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TORONTO

December, 1919

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Canadian Music Grades Journal

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The
Season's
Greetings

Published by FULLERTON PUBLISHING CO., 66-68 West Dundas Street, TORONTO



Nineteen-Twenty will be a Banner Year for
Columbia Products
and
Columbia Dealers

because we are going to make it so—

With tremendous facilities for production at our disposal—

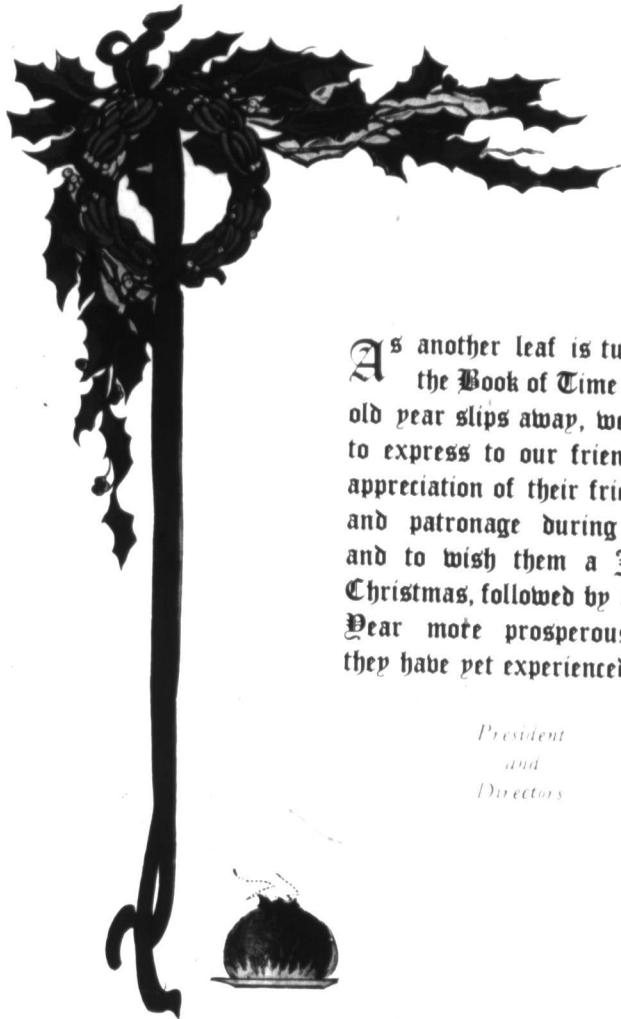
With the greatest line-up of artists, bands, orchestras, etc., ever controlled by a single organization recording for Columbia records—

With every member of the Columbia organization imbued with the spirit of progressiveness and chock full of enthusiasm, we are out to make nineteen-twenty a record year for Columbia products and every holder of a Columbia franchise.

Lend YOUR best efforts and enthusiasm to the movement and the degree of success will be still greater and unprecedented prosperity for all will be ensured.



Columbia Graphophone Company
TORONTO



As another leaf is turned in the Book of Time and the old year slips away, we desire to express to our friends our appreciation of their friendship and patronage during 1919 and to wish them a Joyous Christmas, followed by a New Year more prosperous than they have yet experienced. : : :

*President
and
Directors*

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



Season's Greetings

May this Christmas be
rich in gladness, and the
New Year abound in
genuine contentment: is
our wish to you at this
Season of Greetings

Gourlay, Winter & Leeming, Limited
TORONTO, CANADA

Head Office and Factories:
309-325 LOGAN AVENUE

Salesrooms:
188 YONGE STREET



Merry Christmas



1
9
1
9

J. F. Sherlock W. N. Manning
and the entire staff
of the

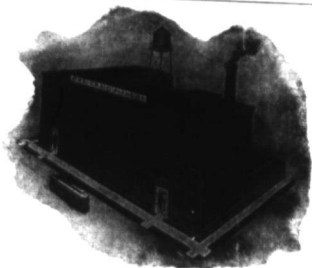
Sherlock Manning Piano Co.

wish you the greatest
Christmas and the best
New Year you have
ever experienced.

1
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2
0

Happy New Year





Greetings

WITH a feeling of gratefulness for the loyal support accorded us by the Trade, we now very heartily extend our glad greetings and sincere wishes to you all.

May your Happiness at this Season be unlimited and your prosperity during Nineteen-Twenty measure up to your best hopes.

The Craig Piano Company

Montreal

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

Quebec



To our Friends
in the Trade
we extend
Heartiest
Seasonal
Greetings



The Bell Piano & Organ Co., Limited

Guelph, Ontario
and London, England



Season's Greetings

1919

1920



At the close of another year we wish to express our very hearty thanks to our friends in the Trade for their valued business and courtesies. To all Canada's Piano Men we extend Best Wishes for a Christmas of Happiness and we join with you all in hopes for good things for Nineteen Twenty.

DOHERTY PIANOS, LIMITED

Est. 1875

DOHERTY

Organs

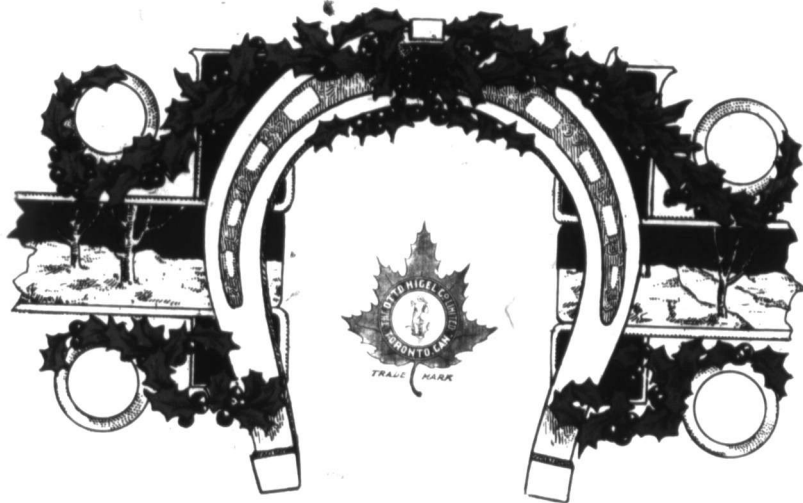
CLINTON

Pianos

ONT.

Benches





The Season's Greetings

Once again do we heartily extend to the Trade the Season's Greetings.

That you may have a Very Merry Christmas and that your New Year will be one of Happiness and Prosperity is our sincere wish.



The Otto Higel Company, Limited

King and Bathurst Streets Toronto, Canada



1919



1920

Style 65

We gladly take this opportunity of expressing to the Trade our gratitude for the liberal patronage accorded us during the past year.

May the Spirit of Christmas mean more to you in Happiness and Goodwill than ever before and throughout the New Year may you continue along the "Wright" road to greater prosperity.

Wright Piano Co. Ltd.

MAKERS OF THE

"WRIGHT PIANOS"

Strathroy

Ontario





Another year is slipping away, and the glad Christmas season is with us once more. We hope that you may enjoy it to the full, and that the New Year may hold rich blessings in store for you. We thank you for your friendship and goodwill throughout the year, and we will do everything in our power to merit your approval during the New Year.

O. W. Kerriema
President

General Phonograph Corporation of Canada
Limited

Head Office, 172 John St., Toronto



May Christmas Joys and New Year's Happinesses be showered upon you more bountifully than ever before; and may the coming year bring to you a business of unbounded prosperity, are the wishes we extend to our numerous friends and customers.

The Newcombe Piano Company
Limited



Head Office, 359 Yonge St.
Factory, 121-131 Bellwoods Avenue
TORONTO, CANADA



NEVER before has there been greater
reason for a

Merry Christmas

NEVER before have prospects looked brighter
for a real

Happy New Year

We of the Starr Company have particular reason to rejoice, and we take this opportunity of
thanking you for your co-operation throughout the past twelve months, and wish you all

"The Compliments-of the Season"

J. A. CRODEN

W. D. STEVENSON

THE STARR COMPANY OF CANADA LONDON
ONT.



Greetings

The Officers and Shareholders

OF THE

National Piano Company, Limited

266-268 Yonge Street

TORONTO

convey to you their best wishes for a Merry Christmas and a Prosperous New Year.

They desire to express their appreciation for the loyal support of their associates and friends who have given the assistance necessary to make the unparalleled success of the National Piano Company Limited, in extending the prestige of their pianos to every province in the Dominion.

For the coming year we shall strive to meet to our customers more beautiful goods than ever, with the confident hope that continued prosperity may be our mutual portion.

THE INSTRUMENT OF QUALITY
Sonora
CLEAR AS A BELL 

1919

1920



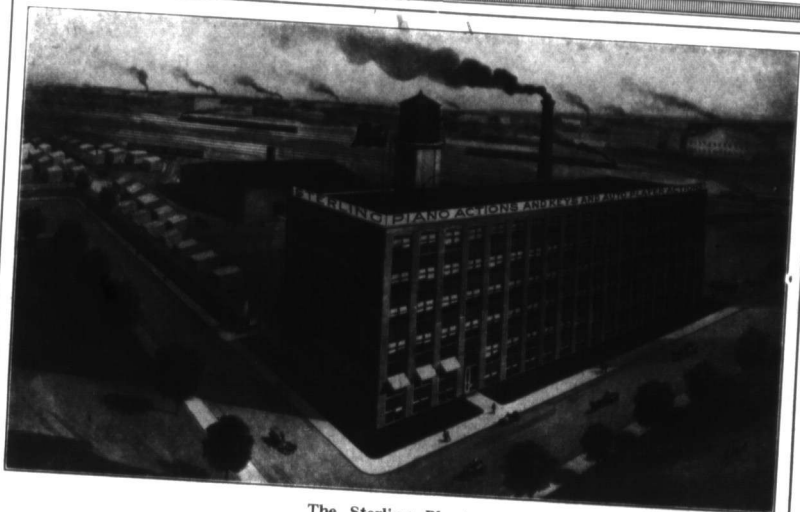
That peace and prosperity may be yours
this Christmas-time and throughout the
coming year is our hearty wish.

I. MONTAGNES & CO.

Sole Canadian Distributors of the
Sonora Phonograph and Sonora Needles

Ryrie Building

TORONTO



The Sterling Plant

STERLING

Piano Actions - Player Actions - Keys

In every field the product of one manufacturer is recognized as the standard for Quality and Efficiency.

