for you with the Phonola agency.

**The Phonola Co. of Canada, Limited**  
Kitchener                      -:-                      Canada

## Increasing the Number of the Salesman's Calls

By John M. Bruce

An experience showing it pays—Mr. Bruce explains a plan of bonuses to salesmen to secure more calls per day—This policy is of interest to the Piano Trade in that there is a marked similarity between the work of canvassing for piano and typewriter sales—The plan is already in use by the Remington Typewriter Co., of which Mr. Bruce is Vice-President—These ideas formed part of an address before the New York Salesmanship Club.

SUPPOSE we have 1,000 salesmen calling on 20 people a day, it means that 20,000 people a day are given some particular information about the value of using the typewriter. We cannot hope, and do not hope, to be able to convince all of these people, but we can convince two or three out of the 20. Of those we do convince, it is a certainty that some will buy our typewriter and some will buy someone else's typewriter. We are far better off and the industry is better off and the country as a whole is better off if all the firms follow this, as there will be that many people convinced, and insofar as our company is concerned, we will receive in return for the typewriter prospects which we created who bought competitors' machines, some of the prospects created by our competitors who will buy our machines. Therefore, looking at the matter in a large sense, there is no indiscretion in the following description of our system:

Give me two salesmen (of equal ability)—let one make eight or ten calls a day, as the average custom is in almost every industry, and let the other salesman make 20 or 25 calls a day. It follows just as night follows day, that the man who makes the 20 or 25 calls a day will also make a corresponding increase in volume in his business. In such an industry as the typewriter industry, he will do more, as he will make a remarkable increase in the quality of his work, that is, by calling on people who have never used typewriters. In nearly every specialty we find the entire trade engaged in violent competition for the established business. There is a little spot of green cultivated area on the map of yellow arid wilderness, and in this green spot one competitor's salesman chases another competitor's salesman month in and month out, skimming the skimmed milk of the business down to the bottom of the pail. No one realizes that the real green and fruitful fields lies in the cultivation of the desert outside of the green area. No one realizes that in this field there is no competition.

### Picking Up Business in Your Own Yard

The place where "the wicked (competitors) cease from troubling and the weary (second hand machines) are (not so much) at rest" as non-existent, lies in your own backyard; it is the place you have all skipped by; it is the place that never saw a typewriter; it is the tank town—and there are about twenty-five tank towns in most territories for each "movie" town. Of course, the bright lights are mighty attractive and alluring and the "thrilling" movie show is a great joy, but the mazuma lies thickly scattered in the tall grass that grows in the main street of the tank town.

Put a stop watch on yourself and figure the number of hours that you actually work in a day, or that you can work in a day, as a salesman. It will jolt you to know how few they are. By that, I don't mean that you are not busy all day long, but I do mean that with the time you have to ride on trains and trolley cars, and with the time you have to spend in getting from one place to another, there are mighty few hours in the day that are actually spent in productive work. No other class of men have a job with as much recreation in it as

salesmen have, because change of occupation is recreation. The boy that stands at the lathe all day has to work all day long at just one thing, but a salesman has to walk or ride from place to place between calls, making a break which takes all the monotony out of the day's work.

Now, I would not ask any man to give up the comforts of his home and the pleasures of home life and be a drudge all the time, but when I was on the road it was just as much fun (and far more profitable) to cop an order at night as it was to lose money to a country hick, over the hills and valleys of his home town pool table.

### Calls Come Cheaper Than Circulars

There is one very simple way to get calls and that is to pay for them. It is so simple that it has never been done until very recently. None of you mind spending 15c. each to send a circular letter to a customer, because that is what it costs you to send general letters to customers and you send them by the thousands, and the large percentage of them go into the waste basket. But, at first thought, most of you would hold up your hands in horror at the thought of paying a salesman for a call! What do you pay them for? In many places you pay salesmen straight salary and in many you pay salary and commission. What is that salary paid for? You pay for calls, but don't know whether you are getting them or not, the difference being a great proportion of the flat salary is paid to the salesman to shoot pool rather than for calling on customers.

We pay 10c. for each canvass call; 5c. for each repeat call and 25c. for each demonstration, and we have just doubled the number of calls and demonstrations. Instead of starting the man off in the beginning of each month in debt by the amount of his drawing account until he has made it up in certain size sales, we have reduced the size of the commission after having placed it where we wanted it in scientific proportion sufficient to allow us to pay for these increased calls without increasing the total commission, and the man can earn his drawing account without making a single sale out of his calls and demonstrations, but he could not possibly earn it that way without making sales because the sales come themselves.

I remember one illustration in a certain southern office of a salesman who had been "hanging on by his eyebrows" for several months. He took up the bonus system and went to work making calls on prospects. The first month he earned \$80 on calls and only \$50 on sales, and it looked as if we were paying altogether too much money, because the commission on those seven typewriters he sold was exorbitant at \$130. But the next month, as a result of the calls he had made, that same salesman sold twenty-eight typewriters and the most he had ever sold before he started under the bonus system was nine typewriters in a month. He has now become a consistent and persistent producer of high class business and has an established future with the company to-day as the result of his work under the system.

## MORE MUSIC

—THE TRADE'S SLOGAN

"More Music" means—

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

# A TALE OF TWO DEALERS

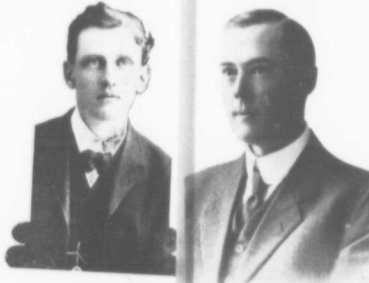
45 DRURYWAY WEST  
 E. C. PELTON  
 PIANOS, ORGANS AND PHONOGRAPHS

Ontario February 21<sup>st</sup> 1919

The Sherlock-Manning Piano & Organ Co.  
 London Ontario

Dear Sirs

What will be the prospects do you think of fairly prompt shipments on pianos this year. I would like to thank you for the way you have handled my shipments during the war. When I look back and think of what you gave me both as to quality and shipments I certainly feel that I should be grateful to you. I hope that I shall be able to at least partly repay you in peace times for this favor. In the whole four years or more of war I do not recollect losing one sale on account of your not being able to get the goods to me in time. I might say that one of the style 105 pianos I ordered before Christmas was for a customer to whom that war its fourth or fifth Sherlock-Manning instrument. I have sold to one immediate family of whom I have sold to their fourth or fifth Sherlock-Manning instrument of quality and service count. Again thanking you I remain your truly E. C. Pelton



E. C. Pelton N. H. Phinney

One of our Our Newest  
 Oldest Dealer  
 Dealers

He sold one of the first dozen pianos we made and with us FOR us yet

Read his letter.

Writing on March 15th, is firm says:—  
 We have sold four Sherlock-Manning pianos this week and must say our customers seem very pleased.  
 We believe we are going to have a very nice business in the Baby Grand Phonographs."

Notice the keynote

expresses "SATISFACTION." It pays a Sherlock-Manning dealer. Write us.

DEALERS

During the war, owing to reduced output, we were only able to offer our established agencies, in which difficult task, you will see by Mr. Pelton's letter, we did fairly well. Now, with our skilled men returning and peace in prospect shall be in a position to look after new trade just as well, and the Phinney advertisement reproduced above represents—for us—the opening gun in the reconstruction period now upon us.

THE SHERLOCK-MANNING PIANO & ORGAN COMPANY

LONDON CANADA

Their advertisement from Halifax "Herald," Feb. 26, 1919

## Another Leading Canadian Piano Added to our List

It has been our constant endeavor to offer to our customers the very finest make of Pianos on the market at prices within the reach of everyone. We are delighted to announce the addition of another one of the finest of Canadian Pianos to our already splendid lines, viz.:

### THE SHERLOCK-MANNING

This piano has achieved a very enviable place in the Piano world. It has been well tested by time and is recognized to-day as an instrument of the very highest quality. It comes in several different styles, each of which is a work of art.

Its tone is beautifully rich and mellow. We invite your critical inspection of this beautiful Piano at our show rooms.

We have always used the utmost care in selecting the line of Pianos which we should carry and offer to our customers. We believe we have succeeded in selecting the leader from each class. This means that whether you purchase from us a high-priced Piano or a very moderate-priced instrument, you will be assured of getting the very greatest value for your money and a Piano which we can and will stand back of in every respect.

N. H. PHINNEY, LIMITED

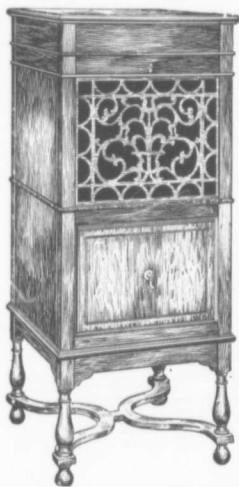
48 YEARS OF FAIR DEALING  
 454 Barrington Street 96 Göttingen Street  
 Branches throughout Nova Scotia

Edison Message No. 39

A dealer saw the Guy  
Wise Scrap Book; he  
wanted one right away.

He had never heard of  
the Guy Wise Scrap  
Book before.

**THOMAS A. EDISON, Inc.**  
Orange, New Jersey



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

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### A Tuner's Publicity

TUNERS all over Canada will be interested in looking over this matter which one of their number is using in circular form for distribution in the districts in which he works: "If your piano is to give the service and satisfaction guaranteed by its manufacturer it must be cared for in your home, just as a sewing machine or an automobile would be. This fact is vitally important and you should never forget it. Most piano troubles come from not remembering it.

"Your piano will last very much longer and will retain its fine tone to the very end if you give it proper attention always; more especially during its first four years of life, but regularly even after then.

"*The enemies of your piano are 'dampness,' rats and mice, sometimes moths, and always lack of tuning.*

"A piano out of tune is a nuisance. To leave it untuned will injure it far more than the cost of the tuning will cover.

"*Dampness caused by sweating of the metal parts on warm days, which is caused through the piano being kept in a cold room during the winter, will make the keys and action stick, the strings rust and the sound board in course of time splits. The remedy is to keep the piano reasonably warm all the year round and not shut it up in a cold room.*

"Rats and mice must be kept away from any possible contact with a piano, as they can always find their way inside and do much damage by eating felts, cloths, etc. Rats and mice can entirely destroy the action of a piano.

#### Tuning and Tone

"The tone of your piano can be preserved only by having the instrument tuned and regulated regularly.

"The men who make the instrument can guarantee its retaining its tone only if they can be sure that the right tension of the strings is regularly maintained. *They assume this when they make the guarantee, and if the piano is not kept in tune by you, your guarantee is useless and the manufacturer cannot be held responsible.*

#### Why Do Pianos Go "Out of Tune?"

"Because the iron frame contracts and expands with changes in temperature, as all iron structures do. (That is why the track-layers on the railroad leave a space between each pair of rails they lay.)

"Because the tuning pins settle in the pin block and the sound board gives slightly under the strain of the contraction or expansion of the iron frame and other parts.

"When the piano is in tune at the regular pitch the tension of all the strings upon its sound board and iron frame is about 30,000 pounds, more or less, according to circumstances.

#### How Often Must a Piano be Tuned?

"A new piano should be tuned three times a year for the first two years. Then twice a year anyhow for the next two years, and then at least once a year thereafter as long as the piano is in use. *But the more accurate and sensitively musical your ear is the more frequent tunings your piano will need.* Musicians often have their pianos tuned every thirty days.

"*A new piano left untuned for two or three years, as so often happens, will lose its fine tone, and will deteriorate rapidly. This is not the fault of the manufacturer any more than it would be if an automobile were neglected in the same way.*

"Let me do your piano tuning and do it regularly. Let me make your fine piano a joy to you forever, instead of a disappointment and a source of complaint.

### Player-Pianos

"Player-pianos are somewhat more complicated than ordinary pianos, owing to the additional pneumatic mechanism installed in them for playing by music roll. They need tuning more often, simply because they are used so much more. The playing part of the player-piano needs occasional regulation, and in some places lubrication. Don't try to take down or meddle with the working parts, but send for me. When I tune a player-piano I see that the pneumatic machinery is all in good order, and make a small extra charge for doing so."

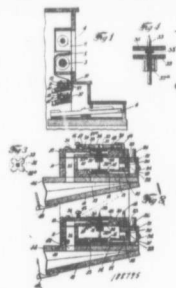
#### Charges

Upright pianos tuning	\$ . . . . .	
regulating	\$ . . . . .	and up according to job
Grand pianos tuning	\$ . . . . .	
regulating	\$ . . . . .	and up according to job
Player-pianos tuning	\$ . . . . .	
regulating	\$ . . . . .	and up according to job
Repairing work	\$ . . . . .	per hour plus cost of materials.
Contracts made on attractive terms for taking care of pianos by the year.		

### New Player Piano Mechanism Patent

Patent No. 188,795, to Frank Carnahan, Boston, Mass.

*Claim.*—3. In a pneumatic action for musical instruments, the combination with a pneumatic, and exhausting means thereof, of a valve chamber connected with said pneumatic and provided at one end with an aperture in communication with the atmosphere large enough to permit the removal of the valves, a removable cap for said aperture provided with a port, and a valve seat surrounding the same and forming the only means for



retaining the valves in said chamber, said chamber being also provided with a port communicating with said exhausting means, and a valve seat surrounding the same, valves in said chamber for engaging said seats, means connected with said valves for adjusting them, permanent securing means for engaging said cap adjacent to one edge of the same, said cap having bevelled portions adjacent to said permanent securing means to facilitate the disengagement of the cap therefrom, and securing means adapted to be instantly disengaged while the action is in operative position in the instrument for engaging the cap adjacent to an opposite edge from said permanent securing means.

4. In a pneumatic action for musical instruments, the combination with a pneumatic, and exhausting means thereof, of a valve chamber connected with said pneumatic and provided at one end with an aperture in communication with the atmosphere large enough to permit the removal of the valves, a removable cap for said aperture provided with a port, and a valve seat surrounding

the same and forming the only means for retaining the valves in said chamber, said chamber being also provided with a port communicating with said exhausting means, and a valve seat surrounding the same, valves in said chamber for engaging said seats, means connected with said valves for adjusting them, and securing means for said cap including a pivotally mounted member adapted to be swung over a portion of said cap, and to be instantly disengaged therefrom while the action is in operative position in the instrument.

5. In a pneumatic action for musical instruments, the combination with a pneumatic, and exhausting means therefor, of a valve chamber connected with said pneumatic and provided at one end with an aperture in communication with the atmosphere large enough to permit the removal of the valves, a removable cap for said aperture provided with a port, and a valve seat surrounding the same and forming the only means for retaining the valves in said chamber, said chamber being also provided with a port communicating with said exhausting means, and a valve seat surrounding the same, valves in said chamber for engaging said seats, means connected with said valves for adjusting them, permanent securing means for engaging said cap adjacent to one edge, said cap having a bevelled portion adjacent to said permanent securing means to permit the cap to rock and facilitate the engagement and disengagement of said permanent securing means, and a pivotally mounted hook member adjacent to an opposite edge of the cap adapted to be instantly engaged with and disengaged from the cap while the action is in operative position in the instrument. Claims allowed, 11.

### Annoyed Piano Owner Hands it to the Customs Official

From the following letter recently received by a Customs' official in a town out in Western Canada, Journal readers will see that women really are men's equal: "Collector of Customs,

"(Of a Western Port).

"I am in receipt of your letter and contents noted very closely. Now, it seems very queer to me that a man in your position can be so very dense.

"Now, this piano you are holding has been lying there for one whole month all for nothing but nonsense. Now, we live ten miles from town, and have been obliged to drive in two different times to have forms filled out for notary public and gone in twice to have letters mailed. Now this could all have been done in one letter and piano shipped before this if there was any business in you. I'd like to be your wife for about ten minutes. I'd beat some sense into that block of yours; it amazes me how you can hold a position at all. You ask for full particulars. They have been given to you already, but seeing that you are so extremely dense and dull I shall have to repeat them once more, and will try and make myself as clear as possible so that you can get it into that noodle of yours where there is 'Nobody home upstairs."

"This piano was given to me; that is, my parents made me a present of it (I mean my father and mother) about 10 or 12 years ago; I can't recall the exact number of years, and I don't remember the month, day or hour, and I do not know what it cost when new. Anyway, it has been my own property for that number of years. The way you act about the matter one would think I had stolen the piano. Now when I came out here 4 years ago we could not afford to have the piano shipped out

here, so I left it with relatives and when I went home a visit I found I was obliged to have it repaired so sent it to the — of — and they repaired it. If you doubt my word write them in regard to the matter."

"Now, when this soaks in, and you have kind come to I wish you would forward the piano as I am sick and tired of writing you about this. I suppose now you will want my pedigree. Wish you were else enough, I'd soon hand it to you. How you can pretend to be a Collector of Customs beats me—must be short men. Better go home and keep house and let your wife take your place. Now is there any other possible thing you can think of about this piano? I came out here four years ago last April. I don't remember the hour

### Sherbrooke Firm Extends Premises

Messrs. H. C. Wilson & Sons, Limited, who for over 40 years have conducted one of the largest music establishments in Eastern Canada, are again making further extensions to their growing business. This has been accomplished by purchasing the large 3-story building, 140-142 Wellington Street (known as the Dunan Block), and adjoining the Wilson Building at 144 Wellington Street. This will give Messrs. Wilson & Sons a very largely increased floor space, and one of the largest music stores in Canada.

The first store in the newly acquired property is now being fitted up for a special Victrola department with sound-proof rooms for record demonstration, and other equipment of the most modern type. The new store opens directly into the ground floor show room of the Wilson Building, the entrance being at either No. 142 or 144 Wellington Street. The ground floor of the Wilson Building will be used for a larger display of grand and upright pianos. The entire top floor of the new building will be used as an additional show room for new and second hand pianos and organs, and player pianos. The tuning and repair department will be enlarged and on the third floor.

The extensions and improvements will mean better service to Messrs. Wilson & Sons' many customers, and will no doubt be greatly appreciated. The members of this well known firm are to be congratulated for their enterprise in forwarding the musical interest of Sherbrooke and the eastern townships. The new premises will be open in a few days, when all visitors will be welcome.

### Heineman Co.'s Annual Meeting

The annual meeting of the stockholders of the Otto Heineman Phonograph Supply Co., Inc., has just recently been held in New York. The stockholders re-elected all of the present directors who re-elected the present officers of the company.

It was decided to build a new factory at Newark, N. J., for the Meisselbach division of the company. This division has grown so rapidly during the past two years that the present plant is far inadequate to meet existing demands, and a new factory with greatly increased floor space will be erected as soon as possible. The business report submitted to the stockholders indicated that 1918 was the greatest year in the history of the Otto Heineman Co., and the regular quarterly dividend of 1 1/2 per cent. on the preferred stock was declared.

The officers of the Otto Heineman Phonograph Supply Co. are as follows: Otto Heineman, president; Adolf Heineman, A. F. Meisselbach and W. A. Nieracher, vice-presidents; Jacob Schechter, secretary and treasurer.

Reg. Ac. Dept.—Copyright



## The Most for Your Money

When you buy "His Master's Voice"  
Records you not only buy the finest records  
in the world—

**BUT—**

You also buy a **SHARE** in the over-  
whelming demand for these products—  
**AN INTEREST** in their wonderful  
reputation—

And **THE SUCCESS** which comes so  
easy to every "His Master's Voice" dealer.

**BERLINER GRAM-O-PHONE COMPANY, Limited**

HEAD OFFICE AND FACTORY

The Famous Victrola

MONTREAL

Victor Records





## HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

### ONTARIO:

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

### QUEBEC PROVINCE:

Berliner Gramophone Company,  
Limited,  
Montreal, Que.

### BRITISH COLUMBIA:

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

### MANITOA:

BASKATCHEWAN (East):  
Western Gramophone Co.,  
122 Lombard St.,  
Winnipeg, Man.

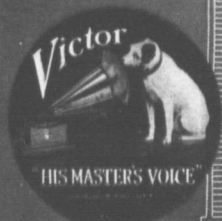
### ALBERTA:

BASKATCHEWAN (West):  
Western Gramophone Co.,  
Northack Electric Building,  
Calgary, Alta.

### NEW BRUNSWICK:

NOVA SCOTIA:  
PRINCE EDWARD ISLAND:  
J. & A. McMillan,  
St. John, N.B.

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



## Winnipeg Firm Celebrates 16th Anniversary

By staff dinner and theatre party—Sketch of growth since 1903—Firm's motto, "Service with Smiles."

ON Monday evening, March 10th, about 120 people took their places at tastefully set tables at the St. Charles Hotel, the occasion being the Winnipeg Piano Co.'s 16th anniversary. The menu, facetiously styled "The Eats," was as follows:

Celery	Olives
(Go easy on these, there's more to follow)	
Purée of Green Peas aux Croutons	
(The only green thing in the party)	
Fillet of Whitefish Pochi Mariniere	
(Go heavy on this, we need brains in the business)	
Roast Turkey	Cranberry Sauce
(Too late to trot with this bird)	
Potatoes	Asparagus Tips
(A la Patterson) (Fresh from the prospect book)	
I scream	
(In the treble clef)	
Coffee	
(And now for the oratory)	
<b>The Toasts</b>	
The King	
The Firm	
The Ladies	

Amongst the guests were: Ex-Mayor Thos. Sharpe, Messrs. Brooker, Gordon, Hunter, Mrs. Smith, Miss



A. E. Grassby, President Winnipeg Piano Co. Ltd.

Smith, Mrs. Grassby, Miss Grassby, Mr. and Mrs. Lefevre and Mr. and Mrs. W. E. Delaney.

A pleasing feature of the event was the spirit of—I might say—comradship, between employers and employees. Frequent references were made to the firm's motto, which is, "Service with Smiles."

Lack of space forbids going into the speeches and responses—clever, many of them, by Messrs. Grassby, W. A. Smith, Robt. Patterson, Gordon Hunter, ex-Mayor Sharpe and others. The fact that the evening was to be finished at the Orpheum Theatre, where a block of seats had been reserved for staff, relatives,

friends and guests limited the eloquence; a synopsis might be given, however, to this effect: From the small store further east on Portage Ave., where the firm was originally located in 1903, there has been a tremendous jump to the present quarters, scattered over five stories of the commodious Builders' Exchange, and having a floor-space of over 30,000 square feet. The staff of six employed originally has increased to 56. From one make of pianos their agencies have increased to many makes, including uprights, grands and players, as well as many varieties of phonographs and a library of many thousands of records.



W. A. Smith, Vice-Pres. Winnipeg Piano Co. Ltd.

Competitions were held for practical suggestions on service, conditions old and new, etc., etc., and prizes awarded. Some of the papers were prose, others in verse.

A missing-line-Limerick came in for a large share of attention. Two prizes had been offered—a first and a "booby." The Limerick read as follows:

"In Winnipeg's leading music store  
Are pianos and gramophones galore  
Where the public can choose  
Any style which to use, "  
— — — — — "

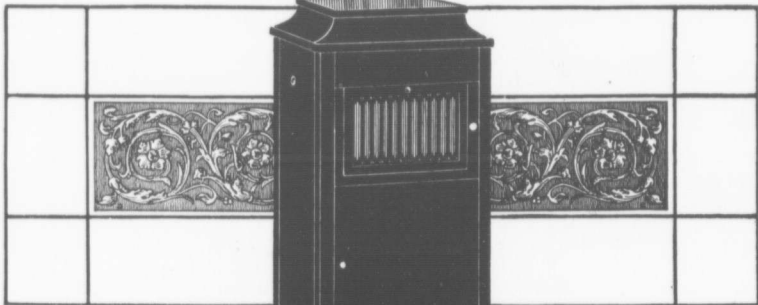
The first prize was won by Mr. Mallory, whose line read, "And it says 333 on the door." (The store number is 333 Portage Ave.)

The booby prize was awarded to an anonymous solution containing the line: "If the salesmen will only enthuse." The handwriting experts of the establishment decided unanimously that Mr. A. E. Grassby was the guilty party, and to him was presented a complete five-note (not five octave) upright piano, the guarantee announcing the privilege of exchange for a new piano any time within 3 years, an allowance to be made for the full amount paid.

A prize was awarded the following poetical effusion by Mr. W. N. Glendenning:

**"Our Motto Is Service"**

When customers enter our Music Store,  
Mrs. Armstrong will meet them at the door;  
If a Steinway they consider the best,  
Mr. Parsons will certainly attend to the rest.



The Aeolian-Vocalion is a leader by right of intrinsic superiority. At the same time, the advertising for this greater phonograph has contributed largely to the widespread and ready acceptance of this leadership.

An important feature of the Aeolian-Vocalion advertising is the use of the "Saturday Evening Post" for full-page advertisements in color. The "Saturday Evening Post" has a circulation in Canada of over 100,000 copies.

## The Impressive Campaign of Advertising for the **AEOLIAN-VOCALION**

The Aeolian-Vocalion publicity is strong, dignified and convincing. As far above the level of ordinary phonograph advertising as the Vocalion itself towers above ordinary phonographs.

The present impressive campaign is strengthening and broadening Vocalion prestige. Dealers who handle the Aeolian-Vocalion and the new Vocalion records, are directly benefited by this advertising.

There is still considerable open territory—for the representation of this wonderful instrument and the records that go with it, the greatest merchandising proposition in the phonograph world to-day.