In Piano Actions, Player Actions and Keys the product that stands out supreme and that has earned recognition as the standard is known by the name

"STERLING"

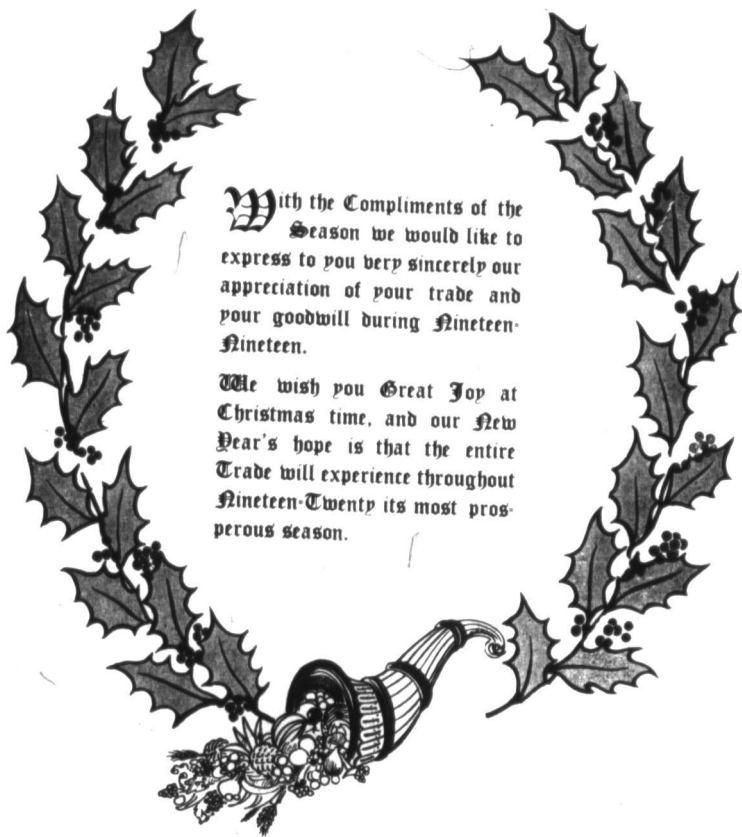
And this name "STERLING" associated with a Piano, labels it an instrument of High Quality, enhances its constructional worth and inspires confidence on the part of the Dealer and the Purchaser.

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

1919

Season's Greeting

1920



With the Compliments of the Season we would like to express to you very sincerely our appreciation of your trade and your goodwill during Nineteen-Nineteen.

We wish you Great Joy at Christmas time, and our New Year's hope is that the entire Trade will experience throughout Nineteen-Twenty its most prosperous season.

The Music Supply Co.

36 Wellington Street East - - Toronto



The
Gerhard Heintzman
PHONOGRAPH

THOSE who recognize good music and careful craftsmanship will find the Gerhard Heintzman a phonograph far in advance of the field.

Careful research work has enabled us to procure the best and most modern equipment for tone reproduction, while in cabinet construction, the knowledge and ability of master craftsmen of long experience in the building of Canada's greatest piano, is applied to the construction of Gerhard Heintzman Phonograph Cabinets ensuring cabinet work of the very highest order.

Thus in perfection of tone, in desirable features and in cabinet work, the Gerhard Heintzman attracts the wide-spread notice and interest of dealer and public.

That this Christmas shall be to our many friends and customers the merriest in their experience, and the New Year be rich in plenty, unbounded in prospect and real true happiness is our wish to you.

Gerhard Heintzman
 Limited
 Sherbourne St.
 Toronto, Can.





Empire

Model



We cordially extend to
our host of Friends our wishes
for the Merriest Christmas
and a New Year of much
Happiness and Prosperity

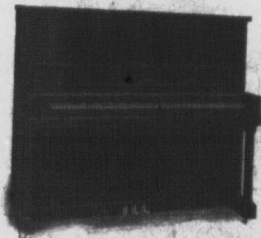
THE
CECILIAN

Company, Limited

247 Yonge Street
Toronto - - Canada



STYLE III
"Cecilian Model"
APARTMENT SIZE



SPECIFICATIONS

Height	4 feet 3½ inches
Depth	3 feet
Length	4 feet 1 inch

With Straight Fall Board

FINISH

Mahogany, Fumed Oak, or Buri Walnut

CASE

Double Veneered inside and out
Patent Maple Back and Acoustic Rim

CECILIAN MODELS



Particularly Designed for Apartments

WHEN the beauty of art and unsurpassed quality of tone are the dominating elements of piano production, then each creation is a masterpiece.

Every Cecilian instrument embodies these elements in the greatest measure plus additional exclusive features, which have resulted in the Cecilian erecting a foundation for a lasting monument to the musical world.

These two models, expressly designed for apartments, our latest creations, bear out the veracity of this statement.



Trade

Mark

THE closing of the year will witness the paying of many thousands of dollars in bonuses to the employees of Canada's industries.

This means in many cases the depleted pocket book: the result of the Christmas Season, will be replenished. This replenishment, in most instances, will be of sufficient magnitude to create in the mind of the recipient the idea of investment. This is your opportunity.

With Cecilian instruments, particularly these apartment models, on your floor, you will be in a position to offer a lasting, satisfying and pleasure-giving investment.

Order immediately to get them as soon after the year as possible.

The Cecilian Company
Toronto Limited

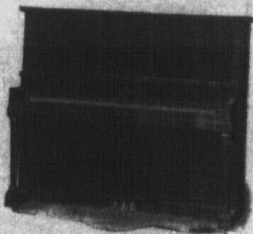
Makers of the World's First All-Metal Action Player Pianos

Head Office and Showrooms:
247 Yonge St.

Factory:
89-93 Niagara St.



STYLE IV
"Cecilian Model"
APARTMENT SIZE



SPECIFICATIONS

Height	4 feet 3½ inches
Depth	3 feet
Length	4 feet 1 inch

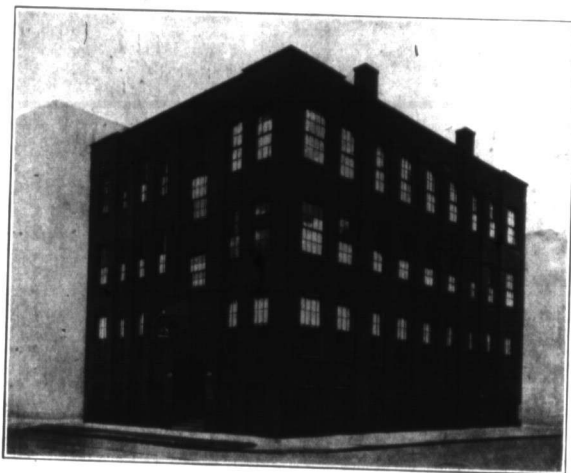
With Boston Fall Board

FINISH

Mahogany, Fumed Oak, or Buri Walnut

CASE

Double Veneered inside and out
Patent Maple Back and Acoustic Rim



The Ontario Home
of
His Master's Voice Products

HIS MASTER'S VOICE, Limited

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

196-198 Adelaide St. West, Toronto
Corner Simcoe Street



Ford Motor Company

OF CANADA LIMITED
FORD, ONTARIO

A LASTING CHRISTMAS GIFT

*The Ford Sedan
will be a constant
source of pleasure
in the years to come.*

*Make this Christ-
mas the beginning
of a long season of
happiness by pre-
sented the family
with a Ford Sedan-
the car of comfort
at a reasonable price.*





QUALITY

For over 30 years the Mendelssohn platform

MENDELSSOHN

The highest type of Canadian Quality

- made in Canada
- by Canadian workmen
- by a Canadian firm
- and
- used in thousands of Canadian homes.

The Mendelssohn Piano is, from start to finish, representative of Canada.

MENDELSSOHN PIANO CO.
GUELPH, CANADA

Come to Stratford

January 12 to 24

An Excellent Opportunity for Phonograph Dealers to View
and Investigate the Merit of the Wonderful Range of

McLagan Phonographs



M 19
Mahogany



M 52
Mahogany and Walnut

One of the outstanding features of the ANNUAL FURNITURE EXHIBITION to be held at Stratford from January 12th to 24th inclusive, will be the magnificent display of McLagan Phonographs. It will be, without a doubt, the grandest display of instruments the trade has ever had the privilege of inspecting.

The range of Cabinet styles, each one representing a masterpiece in the advanced art of cabinet construction, combined with the wonderful demonstration of the highest degree of perfection in sound reproduction, will constitute an attractive, educational, and enjoyable exhibit that will well repay the time and money expended to pay it a visit.

Our Phonograph Catalogue de Luxe has just been issued. We believe it to be the finest Phonograph Catalogue ever produced. If you haven't received a copy send us your name and address to-day.



M 42
Mahogany and Quarter-Cut Oak



No. 41
Mahogany

And now we join our greetings to the great outflowing of goodwill this season, express our appreciation of the business patronage we have enjoyed and tender you our best wishes for a prosperous New Year.



M 51
Mahogany and
Quartered Oak



No. 52
Mahogany and
Black Walnut

McLagan Phonograph Division

(McLagan Furniture Co., Limited)

STRATFORD - - CANADA

1919



1920

*To our Patrons and Friends we extend
the*

Season's Greetings

*and Best Wishes for a New Year
full of Happiness and
Prosperity.*

D. M. BEST & CO.

455 King Street West

TORONTO, Ont.

GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street

CHICAGO - ILLINOIS



A Magnificent Example of
Craftsmanship is this

EVANS BROS. PLAYER PIANO

embodying features that secure the most accurate graduation of tone with a deep resonant volume and perfection in operation.

In the construction of the "Evans Bros." Piano and Player Piano, the most scrupulous accuracy to every detail is a foremost thought, and as a result of this policy the "Evans Bros." has acquired a high standing with the Canadian public and an increasing demand is being experienced by Evans Bros. dealers throughout the Dominion.

Evans Bros. Piano and M'fg Co., Ltd.
INGERSOLL, ONTARIO

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.

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.

"Superior" Piano Plates

—MADE BY—

THE
SUPERIOR FOUNDRY CO.
CLEVELAND, OHIO, U.S.A.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United States

J. BRECKWOLDT, Pres.

W. A. BRECKWOLDT, Sec.-Treas.

Factory and Office:
Doigeville, N.Y.