The Instrument, with its manifest superiority of tone and with the special features such as the Graduala, Universal Tone-Arm, Automatic Stop, etc., is the most interesting and saleable phonograph on the market. The Record gives unparalleled results in naturalness and beauty.

The supremacy which the Vocalion and Record already command will grow steadily in the future, both through the rigidly maintained quality of the goods and the unequalled publicity that will be maintained for them.

Exclusive representation arranged for Dealers who can satisfactorily qualify

# NORDHEIMER

Piano and Music Co. Limited - Toronto

Canadian Distributors for the Aeolian-Vocalion

On an Edison or Columbia should they decide,  
Mr. Couch and Mr. Frankland in this dept. preside;  
When records are wanted you want them good,  
To get satisfaction simply see Mr. Hood.

In the Phonograph repairing when put to the test,  
Will demonstrate the ability of Mr. Geo. Best.  
From polishing a Violin to refinishing a Grand  
Mr. Cutting can make them all take a back stand.

On our Tuning List are McLellan, Fountain, and Rowe,  
When it comes to the fine work they are the whole show.  
When your player goes wrong and won't play a tune,  
Ask Neshitt to repair it and send it back soon.

If to the country you go on a pinch,  
Before leaving the City you must see Mr. Lynch.  
Our Office Staff with their accumulation of books,  
Has the able assistance of Mr. Brooks.

Our Salesmen's Motto is, "Sell to them all,"  
If you come in to buy, see D. C. McColl.  
Your purchase completed, to Miss Rignold you go,  
First aisle to the right please, first room in the row.

The shippers are good, very good I should say,  
If T. Mole has a chance all the shipments get away.  
There's a doorway in the block that will stand some wear,  
When it comes to moving things he sure is a bear.

There is pleasure in working for a Boss when you know  
They appreciate the service you render them so.  
We guarantee delivery the same day you buy,  
If it doesn't reach your home Glendenning knows why.



John Lynch, Office Manager Winnipeg Piano Co., Ltd.

The prize for the poem on conditions old and new  
was won by Mr. Limond. The poem reads as follows:

**Under the Old Conditions**

What means thus busy anxious throng,  
That crowds the store the whole night long;  
They are crushing here and pushing there,  
It's no use trying to find a chair.  
And most of them for records came,  
They'll have to wait or come again.  
The people still come in, not out,  
"Oh! I must go," says Mrs. White,  
"These folks will keep you here all night.

My husband said before I came  
Get two of Lauder's, will you, Jane,  
But now I'll come again," she said,  
"Or else our folks will be in bed."

**Under the New Conditions**

And so when next week came around,  
She once more in the store was found,  
But what a transformation there,  
No trouble now to get a chair,  
To hear your favorite record played  
Fine alterations have been made,  
The service now, without a doubt,



Chas. Parsons, Head of Sales Dept., Winnipeg Piano Co., Ltd.

Is fine; no sooner in, than served and out,  
Now you can hear a concert grand,  
The finest artists in the land.  
So Mrs. White, true to her word,  
Sat down and two of Lauder's heard;  
And when 'twas through, we heard her say,  
"Well! That's the end of a 'Perfect Day.'"

The phonograph department of the firm is in the capable hands of the vice-president, Mr. W. A. Smith. Lieut. Smith was recalled from overseas on the death of his father, the late "Jock" Smith, to whose memory many touching references were made during the evening. Mr. Smith is ably seconded by Messrs. Frankland, Hood and Couch.

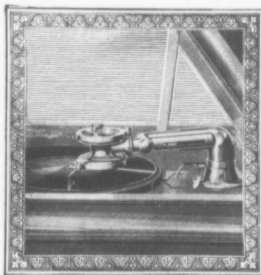
The monetary department is looked after by Mr. John Lynch, who has been with the firm since 1909, when he arrived from the old country to the north of the Tweed. Starting as assistant bookkeeper he has diligently worked his way to the position of credit manager, and is now in charge of an office staff of 16. He is a striking example of what applied enthusiasm, loyalty and perseverance will accomplish.

Mr. Chas. Parsons, head of the sales department, is what might be termed a "from-the-ground-up" piano man. Starting as a boy in the factory at the mechanical end he received a thorough grounding which has stood by him in later years.

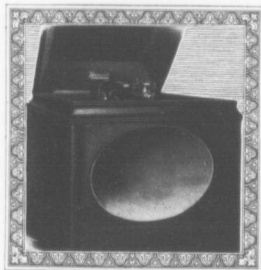
It is a peculiar coincidence that the writer (then head tuner of a Winnipeg firm) was the one to "try-out" Mr. Parsons as a tuner in 1902, and put the O.K. mark upon his work. Mr. Parsons has had some 26

MADE  
IN  
CANADA

# New Conceptions of Tone Reproduction



The Ultona



The Amplifier

The Brunswick method of reproduction gained its immediate and widespread recognition because (1) it embodied the true principles of tone reproduction, and (2) it complied with the established laws of acoustics in projecting this tone.

In both the violin and the piano, the sound board is built entirely of wood. And in both it serves the same purpose—to amplify and develop the tones drawn from the strings.

In the Brunswick a delicate vibrant throat replaces the sound board. It is called the Brunswick Amplifier. It, too, is built of wood, without any metal in its construction.

As the tone waves are carried by the needle to the diaphragm they travel on to this chamber. Here the resilient wood expands and contracts in harmony with these waves, building them up and projecting them stronger and clearer.

The moulded wood used in the Amplifier provides just the correct resiliency. A new beauty is brought to all records—a richer clarity. Obviously metal would not do, for it causes the harsh tonal qualities hitherto so objectionable.

## The Ultona Plays All Records

By a simple contrivance known as the Ultona, all records can be played on The Brunswick. On the one reproducing arm are the proper diaphragms and needles for all makes of records. By a turn of the hand the Ultona is adapted to play any record without regard to the recording method used. One is no longer handicapped by being restricted to the artists of a single maker.

*The*  
**Brunswick**  
ALL PHONOGRAPHS IN ONE

## Help People Appreciate These Features

Brunswick dealers should explain these great features to everyone possible. Play for them their favorite records. The superiority of The Brunswick will be apparent in one hearing. Then tell them that the cost of The Brunswick is no greater than that of others.

Branches:  
Winnipeg—  
143 Portage  
Ave.  
Montreal—  
582 St. Cath-  
arine St. W.

THE MUSICAL MERCHANDISE SALES CO  
TORONTO MONTREAL WINNIPEG

General Offices: Excelsior Life Bldg., Toronto.

years' experience around pianos, has worked faithfully and diligently, and for some years past has held the post of sales manager of the firm.

The tuning and repair department is under the management of Mr. McLellan.

Mr. Geo. Cutting, of the polishing department, is an old Bell Piano Co. hand.

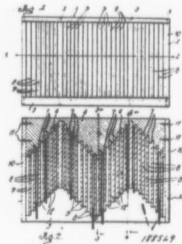
Owing to the short interval between the conclusion of the "cats" and the assembly at the Orphium for the theatre party much cutting had necessarily to be done to the oratory, but the feeling of the large gathering—especially the guests—was that the occasion of the Winnipeg Piano Co.'s 16th anniversary was "one grand, big time."

—W. E. D.

### Patent for New Record Cabinet

No. 188549 issued to Philip A. Deterling, Muncie, Indiana.

*Claim.*—In a talking disc record cabinet, the combination of a back section and top and bottom sections secured thereto, of end sections joined to the back section and top and bottom sections, and a plurality of partitions, the back sections having V-shaped depressions and irregularly spaced rabbets formed in these depressions,



the top section and bottom section both having irregularly spaced rabbets registering with the rabbets in the back section, the partition members being secured in the rabbets formed in the three sections and providing compartments of various widths to receive disc records of various thicknesses.

Claim allowed, 1.

"The year started with a rush of business," remarked Mr. W. K. Elliott, of Brampton, to the *Journal*. "In fact, January was the best January in the history of my business, which was established over thirty years ago. February, March and this month, so far, have kept up the pace, not only in the piano line but the phonograph business has far exceeded my expectations, and as it looks to me now, it will be some time before there is any noticeable let up. The fact that we have been able to motor through the country nearly all winter has helped matters very much indeed, and upon the whole, sales are easier to get than I have ever experienced."

One night, while Harry Lauder was performing in a large theatre, someone at the back of the gallery called out, "Why don't you speak a little louder, Mr. Lauder?" "Why don't you pay a little more and get nearer the stage?" asked Harry.

### W. M. Howe, of Calgary

Like a great many of the successful men of the West Mr. Howe came from Ontario, Arrnprior being his home town, where he was a successful merchant and mayor of the town for many years.

With a view to expansion in his business he went to Calgary in 1910 and laid the foundation in a sure manner of his present large and successful business. Having sold Willis Pianos in the East it was natural that he would take up in his new sphere the same agency. From year to year his business grew until to-day finds him on the main thoroughfare of the busy city of Calgary, with large warerooms and private parlors where customers can look over and examine the large stock of Knabe, Chickering and Willis pianos that he carries.

Mr. Howe is intensely interested in his work, being indefatigable in his efforts and is a "real hustler." He has covered central Alberta many times in his car



W. M. Howe, Calgary.

and in nearly every farm house his name is well known. Mr. Howe is a firm believer in specializing and by actions, words and advertising he is known as a "Willis" enthusiast.

A firm believer in advertising his name is to be found in Calgary papers almost daily. The Chautauquas were looked after by him in Central Alberta last fall and concerts featuring the Knabe and Chickering grand are in evidence in that city.

"The lifting of the embargo on rosin," says Music of London, "recalls the fact that during the blockade a foreign shipper in London bewailed the holding up of one of his consignments of violins because the Customs authorities discovered that each fiddle was accompanied by its small cube of rosin."



Willis Player, Style H

## Chopin Gave His All to the Piano

and through the medium of the piano he enriched humanity with some of the most perfect tone creations ever produced.

## You Sell in the Willis Player

the means whereby every person can play for themselves those exquisite melodies of Chopin, Mendelssohn, Beethoven, and all the masters.

The Willis Player is the piano at its best—at the disposal of any music lover who has not had the advantages of a course of piano lessons.

The Willis Player is the Willis Piano, endorsed by such artists of world prominence as Leo Ornstein, Zimbalist, Martinelli, De Lucca, Alma Gluck, Ysaye, Lazaro, Thibaud, Alice Nielsen, Anna Case and Russian Symphony Orchestra—plus the most responsive and durable player action money can buy.

The Willis Dealer is in a position to get the player business of his community.

# Willis & Co. Ltd., Montreal

Head Offices: 580 St. Catherine St. W.

Factories: St. Therese, Que.

## MONTREAL LETTER

LAYTON BROS., at their recent annual meeting, held at the warehouses, 550 St. Catherine street west, Mr. P. E. Layton presiding, reported that the year's business showed a satisfactory increase. Under the profit-sharing system in vogue during the past year, the employees who have been three years in Layton Bros.' employ each received a bonus of 12 per cent. on the past year's salary, while a bonus of 10 per cent. is given to all members of the staff who have been employed for one year. It is expected that this scheme, which was an experiment for the past year, will be perfected during the current year.

The annual meeting of Willis & Co., Ltd., was recently held at the head offices on St. Catherine street. There were present all the directors with the President, Mr. A. P. Willis, in the chair. The management were able to report the largest volume of business in the history of the company and the largest collections although the abnormal cost of raw material and labour has narrowed down the margin of profit very largely.

The whole report was a most creditable one, and reflects in a striking manner the ability of the management of this progressive firm.

A feature of the meeting was the election of two French-Canadian directors, Mr. A. S. Benoit and Mr. Arthur Desjardins. These two gentlemen have wide experience and are well known in the piano business and will be a great strength to the Board of Directors.

The following are the directors and the officers for the ensuing year:—Mr. A. P. Willis, president and general manager, Mr. R. A. Willis, vice-president, Mr. Geo. L. Duncan, treasurer, Mr. Geo. H. Willis, secretary, Messrs. A. S. Benoit, A. Desjardins, F. G. Sharpe, W. D. Willis and C. D. Patterson, directors.

Mulhollin's Piano Parlors are undergoing considerable alteration and renovating. The whole front of the store has been taken out and an up-to-date show window installed. These necessary changes have been made as the result of a growing and increased clientele, and when completed this firm expect to be in a position to handle a still larger volume of business in Evans Bros. and Mulhollin Pianos.

George, Frank and Armitage, sons of P. E. and H. A. Layton, who have been overseas for several years, are expected home in May.

For the new Stanley Presbyterian Church Sunday School room, recently opened, a Sherlock-Manning piano in special flumed oak case has been purchased.

In the recent piano name contest, whereby Layton Bros. offered prizes to the extent of \$135.00 for a suitable name for one of their new models of Layton Bros. Pianos, over 400 names were submitted.

Victor Dufresne, whose reputation as a player tuner and repairer is above par, is particularly busy these days. Mr. Dufresne began repairing players when they were first sold in Montreal about twenty years ago, and he can relate many interesting experiences relative to the early days of the player piano. He also makes a specialty of changing 65 note players into 88 and does quite a nice business in the tuning of uprights.

R. A. Willis, vice-president of Willis & Co., Limited, was the silent booster at the Kiwanis Luncheon at the Queen's Hotel on March 13th, and as his boost put on a special piano recital with Stanley Gardner, the well known local artist, as the feature. His programme, which was a splendid one, drew forth many complimentary remarks. The attendance was the largest ever held by the club.

The National Phonograph Co., St. Hyacinthe, Que., has registered.

Arthur Brown, superintendent of Layton Bros., is once more at his post after an absence of over two months' illness both in the hospital and at home, he having undergone a serious operation.

S. Carlman, of the polishing and repair department of Layton Bros., who joined the Navy at the outbreak of the war, is expected back in April.

C. W. Lindsay, Limited, are more than pleased with existing conditions and report the number of Nordheimer and Lindsay instruments selling as excellent. Read this statement of this firm and see for yourself why this piano house is such a popular and successful one. "We are getting the full price for every piano we sell and as long as we are in business we are going to maintain prices. We find our customers like us all the better for selling them pianos based on the One Price System."

"Would you compare a rhinestone with a diamond? Would you compare brass with gold? Would you compare lead with silver? There is plenty of contrast but no comparison. Karn-Morris instruments surpass all



A. S. Benoit, Montreal, who has just been elected a director of Willis & Co., Ltd.

lines of equal value as a diamond surpasses a rhinestone," said W. J. Whiteside, the local Karn-Morris representative.

The right man in the right place can make a success of anything provided his methods are right. This is our own proverb but it applies directly to W. W. O'Hara, who is making good with the Sherlock-Manning line since going into business on his own account.

C. W. Lindsay was recently re-elected an official of the Western Hospital.

J. Donat Langelier, Ltd., have in view the extension and enlargement of their factory at Pointe Aux Trembles, Que., which, when completed, will give them considerably more manufacturing facilities in the marketing of Langelier Pianos and Discophones and Phonograph cabinets.

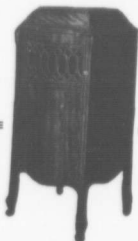
"Send us two pianos." That's how the order read which Layton Bros. recently received from the new High School at Notre Dame de Grace. The purchasing

(Continued on page 61)



THE INSTRUMENT OF QUALITY  
**Sonora**  
 CLEAR AS A BELL

The Highest Class Talking Machine in the World



The Imperial

## You can make more money

by selling a phonograph which is in great demand, and which sells quickly and for CASH. The SONORA is the only phonograph which can be sold without offering "Easy Payments" as the leading attraction. It has such a magnificent tone and so many important features of construction that it is ideal for you to handle.

It's the one who has attempted to sell some other phonograph in competition with the SONORA who knows full well the marvellous beauty of SONORA and appreciates its wonderful hold on the public.



The Troubadour

### I. MONTAGNES & CO.

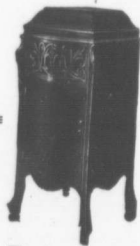
Sole Distributors for Canada of the Sonora  
 Phonograph and Sonora Needles

Ryrie Bldg.

TORONTO

### SONORA SEMI-PERMANENT NEEDLES

The sales of these needles are beating  
 all expectations.



The Intermezzo

## Popularizing the Sale of Grand Opera Records



A selling incident cited shows how the average man responds to the human interest side of great musicians' lives—Grand opera record sales can be greatly stimulated by telling everybody about the operas and their composers in a bright, breezy, gossiping manner—Present the composers not as ancient eccentrics and recluses, but as real humans with living, interesting, modern messages in their works that are always fresh.

This, the first of a series of articles on Record Selling, deals with:

1. *Lucia di Lammermoor*, by Donizetti. 2. *Il Trovatore*, by Verdi.



A COMMERCIAL traveller of the writer's acquaintance who originated in Scotland, bought several records the other day just before leaving on an extended trip, that his family might have some new music during his absence. The salesman he was dealing with knew how to work human nature. And so the Scotchman broke his rule not to stock up any of "this classical stuff that always put him to sleep." He took a record of a Grieg classic because the salesman pointed out that Grieg, while the greatest exponent of Norwegian music, was actually of Scotch ancestry. This alleged Norwegian, the salesman said, was a descendant of one, Alexander Greig, a Scotch merchant who fled from his native heather to Norway after the battle of Culloden.

The fact that putting this little human interest touch into sales talk made the sale is proof number one that the Scotch are clanish. The other ninety-nine proofs are not necessary for the purpose of this article. The traveller was determined to like the Grieg selection, classical though it was, for the sake of Grieg's Scotch ancestry. And in due course the family all got to actually enjoy the record. It wore well. Visitors requested it. It started that household enquiring for other records of the same class.

If the selling incident just cited emphasizes anything, it shows the need of dealing differently than we have been doing with these old chaps who composed the great works of the past and have long since gone to their reward. Their musical writings need to be taken out of the attic chests where many have been storing them, aired to get rid of the moth-ball odor, and presented to a modern world with a freshness that has until very recently been lacking.

Too many dealers and salesmen act as if the average man and woman are afraid of the expression "grand opera." If they are it is within the power of the trade to correct such a condition. There never was a time when it was as easy as it is to-day to present the great operas, and the human side of the men who wrote them, to the masses of the people. Good music never had as many devotees as now. Prejudices against grand opera were never so few and so weak as now. And these conditions furnish an unusual opportunity for the talking machine salesmen and salesladies.

### Donizetti and His "Lucia di Lammermoor"

Take for example the opera "Lucia di Lammermoor," by Donizetti. Did you ever look at Donizetti's picture? His face does not strike one as strongly Italian as does Puccini, Mascagni and Leoncavallo. And indeed his forefathers were not Italian but Scotch. There is the same national strain of blood in his veins as there is in Sir Douglas Haig, Sir Eric Geddes, and Harry Lauder. The family name was originally Izett. The composer's grandfather was an adventurous Scot who left his native hills and braes to try his hand at soldier-

ing. But he was captured by the French. A French general made him his secretary and afterwards took him to Italy. There the man Izett changed his name to Izetti. Later he settled down and married. We are told that out of respect for the lady of his choice he added the prefix Don, becoming Donizetti. His career was not a smooth one, for he ended his life in a cellar in a town in Northern Italy.

That town was Bergano, where the grandson Gaetano, was born in November, 1797. Gaetano's father only earned a small salary and his mother assisted the family income by weaving linen in her spare time. Neither of the parents were musical. Another son became a bandmaster and ultimately concert-master at the official palace of the Sultan of Turkey in Constantinople. After a quarrel with his father over what he should do for a living, Gaetano Donizetti enlisted in the army. Soon, however, his agreeable personality and his musical ability won him good and influential friends, as musical ability usually does, and he succeeded in getting a commission to write an opera.

This then is the man who gave us "Lucia di Lammermoor." The same land that from one viewpoint inspired "Annie Laurie," "Loch Lomond," "Bonnie Dundee," "Flow Gently, Sweet Afton" and other of the never-dying songs, inspired more than one of Donizetti's operas. The very one under discussion had its story founded on "none other than Sir Walter Scott's novel, "Bride of Lammermoor." A summary of the plot appears in the different record catalogues, so that it is not necessary to take the space for it here.

The most popular selections, perhaps, from this opera are the "Mad Scene" and the celebrated "Sextette."

Salesmen and salesladies who are desirous of making a drive on grand opera records will find the following selections from the various record catalogues probably the best numbers in Lucia di Lammermoor to stock and also for demonstration purposes:

### His Master's Voice

- 95212 Lucia "Sextette," Chi mi frena. In Italian, Galli-Curci, Egner, Caruso, De Luca, etc.  
96201 Lucia "Sextette," Chi mi frena. Caruso, Tetrzini, Amato, Journet, etc.  
74509 Lucia "Mad Scene." In Italian, Galli-Curci.  
88299 Lucia "Mad Scene." In Italian, Tetrzini.

### Columbia

- A5709 Lucia "Sextette," Act II—Chi raffrena il mio furore? (Why do I my arm restrain?) Kerns, Potter, Miller, Charles Harrison, Croxton and Wiederhold. In English.  
A5182 Verrano a te sull'aure (Borne on the breezes to thee) In Italian. Bronskajia and Constantino.  
48628 Regnova nel silenzio (Silence o'er all) In Italian. Maria Barrientos.

# ATTENTION DEALERS

## I Carry Everything in Phonograph Needles

**VIOLAPHONE (GOLD POINT)** Medium, loud and extra loud tones. Each needle will play 10 times without change. 50 needles in a box retailing for 15 cents. 60 boxes packed in a counter salesman carton, retailing for \$9.00. Dealers' price, \$5.85.

**BLACK DIAMOND SEMI-PERMANENT.** Soft, medium and loud tones. Each needle will play up to 100 times without change. 3 needles in each package retailing for 15 cents. 100 packages containing 40 loud, 40 medium and 20 soft tones, in red, white and blue colors are mounted on a display card with easel back, retailing for \$15.00. Dealers' price, \$10.00.

**STEEL NEEDLES.** I can sell a first quality steel needle for from 75 cents to \$1.00 per thousand, according to quantity.

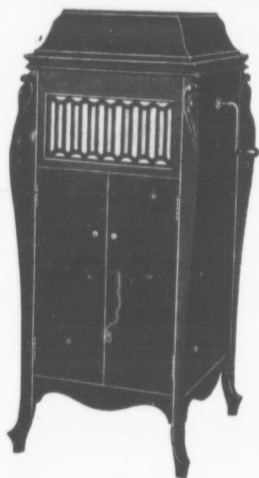
**SAPPHIRE BALLS AND POINTS** for Edison, Pathe and Brunswick Records. Retail price, \$1.00 each. Dealers' price, 50 cents each.

**DIAMOND POINTS** for Edison Records. Retail price, \$5.00 each. Dealers' price, \$3.50 each.

I solicit your valued orders, and can assure you that they will have my prompt and personal attention.

## H. A. BEMISTER

Mappin & Webb Building, 10 Victoria Street, MONTREAL, QUE.



Style A

## A Catchy

logical advertisement was noticed recently under the heading "Satisfying the Conscience vs. Satisfying the Ledger."

In the Brant-Ola proposition there is no "vs." about it. The Brant-Ola satisfies both the conscience and the ledger. That is why scores of reputable dealers are selling Brant-Olas.

They know that the volume of their trade and the amount of profit depends largely on the manner in which their stock responds to the popular ideas of quality and price.

The public knows that the Brant-Ola is a quality phonograph at a reasonable price—and the Brant-Ola is made in Canada.

### Brantford Piano Case Co., Limited

MANUFACTURERS OF THE BRANT-OLA

Brantford - Ontario

48627 "Mad Scene." Ardon gl'incensi (These flaming tapers) In Italian. Maria Barrientos.

**Pathe**

80023 D'Un Amour (Donizetti). Sung in French by Albers, baritone. Orchestra Accompaniment.

62019 D'Un Amour Qui Me Brave (Donizetti). Sung in French by Noté, baritone. Orchestra Accompaniment.

80052 Sextette (Donizetti). Sung in Italian by Baldassarre, soprano; Lopez-Nunes, mezzo-soprano; Di Bernardo, tenor; Sala, tenor; Pacini, baritone; Bardi, basso. Orchestra Accompaniment.

**Edison Disc**

82136 "Mad Scene" Lucia. Anna Case, soprano; in Italian.

83012 Fra poco a me ricovero (Wild flowers will shed their bloom). Alessandro Bonci, tenor; in Italian.

83018 Tu che a Dio spiegasti l'ali. Guiseppe Anselmi, tenor; in Italian.

80239 "Sextette" from Lucia. Sodero's Band.

**Verdi and His "Il Trovatore"**

Neither music, its composition nor its execution, spoiled our old friend Verdi as a man's man. He was always simple, strong, honorable, democratic. In his later life he did what some members of the music trade of this generation do earlier in life as a hobby, took to farming. Only Verdi went at it seriously and exclusively. He lived in a quiet little farm house, rose at five o'clock every morning, kept his eye on all the farm activities, raised horses and really farmed. He was ever generous and quiet about his generosity.

Verdi was born in the fall of 1813. He was the son of an innkeeper in a small village. His father by scrimping and saving managed to buy a spinet for the boy Giuseppe, and that this was used to good advantage is certain from the fact that soon he was playing the church organ on Sundays and for weddings, funerals, etc. For this he received \$20 a year and each harvest time a voluntary contribution of corn and grain. To attend school while he was thus using his music he tramped three miles and back.

A gentleman became interested in Verdi, secured him an advanced teacher, and soon his talent made a stir in the land. The musician then married the daughter of his benefactor. They were very happy. But a great sorrow came into his life when a disease which outwitted the doctor, took off his wife and two children. This blow told greatly on the composer and affected intimately most of his operas from that time on. But he kept above his trouble for he had a life to live and a work to do. Out of some thirty of Verdi's operas only six remain popular, but they are unusually popular, to-day, viz: "Il Trovatore," "Rigoletto," "Aida," "La Traviata," "Otello" and "Falstaff." The other five will be referred to in later articles, but in this one "Il Trovatore" only is discussed.

Trovatore is an eerie tale from a Spanish drama. It starts out with an old gypsy being burned at the stake for having been suspected of gazing on the children of a count with an evil eye. The plot and its development in brief are also given in the different record catalogues. Trovatore was first performed in Rome over sixty-five years ago, and has been produced continuously ever since.

The Il Trovatore selections recommended from the various catalogues for demonstration purposes and for steady selling are:

**Pathe**

27509 "Home to our Mountains." Kathleen Howard, Contralto, and Paul Althouse, Tenor.

60070 "D'Amor Sull' ali rosee" (Love, fly on rosy pinions). In Italian. Rosa Raisa, Soprano.

30068 "Soldiers' Chorus." Bowyer, Hughes, James and Anderson, Male Quartette. Orchestral Accompaniment.

"Thou Bringest Eventful Hour." Bowyer, Hughes, James and Anderson, Male Quartette. Orchestral Accompaniment.

30035 "Miserere." Cornet Solo. Sergeant Leggett. Orchestral Accompaniment.

**Columbia**

A5399 "Miserere." Ah, che la morte ognora (Ah, I have sighed to rest me). Destin Zenatello and Chorus.

A5824 "Miserere." Kerns, Charles Harrison and Columbia Opera Chorus. In English. Columbia Opera Chorus.

47211 Di quella pira (Tremble, ye tyrants). Hipolito Lazaro.

49220 Il Balen Del Suo Sorriso (In the Brightness of Her Glances). Riccardo Stracciari.

**His Master's Voice**

89030 Trovatore "Miserere" (from Act IV, Scene 1). In Italian. Caruso, Alda and Chorus.

89018 Trovatore "Ai nostri monti" (from Act IV, Scene 2). In Italian. Homer and Caruso.

17563 Trovatore "Anvil Chorus" (from Act 2, Scene 1). Victor Male Chorus.

64505 Trovatore—Di quella pira (from Act 3). In Italian. Martinelli.

**Edison Disc**

82516 "Miserere," from Trovatore. Agnes Kimball and Charles Harrison, soprano, tenor, and chorus. Anvil Chorus, from Trovatore. New York Light Opera Company.

83046 "Home to our Mountains." Julia Heinrich and Hardy Williamson, soprano and tenor.

**Aeolian-Vocalion**

54007 D'amor sull' ali rosee (Love, Fly on Rosy Pinions) (Verdi) In Italian. Rosa Raisa.

36200 Selections from Il Trovatore (Verdi) Vocalion Concert Band.

**The Stealing of Sound-Boxes**

The many dealers who have suffered loss and annoyance through the operation of light fingered people, who purloin sound-boxes, will welcome the news that a sound-box lock can be obtained.

People who have been induced to part with good money, for some unknown talking-machine, are frequently so tempted to annex a Victrola sound-box, in order to get at least a little value for their money, that they cannot resist taking the sound-box with them when opportunity offers.

Hundreds of sound-boxes have been stolen in the past few months because of this, and the annoyance has become so great, that a remedy was sought.

It has been found in the new Sound-Box Lock, which can now be supplied to dealers by distributors, for fifty cents each. This is placed on the sound-box itself; is invisible and not only absolutely prevents the removal of the sound-box, but keeps it at the right angle on the goose-neck for properly playing the record.

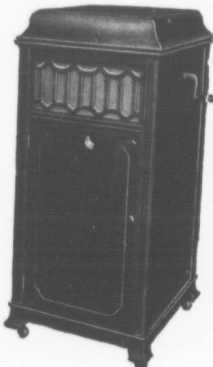
Every Victrola on your floor should be equipped with this lock all the time. It will save you money and annoyance.—From His Master's Voice Bulletin.

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

*Clear*tone  
SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

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

### SUNDRY DEPARTMENT

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

**TOPE 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, \$3.50 per set; No. 7, \$3.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonora Tone Arm with reproducer to fit.

**MAIN SPRINGS**—No. 00,  $\frac{3}{8}$  in., 9 ft., 29c. each; No. 01,  $\frac{3}{8}$  in., 7 ft., 25c. each; No. 02,  $\frac{3}{8}$  in., 7 ft., 25c. each; No. 1,  $\frac{3}{8}$  in., 9 ft., 39c. each; No. 1A,  $\frac{3}{8}$  in., 10 ft., 49c. each; No. 2, 13/16 in., 10 ft., 39c. each; No. 3,  $\frac{1}{2}$  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 GRAMMAMOV, new 10-inch, double-disc, lateral cut, all instrumental selections 32c. each in 100 lots. Columbia 10-inch double disc new records 35c. each.

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

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

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

**NEEDLES**, steel, 55c. per thousand in 10,000 lots.

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

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

Write for our 84-page catalogue, the only one of its kind in America, illustrating 39 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**

## Records as Missionaries of Good Cheer

By John Cromelin, General Sales Manager Otto Heineman  
Phonograph Supply Co., Inc.

**S**UCCESSFUL merchants and their staff of busy employees are apt to become so completely absorbed in the daily routine work of their business institution, that they are likely to leave unnoticed some fascinating changes which permeate the very atmosphere of the shop or immense department store as a result of the introduction of new merchandise and the influence it bears upon those who sell and buy it.

As a keen student of psychology and considering the vital role it plays in modern business methods, I have spent many useful years observing the minor and major changes which follow in the wake of phonograph records once they are placed on the shop-keeper's shelves, and from there wend their way to the firesides of millions of humble and luxurious homes.

No one who has seen the unusually keen interest with which everyone interested in the phonograph department looks forward to the arrival and unpacking of the month's new records can fail to be impressed by the personal interest which is taken in the arrival of this new merchandise. Nor are the record salesladies the only ones who look forward curiously to that day, for in the department stores it is a well known fact, that the salesladies and salesmen from all departments flock to the phonograph booths during their lunch hour so as to get this first hearing of the latest hits.

Sparsely and short as these musical recreations may prove to salesfolk in other departments, nevertheless they have a telling influence, one which in various ways proves most beneficial to the individual as well as the business institution.

For example, every one of these booth-visiting salesfolk turn out to be enthusiastic boosters of the latest hits whenever music forms the topic of conversation, whether it be on the way to church, at the Y.M.C.A., at the dance, or visiting Aunt Jane or Uncle Charlie.

It stands to reason that the refining and cheery influences of record selling can best be observed on the salesladies who spend all their business hours sending hundreds of black discs spinning around, cheering up men and women, driving away their little and their great troubles. The effects of record selling on most of these young women can be distinguished even after the first week or two.

Here is a fair diagnosis:

First of all, they do not become irritable as readily with trying buyers, as is the case in the notion or glove,

etc., departments. One can reason this out by merely taking into consideration the fact that while the young lady is trying to "crack a hard nut," she is also being entertained during the performance of the difficult operation.

It is a case when music not only soothes the savage, but appeases the ire of the abused saleslady as well.

Should some sceptics doubt this statement, they will soon be convinced by putting the salesfolk of the notion or glove or millinery departments to the same patience test as the cheerful damsel in the average phonograph department.

Of course, like all rules, one can usually find exceptions to this rule as well. I did not find much difficulty in discovering salesladies who, after playing four or five records for a prospective buyer—or perhaps just a "lounger," showed unmistakable signs of a preference to play a "Funeral March" for the seemingly "hopeless one." But this will be found to be the rare exception. Not the rule.

Then there is another interesting phenomenon, which is only too evident to all students of human nature, namely, the wits of most of these record salesladies become sharpened. Their individuality takes on a decided lustre; and the very mechanism of their "thinker" seems to be better lubricated than formerly.

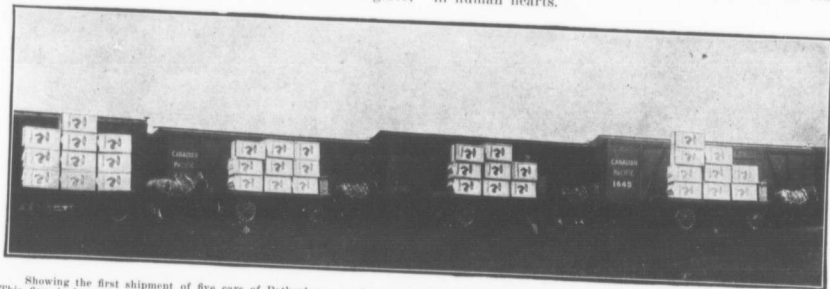
Such a change is bound to take place within every normal girl when we consider that the records bring to her perhaps for the first time in her life the choicest bits of wit from the leading artists of stage land.

Even though she learns to memorize the jingling rhymes of the song lyrics almost mechanically, Miss Lovejoy or Miss Killjoy, whichever she may be, will be enriched with many new vistas of life which formerly did not exist in her prosaic, humdrum life.

The original ideas exploited in the latest songs, humorous readings, also the endless source of educational and entertaining literature which accompanies these "hits," form a new source of information to her ladyship. She becomes up-to-date, and unknown to herself her entire philosophy of life undergoes a change for the better.

It goes without saying that this brighter outlook upon life influences the saleslady's character and in the long run proves a valuable asset to the cause of music, to the phonograph industry, to her employer, to her friends, and by all means to the young fellow who is about to pick an engagement ring to fit a little finger just like hers.

And so we see that in a million unseen and unknown ways the spinning discs scatter good cheer and good will wherever the sweet melody of their songs find an echo in human hearts.



Showing the first shipment of five cars of Pathephones to the new Pathe jobbers for the West, Pathe Distributors, Limited, of Winnipeg. This firm is in new quarters in the John Deere Building, Winnipeg. Manager C. B. Moore is most enthusiastic about the facilities placed at his disposal for handling the Western business and the large stocks which have been accumulated to enable him to fill all dealers' orders promptly.

# Our 9th Year Begins This Month



As the Largest Columbia Distributors in Canada

May we just take this opportunity of expressing appreciation of the consistent loyalty of our dealers and to say that your feeling of pride in the results of our team-work—for team-work it has been—is quite a natural one.

#### GOOD THINGS COME IN 3'S

1. Strengthened by greater factory support, the proprietors and staff of the Music Supply Company are in a position to give better service than ever before.
2. Columbia Grafonolas are not only asked for but insisted upon by so many buyers. They want the cheery, handsome friend with the sweet, clear, strong voice in their homes. They want Columbia records by the great Columbia artists.
3. Columbia advertising is flowing throughout the country like a mighty river, irrigating the land and making fertile fields for Columbia Dealers.

The most cautious buyer can put down the next twelve months for the usual big increase in Columbia sales. Increased sales is a Columbia habit.

## MUSIC SUPPLY CO.

36 Wellington St. East

TORONTO

## Let the Customer Play the Records

By C. L. Ketcham, in the Music Trades

The small establishment selling phonographic records does not always realize the value of separate booths or small adjoining rooms where discriminating prospective buyers may hear their records in quiet. The large stores are well equipped with these booths, and in New York I have yet to find a small store which has not at least one or two. But in Washington, D. C., and I suppose the same holds true with other cities of a similar size, the proprietor usually owns his own store and tries to wait on customers alone and play all the records himself on one machine, making each customer wait his turn. In southeast Washington there is such a place, where the place is especially crowded in the evening. The proprietor knows only that he has more customers than he can wait on, and that too many of them only want to hear records which they ask for and have no intention of buying.

It is the discriminating lover of music who is likely to buy the more expensive records, and more than one at a time also, who is most impatient when it comes to waiting, and who is not in the mood for listening to his choice of records after he has heard music chosen by other people who have different tastes, or more likely no taste at all. One such purchaser who might buy to the extent of ten or more dollars more than makes up for some twenty who only buy the 75c. records or none at all. Even if a man will wait his turn, listen to a record and buy it, he may have entered with the intention of listening to and buying several others of the same grade. If he had been led into a booth and left by himself he could make his selection, and if he did not buy on this particular occasion, the chances are good he would come again at some other time. There are people who think jazz music discordant sounds, and these same people are the ones as a rule who buy the expensive opera records.

People have told me they "didn't have time to go way downtown," as they had to "listen to so much jazz stuff" before they could hear the records they wanted; or when they did hear the record it didn't sound as well as anticipated, and they left without buying. In other words, the atmosphere wasn't right, and listening to music they didn't care for had changed their mood so they didn't for the moment care for music at all.

Washington has felt the lack of assistants perhaps more keenly than most small cities. I do not doubt that small proprietors have tried to get assistants and have failed. But Droop's, the largest store of its kind in the city, solved the problem in a way which I do not doubt would have horrified people accustomed to handle records with great care. When you asked for a record, the girl handed it over and waved you toward the booths. You finally discovered she intended you to go in and play it for yourself. This you did, to your delight, and as you found you were not taking up the time of a busy salesman, or robbing other people of attention, you asked for still more records which you could play yourself. I know one woman who intended to buy two records of perhaps \$1.50 each. She went away with \$12 worth. It would have been more convenient to buy at a small store, but it would have been impossible for her to have concentrated in a room filled with other customers, and knowing that half a dozen were waiting their turn.

The man who sells records day after day gradually gets to learn which people know something about records from the way they talk about them and the way they handle them. If it is impossible to get enough assistants,

it would seem wiser to let the prospective customer play his own selections in a small room by himself, rather than be too careful, and forcing a customer to go downtown where he can hear his music in a booth undisturbed by the noise of other people around him. Very often a man or woman buys records on pay day as some buy candy or go to the theatre. It is wise to make such people regular customers at your store, even if you have to hire another assistant, or risk letting him play his records himself.

## Music in the Schools

Newspaper men throughout Canada are sympathetic to any movement that puts music into the homes and lives of the people. The press is not backward in endorsing the desirability of music in home and school.

The following editorial on "Music in the Schools" appeared in a recent edition of the Canadian Observer of Sarnia:

"Attention has been called in our columns to the matter of music in the Public Schools. A letter which we published in yesterday's paper from an 'Interested Mother' gives the gist of the matter to our readers. At present there is no regular provision made in the list of subjects taught in the schools for music and this appears to be a serious oversight in these days of advanced educational methods.

"There is, of course, the argument that the children are already over-crowded with subjects, and another would only add to their burdens. But to the average child we venture to think that music is never a burdensome subject, and in the public schools it could be so taught and popularized by competent teachers as to become the most attractive study of the whole week.

"'Interested Mother' says that music in the schools is not a new idea, and in this she is quite right. The mind of the writer goes back to the days when boyhood was at its brightest and every cloud turned its silvery side outward and he is reminded how through the whole week, next to Saturday when there were no lessons at all, the day on which the singing lesson was taught was the one big event of the schooldays and was looked forward to with lively anticipations of enjoyment.

"Some of the songs learned then cling to the memory still. Who is there who went to school in the good old-fashioned days and cannot remember the sweetness of the simple song,

"Down in a green and shady dell  
A modest violet grew'!

"The children of to-day are losing much if they are missing the music and singing lessons in school.

"Music has its potent influence on the mind and character of men and women and the artistic instinct of the boys and girls will be more readily and easily awakened if they are brought under its influence.

"There is much to be said for music in the school and the subject should not be overlooked by the Board of Education. We trust that some action will be taken in the matter of appointing a music teacher in the Sarnia schools at an early date."

## MORE MUSIC

—THE TRADE'S SLOGAN

"More Music" means—

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



# Consarn Them!

## 4th of the month

Salesman in Western Ontario town says to one of the Journal editors:

"Shoot out to us all the ginger-up facts you can scare up—all the selling-from-the-educational-side articles—all these music in the home helps—we're clinching sales on such stuff right along—for instance that article last month" (turns to desk to get his copy of last month's Journal and finds it missing) — "Consarn them! the boys run off with my copy . . . ."

## 7th of the month

Canadian Music Trades Journal gets letter from W. O. Salesman:

"Never again! my copy of the Journal will never be missing. The other boys want their own copies—send us five each month to the following addresses. . . ."

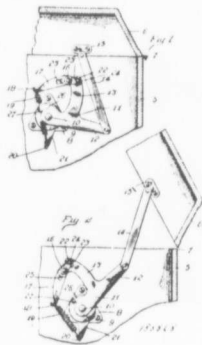
**This is Nothing Unusual--  
It's all in a day's work at  
the Journal Office.**

### New Patent on Cover Support for Phonographs

No. 188,868, by The Brunswick-Balke-Collender Company, assignee of Martin Bersted, both of Chicago.

*Claim.*—1. In a cover support for phonographs, the combination of a base adapted to be secured to the side wall of the phonograph cabinet, a member pivotally supported on said base, a link connecting the free end of said member to the hinged cover of the phonograph, an arm projecting from said member substantially perpendicular thereto and midway between its ends, a lever pivotally mounted on said arm, means for adjusting said lever about its pivotal axis relatively to said arm, an arm projecting from said base, and a spring connecting said lever and last-mentioned arm.

2. In a cover support for phonographs, the combination of a base adapted to be secured to the side wall of



the phonograph cabinet, a member pivotally supported on said base, a link connecting the free end of said member to the hinged cover of the phonograph, an arm projecting from said member substantially perpendicular thereto and midway between its ends, a lever pivotally mounted on said arm, means for adjusting said lever about its pivotal axis relatively to said arm, a lug struck up from the body of said lever and adapted to slidably engage the end of said arm to prevent lateral movement of said lever, an arm projecting from said base, and a spring connecting said lever and last-mentioned arm.

Claims allowed, 2.

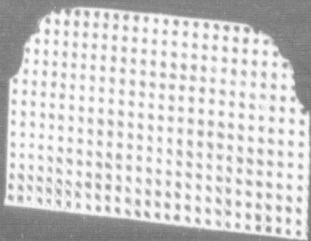
Commencing May 1st, the Starr Co. of Canada, London, are to have three travellers work Ontario, also two Winnipeg west and one in the Maritime Provinces. This in addition to ten travellers now selling Gennett records exclusively.

## MORE MUSIC

—THE TRADE'S SLOGAN

"More Music" means—

More Pianos	More Phonographs
More Rolls	More Records
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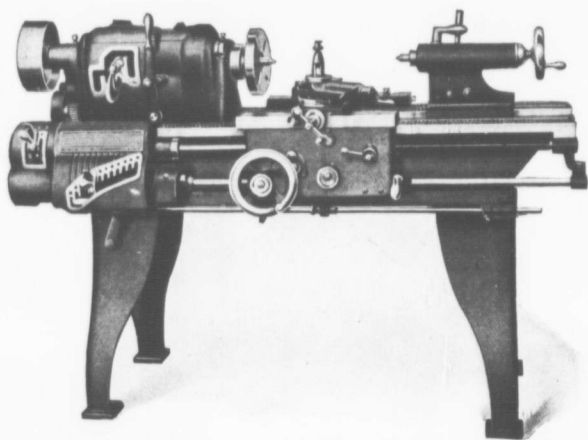
The  
Biggest  
Proposition  
in the  
Talking Machine  
Field

the  
*Pathephone*

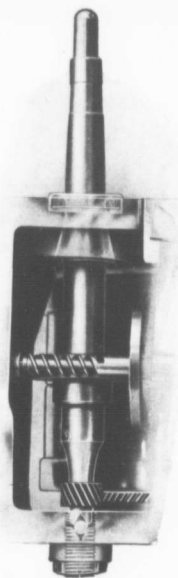


Pathé Frères Phonograph  
Sales Company

4-6-8 CLIFFORD STREET  
TORONTO

*Hendey Engine Lathe*

Wear on the spindle of a machine tool causes a vibration or "chatter" which makes accurate work impossible—therefore a tapered bearing is used which can be adjusted to take up wear.



And wear on the shaft of a phonograph motor causes a vibration or "chatter" which makes the perfect rendition of a record impossible—therefore on the Stephenson Precision-Made Motor a tapered bearing is used which can be adjusted to take up wear.

One reason why the Stephenson Motor is a Precision-Made Motor.

**STEPHENSON**  
INCORPORATED  
One West Thirty-fourth Street  
New York City

## Death Calls Geo. H. Willis

Secretary of Willis & Co., Ltd., Montreal

In the death of Mr. George H. Willis, secretary of Willis & Co., Ltd., Montreal loses one of its most highly esteemed younger citizens and the "House of Willis" a young man of exceptional executive ability—one who seemed destined for great things in the piano world. His sudden demise on Friday, March 28th, at the Montreal General Hospital, where he had been ill for only a week of pneumonia, came as a distinct shock to his many friends and business associates. The fourth son of Mr. A. P. Willis, president of the company, the deceased was in his thirty-fourth year and had been identified with the business through his whole career.

Born to the interests of the music trade, he entered his father's employ immediately upon his graduation from the Montreal High School, rising rapidly from one post to another, until he reached the important place of



The late Geo. H. Willis.

secretary. In this capacity he was known from coast to coast, being constantly and actively in touch with musical matters which covered a wide field, in the United States as well as in his native Canada. Through correspondence, and in many cases more directly, he was held in high regard wherever his personality was met with, and as a contributor to music journals his opinion always carried weight and influence.

Mr. Willis is survived by his widow, formerly Miss Lolita Woods, and one child, a little girl. Of his six brothers, four are in the Willis firm—Robert A., vice-president; W. D.; Albert, superintendent of the factory at Ste. Therese, and Signaller Inglis Willis, with the 7th Siege Battery in France. Of the two other brothers, the eldest, the Rev. Canon John Willis, is rector of St. Jude's Church, while Frank S. lives at Trail, B.C. Mrs. Jades Buchanan, of Montreal, is the only sister.

Aside from his agreeable and jovial personality it was his sterling honesty that won for the deceased the

liking and the confidence of those who knew him or with whom he was brought into contact in a business way and he leaves behind him an enviable reputation for business integrity and utmost sincerity. The Journal extends sincerest sympathy to the stricken family.

The remains were laid to rest in Montreal, on Monday, March 31st, at Mount Royal Cemetery. The funeral took place at St. George's Church with full choral service. The officiating clergy were Bishop Farthing, Archdeacon Patterson-Smyth and the Rev. W. S. Major. The funeral was a large one; many friends of long standing were in attendance besides a large delegation of the local trade as well as numerous representatives of the firm who came from all parts of Canada. The floral tributes were numerous and fitting. The chief mourners were A. P. Willis, A. P. Willis, jr., R. A. Willis, W. D. Willis and Rev. Canon J. G. Willis.

Those present included: Rev. Dr. Abbott Smith, Rev. G. Platt, Rev. P. L. Lariviere, Rev. Mr. Jekill, Rev. J. Whitley, Lausung Lewis, Dr. St. Michael, S. Carmichael, Henry Upton, D. MacLennan, E. Hamilton, James G. Shearer, B. Fitzgerald, F. E. Ellis, J. Tucker, F. G. Sharpe, G. L. Duncan, F. A. Veitch, C. Duncan, L. H. Bourdon, P. J. Hilsley, A. MacDougall, G. L. Barrington, A. W. Ross, O. Foucault, J. Primeau, C. D. Paterson, Rev. O. W. Howard, C. W. Lindsay, W. J. Whiteside, J. W. Shaw, W. H. Leach, P. E. Layton, P. A. St. Cyr, J. Vanesse, B. West, Geo. Cregan, E. Maille, R. A. Squires, A. David, J. B. Baillargeon, P. S. McKergow, P. Collet, A. Clermont, F. Malloy, A. Dube, H. Brown, P. F. Dunn, Frank Dunn, William Burns, G. Farrell, D. J. White, G. W. Bush, Ottawa; J. Buchanan and Norman Brownlee, Ottawa; James Wood, Brockville; F. J. Avery, St. Catharines, Ont.; Allan C. Carr, Sherbrooke; R. D. Jameson, Sherbrooke; J. A. Senechal, H. E. Robillard, H. Delafosse, A. A. Desjardins, A. S. Benoit, W. J. Brassky, Rev. Colborne Heine, E. Hamilton, B. A. Edward and R. A. Hannan.

## Brampton Dealer Presented With Gold Headed Cane

On the eve of the recent birthday of Mr. James Martin, the Brampton music dealer, about 50 friends had been invited to spend the evening at their home. After a social hour or so had been spent by the guests, Mr. Martin was taken by complete surprise when he was called to the floor by Mr. W. J. Paekham, who in fitting words informed Mr. Martin how his friends wished to express in a small way their good wishes toward him on this, the eve of his birthday.

Mrs. O. B. Irvine read the following address, and Mr. Thos. Wilson made the presentation of a handsome gold-headed cane and expressed in good form the good wishes of the friends gathered:

"On this, the occasion of your birthday, we take this opportunity of expressing our best wishes to you. The unbounded hospitality which you and your estimable wife have always tendered in your beautiful home could not help but call forth our warmest appreciation. Whether especially invited or not, we can all say with sincerity that there is always a greeting of welcome in the Martin home. The frequency with which your many friends visit you must assure you more than mere words can of the pleasure derived from the geniality of the host and hostess.