Saw Mills
Fulton Chain and Tupper Lake

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 Co.
Berliner Gram-o-phone Co., Limited**

Western



Distributors

Western Gram-o-phone Co.

CALGARY

WINNIPEG

Bain Bldg., cor. 11th and 5th Sts.

122-124 Lombard St.

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.

**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.

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

*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 corners.

CHURCH ORGANS

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

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



Choir Model

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

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

110 East 13th St., New York
Dec. 10th, 1919

To Our Many Canadian Friends

We take this opportunity of wishing you all a Merry Christmas and hope you will all enjoy a Happy and Prosperous New Year. Our thanks are due and tendered for a very excellent 1919 business, even though there were some adverse circumstances. While there are at present unrest and uncertainty in the air, we know that the old basic principles still govern and the competent man who acts honorably and attends to his business has the greatest chance of permanent success. Prices are still rising and prudence would suggest your anticipating your needs as much as possible. We are always pleased to hear from you and glad to see you when in New York. Come in February if you can and see the great Piano Exhibition.

Yours very truly,

American Piano Supply Co. Inc.



THE YEAR NOW CLOSING

has witnessed a tremendous increase in the sale of Player Pianos.

The New Year

will witness a much larger growth. This growth will be chiefly due to the greater cultivation of desire for good music on the part of the non-playing public, and general recognition of the advantages of the Player over the ordinary piano.

The most important of all elements entering into the construction of a Player Piano is the Player Action. Upon it depends the brand of service the instrument will give to the purchaser. Upon it depends the degree of satisfaction the owner derives from its use. When you sell a Player Piano you will do so with every confidence that the instrument will live up to your representations if it is equipped with

THE OTTO HIGEL PLAYER ACTION

because the Otto Higel Player Action is the most perfect Action that research, experience, ambition and capital can produce, and for this reason is internationally known and internationally used.

THE OTTO HIGEL CO., LIMITED

King and Bathurst Sts., Toronto, Canada

The British Empire's Largest Music Trade Supply House

Upright Piano Actions
Grand Piano Actions
Player Piano Actions



Player Piano Rolls
Piano and Organ Keys
Organ Reeds and Reed Boards

"This Certainly Looks Good to Me."

THAT'S what one of the big Ontario dealers wrote us the other day. Here are his exact words: "Just received the special December Supplement. This certainly looks good to me."

A telegram from one of the leading Maritime Province dealers says: "Shipment of special records received. Congratulations."

Messages of a similar nature have been pouring in on us from all quarters by letter, phone and wire asking for more of the same records.

The results from the two new laboratories have been greatly in excess of our expectations, high as these were. Dealers have backed up their letters and telegrams of commendation with heavily increased orders, indicating clearly that the new recordings are money-makers.

Take advantage now of our proposition on

GIENNETT RECORDS

Lateral
Cut

Lateral
Cut

and establish a record business this season.

Here are a few recent hits, picked at random. How could such winners as these fail of results?

"God Calling Yet"—Sacred Quartette, Mixed Voices,
and

"Along the River of Time"—Sacred Quartette, Mixed
Voices.

"Zanetta Overture"—His Majesty's Scots Guards Band,
and

"Amarti Vieta," from "Fedora"—Tenor Solo by Angelo
Roselli.

"Irish Jigs"—H. M. Irish Guards Band.

"I Wish it was Sunday Night"—Comic, by Ted Yorke,
and

"Where Does Daddy Go when he Goes Out?"—
Comic, by Ted Yorke.

"The Rosary"—Baritone Solo, Robert Barr.

"Tommy Lad"—Baritone Solo, Archie Nicholson.

"Pat in America"—March, Foden's Prize Brass Band.

(N.B.—This band took the \$1,000 prize in England
this year.)

Scores of other splendid recordings ready, including Concertino, Accordion, Xylophone, Ocarina, Bagpipes, Orchestras, Bands, Harp, Violin and Flute Trios, great Soloists, Duets, Trios and Quartettes, Etc.

STARR COMPANY OF CANADA

LONDON, ONTARIO

Edison Message No. 59

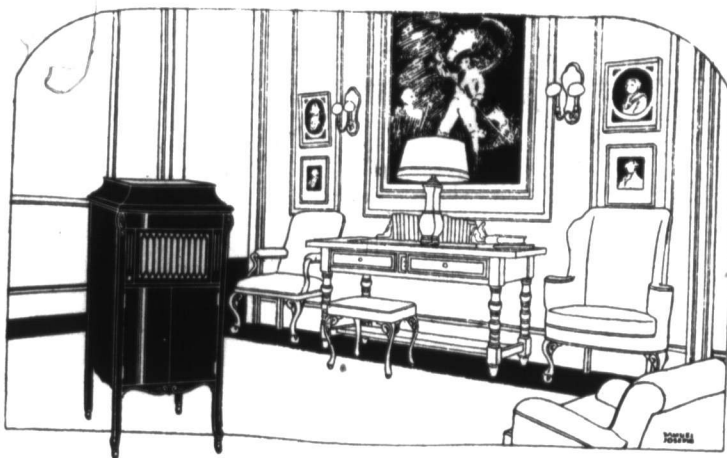
Edison Dealers:

If you have a space of 20 feet by 20 feet, in which you could install an Edison turn-table, it will pay you to write your jobber.

The Edison turn-table is a quick closer.

Edison turn-tables are given away to dealers who seem to be in a position to make proper use of them.

THOMAS A. EDISON, Inc.
Orange, N.J.



The Phonograph That Will Bring You Big Business

It is prudent to remember that this is to-day—and that you want to represent the phonograph that is the best to-day—not a phonograph of a make that was best four or five years ago. This consideration will impel you to choose the phonograph that plays all disc records and plays them at their best; the phonograph most remarkable for deep, rich tone; the phonograph that, through the GRADUOLA, the exclusive, patented shading device—affords the unique privilege of musical self-expression. The phonograph of to-day is

The AEOLIAN-VOCALION

Extensively Advertised in Canada and United States*

The Aeolian-Vocalion publicity is strong, dignified and convincing. Dealers who handle the Aeolian-Vocalion and the new Vocalion Records are directly benefited by this advertising.

The Aeolian-Vocalion advertisements are so prepared that the dealer may "tie up" his local publicity with the impressive campaign of Vocalion advertising in the important mediums of Canada and United States. Cuts similar to those used in the nation-wide circulation are furnished free to Dealers who will use them in their local paper.

THE NEW VOCALION RECORDS

Your customers will be delighted with the Records which are produced under a new and more scientific system. Even the most subtle overtones of the lightest voices—partial tones that are far too delicate for older systems to record, are given distinct and accurate reproduction. There is a big business to be done in Records of such outstanding superiority.

Exclusive representation arranged for
Dealers who can satisfactorily qualify

NORDHEIMER PIANO AND MUSIC COMPANY
TORONTO LIMITED

Canadian Distributors for the Aeolian-Vocalion



Popular Hits

THE songs and dances that you can buy on Pathé Records to-day are the popular hits of to-morrow. A few examples of this up-to-the-minute Pathé Service are shown in the list below. Note the artist and early date of issue.

This means a decided advantage for Pathé Dealers, and then every Pathé Record is guaranteed to play at least one thousand times—the only guaranteed record on the market.

Pathé Supplement Records are shipped within 24 hours after receipt of order.

There is still some profitable territory open for aggressive dealers.



"Poor Little Butterfly" Belle Baker . . .	December Supplement
"You Don't Need the Wine to Have a Wonderful Time" Eddie Cantor . . .	October "
"Ballyho Bay" Patricola	September "
"Tell Me Why" Lewis James	October "
"Everybody Wants the Key to My Cellar" Arthur Fields	August "
"I'll Say She Does"—Green Bros. Xylophone Orchestra	August "

Pathé Frères Phonograph Sales

Company, Limited

Winnipeg

TORONTO

Montreal

Christmas Greetings
and best wishes for a
Happy, Prosperous
New Year



“DOMINION”

Pianos Player Pianos Organs
“SOLD ON MERIT”

THE closing of another year brings us close to a half a century of success in the production of Dominion Pianos and Organs.

During this period over 80,000 Pianos and Organs, through force of sheer merit, have found a berth in the homes of music-loving people throughout the world.

Superiority in construction is the chief factor in compelling recognition of the supremacy of the Dominion.

Every Dominion Piano is substantially constructed with the most careful attention to the smallest detail. This and other mechanical betterments which enter into the construction ensure grace and beauty of appearance and unsurpassable sweetness and quality of tone. Dominion construction is such as to withstand the ravages of time and all climatical conditions.

The dealer who sells Dominion instruments is enabled to give his customers a much greater volume of real value because of the economical conditions under which these instruments are manufactured and marketed.

THE DOMINION ORGAN AND PIANO CO.
LIMITED
BOWMANVILLE, ONTARIO

GENERAL PHONOGRAPH CORPORATION

of Canada, Limited



New York, N.Y., Chicago, Ill.,
San Francisco, Cal.



LATERAL

CUT

Highest *Quality*

The product of intelligence and integrity.
Pre-eminently superior in the record field.
Played on all machines—No attachments
needed.

Lists include all that is best in musical
literature, including the latest song and
dance hits direct from Broadway.

Made and guaranteed by the world's great-
est manufacturers of phonograph supplies.

Our Trade Mark: Quality



**Is your business insured
against fire loss?**

CERTAINLY it is because your judgment tells you
you cannot afford being wiped out by fire.

**Is the reputation of your product
insured?**

The ravages of inferior quality, while not so rapid of
action as fire, are even more deadly in effect.

It is more costly to build a ruined reputation than a
ruined plant.

You willingly pay large sums for fire insurance.

It doesn't cost you anything to insure the reputation
of your products.

It is merely a matter of using exclusively

HEINEMAN and MEISSELBACH
QUALITY PRODUCTS

in the manufacture of your
PHONOGRAPHS



Canadian Factory - Chener, Ontario

Our Watchword: Service

HEAD OFFICE - - -

72 JOHN ST., TORONTO



Season's Greetings



AT this time our President, Managers, Travellers and Inside Staff join in extending to our many friends in the trade, a sincere Christmas Greeting, coupled with a hope for a Very Merry Christmas and Prosperous New Year.