"As the years pass one by one, in all our gatherings, not only in your own home but in the homes of your friends as well, we can say with Diekens, 'We have found you with a heart that never hardens and a temper that never tires and a touch that never hurts,' and al-



# The House of Record Service

**His Master's Voice, Limited**

Sole Ontario Distributors of His Master's Voice Products

196-198 Adelaide St. W. - Toronto  
(Corner Simcoe St.)

ways ready to do 'your bit' to add to the pleasure of the evening. You are of those who believe, 'If we cannot strew life's path with flowers, we can at least strew it with smiles.'

"As a slight token of our appreciation and good wishes we ask you to accept this birthday gift and may you look forward to many sunny birthdays such as you deserve and our hearts wish for you."

### Encourage Toy Musical Instruments

"We have made music too much of a secluded art," remarks Professor Forbush, a well-known educationist. "It has been something to be 'performed,' not used. We have associated it with the piano teacher and arduous practice, with the trained soloist and quartet in church, and with the occasional, high-priced concert. We listen too much and we sing too little.

"The thing to do is to give song a regular and definite place in the home life. Let the little ones imitate our own lullabies and carols. Teach them very early finger-plays and motion-songs. Turn their games into song. Do not disdain the toy musical instruments, whistles, kazoons, jew's-harps, tiny pianos. When you use 'canned music,' don't merely listen to it, sing with it.

"Revive the old custom of having a regular singing period, daily, if possible, between the dark and the daylight. Always sing on Sunday. You may be proud if you can help develop a musical artist in your home. It is better if you can encourage a singing heart."

### Renewal of Band Instrument Activity

In conversation with Mr. W. H. Myhill, manager of the wholesale small goods department of Whaley, Royce & Co., Ltd., Toronto, who had just returned from a visit to New York, the Journal learned that there is more than usual activity in band instruments. Many bands in Canada have been completely disorganized since the war broke out and now as their members return and plans are being formulated for the future it is found that many new instruments are needed and also many of the old ones need repairing. This has meant many new sales and considerable repair work necessitating the Whaley, Royce band instrument factory to work overtime.

### Magazine Pays Compliment to Woman Manager

The press has "written up" many prominent men in the music trades from time to time. When newspapers and magazines want to sketch the business career of a man that will be helpful to young people in showing them how to attain true success there is no lack of subjects in our own industry, but it is not every day that there is an opportunity of writing about a successful woman.

In Everywoman's World for March Madge MacBeth devoted a double column to "Jessie Plaxton, Manager." Miss Plaxton is the general and aggressive manager of the Canadian branch of Beare & Son, the London, England, old violin and musical merchandise house. Miss Plaxton is anything but at home in publicity of that sort and any of her business friends that heard of the complaint—for a compliment it was—paid her certainly did not hear of it from the subject of the sketch. Madge MacBeth tells of how Miss Plaxton got her start

in the business world, relates her success, and describes her as a keen buyer and a good saleswoman.

Although she gives the very best of herself to the business she has found time to become a proficient musician, for more than ten years holding the position of soprano soloist in one of Toronto's big churches; and she has been of greatest assistance to the choir-master in a secretarial as well as musical capacity. Miss Plaxton was promoted to the management of the Beare & Son branch in 1916.

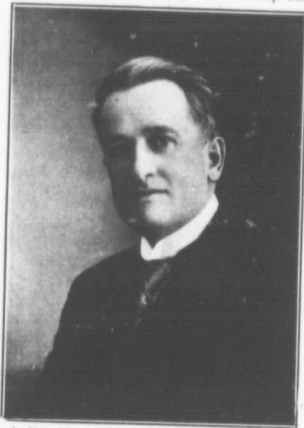
### MONTREAL LETTER

(Concluded from page 47)

committee examined several well-known makes before selecting the Layton Bros. pianos, the final selection resting on two styles of Layton Bros. pianos—the Mozart and the Empire. Layton Bros. report good sales in Mason & Risch pianos and players.

William Lee, Limited, are finding an active demand for Martin-Orme and Bell Art Pianos and have put out a number of these makes as wedding gifts, chosen by prospective April brides.

The Leach Piano Co., Limited, are keeping their carters busy these days sending out Gourlay and Leach



Arthur Desjardins, Montreal, who has just been elected a director of Willis & Co., Ltd.

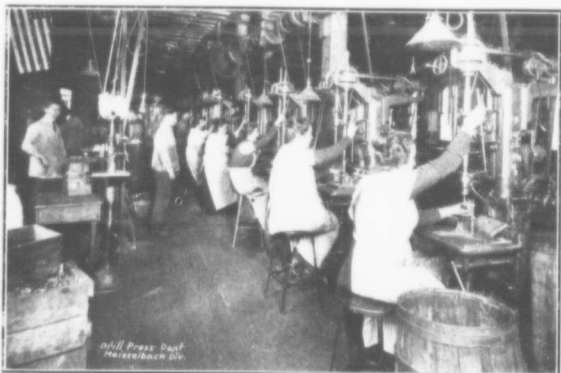
Pianos. They already report a large number of orders on file for May piano removals.

J. W. Shaw & Company are finding their various representations good ones to handle, which speaks well for such well and favorably known lines as the Gerhard Heintzman and Shaw pianos.

"Our musical merchandise, small goods, sheet music and piano departments are getting a most satisfactory proportion of buyers," said Tom Cowan, of the Cowan Piano & Music Company, "and we have no complaint as regards business."

The early part of the month Willis & Co., Limited, had a visit from all their out of town agents from east to west, who came to confer with the head office and to discuss ways and means of still further increasing their business for 1919.

It is never too late to learn, but we sometimes learn that too late.



Commencing in this issue of the Journal there is being shown a series of interior views of the various factory divisions of the Otto Heineman Phonograph Supply Co., Inc.

The accompanying pictures are some of the Meisselbach Division, Newark, N. J., where Meisselbach motors, tone arms and accessories are made.

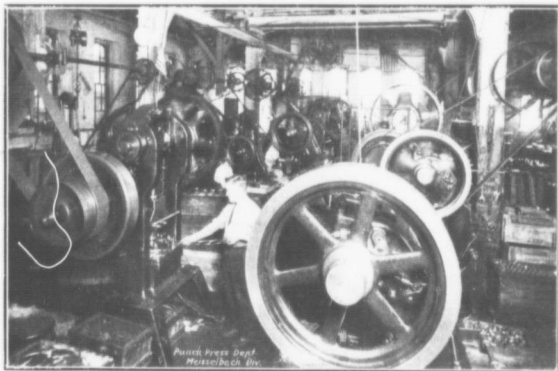
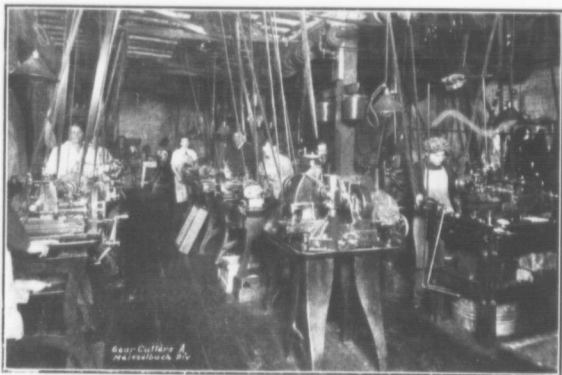
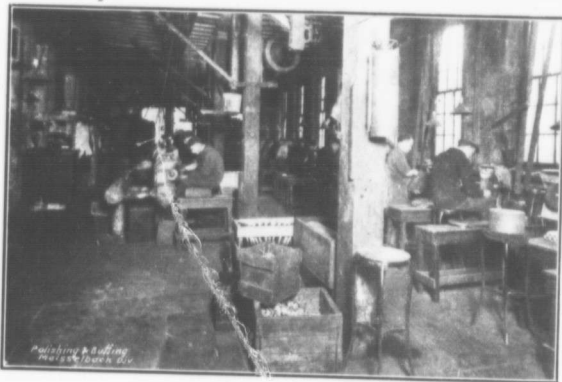


Illustration No. 1 shows a section of the drill press department. No. 2, the gear cutters at work. No. 3, a part of the punch press department.

Showing a portion of the plating department.



Scene in the polishing and buffing department.



Showing a section of the factory where Meisselach motors are being assembled.





# Phonograph Journal

Vol. I, No. 1

of Canada

MAY, 1919

FULLERTON PUBLISHING CO., 66-68 WEST DUNDAS ST., TORONTO, CANADA

Send in your name  
for the first issue.

\$2.00 per year

## NEW RECORDS

## New Aeolian-Vocalion Records

## EASTER SELECTIONS

10 Inch, in Canada, \$1.40

22019 **The Palms** (Jean Franer) Colin O'More, Tenor. Vocalion Orchestra Accompaniment.22020 **There is a Green Hill Far Away** (Charles Gounod) Maximilian Pflizer, Violin. Piano Accompaniment.22021 **Agnes Dei** (Bizet) Maximilian Pflizer, Violin. Piano Accompaniment.

10 Inch, in Canada, \$1.25

12091 **Jesus Christ is Risen To-day** (Old Hymn) (Warden) Shannon Four, Male Quartette, Orchestra Accompaniment.

Safe in the Arms of Jesus (W. H. Deane) Henry Burr, Tenor. Orchestra Accompaniment.

12 Inch, in Canada, \$2.00

36206 **Traviata—Selections** (Verdi) Played by Aeolian Concert Band. **Fant—Selections** (Gounod) Played by Aeolian Concert Band.

10 Inch, in Canada, \$1.25

12092 **Life and Love** (from "The Velvet Lady") (Victor Herbert) Arthur Burr, Tenor. Orchestra Accompaniment.

It Gets Them All (from "Somebody's Sweetheart") (Hammerstein-Stohart) Nanette Flack, Soprano. Orchestra Accompaniment.

12093 **I Think I'll Wait Until They All Come Home** (Connelly-Gitz-Rice) Peerless Quartette, Male Quartette, Orchestra Accompaniment.

He's Had No Loving for a Long, Long Time (Pinkard) Peerless Quartette, Male Quartette, Orchestra Accompaniment.

12094 **I'm Forever Blowing Bubbles** (Kambrowski-Kollette) Arthur Burns, Tenor. Orchestra Accompaniment.

Have a Smile (Herscovitch) Irving Kaufman. Orchestra Accompaniment.

12095 **Every Day's a Holiday in Dixie** (Trancey) Collins and Harlan. Orchestra Accompaniment.

When the Robert E. Lee (Cunningham) Collins and Harlan. Orchestra Accompaniment.

12096 **Thoughts of Home—Sweet Home—Waltz** (Schubert) Played by Yerkes' Jazztrina Band.

I'll Say She Does For You (De Sylva-Kahn-Jolson) Played by Yerkes' Jazztrina Band.

12097 **Indigo Blues—Fox Trot** (Isham Jones) Dalney's Band. (With Zigfield's Orchestra)12098 **O Sole Mio** (Di Capua) Louise, Ferrer and Greensun Trio. Orchestra Accompaniment.12099 **Aloha Oe—Trumpet Solo** (Hawaiian Melody) Capodiferro. Orchestra Accompaniment.12100 **Some Day Waiting Will End** (from "The Girl Behind the Gun") (Caryl) Nanette Flack, Soprano. Orchestra Accompaniment.12101 **Sometime** (from "Sometime") (Prinz) Nanette Flack, Soprano. Orchestra Accompaniment.12102 **Your Boy's on the Deal File** Now (Ward) Arthur Fields. Orchestra Accompaniment.12103 **How've Gonna Keep 'Em Down on the Farm** (Irving Berlin) Byron Harlan. Orchestra Accompaniment.12104 **I Found the End of the Rainbow** (Mann-Tierney-McCarthy) Irving Kaufman. Orchestra Accompaniment.12105 **On the Road to Calais** (Al Jolson) Irving Kaufman. Orchestra Accompaniment.12106 **Singapore** (Gilbert-Friedland) Arthur Fields. Orchestra Accompaniment.12107 **Oh Helen!** (McCarron-Morgan) Arthur Fields. Orchestra Accompaniment.12108 **The Better 'Ole** (Dareski) (One Step) Played by Aeolian Dance Orchestra.12109 **Kisses—Valse d'Amor** (Zamenik) Played by Aeolian Dance Orchestra.

12 Inch, in Canada, \$2.75

54013 **La Gioconda** (Ponchielli) (Clelo e mar) (Heaven and Ocean) in Italian. Giulio Crimi, Tenor. Vocalion Orchestra Accompaniment.54014 **Herodiade** (Massenet) (Il est doux, il est bon) (He is good, he is kind) in French. Florence Easton, Soprano. Vocalion Orchestra Accompaniment.

10 Inch, in Canada, \$1.40

22018 **Little Road of Dreams** (Kramer) Colin O'More, Tenor. Vocalion Orchestra Accompaniment.22019 **Dear Old Pal of Mine** (Liszt, Gitz-Rice) Colin O'More, Tenor. Vocalion Orchestra Accompaniment.12078 **Home Again** (Pike) Shannon Four, Male Quartette, Orchestra Accompaniment.

When I Come Home to You (Grey) Shannon Four, Male Quartette. Orchestra Accompaniment.

10 Inch, in Canada, \$1.65

32008 **Aria—Par Dicesi** (Lotti) Maurice Dambois, Cello. Piano Accompaniment.

Aria for G String (Bach) Maurice Dambois, Cello. Piano Accompaniment.

## New Pathe Records for May

10 INCH—90c.

22063 **As You Were** (Gaskill) Lewis James, Tenor, Charles Hart, Tenor, Have a Smile (Rule) Acme Male Quartette.22060 **Oh! Helen!** (McCarron-Morgan) Arthur Fields, Baritone.22061 **Want a Doll** (Von Tilzer) Arthur Fields, Baritone.22062 **Every Day Will Be Sunday When the Town Goes Dry** (Mahoney) Louis Winsch, Baritone.22063 **My Barney Lies Over the Ocean** (Grant) Louis Winsch, Baritone.22064 **The Sweet Story of Old** (Eaglebrecht) Earle Wilde, Tenor. Organ Accompaniment.22065 **What a Friend We Have in Jesus** (Converse) Earle Wilde, Tenor. Organ Accompaniment.22066 **The Darkies' Delight** (Pidoux) Banjo Solo, Thomas Malin.22067 **A Plantation Epilogue** (Grimshaw) Banjo Solo, John Pidoux.22068 **Give Me All of You** (Schwarzwald) The Excello Trio, Saxophone. Violin and Piano.22069 **Kiss Me Again** (Herbert) Saxophone Solo, F. Wheeler Wadsworth, Piano.22070 **When You Look in the Heart of a Rose**, from "The Better 'Ole'" (Thiele, Piano Accompaniment).22071 **Edmund Thiele**, Piano Accompaniment.22072 **Edmund Thiele**, Piano Accompaniment.22073 **Edmund Thiele**, Piano Accompaniment.22074 **Edmund Thiele**, Piano Accompaniment.22075 **Edmund Thiele**, Piano Accompaniment.22076 **Edmund Thiele**, Piano Accompaniment.22077 **Edmund Thiele**, Piano Accompaniment.22078 **Edmund Thiele**, Piano Accompaniment.22079 **Edmund Thiele**, Piano Accompaniment.22080 **Edmund Thiele**, Piano Accompaniment.22081 **Edmund Thiele**, Piano Accompaniment.22082 **Edmund Thiele**, Piano Accompaniment.22083 **Edmund Thiele**, Piano Accompaniment.22084 **Edmund Thiele**, Piano Accompaniment.22085 **Edmund Thiele**, Piano Accompaniment.22086 **Edmund Thiele**, Piano Accompaniment.22087 **Edmund Thiele**, Piano Accompaniment.22088 **Edmund Thiele**, Piano Accompaniment.22089 **Edmund Thiele**, Piano Accompaniment.22090 **Edmund Thiele**, Piano Accompaniment.22091 **Edmund Thiele**, Piano Accompaniment.22092 **Edmund Thiele**, Piano Accompaniment.22093 **Edmund Thiele**, Piano Accompaniment.22094 **Edmund Thiele**, Piano Accompaniment.22095 **Edmund Thiele**, Piano Accompaniment.22096 **Edmund Thiele**, Piano Accompaniment.22097 **Edmund Thiele**, Piano Accompaniment.22098 **Edmund Thiele**, Piano Accompaniment.22099 **Edmund Thiele**, Piano Accompaniment.22100 **Edmund Thiele**, Piano Accompaniment.22101 **Edmund Thiele**, Piano Accompaniment.22102 **Edmund Thiele**, Piano Accompaniment.22103 **Edmund Thiele**, Piano Accompaniment.22104 **Edmund Thiele**, Piano Accompaniment.22105 **Edmund Thiele**, Piano Accompaniment.22106 **Edmund Thiele**, Piano Accompaniment.22107 **Edmund Thiele**, Piano Accompaniment.22108 **Edmund Thiele**, Piano Accompaniment.22109 **Edmund Thiele**, Piano Accompaniment.22110 **Edmund Thiele**, Piano Accompaniment.22111 **Edmund Thiele**, Piano Accompaniment.22112 **Edmund Thiele**, Piano Accompaniment.22113 **Edmund Thiele**, Piano Accompaniment.22114 **Edmund Thiele**, Piano Accompaniment.22115 **Edmund Thiele**, Piano Accompaniment.22116 **Edmund Thiele**, Piano Accompaniment.22117 **Edmund Thiele**, Piano Accompaniment.22118 **Edmund Thiele**, Piano Accompaniment.22119 **Edmund Thiele**, Piano Accompaniment.22120 **Edmund Thiele**, Piano Accompaniment.22121 **Edmund Thiele**, Piano Accompaniment.22122 **Edmund Thiele**, Piano Accompaniment.22123 **Edmund Thiele**, Piano Accompaniment.22124 **Edmund Thiele**, Piano Accompaniment.22125 **Edmund Thiele**, Piano Accompaniment.22126 **Edmund Thiele**, Piano Accompaniment.22127 **Edmund Thiele**, Piano Accompaniment.22128 **Edmund Thiele**, Piano Accompaniment.22129 **Edmund Thiele**, Piano Accompaniment.22130 **Edmund Thiele**, Piano Accompaniment.22131 **Edmund Thiele**, Piano Accompaniment.22132 **Edmund Thiele**, Piano Accompaniment.22133 **Edmund Thiele**, Piano Accompaniment.22134 **Edmund Thiele**, Piano Accompaniment.22135 **Edmund Thiele**, Piano Accompaniment.22136 **Edmund Thiele**, Piano Accompaniment.22137 **Edmund Thiele**, Piano Accompaniment.22138 **Edmund Thiele**, Piano Accompaniment.22139 **Edmund Thiele**, Piano Accompaniment.22140 **Edmund Thiele**, Piano Accompaniment.22141 **Edmund Thiele**, Piano Accompaniment.22142 **Edmund Thiele**, Piano Accompaniment.22143 **Edmund Thiele**, Piano Accompaniment.22144 **Edmund Thiele**, Piano Accompaniment.22145 **Edmund Thiele**, Piano Accompaniment.22146 **Edmund Thiele**, Piano Accompaniment.22147 **Edmund Thiele**, Piano Accompaniment.22148 **Edmund Thiele**, Piano Accompaniment.22149 **Edmund Thiele**, Piano Accompaniment.22150 **Edmund Thiele**, Piano Accompaniment.22151 **Edmund Thiele**, Piano Accompaniment.22152 **Edmund Thiele**, Piano Accompaniment.22153 **Edmund Thiele**, Piano Accompaniment.22154 **Edmund Thiele**, Piano Accompaniment.22155 **Edmund Thiele**, Piano Accompaniment.22156 **Edmund Thiele**, Piano Accompaniment.22157 **Edmund Thiele**, Piano Accompaniment.22158 **Edmund Thiele**, Piano Accompaniment.22159 **Edmund Thiele**, Piano Accompaniment.22160 **Edmund Thiele**, Piano Accompaniment.

- 1166 **Till We Meet Again** (Whiting) Waltz. Instrumental. Okell Dance Orchestra.
- 1167 **Rainy Day Blues** (Warschauer) Fox Trot. Instrumental. Dance Band.
- 1168 **Sousa Wedding March** (Sousa) March. Instrumental. Concert Band.
- 1169 **Sleeping Beauty** (Tschalkowsky) Waltz. Instrumental. Concert Band.
- 1168 **March Lorraine** (Ganne-Mahl) March. Instrumental. Military Band.
- 1169 **Italian Grenadiers** (Fitzhenry-Schulz) March. Instrumental. Military Band.
- 1169 **McLeod's Reel** (Seeing Nellie Home) (Richardson) Don Richardson, Violin, with Orchestra.
- 1170 **Mississippi Sawyer** (Massa's in the Cold, Cold Ground) (Richardson) Don Richardson.
- 1170 **The Whistler and His Dog** (Pryor) Whistling Society. Concert Band.
- 1171 **The Warbler's Serenade** (Perry) Sdpl Sanderson Fagan. Whistling Society.
- 1171 **Sweet Lei Lehua** (King Kaluhau) Hopkins Hawaiian Troupe—Tandey Lamehana, with Hawaiian Acroam.
- 1172 **Paanani Waltz** (The Swimming Pool Waltz) Hopkins Hawaiian Troupe—Hawaiian Instrumental.
- 1172 **Hawaiian Medley—Waltz** (MacKenzie) Hawaiian Troupe, Hawaiian Instrumental.
- Ellis March** (Kahan) Hawaiian Troupe. Hawaiian Instrumental.

### His Master's Voice Records for May

- 10-Inch, Double Sided Records—90c.
- 263020 **O, Canada, terre de nos rêves**. C. Dalbey.
- 263019 **O, Canada, mon pays mes amours**. C. Dalbey.
- 263019 **Le Retour** (Declaration) Prof. Joseph Dumais.
- 216057 **Le Coquelicot** (Declaration) Prof. Joseph Dumais.
- 216057 **I'm Sorry I Made You Cry** (Waltz) Violin and Accordion, Sam Green, D. Lier.
- 18534 **Jazzophone** (Fox Trot) Violin and Accordion. Sam Green, D. Lier.
- 18534 **Mediton**. Victor Military Band.
- 18534 **Marche Française**. Victor Military Band.
- 18536 **Arahian Nights—One Step**. Waldorf-Astoria Dance Orchestra.
- 18539 **Sand Dunes—One Step**. Nicholas Orlando's Orchestra.
- 18539 **Kentucky Dream Waltz**. Nicholas Orlando's Orchestra.
- 18538 **Velvet Lady—Medley Waltz**. Nicholas Orlando's Orchestra.
- 18538 **Don't Cry, Frenchy, Don't Cry**. Charles Hart-Elliott Shaw.
- 18547 **I Know What It Means to Be Lonesome**. Henry Burr.
- 18547 **How Ya gonna Keep 'Em Down on the Farm?** Arthur Fields.
- 18535 **How Are You Goin' to Wet Your Whistle?** Billy Murray.
- 18535 **A Good Man is Hard to Find**. Marion Harris.
- 18535 **For Johnny and Me**. Marion Harris.
- 10-Inch, Blue Label Records—\$1.25
- 45162 **After All**. Ronald Verrenardt.
- 45162 **Lonesome—That's All**. Lambert Murphy.
- 45162 **How Birds Sing**. Charles Kellogg.
- The Bird Chorus**. Charles Kellogg.
- 10-Inch, Red Seal Records—\$1.25
- 64892 **Gianni Schichi—O mio babbino caro** (Oh, My Beloved Daddy) (Pavoni) Francis Alda.
- 64798 **Clavelito** (Carnations) (Valverde) Emilio de Gogorza.
- 64893 **Calling Me Home To You** (Tschelmencher-Dore) John McCormack.
- 12-Inch Purple Label Records—\$1.50
- 70123 **When I Was Twenty-One**. Harry Lauder.
- 12-Inch, Double Sided Records—\$1.50
- 35683 **Wedding March**. Sousa's Band.
- 35684 **Coronation March**, from "Le Froquete." Arthur Pryor's Band.
- 35684 **Sometime—Medley Fox Trot**. Joseph C. Smith's Orchestra.
- 35684 **Clung—Medley Fox Trot**. Joseph C. Smith's Orchestra.
- 35684 **Thora** (Weatherly Adams) John Steel.
- 35684 **Nirvana** (Weatherly Adams) John Steel.
- 12-Inch, Red Seal Records—\$2.00
- 74588 **Waltz Ende** (Saint Saens) Alfred Cortel.
- 74574 **Quartete in A Minor—Minuet** (Franz Schubert) Emano String Quartette.
- 12-Inch, Red Seal Record—\$2.50
- 88601 **La Traviata—Dite all giovine** (Say To Thy Daughter) (Verdi) Gailli Curci-De Luca.
- 12-Inch, Red Seal Record—\$5.00
- 89088 **Samson et Dalila—Je viens celebrer la victoire** (I Come to Celebrate Victory) (Saint Saens) Caruso-Homer-Jannet.
- 10-Inch—\$1.25
- 64427 **Bonnie Wee Thing** (Burns-Lehman) John McCormack.
- 64426 **Pastorale** (Giosome-Lewis) (In Italian) De Luca.
- 64492 **Rule Britannia!** (Arne) Frances Alda.
- 64712 **Crucifix** (Fauré) Metromack Werrenarth.
- 64722 **Thou Art Near Me**. Margara. de Gogorza.
- 64747 **I'm A-Longin' For You**. Braslaw.
- 64748 **Merrings of Figaro—Non so piu cosa son** (I Know Not What I'm Doing) (In Italian) Gailli Curci.
- 64759 **Chorus of Derivatives** (Hoeftoven) (Violin) Jascha Heifetz.
- 64757 **Little Bit o' Honey** (Wilson-Jacobs-Bond) Williams.
- 64781 **Khaki Sammy** (Carpenter) Garrison.
- 45147 **Serenade** (Smile, Sing, Slumber) Olive Klime. In An Old-Fashioned Town. Elsie Baker.
- 12-Inch—\$2.00
- 74554 **Symphony in F Minor, No. 4** (Finale Part II) (Tschalkowsky) Boston Symphony orchestra.



Interior view in the photograph store of the Beattie Agency, Yonge St. Arcade, Toronto. Bruce Beattie, proprietor of this firm, also conducts two successful suburban phonograph stores—one in Riverdale district at 291 Danforth Ave., the other at the Beach, 2064 Queen St. E.

New Phonola Records Ready

- 1158 Ring Out! Sweet Bells of Peace (Gardner) George Lambert, Tenor, with Orchestra.
- 1159 I Shall Meet You (Choshan & Caderson) Henry Burr, Tenor, with Orchestra.
- 1159 Ja-Da (Ja Da, Ja Da, Jing, Jing, Jing) Billy Murray, Tenor, with Orchestra.
- Can You Tame Wild Wimmen? (Sterling & Von Tilzer) Billy Murray, Tenor, with Orchestra.
- 1160 A Little Birch Canoe and You (Roberts-Callahan) Sterling Trio, Vocal Trio, with Orchestra.
- 1161 My Heart (Prince-Bassano) Sam Ash, Tenor, with Orchestra.
- 1161 Somebody's Sweetheart (Prince-Bassano) Helen Clark & Joe Phillips, Vocal Duet, with Orchestra.
- 1162 Down in Lily Land (Farran-Roger) Henry Burr, Tenor, with Orchestra.
- 1162 Rose of Romney (Wesley & Moret) Burr & Meyer, Vocal Duet, with Orchestra.
- 1163 Medley of Hymns (Hager) Croxton Trio, Vocal Trio, with Organ.
- 1163 O Holy Night (Adam) Croxton Trio, Vocal Trio, with Orchestra.
- 1164 She's Mine, Mine, Mine (Heins) Golden & Heins, Vocal Duet, with Orchestra.
- Good and Bad (Heins) Golden & Heins, Vocal Duet, with Orch.



Miss Adah Trextrill, Master Jack White and their fathers, F. A. Trextrill and J. E. White, of the Musical Merchandise Sales Co.—Four "Brunswick Boosters."

- 1165 Mary (Frey) Fox Trot, Instrumental. Phonola Dance Orchestra.
- Beautiful Ohio (Mary Earl) Waltz, Instrumental. Phonola Dance Orchestra.
- 1166 Till We Meet Again (Whiting) Waltz, Instrumental. Phonola Dance Orchestra.
- Rainy Day Blues (Warshawer) Fox Trot, Instrumental. Canoe Band.
- 1167 Sousa Wedding March (Sousa) March, Instrumental. Concert Band.
- 1168 Sleeping Beauty (Tschakowsky) Waltz, Instrumental.
- March Lorraine (Ganne-Mahl) March, Instrumental. Military Band.
- 1169 Italian Grenadiers (Fitzhenry-Schulz) March, Instrumental. Military Band.
- McLeod's Reel (Seeing Nellie Home) (Richardson) Don Richardson, Violin, with Orchestra.
- 1170 Mississippi Swyer (Mossa's in the cold, cold ground) (Richardson) Don Richardson, Violin, with Orchestra.
- The Whistler and His Dog (Fryor) Whistling Novelty.
- 1171 The Wrangler's Serenade (Ferry) Sibley Sanderson Fagan, Whistling Novelty.
- 1172 Sweet Lei Lahaia (King Kalanika) Hawaiian Trompe, Tandy Lamahana, Tenor, with Hawaiian Accompaniment.
- 1173 Paauau Lei (The Swimmers Pool Waltz) (Hopkins) Hawaiian Trompe, Hawaiian Instrumental.

- 12-Inch—\$3.50
- 74507 Orpheus-Ballet (Gluck), Philadelphia Orchestra.
- 88582 Eugen Onegin—Air de Lienski (Paint Echo of My Youth) (In French) Enrico Caruso.
- 88094 Dream of Love (Liszt) Herbert's Orchestra.
- Madame Butterfly—Fantasia, Herbert's Orchestra.

New Edison Disc Re-creations

- 50506 Bring Back the Rose (Will Oakland).
- 50507 Gentle Spring—Whistling (Billy Murray and Joe Belmont).
- The Regiment de Sambre-et-Meuse (New York Military Band).
- 50508 Clover Club—A "Fox Trot" Classic (Imperial Marimba Band).
- 50411 Nona Waltz (Imperial Marimba Band).
- Victory—Easter Carol (The Carol Singers).
- 80442 Bells of Joy—Easter Carol (The Carol Singers).
- 80442 Easter Fantasia—Descriptive (The Carol Singers).
- 80443 Easter Chimes—Ternstempo (Creators and His Band).
- 80443 (a) I Dream I Dwell in Marble Halls, (b) The Heart Bowed Down (Venetian Instrument Quartette).
- 80444 For All Eternity (Venetian Quartet).
- 80444 Mollie Darling (Charles Hart and Chorus).
- 82153 Mother—And Me (Geo. W. Ballard).
- 82153 Just As I Am (Arving Middleton).
- 82153 But the Lord is Mindful of His Own (St. Paul) Christian Miller, Organ.
- 82154 Minuet in G (Albort Spalding).
- Souvenir (Albert Spalding).
- 82553 La Calunnia (Il Barbiere di Siviglia) (Virgilio Lazzari).
- 82553 Immo di Garibaldi's Hymn (Eduardo Ferrara Fontana).
- 82553 Credo (Grella) Mario Laurenti.
- A tanto amor (La Favorita) (Mario Laurenti).
- 82559 Coming Home (Aunt Case).
- Danny Boy (Aunt Case).

Edison Amberol Records for May

- SPECIAL RECORDS—90c
- 3720 Can You Tame Wild Wimmen (H. Von Tilzer) Billy Murray, Orchestra Accompaniment.
- 3727 Every Day Will Be Sunday When the Town Goes Dry (Jerome Mahoney) Edward Hecker, Orchestra Accompaniment.
- 3726 How Ya Gonna Keep 'Em Down on the Farm After They've Seen Pares? (Donaldson) Byron G. Harlan, Orchestra Acc.
- 3714 I Found the End of the Rainbow (Mears-Tierney-McCarthy) Irving Kaufman, Orchestra Accompaniment.
- 3725 In the Land of Beginning Again (Where Broken Dreams Come True) (Meyer) George Wilton Ballard, Tenor, Orch. Acc.
- 3726 Johnny's in Town (Yellen) Arthur Fields and Chorus, Orch. Acc.
- 3729 Mammy's Lullaby (Roberts) Premier Quartette, Male Voices, Orchestra Accompaniment.
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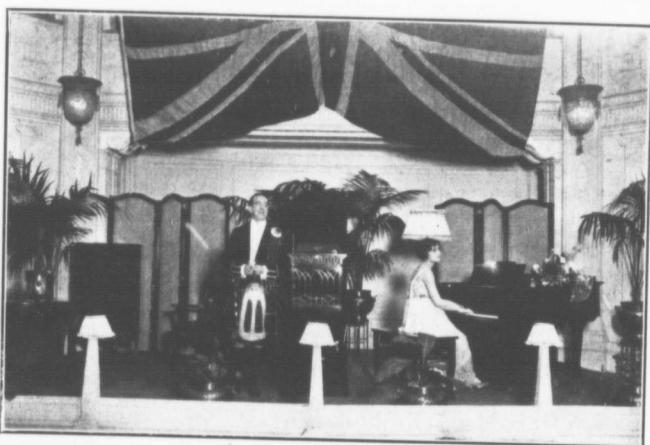
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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—APRIL, 1919

## Writing Popular Songs—A Knack or an Art?

By E. M. Wickes

An interesting analysis of popular song writing—Examination of 50 songs shows only 12 words of more than two syllables—Singers and players do not like sharps, so song writers stick to flats—Keep range within the octave—and other tips worth knowing—Published under arrangement with the *Writer's Monthly*, for which paper this article was written.

BEFORE selling "Over There" to Leo Feist, the Jerome Publishing Company had the song for five months, and during that time sold approximately 440,000 copies. The first five weeks that Feist had it he sold 600,000 copies, and before he is through he expects to sell two million copies. But it is not George M. Cohan's name that is selling it. A name on a song means little or nothing to the public. A good song by John Jones, unknown, if properly exploited, will sell just as many copies as one by the greatest popular song writer of the day. Song plus exploitation is the proper recipe. Another element is having a song exploited through the right singer. Not all songs are suitable for all singers. Songs written in the third person, and carrying a direct quotation in the chorus, could be used by all singers, but not all singers would adopt the same kind of song. As a rule "professionals" look for numbers that will fit their voices and their personality, as well as their acts. Some performing song writers use the work of others because they cannot write songs that will fit their acts. And singers who have no voices go after comedy and novelty numbers, depending upon the comedy and novelty to carry them over.

The style, rhythm, and story usually limit a song to a certain percentage of singers. Character singers prefer comedy and novelty numbers, ballad singers, ballads; and boy-and-girl-act couples feature the light sentimental and flirting song, while some are ready to use anything they think will please an audience. So, while songs are supposed to be written for the public, they are, in reality, ground out to meet the needs of vaudeville, and publishers sometimes reluctantly admit that performers are, after all, the best judges as to what will please the public.

Of course, writers never lose sight of the public, and as a result confine themselves to simple ideas, simple phrasing, and, with few exceptions, to words of one and two syllables. An examination of fifty popular songs showed only twelve words having more than two syllables.

To make the song more singable and lilting, open vowels and words that may be held at the end of a line or phrase are preferred. Words lacking in euphony, sentiment, and softness are tabooed. And here is where the writers of magazine verse stumble when they try song writing. While turning out magazine verse they write as they feel, knowing that, if a reader does not get the full meaning at the first reading, he may read the poem several times. But the song writer must eliminate the necessity of a second hearing, so he takes pains to choose words that will be readily understood by a twelve year old girl the instant they issue from the singer's lips.

Finished song writers steer clear of words that suggest unpleasant associations, as well as those devoid of poetry of idea. "House," for instance, would be called "home," "cottage," or "dwelling," by a first-class lyric writer. "Buried" is a good word in prose, but a poor one in sentimental songs, so when the late Paul Dresser had to "bury" three brothers in his "Blue and Grey" he used "lies," "sleeps," and "laid away." To a song writer's way of thinking, a dead sweetheart "sleeps" or "rests," not in a graveyard or cemetery, but always in a "little churchyard."

If a trained song writer had occasion to use a word at the end of a line indicating similarity of two objects, instead of saying "They all look alike," he would substitute "same," as the latter word may be held by the voice, while the former can not.

A conventional fiction writer might say that the lover in his story "crushed the girl in his arms and rained kisses on her cheeks," but the lyric writer would discard "crushed" and "rained" as being too hard and dynamic. "He gently pressed her to his heart and kissed her tenderly" would be the song writer's method of describing the scene, as all "love man stuff" is kept out of love songs, and all lovers are kind, tender, rhythmical, and idealistic. Furthermore, song writers never forget that their phrases have to be sung to rhythm, that there must be rhythm from beginning to end—in the idea, phrases, names, characters and action.

Lovers seldom "walk" in songs; they "stroll," "room," "wander," or glide along in a canoe, with the moon—always silvery—shining in the heavens. In real life they hire a rowboat and work like beavers, but the song writer knows that a canoe lends more charm and romance to the story, and it doesn't cost him any more. When it comes to furnishing ideal settings, the popular song writer is *some* setter.

Even when tears enter the story, the song writer makes his hero brush or kiss them away, salt and all. There is no wiping, for "wipe" suggests dishes and the material world. In life a handkerchief is usually brought into play, but this word won't sing well and brings up the prosaic world. With peace restored between two lovers, the song hero invariably asks the girl to become his bride—not his wife. Let me repeat: In every case the song writer searches for words that not only express his meaning, but those that carry the greatest amount of rhythm, euphony, poetry, and sentiment.

The amateur song writer accepts the first word that comes to him, provided it expresses his thought or will rhyme. He usually writes words and rhymes minus *an* idea. Rhymes are valuable, and can be made to tickle the ear to such an extent, so argues Earl Carroll, that they will induce persons to applaud for an encore just to experience a repetition of the ear-tickling sensation produced by the clever rhymes. When the amateur's aimless rhymes are rejected by publishers he wonders why so many inane songs are put on the market.

Publishers often wonder at the taste displayed by the public at times, but they don't lose any time worrying—not so long as the public buys. To a publisher a popular song is just as much of a commodity as cheese, and not






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infrequently the two commodities bear striking resemblance.

Some might call "Lily of the Valley," a recent big hit, an inane song. Just read the chorus and see if you would have had the nerve to invest several thousand dollars on its chances of becoming a hit:

"Lily, Lily of the valley,  
Dearie, dearie, let's be pally;  
Sweetie, you're the nicest flower in the lot,  
Be my Lily, oh, be my Lily, oh!  
I'll be your forget-me-not."

Can you picture any sane magazine editor paying money for it, or even accepting it gratis for his magazine? And yet the public purchased more than half a million copies. Can you tell why?

Inane as it may appear at the first glance, nevertheless it contains an idea true to life. The verse tells the story of a lazy young man who tries to write songs instead of looking for a job, and to keep in harmony with the verse, L. Wolfe Gilbert wrote a seemingly foolish chorus, incidentally showing what half a million young men are trying to do every day.

Gilbert and Friedland, the writers, intended "Lily" to be a "nut" song for character singers, banking on the public's love for novelty for the song's success. And according to Gilbert and Friedland, the melody of the chorus always reminds them of the brass bands that used to frequent back yards.

Experienced song writers know that without a specific idea in mind they have no foundation for a song, and it takes some newcomers a long time to recognize real song-ideas. Jeff Morgan had an idea that he could write song lyrics and started out by sending a new lyric to Harry Von Tilzer every week. And every week for twenty-four he had one rejected. His twenty-fifth effort was called "With His Hands in His Pockets and His Pockets in His Pants." Von Tilzer saw the makings of a comedy number in it, accepted it, gave it a musical setting and published it, enabling persistent Mr. Morgan to obtain a start.

In the chorus of a song, writers aim to plant "punch," or "ten cent lines"—the brand that makes a girl smile or sigh, and lures her to a music counter with her hard-earned dimes. "Punch" lines are manufactured from puns, "sob stuff," and home-made philosophy, and represent the climax to what precedes them. In "Rip Van Winkle Was a Lucky Man," William Jerome, after telling of the various ways in which Rip had been lucky, summed up by saying: "He never saw the women down at Coney Island swimmin'!" For another song another

writer injected a world of "punch" and implied a great deal more than he told in the following lines:

"I wonder who's buying the wine,  
For lips that I used to call mine;  
I wonder if she ever tells him of me,  
I wonder who's kissing her now."

"Punch" lines are usually aimed at the female of the species, and the writer who has not learned the trick of writing "punch stuff" is lost.

The melody man also has his little bag of tricks. He knows that the average voice range, including professional singers, is one octave, and as a result he endeavors to keep his melodies within the octave, to turn out music that is difficult for the ordinary pianist, or permit an arranger to make a complicated arrangement, means that the seven-dollar-a-week players behind music counters will throw his stuff under the counter, where it will stay until called for by customers, while the pianists hammer away at the simple tunes which give them an opportunity to shine as first class performers. Melody writers are also aware of the practice young women have of looking at music before they buy to see if a piece is easy or hard to play. What Mary wants is something she can rattle off at sight when John Henry calls. And because singers and players have a dislike for sharps, melody writers try to keep to the flats.

With these commercial conditions compelling melody writers to extract tunes from the one octave, from which millions have already been taken, there is nothing startling in the fact when one happens to borrow unconsciously from another. In most cases the simplicity theory forces the composer to play around a few strains, supplemented by repetitions, with an occasional changed ending for the sake of variety. And in learning a new song one has but to re-memorize what he already knows.

To see how much repetition may be found in a big hit, examine the melody of "Waiting for the Robert E. Lee."

## VERSE

D, E, G, D, E, G, ..... D, E, G, D, E, G  
G, A, C, G, A, C, ..... G, A, C, G, A, B  
C, D, E, D, C, A, C, A, G, E  
D, E, E, F, D, ..... C, B, C, C, D, B, G, F  
A, C, G, A, C, ..... A, C, G, A, B  
C, D, E, D, C, A, C, A  
G, E, G, C, C, C, D, C, D, C

## CHORUS

A, D, D, C, A, F, ..... D, E, G, B, E, D  
C, D, D, E, D, C, B  
G, A, C, G, A, C, ..... G, A, C, G, A, C  
B, B, A, D, D, A, F  
D, E, G, B, E, D, ..... C, D, D, E, D  
C, D, E, C, D, E, ..... C, D, E, C, D, C, C, F

Check up the repetitions in the verse and chorus and then see how many strains there are that have not been repeated. The song contains 138 notes. D. has been used 31 times, C. 32 times, and E. 19 times, with a total of 82, leaving 56 notes scattered among the rest of the octave. More than 69 per cent. of the melody has been devoted to the fundamental vamp—D. E. C. Mr. Gilbert, the author, said the melody was founded on the rhythm of one of his former hits.

These limitations, however, are no handicap to the man who has mastered the art of juggling old tunes, building easy runs, and interpolating clever repetitions. Few composers will admit that they borrow consciously. While discussing the subject of borrowed melodies,

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Al. Bryan, author of "Peg o' My Heart," "Joan of Arc," and a score of other hits, said that it is impossible to take any eight notes and arrange them in a way that they have not been used a thousand times already.

"'Peg o' My Heart,'" Bryan went on, "has strains from several old tunes. It never struck me as being a wonderful idea, but I felt the singing force of the rhythm, and knew that a song with that rhythm should appeal to the average lover of popular music. I gave Fred Fischer the title and the first line of rhythm, and let him finish the melody before I did anything with the lyric, for I have found out by experience that the first line of rhythm shapes the others. We sing in breaths, and when we get out of breath the rhythm of the line is complete. Irving Berlin was called a genius because he invented a form of syncopated breathing for popular song usage, which had been used by the colored folks in the south before Berlin was born."

Mr. Bryan's theory is that all song writers think in rhythmical waves; that is to say, if you think of a title or an idea, you do so in terms of a certain rhythm, and as there is a limited number of rhythms for songs, you are bound to select one that has been used by others. And in adopting one of these rhythms you are likely to build up the same set of notes that another has utilized when working on the same rhythm.

Wonderfully retentive as your memory may be, you can retain but a few melodies for any length of time, except songs like "The Star Spangled Banner" and "Dixie," which are being constantly revived.

A certain strain appeals to you to-day because it appealed to you before in a different tempo, and it will appeal to you every time you hear it, regardless of the change in rhythm or tempo, or the incorporation of additional notes. An examination of popular songs will prove that most of them are built up around the same set of notes.

Fred Fischer, composer of "Peg o' My Heart," "Who Paid the Rent for Mrs. Rip Van Winkle," "Over the Alpine Mountains," "I'm on My Way to Mandalay," "Ireland Must Be Heaven," "There's a Little Bit of Bad in Every Good Little Girl," "You May Hold a Million Girlies in Your Arms," and "They Go Wild Over Me," has never been called a genius, but he is one of the most consistent hit writers to-day. Furthermore, he is the king of melody manipulators, which he does not deny. He has the single octave and easy-run method down to a science, using D as his basic point. Note how he has constructed some of his hits:

"Hold a Million Girlies" chorus starts. D, E, F  
 "Alpine Mountains" chorus starts. . . . D, E, E, F  
 "Little Bit of Bad" verse starts. . . . D, EE, E, F  
 "Peg o' My Heart" verse starts. . . . D, E, F  
 "Rip Van Winkle" chorus starts. . . . D, E, F, G, A, B  
 "Ireland Must Be Heaven" chorus  
 starts . . . . . F, D, E, E, F  
 "Ireland Must Be Heaven" verse  
 starts . . . . . D  
 "Mandalay" verse and chorus start. . . D

Five numbers start with D, E, F. "Rip Van Winkle" carries this set, and then becomes a finger exercise.

The D, as a starting point, as well as the combination D, E, F, may be found in hundreds of other hits. Note:  
 "Tipperary" starts . . . . . D, E  
 "Kentucky Days" starts . . . . . D, E  
 "Silver Threads" starts . . . . . D, E  
 "Summertime" starts . . . . . D, E  
 "California" starts . . . . . D, E  
 "When It's All Over" starts . . . . . D, E  
 "Land of Wedding Bells" starts . . . . . D, E

When questioned about his method of working, Fischer said: "Some wisecracks tell me that I steal melodies but no one has ever accused Shakespeare of theft for whipping old ideas into shape so that they could be enjoyed by the masses. I could tell a lot of other so-called original melody writers where they get their tunes, but what good would that do? and besides, they know it without my telling them. I simply take old operas and look for strains I think will please the masses, and in this way I let them enjoy operatic music for little or nothing. What's a dime? Any part of an opera I put into a popular song has been used many times before. I can show you where Liszt has strains from Wagner and vice versa. In 'Peg o' My Heart' I used strains from 'Die Meistersinger,' Mendelssohn's 'Spring Song,' and the Strauss 'Waltz.' I can show you the same strains in other hits."

After giving a demonstration of how he changes strains, Fischer resumed:

"When I wrote 'Ireland Must Be Heaven' I used part of an old Irish song and some of the chorus of 'The Lass of County Mayo.' In my 'Toot, Toot, I've said My Last Farewell,' I 'ragged' a lot of the 'Blue Danube Waltz.' And believe me, the public liked it. But I haven't any monopoly on old operas. Any one who wants to take the time and trouble can revise them and become a successful song composer."

Harry Von Tilzer, the daddy of them all, and com-

Al Jolson's newest "Sinbad" hit, "On the Road to Calais." Everybody'll want it. Columbia A-2690.

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poser of so many hits that he has lost track of them, said that he could make a successful song builder of any ordinary pianist, provided the latter will take the time to master the tricks.

"I know it's a mighty hard job to keep clear of old tunes," Harry remarked, "for I often find myself running into them unconsciously, and to escape the cut-and-dried rhythms I frequently use the branches of a tree to get a different movement. I always try to create. Any one can borrow. And I could show you numerous cases where other writers have copied my ideas in rhythm and melody."

When asked for a specific instance, Harry replied: "What's the use of starting a row?"

A singer at his elbow supplied it, saying: "How about 'The Banquet of Misery Hall' and 'All the World Will be Jealous of Me'?"

"The Banquet of Misery Hall" was written by Harry in 1903, and "All the World Will be Jealous of Me" was published in 1917. Both were hits, and each carries a 3-4 movement. The first set of notes given below is from the chorus of "Banquet of Misery Hall," and the second from the chorus of "All the World Will be Jealous of Me."

F, B, A, B, F, D, B, A, F, E, A, A, G, F, G, E, B, C, D  
F, D, E, E, F, D, B, A, F, E, A, A, A, G, F, E, B, C, D

Just how much of Harry's song has been used in the second number is obvious to the reader.

Maxwell Silver, composer of "Mississippi Mamie," and others, and for many years professional manager for F. A. Mills, is another who contends that original melodies are myths.

"There is no such being as an original composer of popular music," he said. "I can take any popular song, pick it apart, and show where every strain has been used before. And if a man did write an entirely original melody, it would be so weird and out of range that no one would care for it. Melody writing is a trick, and any one with an ear for music and a sense of rhythm can become a successful song composer."

As a clincher to Silver's argument the career of Jack Mahoney may be cited. Mahoney, writer of "Summertime," "Tulip and the Rose," and others, did not know whether he wanted to be a lyric writer or a composer when he began, and because it costs money to have melodies taken down he selected the lyrical end. Later he wrote melodies and gave credit for them to others. When a catchy strain comes to him he continues to hum it until he develops it and knows it by heart. Now he is wealthy enough to pay to have his melodies taken down. And if you would sign cheques and ride in limousines it might be wise for you to follow in the footsteps of those who have succeeded. It is easy—after you have acquired the knack. Sometimes when you have nothing to do and think you could make good use of some ready money, why not take a flyer at it?

### Fred Wray Home Again

Mr. Fred Wray, proprietor of Wray's Music Store, Winnipeg, spent some days in Toronto, en route home from France. Mr. Wray enlisted early in 1915, and a few months later went overseas. His visit in Toronto, where his relatives are located, was shortened by the illness of Mrs. Wray requiring his early return. Mrs. Wray has been handling the business during Mr. Wray's absence and this combined with the anxiety of all the months of the war caused a nervous breakdown. Mrs.

Wray has many trade and social friends in Winnipeg who hope for her early recovery.

Mr. Wray had an opportunity of meeting old friends in the local music business and also to observe that sheet music imported from England is still retained in Canada for less than the same titles are sold at retail in England. He is very anxious to get back into business and in contact with his old friends and customers.