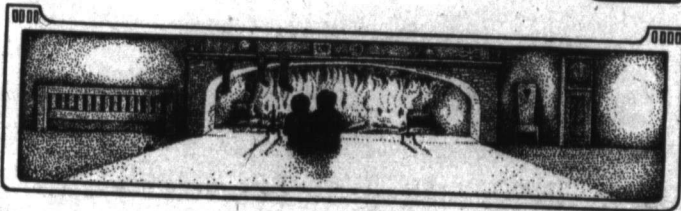
It is in these times that our thoughts naturally dwell on the friends, and mostly happy relations we have been privileged to have with you; realizing that in trying circumstances, at times, you have had patience with us; realizing that we, on our part, are doing all that is humanly possible to meet you fairly in the emergencies arising.

Our plans for Nineteen-Twenty are made with one endeavour, to serve you better, to be courteous, to be fair and be deserving of your friendship.

**Whaley, Royce & Company
Limited**

311 Fort St.
WINNIPEG

237 Yonge St.
TORONTO



T

The
adve
grow

MOTOR
records
records
inch tar
double-sp
bevel gre
4 10 inch
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TOKE A
per set. 5
No. 7. 85
Arm with

MAIN S
25c each
No. 1A. 3
74 in. 11
heavy. 90
15 ft. 80c

GOVERN
prices on

LUC

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

Clearstone
SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



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

SUNDRY DEPARTMENT

MOTORS—No. 1, double-spring, 10-inch turntable, plays 2 10-inch records, \$3.25. No. 6, double-spring, 10-inch turntable, plays 3 10-inch records, \$4.00. No. 8, double-spring, 12-inch turntable, plays 3 10-inch records, castiron frame, \$6.85. No. 7, 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.

TRONE 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. *Senson* Tone Arm with reproducer to fit.

MAIN SPRINGS—No. 00, 3 1/2 in., 9 ft., 25c each. No. 01, 3 1/2 in., 7 ft., 25c each. No. 02, 3 1/2 in., 7 ft., 25c each. No. 1, 3 1/2 in., 9 ft., 30c each. No. 1A, 3 1/2 in., 10 ft., 40c each. No. 2, 1 1/2 in., 10 ft., 30c each. No. 3, 1 1/2 in., 11 ft., 40c each. No. 4, 1 in., 10 ft., 40c each. No. 5, 1 in., 11 ft., heavy, 60c each. No. 6, 1 1/4 in., 11 ft., 50c each. No. 7, 1 in., 2 1/2 in. gauge, 15 ft., 60c each.

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

RECORDS—POPULAR AND GRAMMAYON, new, 10-inch, double disc, lateral cut, all instrumental selections, 30c each in 100 box. Columbia 10-inch, double disc, new records, 35c each.

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

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

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

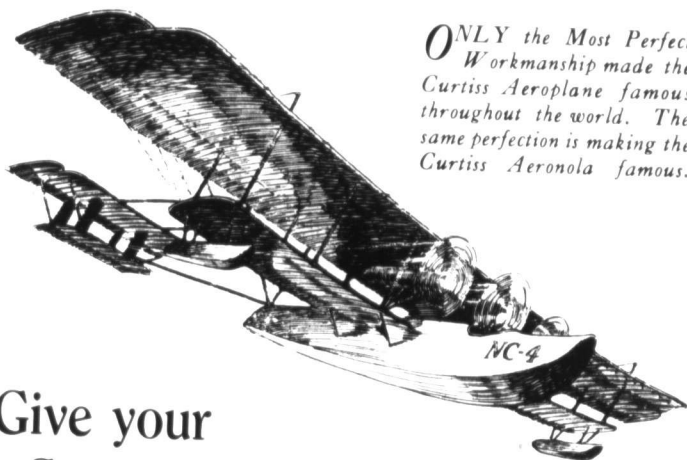
NEEDLES, steel, 40c per thousand in 10,000 boxes. F. O. B. New York.

We also manufacture special machine parts, such as worm gears, stampings, or any screw machine parts for motor, reproducer and 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 33 different styles of talking machines and over 500 different phonographic parts, also gives description of our efficient Repair Department.

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



ONLY the Most Perfect Workmanship made the Curtiss Aeroplane famous throughout the world. The same perfection is making the Curtiss Aeronola famous.

Give your Customers the Best for the New Year

LET "Good-Will Towards Men" predominate your thoughts at this time of the year. When your friend comes in for a talking machine, sell him the best—an Aeronola.

YOU can't get away from the fact that the sale of an article which pleases the owner results in other sales among friends. The Curtiss Aeronola, with its rich mellow tone beautifully finished cabinet—silent motor makes it the best machine for you to handle.

WE are doing everything possible to assist our dealers. Advertising of exceedingly large size is appearing in over sixty of the leading dailies from coast to coast every week. The people are beginning to talk Curtiss Aeronola, and it only remains for you to make your store "Aeronola" Headquarters for you to get this business.



Curtiss Aeronola, Model No. 2
\$90.00

"There's a size to fit everybody's purse"

\$90 to \$180

Curtiss Aeroplanes and Motors, Limited, Toronto

Curtiss Aeronola

"The Last Word in
Talking Machines"

REMEMBER when talking up the Aeronola, that it plays any and all makes of records.

THESE and other facts make it advisable for your own interests that you feature the Curtiss Aeronola. Write us to-day for our dealer proposition.



Curtiss Aeronola, Model No. 3
\$135.00

Curtiss Aeronola, Model No. 4
\$145.00

Curtiss Aeronola, Model No. 5
\$180.00

PLACE ORDERS NOW FOR CERTAIN DELIVERIES

Curtiss Aeroplanes and Motors, Limited, Toronto

Some Suggestions For Your Special Christmas Trade

HERE is a list of popular, quick-selling Christmas goods. In no case do the following items represent our complete lines, but they are the keynote of our new musical instrument catalogue, No. 46. For fuller descriptions of the respective items kindly refer to the new catalogue.

No.		Wholesale
13	Autoharp, "Rex," 3 Bars	each \$ 4.00
14	Autoharp, "Rex," 4 Bars	each 4.16
15	Autoharp, "Rex," 5 Bars	each 4.27
16	Autoharp, "Rex," 6 Bars	each 4.55
50	Hugh, Regulation, Copper	each 5.25
6	Bullet, Jazz	doz. 1.34
2	Columbia Zither	each 4.87
21	Columbia Zither	each 5.00
31 1/2	Columbia Zither	each 5.90
	Celestaphone	each 6.00
1	Conductors' Batons	each .30
3	Conductors' Batons	each .31
2	Conductors' Batons	each .42
40	Deagan Orchestra Bells	each 22.00
26	H. K. Fife, Metal	doz. 1.73
8	Flageolet, Metal	doz. 1.55
10	Flageolet, Metal	doz. 1.66
12	Flageolet, Metal	doz. 1.66
145	Flageolet, Metal	doz. 1.66
R1	Guitar, "Rex"	each 11.74
018	Guitar, "Martin"	each 31.07
806	Harmonicas, "Nightingale"	doz. 9.25
4	Insulators, "Piano"	set 4 .59
10	Insulators, "Phono"	set 4 .37
0	Kazoo, Trumpet	doz. 1.36
117 1/2	Mandolin, Flat Back	each 4.93
15	Mandolin "Weyman" Flat Back	each 15.48
3	Mandolin, Bowl Shape	each 3.34
1	Music Stand, Mill's, Nickel Plated	each 1.73
108 1/2	Music Stand Case	each 1.96
5	Piano Polish (4 oz.)	doz. 2.22
13	Ukelele	each 3.58
16	Ukelele	each 4.00
4	Tuning Pipe, Violin	doz. 6.40
6 1/2	Tuning Pipe, Steel Guitar	doz. 10.10
30	Violin, Nice Model	each 4.50
200	Violin, Attractive Varnish	each 5.40
300	Violin, Good Trimmings	each 6.58
92	Violin Chin Rest, "Becker"	each .32
93	Violin Chin Rest and Shoulder Pad, "Becker"	each .62
917	Violin Chin Rest, "Rubber"	each 1.56
8	Violin String Pouch	each .52
10	Violin E String Tuning Attachment	each .30
1	Toy Xylophone, Wood	each 1.85
2	Toy Xylophone, Wood	each 2.20
3	Toy Xylophone, Wood	each 3.10
4	Toy Xylophone	each 4.33
5	Toy Xylophone	each 4.95

HARMONICAS



No. 802—Wholesale Per doz. \$4.37

CORNETS

Two very appropriate styles of Cornets for Christmas stock

No.		Wholesale
90	Williams' Class B, with quick change to "A" and quick change to low patch, all adjustable parts, not separate pieces, brass finish with fixed shank adjustable while playing from Bb to A, or from high to low patch	each \$17.00
1400	Williams' Class A, Artist, built in Bb with quick change to A, highly polished brass finish	each 20.00

HUMANATONE



No. 10—Wholesale, per doz. \$1.33

Above are trade prices plus equalization of transportation for Winnipeg and Calgary delivery.

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

EDISON PHONOGRAPH DISTRIBUTORS.

WRITE FOR INFORMATION OR CATALOG.

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Number 7

Securing More Skilled Labor for Canadian Piano and Organ Factories

Continuing the Discussion Published in October and November Issues of Canadian Music Trades Journal

GOING back in thought over the history of the Canadian piano and organ trade, thinking men in the industry can recall very few subjects, if any, that surpass in importance the present-day question of securing more skilled labor to man their plants. In its affecting the welfare of the trade vitally, it easily takes its place in the quartette of strategic problems along with the music in the some educational campaign, the extension of the market for player pianos, and the one-price system. That its importance is realized in most quarters is evidenced by the interest displayed in the Journal's discussion of the possibility of linking up with the technical schools and evening industrial classes to train more men and to improve the men already employed in the piano and organ factories. Leading members of the trade are participating in the discussion in a way that would indicate the certainty of something worth while being accomplished.

Following what the Journal published in October and November, there appears elsewhere in this issue contributions to the discussion from Mr. W. N. Manning, of London, Mr. Harry Sykes, of Woodstock, and Mr. David Allan, of Guelph.

Mr. Owain Martin, president of the Martin-Orme Piano Co., Limited, Ottawa, said to the Journal:

"I am in full sympathy with, and have great hopes of results from the efforts you refer to as already being put forth by the agencies you name, but my personal idea is that not much can be done in the way of training piano-makers beyond instilling into the pupil a thorough grounding in the details of what is generally termed Cabinet-making. That is, the proper handling of tools for fine woodworking, the use of glue, the principles governing the application and after treatment of varnish, etc., etc.