### Ascherberg Items of News

#### Mr. Judd Back in England—Four Promising Compositions

Mr. Henry F. Judd, publicity manager of Messrs. Ascherberg, Hopwood & Crew, Ltd., the London music publishers, who in the spring of last year was appointed by the Foreign Office to go to the United States for war propaganda work, has returned to England. While on this side of the Atlantic Mr. Judd made a ten months' tour of the United States and a portion of British Columbia. The Journal is informed that these Ascherberg numbers—"Dream of the Ball," "Valse Intermezzo," by Archibald Joyce; "Joggin' Along the Highway," by Harold Samuel; "The Bells of St. Mary's," by Emmett Adams, and Percy Elliott's "Mate O' Mine," are making great headway and look as if they were booked for a place in Canada's "biggest sellers" class. The last two are handled in Canada by the House of Chappell, and the first two by Leo Feist, Inc., New York.

Archibald Joyce, who is responsible for "Dream of the Ball," composed "Dreaming," "A Thousand Kisses Waltz" and "Remembrance," among other successes. This latest number portrays in musical tones the dream of a young girl about the last waltz with her lover until she is awakened by the sound of the church bells, which are cleverly introduced.

"The Bells of St. Mary's" and "Joggin' Along the Highway," are two good songs, each in two keys. The words of "Mate O' Mine," which is issued in four keys, are by Leslie Cooke and are as follows:

We set out together, mate o' mine,

When youth was in its prime,

Life—the path that lay before us,

Life—the hill we had to climb,

We neither of us knew the road,

How long the journey, great the load;

Nor I how deep the debt I owed to God for mate o' mine.

We set out together, mate o' mine;

We've wended road and hill;

Now it's homeward thro' the valley,

We must wander at God's will;

We neither of us fear the gloam,

Love still shall light the path we roam;

Should you be last returning Home,

I'll greet thee, mate o' mine!

### Ward-Stephens, Composer

Willard Ward Leon Stephens, pianist, composer and organist, was born in Kentucky, 1872. While still a child, he moved to Newark, N. J., and lived there until twenty. At five, he showed remarkable talent, improvising and playing by ear. At seven, he began his piano studies and a few years later commenced to take great interest in the organ. At twelve, he got his first organist position in a Presbyterian church in Newark.

It appears that the young musician had always entertained a strong desire to go abroad and so we find that it is not long before he sails to Europe. Here he spent several years studying under famous Masters in various centres, including Paris, Vienna and Berlin. After twelve years of European musical culture, he again re-

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A. Emmet Adams

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Bayly Ransom

EVERY HOUR MY PRAYER SHALL BE

Hall L. Campbell

ROSES OF PICARDY

Haydn Wood

MATE O' MINE

Percy Elliott

STAR OF MY LIFE

Lao Silesu

WHERE THE MILESTONES END

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

BY KATHLEEN FORBES

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## Steady Selling Songs

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

THE HOME BELLS ARE RINGING *Ivor Novello*

SUSSEX BY THE SEA ..... *Ward-Higgs*

GOD SEND YOU BACK TO ME *Emmett Adams*

VALE ..... *Kennedy Russell*

FOLLOW THE GOLDEN STAR ..... *F. T. Latham*

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turned to America, where he devoted himself to the organ, conducting and coaching singers, doing the latter work at the Manhattan Opera House in Campanini's time. At present he holds the important post of organist at First Church of Christ, Scientist, New York.

The following is a list of Ward Stephen's compositions, which Chappell & Co., Ltd., publish:

- "Musical Settings of Selected Psalms."
  - "Musical Settings of Sacred Words."
  - "Musical Settings of Selected Poems," by Jas. Whitcomb Riley.
  - "Christ in Flanders."
  - "God, and God Alone is Love."
  - "In My Father's House Are Many Mansions."
  - "Awake Thou That Sleepest."
  - "God's Love."
  - "There is Ever a Voice Somewhere."
  - "Little Orphan Annie."
  - "Her Beautiful Hands."
  - "A Life Lesson (There Little Girl Don't Cry)."
- "Christ in Flanders" number is published also Svo., arrangements for male, female and mixed voices; and "God, and God Alone, is Love" for mixed voices.

### What is a Ballad? Why is it Written? What Does it Contain? Who Needs it?

"These questions can be answered easily and simply by an examination of a group of popular songs and a knowledge of how readily the public accepts them," says a circular from J. H. Larway, the London publisher. "The Ballad or Popular Song is the medium through which the people give private and secret confession to their own personal feelings, feelings which music only can reveal. Every variation of life brings with it experiences and dreams which the person concerned does not care to talk about—and in the ballad, the people have a storehouse of good everyday poetry which they can turn to. Music releases pent-up dreams, silent sorrows, and dormant cheerfulness—and the song has the magic wand, and is to many the one available and beautiful thing which they can turn to in all their moods.

"The Ballad is the subject of a good deal of misconception, particularly by those whose musical faculties have been specially developed. The world is a big place and is made up of many types of mind—and there is apt to grow a somewhat selfish point of view regarding the purpose of the varying grades of music; yet to those uninitiated in music the ballad stands for a real living force, and represents a definite enjoyment. Moreover, it satisfies, even inspires a work-a-day public which has to gather its musical pleasures hurriedly.

"It is the business of those who cater for the song-loving public to catch every popular emotion and express it simply and clearly.

"The question of ultimate success is a matter that rests quite outside a firm's activities, and the public decides, as it always will, what kind of music it wants. It remains the duty of those who make and publish ballads to bring the tone and quality of the ballad to as high an artistic level as the public can understand and enjoy. This has been the motive of the House of Larway, and has resulted in a long series of marked, striking successes."

The leading Larway songs of the day include "One Day Nearer Home," by Kathleen Forbes; "Maid of the Valley," by Herbert Oliver; "Follow the Golden Star," by Frank T. Latham; "The Orchard by the Sea," by Herbert Oliver; "The Piper of Dreams," by Margaret Wakefield, and "Fifinella," by Herbert Oliver.

### Sheet Music Gossip

Messrs. Walter Eastman and Michael Keane, manager of Chappell & Co. and Bonsey & Co., respectively, in New York, were recent visitors to Toronto. Mr. Eastman and Mr. Keane are always welcome guests among their trade friends in Toronto.

Arthur Downing, whose familiar face is known to every retail customer of the Anglo-Canadian Music Co., Victoria St., Toronto is among those in the trade whose hobby and recreation is bowling. As games secretary of the Howard Park Bowling Club, Mr. Downing is now arranging a comprehensive schedule of games for the coming season.

William K. Sexton, the Anglo-Canadian Music Co.'s genial accountant, is looking forward to swelling the ranks of commuters between Toronto and Oakville, beginning about 1st of May. Mr. Sexton has a summer cottage at Oakville, where last year he did his bit in the "greater production" campaign.

A full page daily newspaper advertisement devoted to sheet music is rare enough to attract much comment. Such an ad. appeared in a recent issue of the Kingston Daily Whig, by the College Book Store, of that city. Readers of the Whig certainly had their attention effectively drawn to the selections that are popular to-day.

### More Enoch Ballad Concerts

Messrs. Enoch & Sons, the London publishers, have followed up their initial Saturday afternoon concert, referred to in the Journal before by a series held in Central Hall, Westminster. Programmes of the three succeeding concerts have come to hand at which the following Enoch songs were presented by well known artists:

2nd Concert: "Fairing" and "Langley Fair," by Easthope Martin; "Serenade" and "A Song of Love," by H. Bemberg; "To Daffodils," "To Electra" and "Love's Philosophy," by Landon Ronald; "Sweet Remembered Yesterday," "Harp of the Woodland" and "The Cup of Life," by Easthope Martin; "Fulfillment" and "The Wanderer's Song," by Julius Harrison; "Oh, to Be in England!" and "The Year's at the Spring," by May H. Brahe; "What Woman Could Do," "He Stole My Tender Heart Away" and "With My Holyday Gown," Old English; "All in a Lily-white Gown" and "Your Eyes the Stars," by Easthope Martin; "The Lamb," "The Dove" and "Tis June," by Landon Ronald; "A Song of Faith" and "Ode to Bacchus," by C. Chaminade; "A Japanese Love Song," "Dawn Song" and "To a Miniature," by May H. Brahe; "Firelight Roses," by Arthur Meale; "I Wonder What the Stars Are," by Hugh Saxby.

3rd Concert: "My Lovelie Ladye," "Maulte's Come Downe," by H. S. Ryan; "The Chant of the Purple and Gold," "Shrovetide," by Easthope Martin; "The Young Indian Maid" and "Beauty and Song," by S. Coleridge Taylor; "A Cradle Song" and "Spring," by Landon Ronald; "Come to the Fair," "An Interlude" and "Hatfield Bells," by Easthope Martin; "Heart of the Night" and "I Passed by Your Window," by May H. Brahe; "With My Holyday Gown," Old English; "Joli Tambour," arranged by Guy Weitz, and "Two Nursery Rhymes," by Harold Scott; "Prelude" and "Love, I Have Won You," by Landon Ronald; "St. Valentine," "The Brightest Day" and "St. Nicholas' Day in the Morning," by Easthope Martin; "Sing Low, O Heart!" by G. H. Chitsam.

4th Concert: "Who Goes A-Walking?" by Easthope Martin; "Wayfarer's Night Song" and "The Rain's Messenger," by Easthope Martin; "Sylvan" and "Down

in the Forest," by Landon Ronald; "A Carol of Bells," by C. V. Stanford; "Velgovind's Boat Song" and "Absence," by Easthope Martin; "Madrigal" and "Gems," by C. Chaminade; "Down Here" and "A Song of Exile," by May H. Brahe; "Hawthorn" and "There's a Whisper in the Air," by May H. Brahe; "Away on the Hill" and "A Little Winding Road," by Landon Ronald; "After" and "Coming to You," by Arthur Meale; "Content," by Henry Lovell; "The Lowestoft Boat," "Fate's Discourtesy," "Submarines" and "The Sweepers," by Sir Edward Elgar.

### Canadian Composer Gets Special Mention in Atlantic City

Miss Cornelia Gerhard Heintzman, who, with her father and mother, Mr. and Mrs. Gerhard Heintzman, is spending some weeks at the Atlantic City seashore,



Miss Cornelia Gerhard Heintzman.

has had the honor of having one of her compositions appear in the public programme of Laman's Symphony Orchestra on the Steel Pier. This number, "To My First Love," was sung at a recent afternoon orchestra concert by Ruth Mann, the lyric soprano, when it won much favorable comment. Other leading numbers by this

same Canadian lyric song writer are: "The Wind's Laughter," "Lullaby" and "To Victory, Arise." Miss Heintzman has produced acceptable musical settings for several of Irene Rutherford McLeod's poems.

### Rosa Ponselle's Sensational Rise to Grand Opera

The rapid road to opera, which fell to the lot of Rosa Ponselle, is nothing short of a fairy tale. Her parents were born in Italy but Rosa Ponselle is American born. She began singing in her own church in Meriden, felt the desire to get into grand opera, which she could not do for lack of money, succeeded in finding employment on the vaudeville stage, met a vocal teacher who said the first day he heard her voice, "In six months you will be on the stage in the Metropolitan"—and in five months was announced to take the part of Leonora, singing "La Forza del Destino."

One of the leading critics said of Ponselle's voice, "If Rosa Ponselle had never sang in Grand Opera before last night, she must have been born with a ready made routine. She has the precious gift of voice and she has real temperament, the kind that makes itself felt in the eloquent quality of tones and the accentuation of melody."

Ponselle, as announced previously in the Journal, is making Columbia records exclusively. Besides the "La Forza de Destino" mentioned above, which is Columbia record No. 49558, Ponselle has made two others, 49560, Tosti's "Good-bye," and 49571, "Un Bel di Vedremo," from "Madame Butterfly."

### New Music Copyrights Entered at Ottawa

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

- 35376 "Till Your Laddie Returns To You." Words and Music by Louise Rawlings, Forest, Ont.
- 35377 "On Flanders Fields I Dreamed The Sweetest Dreams Of You." Words and Music by Louise Rawlings, Forest, Ont.
- 35368 "When Our Soldier Boys Come Home." Words and Music by George E. Clarke, Toronto.
- 35369 "Navigatin' Home." For Piano. By Asa Hawkey, Peterboro.
- 35314 "Forget Me Not." Words and Music by T. Anderson, Toronto.
- 35315 "The Milliken Method." A short but Comprehensive and Effective Method of Piano Instruction based upon the Fundamental Principles of Harmony. Hugh E. Milliken, Toronto.
- 35316 "Schottische." (Musical Composition.) By Hugh E. Milliken, Toronto.
- 35393 "I Will Sing Unto The Lord." Frederick L. H. Sims, Toronto.
- 35311 "Welcome." Words by Will J. White. Arranged by Jules Brazil, Musgrave Bros., Toronto.
- 35300 "Big Latin Love." (I-Tay Ove-Lay.) By L. Wolfe Gilbert and Anatol Friedland, Whaley, Royce & Co., Limited, Toronto.
- 35301 "Bring Back Those Wonderful Days." Words by Darl MacBoyle. Music by Nat Vincent. Whaley, Royce & Co., Limited, Toronto.
- 35370 "Jesus, Tender Shepherd, Lead Us." Words and Music by Hattie Blue Hatcher, North Buxton, Ont.
- 35372 "We Have Kept Faith." Words and Music by Archie F. Morash, Amherst, Nova Scotia.
- 2137 "I Raise My Hat to Canada." F. G. Dunning, Ottawa.
- 35327 "The McLimont March." A. G. Manning, Winnipeg.
- 35396 "Pacific Bippie." For Steel Guitar. By Wm. Miles, Winnipeg.

Rosa Ponselle, Metropolitan Opera Company's leading dramatic soprano, sings Tosti's "Good-Bye." Columbia Record—No. 49560.

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### Ontario Columbia Distributors Start 9th Year

This month the Music Supply Company, Toronto, Ontario, distributors of Columbia Gramofolas and records began their 9th business year. Their record to date is one of which the proprietors, Messrs. John A. Sabine and Chas. R. Leake, may well be proud. From a humble beginning they have seen their business grow to large proportions and the limit is still far below the horizon.

With increased factory support and still further service improvements the Music Supply Co. are preparing to meet their dealer's requirements better than ever before.

Mr Sabine, following a visit to New York, left early this month for England on a well-earned holiday, expecting to be away two or three months.

In a personal note from New York to the firm's dealers, Mr. Sabine said: "Our new fiscal year starts next month. Plans are being made for increasing your record sales three-fold and for an increase of 150 per cent. in your sales of Gramofolas.

"If you could see the activity in all departments of the Columbia Company here—the new machinery for the Toronto factory, the advertising plans, etc.—you would instantly realize that the above increases can be achieved and you would start on the necessary improvements in your store to take care of the bigger and better business that is coming."

### Beware of This Impostor

The Journal has received the following letter from the R. S. Williams & Sons Co., Ltd., Toronto, which is self-explanatory:

"Gentlemen:—A man, representing himself as a son of our Mr. Williams, has from time to time obtained advances from different concerns in the United States, particularly in and about New York.

"We wish to notify the trade of the circumstances so that in so far as we can we may be able to prevent others from being imposed upon by this impostor.

"Just a short time ago this man called on a New York talking machine concern, and on the pretension of being a son of Mr. Williams and connected with our company, obtained a loan of \$25.00.

"He is described as follows: Rather dark, tall, has a decided English accent, smoked a pipe, wore a slouch hat and great coat. He has in the past given the name of J. H. Williams and Geo. Williams.

"Yours faithfully,

"The R. S. Williams & Sons Co., Ltd.

"Per H. G. Stanton,

"Vice-Pres. and Gen. Mgr."

### Mr. Matthews, Calgary, in the East

Mr. E. R. Matthews, the well known Calgary dealer, recently paid a visit to Toronto en route to Ottawa. He had just spent two days at the factory of the Sherlock-Manning Piano Co., London, on the way through from Chicago, and from Toronto, Mr. Matthews went to Ottawa, where he visited the Martin-Orme Piano Co., Ltd., whose line he features in his Calgary store. In Toronto he called on the Musical Merchandise Sales Co., through whom he has the local agency for Brunswick phonographs.

When seen by the Journal, Mr. Matthews had encouraging reports to make of business in Calgary and district. His forecast of future conditions was optimistic in a high degree but not at a higher degree than is warranted by the actual conditions in the province of

Alberta. It goes without saying that Mr. Matthews is a loyal booster for Calgary. He has the reputation in the East of being a most hospitable entertainer when his Eastern friends are fortunate enough to strike Calgary on a trip west.

### Conditions in England

In a private letter to a member of the Canadian trade, a gentleman in England said among other things: "Well, the piano trade in this country is getting a move on, but there appears to be a brake on the wheels. As you know nearly all the manufacturing houses were employing men on the piece basis; now according to the new Trade Union which has sprung up, this is now out of the question. Only time work and no task to be set a man. Consequently, it is very difficult to arrive at your prime costs. The men in their turn demand 17½ per hour minimum and as much over as they can get. Some of the big houses pay as much as 2/4 per hour for extra skilled men. We are paying up to 2 shillings per hour, but this does not finish the business.

"Of course, you must understand that this is only what one could expect when you try to form some idea of the conditions of labor in this country before the war. Our whole system of commerce seemed to be entirely built up on the grinding principle to enable the firms to manufacture cheaply, the question of quality being in a good many cases a secondary consideration. Each side has its benefits and drawbacks, but none the less, the working man only seems to look at what he gets at the end of the week.

"The whole question of high wages appears to be due to the extreme prices of necessities. This always is a big bone of contention, and, of course, in my opinion, the Government did not legislate properly to stop the profiteering.

"At present the market is fair for business, and should the freight and duty of 33 1/3 per cent. be taken down Canadian goods will do well on this side.

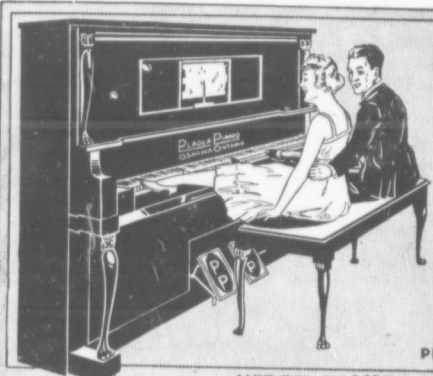
"The whole labor question is in the laps of the gods. The men are determined not to go back to conditions prevailing for years before the war, and are simply out to show their power even if it means smashing big industrial combines. Their general manner and frame of mind when in contact with the big magnates is such as to show these people how the wind is blowing. The men will fight unless the others reason with them. It is a terrible position to be in, and one dreads to think of the results.

"There is still a big problem to settle after all this is done, that is, what is going to be done with female labor now employed on trams, omnibuses, trains, etc. These girls do not like the idea of giving up their jobs, hanging on to them as long as possible because of the big wages. How they are going to get the proposition set right beats me. I cannot for the life of me see them, but with the men coming back in large numbers there seems no end to our trouble. If there is a consolation it is in the fact that some of the other countries are just as bad, and in some cases worse.

"We have got our bright sides as well. London is almost its old self. All the places of amusement are opening up again, all the academies, museums, and state apartments, etc., are being put in order. In fact, we are coming back slowly but surely. The traffic in the main roads is getting thicker; lights get brighter every week.

"The piano trade seems to be going in for a much better class of instrument than before. This is a move in the right direction, and should do a good deal for the English trade."





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VIRGIL PIANOS & VIRGIL PHONOGRAPHS

## To My Friends in the Trade and Other Dealers

**T**HIS is to announce my Plaola and the Advertising back of it. The above is a reproduction in black and white of the Plaola Poster. This is to be used for newspaper advertising. The original is a 25 foot by 10 foot Poster in TEN COLORS. At the Poster Advertisers' Convention, held in Toronto in February, the general consensus of opinion was that it was the best Poster idea of "getting the story across" that has ever been conceived, and that it should make Plaolas sell like "rolling down hill," as one man put it.

The background is blue. The Plaola itself is in the usual Mahogany color. The young man, with his arm around the pretty girl, is dressed in a black Tuxedo, with patent leather pumps, and black silk hose. His hair is black, in contrast to the auburn hair of the young lady, who, by the way, is just about as pretty as nature herself could make any girl. She is dressed in a yellow and mauve silk dress, gold colored stockings and gold shoes. As Mr. Frank Stone, of Rolph-Clark-Stone, Limited says, "There is tone to the whole picture."

Of course it is ridiculous to suppose that one would put one's feet on the keys of a Plaola to play it, but any one who says so admits that the story has "got across,"—the story that "You don't PUMP the Plaola, you PLAY it with your feet." Here is the whole selling argument, and it is the only selling argument necessary.

The Dealer who secures this Instrument for his business can mark it down as a red letter day in the achievement of one of those important decisions he makes in his business career.

Posters will be posted in every Dealer's City or Town. In addition to that a reproduction of it will be run in the big City Dailies with the Dealer's name announced as the Dealer. A two foot long poster in all its ten colors will also be made for each Dealer's window. This advertising will bring to the Dealer's door the customer who is willing to pay him his price.

The Plaola and Virgil Piano is made in the Williams factory under my personal supervision as a Director of that Company and the Inventor of the Plaola. The pedal control is truly marvelous. I am sure you will say so if you put your feet on the pedals just once.

Study the whole proposition over; the name itself, suggestive of a Player Piano. The idea in the poster for getting the story across instantly, and giving the memory an impression it is bound to retain. There is nothing like it, and never will be, for the poster advertisement is protected by three Trade Mark Patents as well as the Patents covering the Instrument. Study it over but don't be too long. The time to make your decision is now, not when it is too late.

FRANK W. BULL  
President

PLAOLA PIANO COMPANY LIMITED  
Oshawa - Ontario

## Toronto Piano Retailers Hold Annual Meeting

Dinner at National Club—D. R. Gourlay succeeds S. F. Baulch as president—Summer Saturday afternoon closing extended one month—Local trade heartily behind "Music Week" drive—Rentals and other question up for discussion.

AT the completion of five years of active and healthy existence, the Toronto Retail Piano Dealers' Association met for its annual meeting on Tuesday evening, April 8. The dinner and business session were held at the National Club.

Those registered present were:

S. F. Baulch, Gerhard Heintzman, Ltd.  
Henry H. Mason, Mason & Risch, Ltd.  
E. C. Seythes, Nordheimer Piano Co.  
Chas. Ruse.  
W. J. Smith, R. S. Williams & Sons Co.  
L. E. Lee, R. S. Williams & Sons Co.  
C. Fredenburg, R. S. Williams & Sons Co.  
Chas. W. Boyd, R. S. Williams & Sons Co.  
Lawery Barnes, Cecilia Co., Ltd.  
W. E. Worth, Cecilia Co., Ltd.  
Frank Stanley.  
Frank A. Clark, Stanley Pianos.  
Geo. Dodds.  
R. H. Hornby, R. F. Wilks & Co.  
W. A. Kerr, R. F. Wilks & Co.  
H. J. McEntee, R. S. Williams Co.  
E. Harris, Heintzman & Co.  
Ernest D. Gray, Heintzman & Co.  
H. J. Ragen, Heintzman & Co.  
G. Fletcher, Heintzman & Co.  
R. F. Wilks, R. F. Wilks & Co.  
H. Durke, Mendelsohn Piano Co.  
F. R. Kennedy, Mason & Risch, Ltd.  
F. R. Williamson, Mason & Risch, Ltd.  
H. A. Jones, Canadian Music Trades Journal.  
C. V. Jones, Mason & Risch, Ltd.  
Walter R. Winter, Gourlay, Winter & Leeming, Ltd.  
J. B. McGregor, Gourlay, Winter & Leeming, Ltd.  
Addison A. Pegg, Nordheimer Piano Co.  
John A. Fullerton, Canadian Music Trades Journal.  
Frank I. Wesley, Gerhard Heintzman, Ltd.  
A. Barton, Gerhard Heintzman, Ltd.  
J. A. Moore, Cecilia Co.  
R. J. Lackie, Gerhard Heintzman, Ltd.

Mr. S. F. Baulch, the association's president, occupied the chair, and in the absence of the secretary, Mr. J. A. Hassall, who was in the hospital following an operation, Mr. A. Barton acted as secretary pro tem.

In the president's address, Mr. S. F. Baulch referred to the fact that during the past year there had been no extraordinary activity in the association's affairs. "But the very fact that things are running smoothly," he said, "does not prove there is no reason for the existence of the association, but rather, it proves that the organization has adopted so many improvements in the conduct of the business; and the members are complying so loyally to these changes which have been made, that the Executive have not even had one single complaint of any member not living up to the improvements adopted. This, in itself, is proof that this is a real organization, and that its members realizing its benefits, are only too glad to strictly adhere to every improvement adopted.

"Every member of the trade knows that for any one dealer to attempt to make the changes and improvements that have been made would be impossible, and yet the trade organized has been able to make these improvements with ease. Why? Simply because of the fact that we were organized, and could agree to do cer-

tain things that no one dealer would care to attempt, as it would have meant a hazardous adventure, as far as his own business was concerned."

After referring to what had been accomplished in rental charges, free tunings, etc., Mr. Baulch continued: "Every one knows what a state of chaos the player roll business was in, prior to the formation of this association, when we were giving unlimited numbers of rolls with every player purchased, and in addition, promising every buyer all sorts of ridiculous discounts on all the music rolls he bought in the future. This evil has been corrected, solely, through this organization, and we now run our music roll department in a sane, business-like way, and instead of losing money on it, we make a legitimate profit, just as we do on any other merchandise.