"It is established that the best piano-makers were first cabinet-makers and most piano men will agree that, given a good cabinet-maker with a fair share of gumption, and your piano-maker is half made.

"But without a familiarity with the elementary principles first mentioned, your tyro is about as well equipped as would a mathematical student be without the three R's.

"I should be glad, however, to hear more anon than this, and have the views of other employers."

The Toronto Globe on its Educational page says: "The movement to provide the cities and towns of Ontario with facilities for technical education is growing. Brantford recently sent a deputation of Principal Overholt of the Collegiate Institute and night Industrial School; Mr. I. S. Arm-

strong, Chairman of the Technical and Advisory Board, and Mr. E. C. Tench, Assistant Manager of the Massey Harris Co., to visit Detroit, Windsor, London and Sarnia to inspect their buildings and plans for new buildings. Their report has just been presented to the Brantford Board of Education and is worth careful reading. Windsor and London are highly complimented on the excellence of their buildings and equipment, London being, as all Canadians know, a leader in school architecture.

"Sarnia's plans call for a building, \$240,000; equipment, \$50,000; grounds, \$40,000; grading, etc., \$20,000, a total of \$350,000. For a city of 13,000 people that is highly creditable. Brantford Board of Education was impressed with the report, which, after giving full information as to these other cities, recommended the addition of two wings to the present Collegiate Institute, one of three stories and one of one story. An architect will be engaged at once to prepare necessary plans.

The city of Stratford is also tackling this problem. Dr. Merchant, Director of Technical Education for the Province, recently outlined the situation in Stratford to a representative meeting of members of Public School and Collegiate Institute Boards. Stratford has 16 manufacturing plants, employing between 3,000 and 4,000 people. The need for industrial education in such an industrial centre is obvious, and the present night classes are utterly inadequate. The operation of the Adolescence School Attendance Act will make the provision for such educational facilities imperative. Dr. Merchant's estimate of a minimum for an industrial school in Stratford would be \$140,000, of which the Government is now able to pay 50 per cent. by reason of Federal grants, of the \$12,000 annual charges for salaries the Government grant would be about \$8,000."

Getting Along with a Cranky Boss

About a Piano Salesman Who Was Saved From Making a Big Mistake

THE Journal met a good piano salesman the other day, who was employed by a good firm. He was doing well. The house was well satisfied with his record. But something had gone askew. When we met this salesman on the street he was determined to leave his employer. The only reason assigned was that "the boss is a crank and I won't stand it."

"Better think twice before you throw up the job you have," cautioned the Journal. "Your future with the house is bright. Adjust yourself to the situation and some day you will reach the conclusion that a piano man has many harder nuts to crack than getting on with a cranky boss."

That same advice, two or three years ago, saved one of the best retail salesmen in the trade from taking a long step backward. The party in question was on the point

of leaving a live, growing firm to go with a house that had ceased to progress just because of a tiff with his boss whom he called an ill-tempered cuss. Of course, there are employers with whom no person can pull for any length of time. In cases where a man loses respect for his chief, or sees the absolute impossibility of ever getting on with him it may be that the sooner they part company the better.

But the point is the mere fact of one's boss being considered a crank is no reason for leaving him. Unless the firm is prospering there is not much chance of the salesman rising rapidly. A cranky boss may be a good business man. He may bark, swear and rip things up generally on occasion, and still at heart be generous, just and even sympathetic. He may go on a rampage periodically jumping on all and sundry with whom he comes in contact at the time and afterwards feel unusually grateful to those who have sufficient good sense and self-control to be patient and unoffended by his outburst of temper.

It is not a good policy nor a safe policy to judge another until you know all the facts of the case, and consider yourself in his position. One of the best employers a man ever worked for was a quick-tempered, bitter-tongued, sarcastic man whom you had to understand to appreciate. In his home life, his wife was in poor health, a close relative had wronged him financially, a son had disappointed him after graduating from college, so that when business went wrong, his relief seemed to come in making the sparks fly. Most people misunderstood him. To those who took the trouble to understand him, and show by their actions that they did understand, he proved himself a prince.

It is a man's job to get along with a cranky boss, but it usually pays to be a man.

The Proper Form for the Piano Salesman's Card

Continuing the Discussion Which Appeared in the October and November Issues of Canadian Music Trades Journal

ALREADY the Journal has heard of good that has arisen out of the exchange of opinions by the men in the piano trade on what is the proper form for the piano salesman's card. In the first place, it has shown at least a few that what they had thought was a comparatively trifling point is really an important part of piano selling. A couple of men who have been using cards that might have been good enough for the man going around in the early fall to solicit work at cleaning furnaces, have already ordered a card that does credit to a man in the piano industry.

Another salesman has borrowed the idea of getting a special card to present at special homes and offices. Some others have simplified the wording on their cards, while still a few more have altered the layout for reasons that as one retail piano man said "had not occurred to me until I

MUNICIPAL Pipe Organs are becoming quite the thing. Isn't the sale of an organ to the Municipality worth while for the Musical Instrument Dealer?

read what some of the other boys said in the November issue of the Journal."

Appended are some further opinions received too late for publication last month, but which are helpful contributions to the discussion:

From J. W. Kelly, President, J. J. H. McLean & Co., Limited, Winnipeg

"In our opinion the prominence on a Salesman's card should be given to the House he represents. This is a policy we have always maintained, and while the argument has been raised on several occasions, as to the prominence of the salesman, we have never yet heard an argument sufficiently strong to change our views in this connection. We might add further that the salesman has every opportunity of displaying his personality after he has had his entree to his prospective purchaser."

From Daryl H. Kent, Manager and Secretary The Kent Piano Co., Limited, Vancouver

"Regarding the proper form for a salesman's card, we think the card used generally by the salesman should feature the company, as in every city the company has a certain reputation and standing, and, inasmuch as the company will always be in business, while the salesman may not, we feel that the business cards should feature the name of the company with the name of the man representing the company in the lower left-hand corner, also prominently.

"The case, however, is a little different regarding department managers and floor salesmen as these men have generally been proven out with the firm. Therefore, in their case, we should feature the salesman's name as representing the company."

Business Conditions

ASURVEY of the country's business activities is reassuring and gives plenty of ground for the musical instrument trade's customary optimism. Upon the occasion of the visit to Canada of Lord Leverhulme, whose observations on commercial conditions are always closely studied, he said he could not see any slump in sight for five or seven years at least.

In the eight months of this year commencing February 1st over 38,000 American settlers came into Canada. A priest who has just returned to Quinton, Sask., from France, expects to see large numbers of French and Belgian people emigrate here next year. In his annual address to the Bank of Montreal, Sir Vincent Meredith, the president, said he looked for a considerable number of emigrants from Britain, the countries that were our late allies and the Scandinavian kingdoms.

Since the signing of the armistice Canadian chartered banks have opened a little over 1,000 branches. It is predicted that Canada will equip herself to furnish one-tenth of the world's zinc supply. Estimates from Ottawa show that there is under cultivation for next year's wheat over 60,000 acres more than last year.

Almost \$300,000 has been put into circulation in Peterboro through the sale of this year's cheese. The Dominion Government has set aside \$20,000,000 to be spent on roads in the next five years. The St. George Lake antimony mine, near St. John, N.B., is to be re-opened by Canadian and American interests. Vancouver experts predict that in their city 1920 will be a record for building operations. Plans are on foot to deepen the St. Lawrence river to permit ocean going vessels to go further up the lakes than Montreal. A

Noted Western Teacher Praises The Sweet-Toned Ennis

We reproduce below a letter just received from
Professor W. H. Shinn, which speaks for itself

PROFESSOR W. H. SHINN

(GOLD MEDALLIST)

SPECIALIST IN VOICE PRODUCTION

OVER 500 PRIZES AND DIPLOMAS
AWARDED BY PUPILS, INCLUDING FIRST PRIZE
CRYSTAL PALACE, LONDON

1 ALFRED BUILDING
COR. PORTAGE & FURBY ST.

WINNIPEG MAN Nov 17th, 1919

Messrs. Cross, Goulding & Skinner,
Portage Ave.,
City

Dear Sirs:

Out of the six pianos of various makes which I have in use in my studios, it may interest you to know that the "Ennis," which I purchased from you some four or five years ago, has the preference, the action is as good as ever, while the tone is that beautiful mellow tone that all musicians so desire. I consider it to be the best value of any of the Pianos I have in use.

Yours truly,

W. H. Shinn

MUSICAL EXAMINER FOR WESTERN CANADA FOR THE LONDON
COLLEGE OF MUSIC (ENGLAND).

The sentiments expressed by Prof. Shinn are fully shared by every purchaser of a Sweet-Toned Ennis.

When you reflect that a "satisfied customer is the best advertisement" it will naturally occur to you that the Ennis Piano is an instrument that it will pay you to feature in your store.

The WILLIAMS PIANO COMPANY, Limited

CANADA'S OLDEST AND LARGEST PIANO MAKERS

OSHAWA, CANADA

\$28,000,000 suspension bridge to connect Windsor and Detroit is being seriously discussed.

Important United States firms are opening factory branches in Canada. The Burroughs Adding Machine Co. is coming to Windsor, Ont., and will employ 2,000 hands, with a plant to cover one hundred acres and with an investment of \$5,000,000. The Great Lakes Pulp and Paper Company announces its location at Port Arthur. The Firestone Tire Co., of Akron, Ohio, expects to spend \$1,000,000 in equipping its new plant to be erected in Hamilton. Peterboro is to vote on a by-law in connection with the going there of the Canadian Aladdin Co., Limited, the parent firm of which is in Bay City, Michigan. In the field of pulp, paper and paper products one of the outstanding enterprises is that of International Paper Co., at Three Rivers, Que. At Peterboro, Ont., the Nashua Gummed and Coated Paper Co., of Nashua, N.H., is locating a branch plant in a building acquired for the purpose. They expect to get going by January. Other companies placing branch industries in Canada are the Robbins & Myers Co., the Western Clock Co., and the Hoover Suction Sweeper Co. The first mentioned is erecting a plant with a capacity for 125,000 motors per work year and employing 500 persons in Brantford, Ont. The second is locating in Peterboro, Ont., where it is taking over an existing building and also hopes to be producing by January. The third has just about completed the erection of a large plant in Hamilton, Ont. Under the name of the Niagara Wire Weaving Co., the Lindsay Wire Weaving Co., of Cleveland, Ohio, is spending \$220,000 on the erection of a plant at Niagara Falls, Ont., which will employ 150 hands in the manufacture of wire cloth and wire weaving machinery. The Railway Steel Spring Co., of New York, will start the manufacture of steel tires for railway equipment at Montreal in January under the name of the Canadian Steel Tire & Wheel Co. The Elgin Gas Motor, of Elgin, Ill., is erecting a three-storey factory in Winnipeg, which will soon be producing 15 engines a day. One party competent to make an estimate says that by the end of the present year \$100,000,000 extra capital will have been invested in Canada by United States interests.

English firms are also locating in Canada. Baldwin's Limited, the great Welsh corporation, are coming to Toronto starting with 2,000 men, which force it is expected will be increased ultimately to 10,000.

Piano Man Presides at Fort William Banquet

The retail merchants of Fort William recently entertained the District Municipal League to a banquet at the Kam Club. The activities of the League are similar to that of the Board of Trade. E. E. Nugent, president of the Retail Merchants' Association and well-known piano man, acted as chairman, and after welcoming the guests and a short address, taking as his topic Co-operation, then introduced the speakers of the evening. Thomas Hughes, president of the District Municipal League, his Worship Mayor Murphy, W. A. Dowler, K.C., A. McGillivray, who was a candidate for the U.F.O. in the recent election, and Dr. R. J. Manion, M.P.

The retail merchants of Fort William are a particularly active body and are taking great interest in all the forward movements.

B. H. Britton, who has occupied important positions with Heintzman & Co., Limited lately as manager of the firm's Peterboro branch, has been transferred to St. Catharines where he has already assumed charge of the Heintzman store. Mr. Cadle, who has been manager in St. Catharines, has been transferred to the West.

Red-Eyed Radicals Hate Music—It's Too Soothing

James G. Merrick, secretary of the Canadian Piano & Organ Manufacturers' Association, who was in Washington attending the International Labor Conference, sends the Journal the following item from the New York Evening Mail: Music and making bombs do not go together, and the man who is radically against his government has no music in his soul. These facts are both evident, says reports of those who have investigated the homes of "suspects" for the government.

"No musical instrument, not so much as a harmonica, has ever been found in a home that was raided by government authorities in connection with Bolshevism," says M. M. Roemer, of the sales corporation of that name.


"Having been connected with talking machine industry for several years, I have made many curious discoveries associated with music. The most important in my estimation is that the generally accepted idea that musical instruments, pianos and talking machines are luxuries is all wrong. Even in homes of modest income they are necessities. Music has power to bring out the best in every one. The statistical report on the Bolshevists' homes backs the idea. Many a home atmosphere would be entirely different if the home was filled with melody.

The year of 1918 was seriously affected by the epidemic and the war casualties. Six hundred thousand families were bereaved, and this has an effect upon the music trade for one year. The old custom of closing the piano, shutting up the music and keeping the house in a semi-gloom is rapidly disappearing. As a matter of fact, music has a place where no other form of entertainment could be tolerated.

"In one out of every five homes a talking machine is found. Ninety per cent have been purchased on the instalment plan, and 99 times out of 100 when the habit of the would-be purchaser is investigated, he is found good though many times his appearance was deceiving. Those who seek music are showing the good they have in them and the 'no good' are not seeking music for the home."

New Retail Store for Woodstock

J. A. Saunders, who for several years was manager of the Heintzman & Co. store in Woodstock, and who has latterly been on an extended holiday, has again entered the music business, having opened up ware-rooms at 525 Dundas St., Woodstock. He has secured the local agency for Mason & Risch pianos and phonographs, and also Mozart pianos. Mr. Saunders needs no introduction to the majority of people in and around Woodstock, his name being closely associated with the piano trade throughout the entire country of Oxford. Mr. Saunders' new store has been redecorated and is now ready for active business.



*Get your stock in good shape and
GO TO IT.*

**MUSIC
SUPPLY CO.
Toronto**

What Technical Schools Should Do to Supply Skilled Labor for the Piano Industry

By W. N. Manning, London

Mr. Manning is chairman of the Advisory Industrial Committee in Connection with the London Technical School. "It is Largely through His Indefatigable Efforts," said Principal H. B. Beal, of that Institution to the Journal, "That London Possesses a Technical School Building, Which Was Declared by the Minister of Education in His Last Annual Report to be a Model Building. Mr. Manning is Qualified to Speak with Authority on Any Question Connected with Technical Education." Editor's Note.

NO more serious problem confronts piano manufacturers, in common with all industries employing skilled mechanics, than the present shortage of skilled labor. This problem has grown in recent years till it now assumes very serious proportions. The present necessity for Canadian industries to speed up production as a national duty, coming as it does at a time when the demand for Canadian-made pianos is greater than ever before, should cause the piano manufacturers to welcome any suggestion that is likely to result in increasing the supply of skilled labor. To dismiss the problem as a natural result of changed industrial and social conditions will not solve it. To ignore it will mean a very serious loss in output to this important Canadian industry for, like Banquo's ghost, it will not down. If the discussion you have started in your column, arouses manufacturers to the possible source of supply of skilled labor from the Technical and Industrial Schools of this country, provided there is proper co-operation between the manufacturer and the schools, this discussion will not only have conferred a lasting benefit on the piano manufacturing industry, but performed a national service as well.

The importance of securing an increased staff of skilled labor in the piano industry is also emphasized by the fact that recent political happenings in this country would seem to forecast that Canadian manufacturers must depend less on protective tariffs than they have in the past. This protection must be made up for by improved methods of production, better organization, greater specialization, and these depend directly on a more intelligent and greater skilled working force. It would thus seem that nothing less than the future success of the industry is involved in the solution of the problem of securing an increased supply of skilled labor.

This province has, very wisely, I think, inaugurated an extensive programme of Technical and Industrial Education at great public expense, which now is to receive added impetus through very liberal federal grants. Our industries should be alive to the possibilities thus provided of recruiting intelligent skilled labor from this source.

There are many ways in which Technical and Industrial Schools may help in the solution of the skilled labor problem in the piano industry, but the limit of space will permit me

to discuss only two of these, namely, the general benefit of these schools to the industries in increasing the intelligence of industrial workers, and second, the particular benefit in providing direct training for industrial occupations.

In the first place, the piano industry, in common with all industries employing skilled workmen, will derive the general benefit from Technical Schools in that they tend to direct towards and secure for the industries a more intelligent class of employees. It was recently shown from a casual survey of the industrial workers of this province that our industries were manned mainly by those whose general education had been completed in the Third Book. Technical Schools will increase this education by at least three years with a corresponding increase of intelligence.

But technical schools will do more than this. The traditional attitude of educational institutions towards industrial occupations has been that they direct only those who are backward in their school work towards the industries. All "BRIGHT STUDENTS" were recommended to enter the so-called "HIGHER OCCUPATIONS." It is the aim of Technical and Industrial Schools, on the other hand, to procure for and direct towards the industries



An Up-To-Date Technical School Woodworking Department. Technical and Art School, London, Ont.

a fair share of the brain of the rising generation. It is upon its ability to do this that the success or failure of Technical Education must be judged, and I believe that with proper co-operation between manufacturers and these schools that they will abundantly justify their existence.

Technical and Industrial Schools must go a step further than this. They must give a direct preparatory training for industrial occupations. How this is done in a large variety of industrial occupations would be interesting to discuss, but it is beyond the scope of this discussion. What we wish to point out is what preparatory training can Technical and Industrial Schools afford to those destined to enter the piano manufacturing industry. First of all, the training that a cabinetmaker should have, both in the setting up and operation of power woodworking machines, in acquiring skill in the use of hand tools, experience in the use of stains and finishes, cleaning up of machine work, together with the nature and treatment of woods, requires instruction specially fitted to Technical and Industrial School methods. This can be done even better than it could be done in the

shop, even under the apprenticeship system were that any longer possible, from the fact that the instructor has only one object in view, namely, the imparting of instruction, as the output of a Technical School is the trained worker, eliminating altogether the question of commercial output.

There can be no doubt that wise co-operation between the piano manufacturer and the school authorities can secure a supply of young men possessing the preliminary training that will count directly as a preparation to filling the positions of skilled cabinet makers so largely used in the piano industry. In the larger centres where the industry employs sufficient numbers of men engaged in action finishing, key finishing and as action regulators, there is no reason why courses cannot be successfully conducted in Technical and Industrial Schools to directly train men for these departments. Instruction in tuning could also be given where the number of available positions warranted it and boys who understand the scientific theory of sound in addition to practical training in tuning would be more intelligent workers than those who worked by rote only. There is, therefore, no question in my mind that our Technical and Industrial Schools can do much to supply the demand for skilled workers so sadly needed in the piano industries.

As manufacturers we have a right to expect much of our Technical Schools, but let us not be unreasonable. First, let us be sure that we are doing our part in making plain, through membership on the Advisory Industrial Committees provided through the Industrial Education Act, and by advice to those in charge of these schools the exact need of the industries. Let us not expect schools to turn out finished mechanics. When they have prepared them to become such they have completed their work, for while a school can duplicate the equipment of the shop, it can never reproduce the shop atmosphere and the question of adjusting the workmen to production output and speeding up must of necessity be left to be acquired in the industry. Let us also, **but** expect results too soon.

Education is a slow process where the units are generations not years. We should not expect to establish a Technical School to-day, and have our factories filled with skilled workers from it to-morrow, but we may reasonably expect a continued increasing stream of workers from our Technical Schools to our industries who possess intelligence and a preparatory training which will develop under industrial conditions and ripen into skilled artisanship and with proper co-operation between the manufacturers and the Technical School, I am sure we will not be disappointed.

"Let's Have a Concert To-night"

Under this caption appeared an excellent player piano advertisement in a Welland paper over the name of W. B. Rollason, the local dealer. The text ran:

Switch on the light in the living-room!

Mother, you get ready the programme!

We'll sit around to-night and have a real two hours' concert. All by ourselves! We'll start in the regular way with an overture. Then we'll have one of those new dances. After that we'll all join in, and sing two or three of the liveliest "rags" we've got. We'll play that rattling march that Jack's so keen about, and finish with Mary's favorite—"The Swing Song."

Come on! Are you ready? Let's start!