"Coming down to one of our latest improvements, namely, the adoption of a uniform plan of dealing with the commission evil. While this has only been in operation for less than a year, I can attest from personal knowledge that it has saved our house, and others, a great deal of money in excessive commissions, as well as being the means of killing the practice of peddling prospects from one house to another, and different 'ringers' have found to their sorrow and our mutual benefit that there is an understanding amongst the piano men, and they can no longer walk from one place to another with a prospect, knowing that no matter where the prospect bought, they were safe from detection in their contemptible practices.

"I want to pay a tribute to those members of the trade that have been so frank and candid in checking up the suspected commission 'ringers,' by reporting them, by phone or otherwise, to the houses interested. This is the only way to make any agreement effective. The good feeling existing in the trade in Toronto, is directly traceable to this and its twin brothers 'The Manufacturers' and 'Music in the Home' Associations, we are learning that business in the same line can be conducted better by means of such organizations as this, and though the competition is keen, there are many ways that we can help one another by getting together."

Geo. Dodds, the Danforth Ave. dealer, was elected a member of the association, his membership being enthusiastically received.

Much time was given to a discussion of how the local trades could co-operate in making "Canada's Music Week" a tremendous success. Each dealer was asked to arrange special window displays and by advertising of all kinds and store cards to boost Music Week. A committee of three, Messrs. A. A. Pegg, of Nordheimer's; A. L. Robertson, of R. S. Williams, and C. V. Jones, of Mason & Risch, was appointed to arrange definite details regarding a daily newspaper advertisement on Easter music, a suggestion for which was presented at the meeting, to which all the city dealers could have their names appear underneath. The idea was for the trade to co-operate in a big ad. for music.

It was decided that the existing resolution, making rentals for upright pianos \$6 a month for the first three months and \$5 a month thereafter, be amended to make the charge for rentals \$6 a month straight.

The members re-affirmed their previous decision to give \$10 worth of rolls free with each player piano sold, the amount representing retail prices. Several men spoke of the necessity of helping new player owners choose rolls that they could hear over and over again and to warn them against the catchy clap-trap music of which they would soon tire.

It was also decided that the time limit allowed new player owners in which to exchange any of the \$10 worth of rolls be made one week from purchase.

One member threw out the suggestion that his firm instead of asking customers to sign a "tuning contract" obtained their consent to pay a regular "service charge."

Reports came in from various quarters regarding the difficulty of keeping office help, not because the wages were not high enough, nor because the surroundings were not congenial but because of too long hours. Department stores and houses in other lines of business were offering shorter hours, which forced the piano stores to make some change. Different firms had met the question in different ways. Motion was carried to extend the time for Saturday afternoon closing of the downtown stores to Oct. 1st, making it from May 1st to Oct. 1st, thus giving the staffs an extra month.

The discussion of a general 5.30 closing hour the year around resulted in the question, along with that of alteration in certain cartage charges and others, being left over for another meeting to be called a month hence.

The officers for the ensuing year recommended by the Nominating Committee, and unanimously elected, were:

President—D. R. Gourlay.

Vice-President—R. F. Wilks.

Secretary-Treasurer—J. A. Hassall.

Executive Committee—Frank Williamson, A. A. Pegg and Ernest D. Gray.

Nominating Committee—Frank Stanley, Chas. Ruse and C. A. Bender.

The meeting adjourned after a hearty vote of thanks to the president, secretary and the retiring officers for their enthusiastic and painstaking efforts on behalf of the association.

Mr. W. H. Shapley, president of Sterling Actions & Keys, Ltd., Toronto, is doing good work in his capacity of vice-chairman of the Central Ontario Division of the National War Savings Committee. The April issue of Industrial Canada, contained an article by Mr. Shapley on the "War Savings Stamp" campaign.

### Exports to Great Britain

A matter of far-reaching importance to Canadian manufacturers was the decision of the British Government early in March to remove all restrictions on goods coming from any part of the Empire.

An even greater advantage would be the removal, so far as Canada is concerned, of the ad valorem duty of 33 1/3 per cent. which was imposed in 1915 by the British Government, as a war measure, upon certain manufactured goods, including musical instruments.

This ad valorem duty is serious for Canadian makers of pianos and organs, because it is imposed not only upon the value of the goods, but upon the freight to Port of Entry as well, and it makes the export of musical instruments to Britain almost prohibitive.

This condition weighs heavily upon Canadian organ makers particularly, for prior to the war, large quantities of organs were shipped from Canada to England annually.

It is to be hoped, therefore, that the ad valorem duty will be lifted by the British Government without delay, or at any rate, that preferential treatment will be accorded to Canadian exports following the declared policy of the British Premier, viz.: preferential treatment for the British Empire.

This matter would seem to the Journal to be one that the Canadian Piano & Organ Manufacturers' Association might deal with and take up with our Government.

While in a Yonge Street shop on a recent Saturday evening, thieves made away with the six-cylinder Buick roadster that was the pride and joy of Mr. Armand Heintzman, vice-president Gerhard Heintzman, Ltd., Toronto. The car was found in a ditch a few miles north of the city so badly damaged that it was necessary to load it on a truck for removal to the auto hospital. A number of parcels in the car were untouched.



This is a picture taken in Menzies' Music Store, 267 Charlotte St., Sydney, N.S. The fine Menzies' store is 21 ft. by 100 ft. This same firm also conducts a music business in Sydney Mines.

## Annual Meeting Niagara Peninsula Music Dealers

### Music in the Home Propaganda Endorsed

THE activities of Canadian Bureau for the Advancement of Music to stimulate greater public interest in music was heartily endorsed by the members of the Niagara Peninsula Music Dealers' Association at their Annual Meeting. Different members expressed the opinion that the work of "The Bureau" during the past two years is largely responsible for the spontaneous demand for music instruments that characterizes this year's business. It was decided by the members to continue their financial support and the belief was expressed that it is one of the best investments they could make.

The Niagara dealers are also co-operating to make Canada's "Music Week" a success, and to have established a basis whereby the music week of next year will be on a much better footing, with more elaborate preparations to interest musicians and the public at large.

The Annual Meeting referred to was held at the Welland Hotel on April 16th, and was preceded by a dinner. The Association was organized a year ago, when the dealers of St. Catharines, Welland and Niagara Falls met in the former City to have presented to them an outline of the work of the Bureau for the Advancement of Music, and to discuss to what extent they should co-operate. So readily did the dealers respond to the invitation to get together on that occasion that it was promptly decided to be in the best interests of the dealers to form an association.

Mr. H. Cadle, manager of Heintzman & Co.'s branch, the retiring president, gave an interesting resume of the year's activity and pointed out the many benefits that the Association proved to its members.

First of all there was the spirit of good fellowship that had been cultivated and the confidence in each other necessary to harmonious business relations. The better understanding among the dealers has also impressed the general public and has elevated in the public mind the status of the dealers in musical instruments. The Association was also the means of saving the members considerable time and money in the matter of delinquent customers alone. Previous to the existence of the Association the different dealers had frequently been "worked" by unreliable parties who would in turn have an instrument from each dealer only to let it be repossessed. An advance in the rate of tunings was also made possible so that this became a profitable part of the business.

### Officers Elected

The Secretary-Treasurer, Mr. W. Webb, manager Mason & Risch branch, presented a satisfactory report and showed a cash balance on hand. The election of officers resulted in Mr. W. B. Rollason, Welland, former vice-president, being the unanimous choice for the presidency; although Mr. Rollason strongly urged the reelection of Mr. Cadle. Mr. Cadle, however, insisted that it would be in the best interests of the Association to rotate the presidency between St. Catharines, Welland and Niagara Falls, as the membership embraces several in all three places. Mr. Webb was unanimously re-elected to the secretary-treasurership and the meeting referred to his excellent work and considered that in view of his familiarity with what had been done and what is being done, he should accept the position for another year at least.

The Executive Committee consists of the following members: Messrs. H. Cadle, J. W. Glass and A. Blair, St. Catharines; Mr. W. E. Wolfe, Welland; and Messrs. G. Holding and A. Gray, Niagara Falls.

John A. Fullerton, director of the Canadian Bureau for the Advancement of Music, who was a guest of the Association, was asked to tell the meeting something about the work of the Bureau with more particular reference to the National Music Week.

### Records on Approval

A question was asked by one of the members as to the experience of the other dealers on the matter of records on approbation. One member stated that his house had recently discontinued approbation practices, with the result that there was an immediate increase in the succeeding two month's business, with an elimination of complaints of records having been used. In fact he found the innovation so satisfactory from every point of view that it was necessary to enlarge his record department. Still another member stated that it had always been the practice of his house to refuse records on approbation. Another member found that his idea of a half-way course was satisfactory. He soon found out the undesirables or the people who were securing records on approbation merely for the purposes of entertaining themselves, and returning the records.

Another point that came up for discussion is also of interest in all other centres in this country. A member wanted to know if it were considered ethical by the Association that salesmen should carry the price lists of opposition houses. He stated that personally he was not concerned about prices of other firms but learned that some salesmen carried price lists of competing houses. The subject provoked quite an interesting discussion, but no action was taken.

The meeting adjourned, to meet next month in Welland.

A visitor could not help but be impressed by the open confidence of the members in each other and the freedom with which they brought up questions that they considered should be threshed out in open meeting, and the good natured way in which each man met a point that might possibly have been directed to himself.

### Niagara Peninsula Trade Briefs

Commencing May 1st, the retail dealers of St. Catharines close their places of business on Wednesday afternoons, but this year some houses commenced on April 1st.

The many friends in the trade of Mr. W. B. Rollason, the well-known music dealer of Welland, Ontario, will extend to him sincerest wishes for the recovery of Mrs. Rollason, who so miraculously escaped instant death, when the automobile she was driving was struck by a train on the Michigan Central just out of Welland recently. Mrs. Rollason, who was alone, approached this crossing, which is considered a dangerous one, and seeing that the line was clear crossed over. A swiftly moving train caught her car just in front of the rear wheel, tossed it in the air and hurled it about forty-five feet. The car was smashed to a useless heap. Those attracted by the accident believed Mrs. Rollason to have been killed. She was moved to the Niagara Falls Hospital, and for four days it was impossible to decide whether or not she would recover. At the time of writing Mrs. Rollason is slowly improving.

Conforming with the idea of the National Music Week for Canada, Heintzman & Co.'s branch, at St. Catharines, held a public recital at their warehouses on Tuesday evening, April 15th. Printed invitations were mailed to prominent citizens and the musicians of St. Catharines. Although the weather was most unfavorable, the entire evening being characterized by a typical April shower, the accommodation provided was taxed

**Canada's Most Musical  
Musical Instrument—**

**The  
Peerless  
PHONOGRAPH**

Dealers should place Fall orders early.  
Write for territory and discounts to-day.

**THE HARRY E. WIMPERLY CO.**  
Suite 420-421 Ryrie Building - TORONTO

**IMPROVED  
Stewart  
PHONOGRAPH**

**PHONOGRAPH DEALERS! ATTENTION!**

We have acquired all the patents, copyrights and manufacturing equipment used in connection with the Stewart Phonograph.

We are now preparing to manufacture this popular-priced instrument in Canada, with certain important improvements that will give it a broader appeal and a bigger sale than ever before.

We expect to be in a position to make deliveries by May 1st. We believe you will be keen to handle the Stewart Phonograph, because it is an instrument that will have an enormous demand owing to its compact size, convenience and all-round adaptability.

**WRITE US FOR PRICES**

and full details of our exclusive agency proposition.

**STEWART PHONOGRAPH  
CORPORATION, LIMITED**

384 PAPE AVENUE

TORONTO

ONTARIO



to the limit. The numerous guests were given an excellent programme and refreshments were served at the conclusion. The main floor of the store was cleared of pianos, and chairs were installed to seat about 125, and the room made very attractive with flowers and plants. Mr. Cadle, as host, had a busy evening, but was immensely pleased with the interest shown in the recital, and the attendance that included influential people of the city. Mr. Cadle was fortunate in having on his staff two accomplished musicians in Miss Dawdy and Miss Chase, who contributed to the programme, the latter being the accompanist of the evening.

### A Close Shave

When the man driving the car was forced to slow down at the railway crossing or run the risk of colliding with a locomotive, he was rather taken back to find the speed-cep that he had located behind a stone pillar eight miles back right on his running-board. The man driving the car was Mr. H. E. Wimperly, manufacturer of the Peerless Phonograph, and who has a retail store in Toronto, where he features "His Master's Voice" lines. Mr. Wimperly's residence is at Oakville, but during the winter months he moves into the city, entrusting the care of several thousand thoroughbred fowl to the care of his poultry farm superintendent. Recently with Mrs. Wimperly he motored out to arrange for some spring painting, etc. As is usual with motorists, he had only a limited time in which to make the return trip. As is also usual with motorists, he calculated to make up in speed what he lacked in time.

Just out of Oakville he located the constable at his customary retreat and the instant a bend in the road put him out of range of vision of the representative of the law he stepped on the accelerator. While the Journal cannot vouch for the accuracy of the speedometer, it is quite certain that the speed was "some speed." He was caught in the act. As he slowed down for the crossing a darkening of his side curtains, which were all on and tightly fastened, caused him to look up suddenly only to meet the accusing eye of the cop who demanded that the curtain be opened up. It was promptly unfastened. "You gave me quite a chase. I thought I would have caught you in a mile and a half at the most. The next time you are coming out bring me out number 216053. I've heard Ruthven McDonald sing 'The Admiral's Broom' and I don't know of anything I like better. I want others, too, but I marked them all down and the money is here, too," as he handed in an envelope. He started his motorcycle and with a wave to the astonished music dealer disappeared in a cloud of dust before the latter realized that nothing was said about a summons.

### Another Mason & Risch Branch

Another branch has been added to the Mason & Risch string of stores in Ontario. The firm recently purchased the business of the H. Judson Smith Co., Brantford, and the store occupied by that firm has been remodelled to be in keeping with the Mason & Risch stores in Ontario, which cover the more important centres throughout the western part of the province. This branch will be in charge of Mr. F. L. Lundy, who has been the resident representative of Mason & Risch for the past couple of years. Mr. Smith, who is very well known in Brantford, where he has been in business for many years, has a large following in music and social and business circles in Brantford and in the surrounding territory. He will continue to be associated with the business. Mr. R. C. Burns, who some few years ago joined Mr. Smith, now retires from the music business.

### C. W. Lindsay, Ltd., Annual Meeting and Banquet

The annual meeting of the shareholders of C. W. Lindsay, Limited, was held at the head office of the company, Montreal, on April 8, with a complete representation.

The President, Mr. C. W. Lindsay, was in the chair. The annual statement presented to the meeting by the company's auditors, Messrs. Fisk, Skolten & Co., showed that the corporation had experienced the most prosperous year in its history. In view of the fine showing the directors voted a ten per cent. cash bonus to the staff at all branches, payable May 1st next to all employees who have been in the continuous service of the company since March 1st, 1918, and are still in its employ on May 1st, 1919.

The usual dividends were declared, viz., 7 per cent. on the preferred shares and 8 per cent. on the common shares, and a large amount carried to Reserve Account.

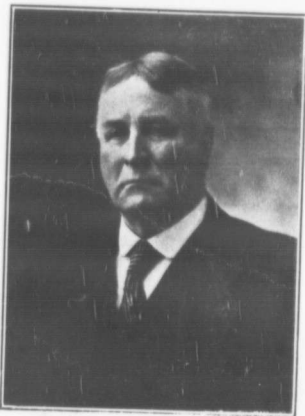
The Directors of the old Board were re-elected, viz.: Messrs. C. W. Lindsay, Alfred McDiarmid, A. E. Brook, J. A. Hebert and E. Hamilton, with Mr. C. W. Lindsay as President and General Manager, B. A. Edward, Secretary, and W. A. H. Robinson, Treasurer.

The Managers were present from all the different branches where the company carries on business, viz.: Ottawa, Quebec, Kingston, Belleville, Brockville and Three Rivers, in addition to the two warehouses in Montreal.

A dinner was held in the evening at the Windsor Hotel, at which the Directors, Officers and Branch Managers were present, and at which the President again expressed his gratification at the splendid year's business and announced that in the event of next year's profits equaling the year just past, he would support a motion to pay the staff a 20 per cent. bonus.

### Now with Gerhard Heintzman

Mr. D. S. Cluff, who has been connected with the music trades for many years, has joined the wholesale department of Gerhard Heintzman, Ltd., in the capacity



Mr. D. S. Cluff.

of sales manager for the Dominion of Canada. Mr. Cluff is well known in the trade from coast to coast, having acquired a wide acquaintanceship among the dealers during his forty years' activity, which covers experience in both manufacturing and marketing.

## THE MOMENT OF OPPORTUNITY FOR RETAIL MERCHANTS

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

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

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

Opportunity is knocking now at every merchant's door.

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

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

The whole community is laid open to competition.

And in this fair field the live merchant must win.

Railway Transportation revolutionized trade. It made Big Business possible. By opening up distant markets, by moving goods rapidly at comparatively low cost, Railway Transportation built up big central successes.

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

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

Ford One-Ton Truck (Chassis only) \$750.00 f.o.b. Ford, Ont.

Freight charge to London, \$15.00; Toronto, \$17.00; Montreal, \$22.00; St. John, \$31.00; Winnipeg, \$47.00; Regina, \$63.00; Saskatoon, \$66.00; Calgary, \$77.00; Vancouver, \$93.00.

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

\$128.50	.....	F.O.B. Ford
\$133.00	.....	F.O.B. London
\$134.00	.....	F.O.B. Toronto
\$135.00	.....	F.O.B. Montreal
\$137.00	.....	F.O.B. St. John

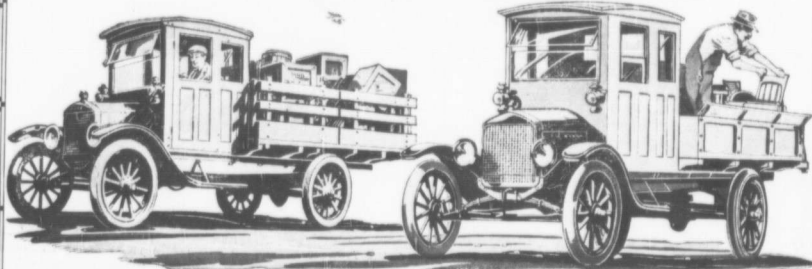
# Ford

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

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

If painted job desired, add \$4.00 to above prices. If doors desired on cab, add \$6.00 to above prices.

FORD MOTOR COMPANY OF CANADA, LIMITED, FORD, ONTARIO



The Ford One-Ton Truck makes available this opportunity. It is motor transportation at low cost—low first cost, low maintenance cost, low operating cost.

A large investment in equipment is not needed. Every business that is paying cartage bills or maintaining a delivery system can employ Ford Trucks economically.

A small outlay will motorize your deliveries and open to you the opportunity for business expansion.

### Complete Ford Trucks in Two Standard Body Types Now Ready for Immediate Delivery

The Ford Truck Chassis is being used with hundreds of special body types in every line of business. But, ordinary hauling and delivery work can be best adapted to two standard types—the Stake Body and the Express Body.

These two body types are kept in stock by Ford Dealers and Ford Branches, ready for immediate delivery. They insure the maximum efficiency from the Ford Truck. They give the buyer of a Ford Truck the recognized benefits of Ford production.

Both types have the Enclosed Cab with the two-way windshield which gives the driver proper protection from the weather. This Cab—a Ford feature—is warm in winter and cool in summer. It may be ordered with or without doors as desired.

### See These Complete Trucks

No question affecting the future of your business is quite as important as this question of motor deliveries. Can you afford to evade it? Will you wait until your competitors force it on you as a defensive measure? Seize the opportunity to enlarge your field of business. Consult the Ford Dealer. Let him solve your delivery problem. Act. To-day.

NEWS OF THE MONTREAL PHONO-  
GRAPH TRADE

The Imperial Piano and Phonograph Company has registered.

H. Solomon, House Furnishers, will open a branch store on May 1st in the Khaki League block and will feature the McLagan line of phonographs.

S. H. Brown, until recently salesmanager of the Berliner Gramophone Co., Limited, has severed his connection with that firm and will open talking machine parlors of his own at 521 Phillips Square, where he will handle His Master's Voice products.

J. Dumouchel, who has been with Foisy Freres Inc. for over four years in charge, has succeeded S. H. Brown as retail salesmanager of the Berliner Gramophone Co., Limited, whilst Mr. O. Paquette takes over Mr. Dumouchel's duties as manager of Foisy Freres Inc.

New Montreal Pathe dealers include the Amherst Furniture Company, 183 Amherst Street, and Joseph Fyfe, 766 Papineau Ave. Both these firms are stocking machines and records and anticipate good business with the line.

The interior of the Phonograph Shop at Montreal, Regd., has been re-arranged and redecorated, which enables them to give a still better service. They have also remodelled their demonstration parlors, which gives them an additional two rooms and a private office for Manager Geo. S. Pequegnat. This house has been doing well in McLagan Art Models, the last few Saturdays being red letter days in volume of business closed. Pathe and Aeolian-Vocalion business, both in talkers and records has been most active. A new rule adopted by them includes the selling of records on a strictly cash basis.

The Paramount Phonograph Record Company of Canada, Limited, has been incorporated with a capitalization of \$300,000, with headquarters in Montreal. We are given to understand that a factory has been located and it is the intention of the company to manufacture a complete line of phonographs and Paramount records on a large scale. Owing to one of the principal directors being out of town at present writing, it is impossible to obtain a full report of their future plans, but this will appear later.

The Corona Phonograph Co., Ltd., 84 St. Denis St., are moving to a four storey building at 29-33 St. Paul St. East. They have recently engaged two expert Belgian cabinet makers, and they will add a couple of new and expensive models to their already large range of

phonographs. The company has recently been re-organized and formed into a limited company. It is their intention to go after business in a big way, and with the additional facilities now at their command, and the ten models which they manufacture, should help considerably.

Wildor's Music Supply Company will shortly vacate their present premises on St. Catherine Street West and occupy a ten storey building of their own on Bleury Street, near St. Catherine.

Rudolph Ganz, the exclusive Pathe artist, was heralded by large copy by N. G. Valiquette, Limited, previous to his appearance in Montreal. They report a large sale of Ganz recordings.

The Cosmopolitan Graphophone & Piano Co., 748 St. Lawrence Boulevard, are specializing in gramofolas and Columbia records, and being centrally located in the Hebrew district, are getting much of the cream of the trade. They have a couple of demonstration rooms and carry a large quantity of Columbia records, both domestic and foreign. The business is under the management of Mr. L. Theo. Foisy, ex-partner of Foisy Freres, and who was connected for over four years with the Canadian Graphophone Company. Mr. Foisy has a large following, and it is no wonder that he reports business as splendid and prospects most lively for the future.

Mr. Lawrence Sky, the talented Canadian violinist, recently demonstrated the fidelity of the New Edison by playing in direct comparison with the re-creations of violin solos. This took place in the show windows of Layton Bros. on a recent Saturday afternoon and drew such a crowd that it blocked the street corner. Besides the crowd outside, over four hundred people gained admittance to the store.

W. W. O'Hara states that within the past five or six weeks the demand for Gramofolas has been confined principally to the larger cabinet Columbia models, with cash business predominating.

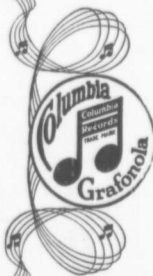
"We are doing unusually well and are well satisfied with the business growth of the present year in Brunswick machines," said Tom Cowan, of the Cowan Piano & Music Company.

Talking machine sales have been heavy the past thirty days, with C. W. Lindsay, Ltd. Columbia and Sonora machines have been in great demand, also Columbia records.

An appreciative call for Pathe machines and records is observable at the Pathe parlors of Miss Didier at Dupuis Freres, her sales showing a substantial gain month by month.

The most brilliant star in to-day's operatic firmament—  
Rosa Ponselle! She sings for Columbia only. Records  
Nos. 49558, 49560, and 49571.

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





# Half a Mill Isn't Much—

But if every firm in the business of making and marketing musical instruments subscribed even this small amount on each dollar of their output toward the spreading of the gospel of music what a powerful work could be done.

There is no question as to the value to the trade of intelligent propaganda in stimulating public interest in music—more than that there is a very real need of such intelligent propaganda. Even though people may be demanding musical instruments more readily they are also more ready to buy motor boats, motor cars, expensive clothes, furniture and jewelry, and to travel.

With the restraint of the war let loose the music industries are facing keener competition for public money than ever before. Probably you have noticed display advertising in the newspapers urging people to eat more candies. More travel is being urged, expensive clothes, better houses, more insurance, mining and other stocks are being exploited. The people cheerfully pay 15 cents and the war tax where it formerly only cost five cents for the "movie." Don't you realize that the Music Industries have to fight—not merely for existence, but for expansion? The Music Industries have not grown in volume as many less essential industries have, in ratio to the increased buying power of the people.