Who'll do the playing?

Why, there's dad at the piano—Jack and Mary perched at either side of him.

Never had a lesson in his life, can't read a note of music—but, say, doesn't he play like a regular Paderewski?

Watch him swing with the rhythm. See how keen he is about the expression—gets every little shade into it! Oh,

he's proud, thrilled, completely absorbed with his playing! Hear how easily and spontaneously he interprets every emotion—laughter or tears, care-free jollity or sighing sorrow.

Then followed an argument for the Gerhard Heintzman player piano.

New York Piano Men Discuss What Should Constitute Free Service to the Customer

The feature of the recent regular meeting of the New York Piano Merchants' Association was the report of the Service Committee, which was appointed at the last meeting for the purpose of securing a consensus of opinion in the local trade as to what should constitute free service to the customer what service should be charged for and what the approximate charges should be in the face of constantly rising overhead costs.

The report of the Service Committee given by C. T. Purdy, of Hardman, Peck & Co., brought out the fact that most of the houses to which the questionnaires were sent are in favor of continuing the giving away of music rolls and other articles with the sale of players. Out of the twenty-five replies received fifteen were for continuing the giving of rolls and ten were of various opinions. All but four gave rolls with players and most of the replies showed that the service charges would be a matter of individual preference, no matter what action was taken by the association. The average tuning price was found to be \$4. In ending his report Mr. Purdy said that judging from the replies received the continuance of giving free rolls seemed to be generally desired. Most of the firms stated in their replies that they gave at least twelve rolls and some as high as \$25 worth.

After a general discussion in which the members of the association almost unanimously disagreed with the replies made by letter to Mr. Purdy, the following resolutions were adopted in an effort toward standardization and were made the official schedule effective after January 1st:

1. Price for tuning players, uprights and grands in Manhattan and nearby points shall be \$4. In other sections \$5. Charges for suburban calls for tuning shall be \$15 a day and expenses.

2. Discontinuance of all free gifts and free music rolls with the sale of players. This brought out much discussion and a vote by roll call finally resulted in its passage. E. Paul Hamilton and C. T. Purdy were appointed a committee to visit the piano houses of the city and get a definite reply on this matter for the next meeting.

3. Free tuning for six months following the sale of a piano. This motion as first made stipulated one tuning during the first six months, but it was decided that a definite number of tunings should not be stipulated as conditions might warrant more frequent tunings to keep the quality of the product at a high standard. Two tunings in six months were accepted as being most equitable, but the resolution was left general.

NEARLY every florist in the country is boosting the slogan "Say it With Flowers." Is every Music Instrument Dealer boosting "Music in the Home?"

Securing Recruits for Piano Factories from Industrial Evening Classes

By David Allen, Guelph

Mr. Allan, of the Bell Piano & Organ Co., Limited, Takes a Keen Interest in Seeing that the Knowledge Gained by Pupils in Industrial Classes in His City is Turned to Practical Account. He Has Been a Member of Guelph's Advisory Industrial Committee from the Time it Was Formed. Editor's Note

THE opinions expressed in Canadian Music Trades Journal concerning the formation of classes in wood-working in industrial day and night schools as a measure of possible relief to manufacturers, are to the point, and should be followed up by all interested in the subject.

Although the proposed plans to establish industrial training with Federal assistance have not yet resulted in general practical application, there have been in existence, during the past few years, in many towns and cities in Ontario, classes under the guidance and inspection of the Provincial Department of Education and locally supervised by advisory industrial committees associated with the boards of education.

In most centres these classes are held in the evening, thus enabling pupils occupied during the day to obtain a practical education leading to improvement in their own line of work, or affording opportunity to take up subjects to fit them for other occupations.

In the formation of such classes the regulations require that the subjects taught should, as far as possible, relate to the requirements of the employers and employees of the industries in the district.

Just at the moment a record of the kind of classes conducted in all the districts of operation is not at hand, but it is safe to say a number of them include classes in woodworking, joinery, building construction, and also in mechanical drawing, with the option of a combination of two of these subjects, thus affording the students a wide scope for advancement along a line calculated to make them more thorough workmen.

Much could be accomplished if manufacturers in need of help would interview the Advisory Industrial Committee in their locality, ascertain the existing facilities for instruction in their particular line of work, and co-operate with the committee in an extension of that work to meet their particular needs.

Some, if not all of these schools have, to a certain extent, equipment to do machine as well as bench work, and the efforts of the school to meet the needs of the district can be made more fruitful if these needs be made known. The fact remains that co-operation is necessary to obtain results.

Some four years ago, piano manufacturers in London, Eng., feeling the need of trained help, co-operated with the county council in the formation of classes in piano making, arranging at first for the training of 50 apprentices in the day school, on the half time plan, i.e., half time in the school, half time in the shop, thus giving both practical work and technical training. The pupils worked in pairs, while one was in the shop the other was in the school.

In Cincinnati, Ohio, manufacturers in various lines co-operated with the Engineering Department of the City University in the formation of part time classes in an endeavor to increase the number of trained workers. The plan proved very beneficial.

In Fitchburg, Mass., a similar plan was worked out, and called the Fitchburg plan of Co-operative Industrial Education, the pupils going to school and shop week about.

In order then to bring about practical results it is apparent that steps leading to co-operation are necessary, and it is to be hoped something in this direction will be speedily accomplished in order to derive some benefit from classes just now getting well under way for the winter term.

I may say that we have had industrial evening classes in operation in Guelph during the months of October to April since 1912, and evidence of their popularity is shown in the membership roll, which at present is 416, and of these 28 are in woodworking training class. That department is equipped with hand-saw, jointer, mortiser, circular saws, lathes, etc., all modern machines, and in addition an ample number of work benches for hand work. The instructor and the principal are thoroughly versed in woodworking and the pupils have the opportunity of getting practical instruction at little cost beyond their own time. The only charge is an enrolment fee of \$1.00, and even this is returned at the end of the course if the attendance has been satisfactory.

It seems to me that employers desiring help might further their own interests by interviewing the heads of the schools where such training is carried on, and by making their particular needs known, and by joint effort make the work of these schools more valuable and a possible source for securing recruits.

New Switzer Bros. Store in Vancouver Formally Opened

News from Vancouver tells of the formal opening of the fine new music store of Switzer Bros., Limited, located at 310 Hastings St. West. Mr. T. A. Switzer, managing director of the firm, as was stated in a recent issue of this Journal, severed his connection with Fletcher Bros., Limited, to open up business in Vancouver on his own account. Arthur, his brother, has now become associated with him, and the two together have established the firm of Switzer Bros., Limited. The personnel of the staff is now announced, and includes H. G. Cowan, as manager of their Phonograph and Record department; E. J. Dennis as manager of the sheet music department, and A. M. Fraser will be in charge of the British Columbia agencies.

Embodying the latest ideas in interior decorative art, as seen in the principal stores of New York and other American cities, this new music house betokens the high place which music holds in the life of that Western city.

A number of small rooms, encased in glass, to be used for demonstrating purposes, is an innovation which has been introduced. The fittings are of colonial designs, the whole being finished in white and mahogany.

"Everything in music," the slogan of the new firm, as the name suggests, implies that everything and anything in musical instruments, music and equipment will be handled by the firm. Particularly prominent will be the Martin-Orme Piano, the Sonora Phonograph and His Master's Voice Records.

Give Employees Insurance Policies

The Sherlock-Manning Piano Co., in London, are this year making a Christmas gift of an insurance policy to each of their employees who has been with them one year or over. So far as they know the Sherlock-Manning firm is the first piano factory in Canada to extend the benefits of collective insurance to the employees. In their particular case they are covering all the factory and office staffs, both male and female, with a minimum of \$500 and ranging up to \$1,000, according to length of service. In former years the firm's Christmas present consisted of a turkey, or the equivalent in money when turkeys became too scarce, but they feel that the insurance policies, nearly all of which are for the maximum amount, will be more acceptable and an influence in deterring the men from giving up their jobs, although they have been able to attract and retain the services of a steady, satisfied lot of employees, who show their appreciation of the excellent working conditions and the high rate of pay paid them by doing good work, endeavoring to keep up production and taking a live community interest in advancing the interests of their employees.

Englishman's Observations in Japan

Mr. Frank Samuel, of Barnett, Samuel & Sons, Limited, the London, England, piano and phonograph dealers, who not long since visited Canada en route to the United States, Japan and China and with whom an interview was published in Canadian Music Trades Journal, has just recently returned to England. Concerning Japan Mr. Samuel said: As a general rule Japanese manufacture is of a cheap and shoddy nature, except in silks and goods peculiar to the country, and in many instances Japanese products are inferior imitations of cheap German goods. What astonished Mr. Samuel was to find what he considered the best stringed instrument parts in the factory in the world. The owner of the business has been associated with the manufacture of musical instruments all his life, and he is most jealous of his standard of manufacture. About 1,200 work-people are employed in the factory, and Mr. Samuel believes this business will cut deeply into the trade which Germany had before the war. A big trade has been done with America and there was apparently sufficient margin of profit to reduce prices when keen competition arose.

Another remarkable factory found by Mr. Samuel was one devoted to the manufacture of pianos, organs, and mouth-organs. In this factory 2,000 work-people are employed, and it is entirely independent of outside sources for supplies. The works has its own iron frame foundry and actions, keys and other parts are all made on the premises. The pianos appeared to be well built, but the tone was not such as one would rush into ecstasy about. Quite a few pianos had been exported to Australia but Mr. Samuel thought there need be no fear of competition in pianos from Japan for years to come. The Japanese are just beginning to instal pianos in their houses and the output of the factory can be absorbed in Japan.

Shortage of Piano Keys in England

"Manufacturers have been for some time past hampered in securing output through shortage of key supplies, in conjunction with other difficulties," says the London Piano-maker. "The main source of British key supplies is from the Shenstone factories at Walthamstow, and with a view to

BANKS in Cleveland have got together to advertise thrift—to show the public the proposition of banking their savings vs. investing in get-rich-quick schemes. Another call to the trade to co-operate in advertising "Music in the Home."

securing first-hand information for the benefit of the trade generally, we recently paid a visit to the factories and were accorded access to all departments. We asked frank questions and received equally frank answers, and we can assure the trade that if at present orders cannot be executed with the promptitude that many makers would like, Shenstone's are doing their level best to increase production.