The Canadian Bureau for the Advancement of Music came into being two years ago. In the two years it has accomplished wonders in getting public attention to music. But the surface of its field of activities has scarcely been scratched. New avenues into which to direct profitable energy are continually opening up. From getting the trade itself to realize that *music is a necessity* to individual and national life the Bureau has secured valuable newspaper co-operation. Magazines, farm journals, religious, trade and educational publications have joined in the movement and the professional side of the business is beginning to see the wisdom of more pianos and organs, phonographs and records, fiddles and harps and better music in the homes. Educationists are taking notice and are beginning to see the mistakes in overlooking music in education.

The Bureau's activity is limited only by the money at its disposal. Last year it had approximately \$7,000. This could easily be doubled and impose no sacrifice anywhere. It is an excellent investment. Last year a number of the Bureau's supporters doubled their subscriptions of the previous year, so highly did they value the Bureau's work.

Now about that half mill. Some of the Bureau's subscribers wanted a basis whereby they might compute an intelligent and fair subscription. At the Bureau's annual meeting on February 28, which brought together more members of the trade than ever gathered in assembly previously, a minimum basis of one-half mill on the dollar of output was decided upon. If, for example, your sales are \$100,000 per year your subscription would only be \$50.00. If you sold a hundred dollar phonograph you would contribute 5 cents toward music advancement, or 20 cents on a four hundred dollar piano sale. Not an excessive sum surely. But the Bureau Executive is not desirous that subscriptions be limited to half a mill. Make it a mill or more. Some subscriptions are already considerably higher.

Notify the Secretary that you are subscribing. Spread the payments over a year if you wish. Send along cheque for the first instalment.

## BOARD OF DIRECTORS

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

## Canadian Bureau for the Advancement of Music

66-68 West Dundas St.  
Toronto

R. H. EASSON, President.

J. A. FULLERTON, Secretary

The Canadian Graphophone Co. state that the demand among old and new Columbia representatives seems to be for the better class of merchandise, and showed the writer their order books to substantiate their assertion.

Miss Vezina, of Alby's Limited, with her usual characteristic energy, has succeeded in garnering a raft of orders for Columbia machines and records during March, and reports business as very good, with collections and general conditions better than ever.



New Home of the Pathe Branch in Montreal.

Charles Culross reports Aeolian-Vocalion and Sonora volume of sales as great as ever, the past month being an unusually successful one. The phonola line is selling big and seems to have made a hit with music lovers.

J. W. Shaw & Company are highly optimistic over good phonograph business for the balance of the year if they are to take the month of March as a criterion of what's to follow in the disposals of Columbia Grafonolas and records of this make.

"You can always rely on His Master's Voice products and that's half the battle," said W. J. White-side, "and in selling these goods we can offer them

with the confidence of knowing it is impossible to beat the value in any way you look at it."

No small factor in the rapidly growing business of J. Donat Langelier is His Master's Voice department, where sales of machines and records are increasing at a most rapid rate.

The Brunswick Shop reports a nice following the past month, with a nice demand for the Laequet Brunswick Model. Okell records are finding a ready sale.

The Berliand Phonograph, Limited, are most enthusiastic over business and state that the past month gave evidence that the Brunswick line is more in demand than ever, whilst Okell records are going at a rapid rate.

In connection with the recent most successful afternoon and evening tone test recital put on by Layton Bros. at the Ritz Carlton, with Glen Ellison and Pauline Lawrence, assisted by the New Edison, a peculiar instance developed in connection with the same. This firm sent out to a well selected list a personal letter or invitation, together with a reply card, which, when either presented or mailed, entitled them to a card of admission. They also ran good size newspaper copy, giving the programme in full for afternoon and evening recital, and made mention that tickets were free upon application. This brought requests by the score for tickets, and from the better class of people.

#### New Pathe Montreal Branch

Owing to their constantly increasing business, Pathe Freres Phonograph Co. of Canada, Limited, have found it necessary to open a wholesale branch in Montreal. They have secured exceptionally fine quarters in the Jaeger Building—right opposite Goodwin's Limited—on St. Catherine St. This is the finest block in Montreal, and the Pathe Company are sure to obtain a great deal of very valuable advertising owing to this exceptionally favorable location. Large stocks of both machines and records will always be carried in Montreal, and a competent staff will be ready to give perfect Pathe service to the trade in the Province of Quebec.

Mr. Robert Rice—brother of Lieut. Gitz-Rice—has been secured as manager. With Mr. Rice's long experience in musical circles in Quebec, he should have no difficulty in very largely increasing the already big list of Pathe dealers in that territory. Mr. R. W. Burgess, who has had charge of the sales office in Montreal during the past year, has been promoted to an important position in connection with sales at the head office in Toronto.

The new branch will be open for business on May 1st, and all dealers—Pathe and otherwise—are cordially invited to call and inspect the new premises and view the complete Pathe line, which will be constantly on exhibit in very attractive show rooms.

#### Gennett Records For May

Sole Canadian Distributors: The Star Company of Canada  
365 Dundas St. London, Ont., Canada.

- 4510 Waves of the Danube (Waltz) (Ivanovic), Croden's Concert Band.  
The Skaters (Waltz) (Waldteufel), Croden's Concert Band.  
4511 Egyptian (Fox Trot) (James W. Casey), Milano Orchestra.  
Meow (One Step) (Mel. B. Kaufman), Gennett Orchestra.  
4512 Mary (Fox Trot) (Hugo Frey), Grogan's Little Symphony.  
Alma (Oriental Fox Trot) (Archibald Joyce), Milano Orchestra.  
4513 Prohibition Blues (Al Sweet), Arthur Collins, Baritone.  
The Saint Louis Blues (W. C. Handy), Ernest Hare, Baritone.  
4514 Brighten the Corner (Ogden Gabriel), Earl F. Wild, Baritone.  
He Loves Even Me (Scott Laurence), Earl F. Wild, Baritone.  
4515 Anything is Nice if It Comes from Dixieland (Clark Meyer and "Ace"), Ernest Hare, Baritone.  
On a Little Farm in Normandy (Osborne-MacDonald), Arthur Hall, Tenor.  
4516 Come Back to Erin (Claribel), Harry McCloskey, Tenor.  
Where the River Shannon Flows (James Russell), Harry McCloskey, Tenor.
- ART TONE  
14002 Liebesfreund (Old Vienna Waltz) (Kreisl), Helen Ware, Violinist.  
Moment Musical (Schubert-Kreisl), Helen Ware, Violinist.

### Otto Higel Visits Toronto Plant

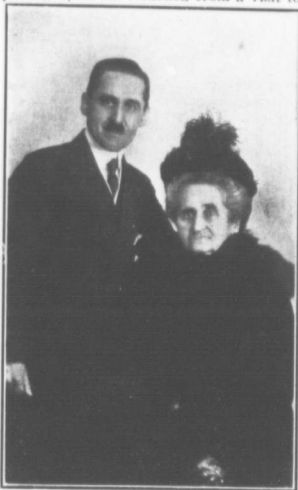
Mr. Otto Higel, president of the Otto Higel Co., Ltd., Toronto, and who is giving their New York branch his personal supervision, recently spent several days with the Canadian plant. Now that Mr. Ralph Higel has been released from the United States Army and can again give his whole time to the firm's business, Mr. Higel, Sr., purposes giving more time to the home plant. He is very enthusiastic over the decided increase in player activity in both countries and foresees a rapid increase in the ratio of player sales to the total output of pianos. With restrictions on materials being gradually lifted the problem of supplies becomes less uncertain although the demand is still materially in excess of supply. At the Higel factories, both in Canada and the United States, and also at their English factory, located in London, the demand for player actions is developing at a marvelous rate.

### Mr. Mason Home from West

Mr. Henry H. Mason, of Mason & Risch, Ltd., Toronto, paid a visit to his firm's branch at Winnipeg recently. Mr. Mason found business in the Western city quite active with the increased public interest in music being well demonstrated by the active demand for instruments of all kinds and for records of the better order. There was every indication of money being plentiful and as a consequence merchants in all lines seemed to be doing a steady and healthy business. Their Winnipeg branch is one of the most important in the firm's string of branches a large and important territory being under the direction of this centre.

### Back from Holland

Mr. E. H. van Gelder, of the firm of I. Montagnes & Co., Toronto, the Canadian distributors of the Sonora line of phonographs, has returned from a visit to his old



Mr. E. H. van Gelder and his mother.

home in Amsterdam, Holland. This was Mr. van Gelder's first visit to the home of his boyhood in twenty-seven years, and that he might have indisputable evi-

dence to show his friends in the trade that he actually made the trip, he had a portrait taken with his mother and which is here reproduced. Mr. Montagnes was on a business trip to New York and being in that city when the S.S. New Amsterdam reached that port, met his



Mr. I. Montagnes.

business partner there. Mr. Montagnes also purposes visiting his old home with Mrs. Montagnes and their daughter. It is now six years since he came to Canada and he has decided to become a permanent citizen, educating his family here.

### Calgary Dealer Visits London

Mr. E. R. Matthews, of the Matthews Music House, Calgary, recently spent two days at the factory of the Sherlock-Manning Piano Co., London, en route from Chicago to Toronto and Ottawa. Mr. Matthews made the trip east because of an urgent call, owing to the illness of his father in Nebraska. He was much impressed with the size and particularly fine equipment of the Sherlock-Manning plant, which made it easy to put in the time at his disposal in absorbing the atmosphere of an up-to-date piano factory.

### The Gerhard Heintzman In Quebec

An important transaction and one of interest in the music trades is that whereby P. T. Legare, Ltd., of Quebec, have secured the exclusive Gerhard Heintzman agency for all of the province of Quebec, except Three Rivers and Montreal. On a recent visit to Toronto, Mr. J. H. Fortier, general manager of the Legare firm, accompanied by the manager of their music department, arranged for the agency with Mr. Armand Heintzman, vice-president of Gerhard Heintzman, Ltd. The agency was announced to the Quebec people through prominent advertisements in the local dailies as well as in the press in centres where they have branches. The Legare firm is intimately known to the people of Quebec province in every section of which they have branches or agencies handling the extensive variety of merchandise featured by them. They have just recently issued a very large and costly catalogue. A separate catalogue has been issued for the music department of the business.

## Here and There All Over

The Bernard Stores, Riviere Bell, Que., Edison Disc dealers, have added the Amberola line.

Mr. and Mrs. Roy Campbell have opened a music store in Edmonton known as the "Song Shop."

Twenty-one pianos were recently placed in the schools by the Board of Education, of Philadelphia.

R. L. Tamplin, the Columbia dealer of Windsor, was recently down to New York "doing" that city.

The Banford Piano Co., Edmonton, formerly on Namayo Ave., is now quite climaxed in the new quarters on Jasper Ave.

The McCaw-Bissell Furniture Co., of Sherbrooke, Que., have taken the Aeolian-Vocalion Phonograph agency for that city.

Mr. N. P. Martin, of Fenelon Falls, who is interesting himself in the talking machine business, was among the month's visitors to Toronto.

Frank Stanley, Toronto, has returned from a holiday at a point in the Southern States, where the sun is guaranteed to shine 364 days in the year.

Fiset & Co., 10 St. Joseph St., Quebec City, are among the new Pathe dealers pushing Pathophones and Pathe Records with good results.

Among the latest additions to Gerhard Heintzman agencies appointed in Ontario is that of R. W. Wallace, of Simcoe, who has all of Norfolk County.

The International Music House, Bank Street, Ottawa, is one of the latest aspirants for phonograph sales honors, and are handling the complete Pathe line.

Geo. Dodds, the Danforth Ave., Toronto, dealer, is contemplating changing his firm name to what it is "and son," although the son is not yet very old.

J. A. Hassall, manager of R. S. Williams & Sons Co., Ltd., retail piano department, is out again after an operation on his tonsils, which confined him to the hospital for a short time.

Among the retail dealers who have recently taken on the Edison Amberola agency are noticed, McKay Bros., Lemore, Man.; L. W. Rebstock, Verwood, Sask.; and Langruth Trading Co., Langruth, Man.

Mr. H. Durke, proprietor Mendelssohn Piano Co., Toronto, accompanied by Mrs. Durke, visited New York to meet the latter's sister on her return from France, where she was for two years a nurse with the United States Army.

Mr. Thomas Darwin, Sr., of the Darwin Piano & Music Co., Brantford, is reported recovering satisfactorily from the severe accident that befel him about a month ago. Mr. Darwin, while unloading a piano, was unfortunate enough to have his leg broken.

A. A. Pegg of Nordheimer's, Toronto, was recently called to St. Catharines by the passing away of his mother. Death was due to pneumonia following influenza. Mr. Pegg has the sincere sympathy of his many trade friends in this great sorrow.

Mr. E. C. Seythes, vice-president and general manager of the Nordheimer Piano & Music Co., Toronto, was among trade visitors from Canada in the United States metropolis recently. Mr. Seythes spent ten days in connection with Steinway and Vocalion interests.

April 4 was the fortieth anniversary of the opening of business in Canada by Mr. Carl Zeidler, the well known importer of ivory and other specialties for the piano trade. Mr. Zeidler, who has been seriously ill for many weeks, has almost recovered his old time vigor.

A. E. Switzer, the genial salesmanager of the Martin-Orme Piano Co., Ltd., Ottawa, is glad to know that he will be able to have Mrs. Switzer accompany him to next year's Convention, now that it is decided to open the doors to wives and women employees of the trade.

J. Frank Sherlock, the veteran road man of the Sherlock-Manning Piano Co., is at present on a trip to the coast calling on the firm's dealers. Mr. Sherlock's friends in the trade are hardly sure whether Sherlock-Manning pianos or Jersey cows are uppermost in his mind.

N. H. Phinney Limited, Halifax, N. S., with branches throughout Nova Scotia, announce the addition of the Columbia line of phonographs and records, and have just unpacked and put on their shelves a shipment of Columbia records, making in all about 18,000 records in stock.

The Edison Tone Test put on in Sherbrooke, Que., by A. C. Skinner with Glen Ellison and Miss Pauline Lawrence, drew a capacity house at His Majesty's Theatre, in fact, so great was the demand for complimentary tickets that it was impossible for everybody to gain admittance.

H. H. Fitch of the Nordheimer Wholesale Vocalion Department, is spending some of his leisure hours in the delightful occupation of house-planning. Mr. Fitch has in mind the building of a new house in the Beach district, Toronto, for which section of the city he is a great booster.

"It was a great disappointment that I could not attend the Annual Meeting of the Music Industries. I had intended going with Mr. Down but unforeseen circumstances prevented the trip and only Mr. Douthwright represented this concern," said E. J. Wright, general manager of Wright Piano Co., Ltd., Strathroy.

Referring to the Convention, Mr. R. P. Newbigging, President of the Newbigging Cabinet Co., Ltd., remarks, "While it may be a little late to say anything about the Banquet it was the best arranged affair that we were ever privileged to attend." Mr. Newbigging also said the Journal's Convention Number was a "good one."

Referring to the attendance of himself and Mr. J. Dunlop, head of the Thomas Organ & Piano Co. of Woodstock, at the Convention, Mr. Harry Sykes, secretary of that firm, said, "We thoroughly enjoyed every minute spent at the Convention, and we hope for even a larger attendance next year. It is certainly to the interest of every firm in the music trade to be present at this Convention."

A newcomer in music trade circles in Toronto is H. B. Foreman, who has bought the business of the Osborne Phonograph Co., opened over two years ago by F. H. Osborne, on Broadview Ave., a few doors south of Danforth Ave. Mr. Osborne disposed of his business in anticipation of removing to England to represent in Europe the interests of the Stewart Motor Corporation. An English office and showrooms of the company are being opened up in Birmingham.

Lovers of music were afforded a real musical treat on the evening of April 2, when the new Masonic Temple in Toronto, was crowded to capacity to hear a recital by Glen Ellison, baritone, assisted by Miss Pauline Lawrence, pianiste. The Programme consisted of numbers by these artists assisted by the New Edison Phonograph and Edison Re-Creations. The recital was tendered by the Edison shop, Gourlay, Winter & Leeming, Thomas Claxton, Limited, and E. A. Legge, the College St. dealer.

# THE ALL-IN-ONE



THE ATTACHMENT  
YOU  
DON'T REMOVE



IT PLAYS ALL MAKES OF DISC RECORDS WITHOUT ANY FURTHER CHANGE OF THE POSITION OF THE REPRODUCER, AND BECOMES A PERMANENT PART OF PHONOGRAPH

**Pathé, Brunswick, Okeh, Edison  
Dealers!!!**

You can increase record sales 500 per cent. with ALL-IN-ONE.  
Every VICTOR and COLUMBIA owner a prospect.

## VICTOR and COLUMBIA

Dealers can increase machine sales when prospective customers desire phonographs to PLAY ALL RECORDS.

Prominent dealer increased record sales 500 per cent. with ALL-IN-ONE. You can do the same. Write for particulars.

Retails at \$1.85. Samples, \$1.25

Cash with order.

QUANTITY LOTS—PRICES ON APPLICATION

Manufactured in two styles: One for Victor—One for Columbia

**LOUIS J. BOURGETTE**

Sole Canadian  
Distributor

PHONOGRAPH SUPPLIES

Woolworth Building, - - - 16 McGill College Ave.

**Montreal**

The choir of Parkdale Baptist Church, Toronto, under the direction of Edward Harris, organist and choir-master, recently gave a Service of Praise, very acceptably presenting Stainer's "Crucifixion." Mr. Harris, who is a member of the Heintzman retail selling staff, received many congratulatory comments on the music furnished. C. V. Hutchison, tenor, and E. G. Tomkinson, bass, assisted the choir.

Mr. E. E. Nugent, who recently returned to Fort William from overseas, lost no time in getting back into business. Before leaving for England, last year, Mr. Nugent, who has been in the music trade for the past fifteen years, secured the agency of Cecilian and Farland pianos and players and the Cecilian Concertphone. He has secured a store just off Fort William's main business thoroughfare and has already made a sufficient number of high class sales to demonstrate the place of the Cecilian Agency in Fort William. Mr. Nugent is well known in local business circles. While overseas, he was re-elected president of the Retail Merchants' Association, and he is also an active member of the Rotary Club.

"Prices will never return to the old pre-war levels," remarks Prof. Irving Fisher, of Yale University. "Business men who are holding back, waiting for the old prices, are chasing a rainbow. Business men should face the facts. To talk reverently of 1913-14 prices is to speak a dead language to-day. The buyers of the country, since the armistice, have made an unexampled attack upon prices through their waiting attitude, and yet price recessions have been insignificant. The reason is that we are on a new high price level, which will be found a stubborn reality. Business men are going to find out that the clever man is not the man who waits, but the one who finds out the new price facts, and acts accordingly."

### Conference in Ottawa on the Proposed New Copyright Act

The proposed new act respecting copyright now up for discussion had its first reading on March 20th last, and it is expected that with some suggested amendments the new act will come into force July 1st of this year. As far as the Music Trades are concerned the chief points of interest are that the bill proposes to extend the life of copyright to 50 years; that copyright is to subsist without registration, though registration can be had for a nominal fee; that royalties are to be paid by phonograph record and player roll makers; and that the act is planned to accord with what is known as the Imperial Copyright Act of 1911. It is proposed that Canada shall adhere to the Convention of Berne, to which virtually all important countries other than the United States are contracting parties, and whose purpose is the creation of reciprocal rights, authors the subject of any one of the countries of the union enjoying full copyright in all the other countries. The important clause of the measure, however, is that defining the term of copyright which by the Bill and by the Berne Convention is made "the life of the author and a period of fifty years after his death."

At the invitation of the Senate's Committee, a delegation of music publishers, composers, record makers, book publishers and all those whose interests would be affected by the passing of the act have been to Ottawa to confer upon the details of the act.

It is understood that the majority of the music publishers are in favor of the proposed act as it stands, which is modelled after the British act, and which they say has worked well in Britain and Australia. Certain minor amendments such as the registration of assignments of copyright are agreeable to the publishers.

The book men are said to be divided, book publishers here desiring a manufacturing clause and the importers opposing it.

The phonograph record interests contend that there should be no retroactivity in the operation of the act. They object to the proposed percentage basis of royalties claiming that 5 per cent. on the retail price is equal to 12 per cent of the wholesale price, which is prohibitive. They recommend that on all records exported from Canada no royalty fee be paid; otherwise a double set of royalties would be imposed. The record makers desire to be permitted to make manuscript arrangements, orchestrations and adaptations of the piano scores. They want the imposing of the more drastic penalties altered. They also point out that the bulk of the monies derived from record royalties will be paid to the music publishers of other countries.

Among the sheet music men present at the conference were John Hanna, Toronto, Anglo-Canadian Music Co.; Walter Eastman, New York, and W. J. Roberts, Toronto, Chappell & Co.; Holmes Maddock, Toronto, Whaley, Royce & Co., Ltd.; Michael Keane, New York; Boosey & Co.; William Draper, music printer, Toronto; Gordon V. Thompson, Thompson Publishing Co. and also of the Authors' and Composers' Association.

Among those representing the phonograph industries were James P. Bradt, Toronto, and A. E. Garmaize, New York, Columbia Graphophone Co.; R. L. Chilters, Montreal, Berliner Gramophone Co., Ltd.; and W. J. Craig, Toronto, Pathe Freres Phonograph Co. of Canada, Ltd.

### Commendable Enterprise

One of the biggest and most impressive publicity splashes ever made by a retail house in any line was the recent eight-page "Winnipeg Piano Section" in the Manitoba Free Press, of Winnipeg. This section of the Free Press was devoted to some splendid articles on music, written to interest the general run of people in music and unmusical instruments, and also advertisements of the various makes of pianos and phonographs for which the Winnipeg Piano Co., Ltd., have the Winnipeg agency.

One of the articles sketches the growth of the Winnipeg Piano Co. since its inception in 1903. This contains portraits of the late Jock Smith, A. E. Grassby, the firm's president; W. A. Smith, vice-president, and the following members of the staff: John Lynd, Chas. Parsons, R. Patterson, D. C. McColl, A. Kilborn and T. V. Mallory; also general interior photographs of the various show rooms.

The piano advertisements featured Sherlock-Manning, Nordheimer, Gerhard Heintzman, Cecilian, Bell, Canada Pianos (Williams Piano Co., Oshawa), Lesage, Haines Bros., Steinway, Chickering and Brambach pianos.

The phonograph ads. were devoted to Columbia, Cecilian Concertphone, Edison, Sherlock-Manning, Gerhard Heintzman and Phonola lines.

### New Peerless Folder

A very noticeable departure from the ordinary run of catalogue is the brochure sent out by The Harry E. Wimperly Co., illustrating the Peerless line of phonographs. Styles ninety-five, ten and eleven are shown, each with a dainty background of two neutral tints that suggest the room in which the phonographs would be placed in the home. The instruments featured stand out in bold relief. The paper used is a kid finish India tint stock, and altogether the folder is in keeping with a high grade musical instrument.

## TELL YOUR WANTS

IN THIS  
SERVICE COLUMN

This column is open free of charge for advertisements of Help Wanted or Situations Wanted.

For all other advertisements the charge is 25 cents per line per insertion. If you want to buy a business or sell one, buy or sell a truck, show cases, store fittings, second hand pianos or organs, use this column.

### CABINET REED ORGANS WANTED

A LONDON firm of musical instrument manufacturers and importers is desirous of securing the agency of Canadian manufacturers of cabinet reed organs, and to place a substantial order immediately. They are prepared to buy outright, paying cash. Apply Department of Trade and Commerce, Ottawa, quoting reference number 785.

**T**HOROUGHLY practical Player Piano and Phonograph expert, first class knowledge of testing and inspecting, desires change, where ability and efficiency would receive due recognition. Reply N.S. c/o Canadian Music Trades Journal.

**P**IANO salesman wanted. Apply R. S. Williams & Sons Co., Ltd., 145 Yonge St. Toronto.

**W**ANTED to sell a quantity of good quality phonograph (cases only) in oak, mahogany and walnut. Apply Box 64, Canadian Music Trades Journal, Toronto.

### FOR SALE

**A** LARGE, well established and very successful Piano and Music business, in one of Canada's most progressive Western cities. Owner wishes to retire on account of age. One of the best propositions for a paying investment. Valuable agencies and well organized efficient staff. Address, "Western," c/o Canadian Music Trades Journal, Toronto.

### WANTED SALESMAN

**C**ALLING on the talking machine trade to carry as a side line the All-In-One attachment for Victor and Columbia machines. L. J. Bourgette, Woolworth Building, 16 McGill College Ave., Montreal.

**W**ANTED, first class piano salesmen and tuners for Western territory. Apply Mason & Risch, Ltd., 230 Yonge St., Toronto.

### REPAIR MAN WANTED

**C**OLUMBIA and Edison repair man wanted by Western house. Must state qualifications, previous experience, etc. Salary, \$25 weekly. Apply Box 137, Canadian Music Trades Journal, Toronto.

### PROPERTY FOR PIANOS

**W**ILL exchange business, industrial or residential property in a go-ahead city for pianos. Apply Box 122, Canadian Music Trades Journal, Toronto.

**W**ANTED a capable outside salesman, by a dealer in one of the best towns in Ontario, who is prepared to make a very attractive proposition in order to get a good man. Apply Box 103, Canadian Music Trades Journal.

### RECORD STOCK WANTED FOR CASH

**W**ANTED—A small stock of Victor or Columbia Records and Machines. Modern stock. Will pay cash for same. Box 14, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

## "International" Motor

is the silent running motor, built in Canada on the right principles, best of material and correct workmanship. It is not a cheap imitation but a high-class production, manufactured by

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