"Extensions are at present in progress at the Grange Road Works which, when completed, will about double the now available manufacturing accommodation. The works are being thoroughly re-organized, and already a large number of automatic machines have been installed. This will enable the firm to have an output next year which will possibly meet all demands, and if further extension is required there is ample ground at the Etloe Road factory for that purpose.

"When we went through the works we kept an eye on the employees, and they all seemed to be working at top speed." It should not be forgotten that in pre-war days there was a 60-hour week with piece-work as against the present reduced working hours. Furthermore Shenstone's have had to undertake the manufacture of grand keys in a large way, all these circumstances into consideration, we consider the firm are doing all that is humanly possible to assist the industry."

New French Music Directory Re-Appears

A music directory bearing the title "Musique-Adresses" has made its first appearance in France since the outbreak of war. The publisher is Auguste Bose, editor of the French trade paper, "Musique et Instruments," 12 rue de Madrid, Paris. Its scope is quite comprehensive, including as it does information about French manufacturers of musical instruments, dealers, trade marks, editors of music and individuals who are in any way connected with the trade. There is also a section devoted to a vocabulary of all the common terms used in music, musical instruments, parts, and the like, printed in five languages—French, German, English, Italian and Spanish.

The book is very neatly gotten up and the matter arranged systematically and concisely. It is bound in green cloth, the covers printed in gold.

FARMERS in Fraser Valley, British Columbia, are co-operating to advertise "Fraser Valley" butter. They are getting good results. Another good reason why the Musical Instrument Dealers in a town should get together to advertise "Music in the Home."

How Evening Industrial Training Classes are Conducted in Woodstock

By Harry Sykes, Secretary-Treasurer of the
Thomas Organ & Piano Co., Limited

Woodstock Classes Open to Any Resident of the City Over 14 Years of Age Boys Urged To Shun "Blind-Alley" Occupations Where They Would Find Themselves at the Age of Twenty Among the Army of "Unemployables" Because They Had No Trade, Especially When the Demand for Skilled Mechanics Greatly Exceeds the Supply

SINCE Canadian Music Trades Journal introduced the discussion of the possibility of increasing the supply of trained labor for the piano and organ factories by means of manual training classes, I have been talking the matter over with the principal of the Woodstock Collegiate Institute.

"We have a well-equipped manual training department in connection with our Collegiate Institute and also our Woodstock College. In fact, the department at the Woodstock College is the oldest manual training school in the Dominion.

"There is no doubt that if the music trades and furniture trades are to secure young men in the different industries, some move must be made in this direction, and inducements held out for training young men so that they will come into these different industries, and as the woodworking industries of this Dominion are now very important would it not be wise for our Government to take an active interest in this matter?"

"In our evening industrial classes," said W. J. Salter, B.A., principal of the Collegiate, "we have a cabinet making and furniture designing class under the direction of Mr. Hogarth, of the Canada Furniture Manufacturers, Limited. This class is doing good work, and elementary, of course, in the beginning, but gradually the work becomes more difficult as times goes on.

In many American cities the Y.M.C.A.'s take up this work, but I doubt if the local Y.M.C.A. could undertake it successfully by reason of lack of accommodation and equipment."

The equipment of the Woodstock Evening Industrial School is thoroughly up-to-date and adequate for the work of the school. The instructors have been selected rather for their practical than for their pedagogical qualifications. Those who have been successful in the industries, through intelligent interest in their work, and who, by keeping abreast of the times, are filling responsible directive positions requiring technical skill and knowledge, have been selected. They thus bring to their work a first hand knowledge of actual industrial conditions and standards.

The Evening Industrial Classes opened in the Collegiate Institute in October. The object of these classes is to provide for men and boys engaged in the industries a broader training than it is possible for them to receive in the shops under modern conditions. The theory and scientific principles underlying the processes will be emphasized. The successful artisan must know "why" as well as "how." Never was there greater need for intelligent, trained artisans.

The evening classes are open to any resident of the city who is over 14 years of age and who does not attend day school. There is no entrance examination, and the fee is one dollar for the whole course.

Every worker who is interested in his daily employment and has ambition to increase his skill as a workman, needs this instruction. It will give him greater efficiency in his work, and should result in better positions with increased pay.

To bring these classes to the attention of the public, circulars were distributed saying among other things—

"The object of these evening classes is to place within the reach of every boy an opportunity of making a success in the industrial world.

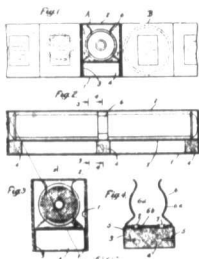
"Don't let your boy enter one of the 'blind alley' occupations, to find himself at the age of twenty among the great army of 'unemployables' without a trade when the demand for skilled mechanics greatly exceeds the supply. Make a little extra effort and give your boy a chance. Knowledge is power.

"How could you spend the winter evenings more profitably than by attending these classes? Register now."

Device for Boxing Music Rolls Patented in Canada

Ten claims have been allowed Edwin B. Proudfit, of Westfield, New Jersey, on Canadian patent number 193,812, which is a device for boxing music rolls. The following describes same:

A box for a music roll and the like, said box having a greater outside height than width and a raised bottom



in said box comprising an inverted trough-like member inserted therein, and blocks across said trough.

A box for a music roll and the like having a height corresponding to a roll of large diameter but a width corresponding to a roll of small diameter, and a raised bottom in said box to support the contained roll adjacent the opening of the box and a clip mounted on said bottom for releasably clamping the roll.

A box for a music roll or the like, having a greater outside height than width, a raised bottom in said box to support the contained roll in a position adjacent the opening of the box, and releasable roll holding means associated with said raised bottoms.

STANLEY

Pianos and Player Pianos

REMEMBERING with deep appreciation the splendid support accorded us by our friends in the Piano Trade during the year now drawing to a close, we desire to extend to you our very best wishes for a Christmas Season full of Joy and Happiness.

For the New Year we are planning to make our service of much greater value to you and shall do our best to merit a share of the increased business which Nineteen-Twenty promises.

STANLEY PIANOS

241 Yonge St., Toronto

REED ORGANS PIANO BENCHES

ROYAL TALKING MACHINES

COPY OF ORDER

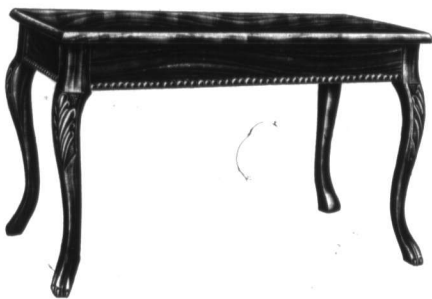
*Please ship at once,
per G. T. R.:*

50 No. 202 Benches,
mahogany.
12 ditto Walnut.
00 No. 32 Player Benches,
mahogany.
12 ditto fumed oak.

*Please make quick
shipment, we are en-
tirely out.*

Yours truly,

Quoted just to show
the demand for
piano benches.



No. 204 Piano Bench

We used to receive orders for benches in half dozen lots. The demand is such that the large piano firms order in lots of fifty of a kind. We have standardized our benches and have reduced the cost in spite of advance in material and wages.

We have 500 more going through our works. Send in your orders early and avoid delay in shipment. We have both mahogany and walnut finish.

THE GODERICH ORGAN COMPANY LIMITED
GODERICH CANADA.

"It Shunted A Side-Tracked Business on the Main Line"

said a member of the trade of the "Music in the Home" Activities of Canadian Bureau for the Advancement of Music.

HANGING on the wall beside the desk of a certain business man is the framed photograph of his keenest competitor. The Journal is not able to state definitely the reason for this. It is certainly not through friendship. The man who sat at the aforementioned desk kept a close eye on that competitor. He watched every move the rival house made. He was not above doing some exceptional hustling now and again to beat them to something good. He was alive to the ruts and pitfalls that beset a merchant in the daily round of competition.

But he was also alive to the benefits of competition. He knew full well that two stores bring more people to shop than one. "Competition," he said, "is one of the biggest factors in getting on. It should always be welcomed. Never fear it. I would go to the length of helping a straight competitor, if he needed help, to keep him in the field. My so-called competitor and I have in reality much in common. His competition and mine comes from without from sources often overlooked."

This raises the point—who is a man's competitor? The members of the piano, phonograph and music industries are coming to realize that their strong competition is coming from those who are making it easy for the public to spend money on other commodities, less useful and less necessary commodities, than musical instruments, and music in its various forms. It is therefore good business for the music trades to stick together to stimulate a greater desire for music and musical instruments in every conceivable way. In urging more music in the homes, in the schools, in civic life, everywhere the musical instrument dealers and manufacturers should present a united front.

The only machinery for doing this is Canadian Bureau for the Advancement of Music. In its short existence great strides have been made. Results, almost unbelievable four years ago, have been accomplished along the following lines:

1. An industry that self-appointed economic leaders and paternal advisers of the country were doing their best to switch off on a side track was shunted on the main line.
2. Dealers and salesmen were spruced up by the realization of the high status of their work.
3. Parents came to place the proper value of the musical education of their sons and daughters.
4. Educationalists realized that music study to benefit the masses must be aimed at cultivating an appreciation of music; in other words to become good listeners and build up appreciative audiences. This has done much to popularize the phonograph and the player piano.
5. Hotels are taking up the holding of musical recitals.
6. Speakers are addressing Rotary, Kiwanis and other men's clubs, young people's societies, parents and school organizations, etc., on musical subjects of interest to the 99 per cent. of the people and not the 1 per cent. of high-brows.
7. The daily and weekly papers and magazines, quick to sense the change in public sentiment, saw in musical topics, subjects of real human everyday interest and accordingly devoted space to music discussions that are proving readable to the average newspaper reader. Several of the leading papers in Canada are issuing periodical music supplements which, through the advertisements and music articles, are doing much for musical development.
8. Old bands are being revived and new ones organized in all sections of the country.
9. Community singing has become a household expres-

sion, whereas a short time ago few knew the meaning of the phrase.

10. Factories have taken up music, pianos, player pianos, phonographs, band and orchestral instruments are being used to provide more enjoyable, cheerful and educational recreation for industrial workers.

11. Silent pianos and organs in many homes have come to life and are being used for family sings, or exchanged for player pianos or phonographs.

12. The rising generation are being exposed to music as the fathers and mothers of to-day never were.

13. The masculine side of music is being emphasized. "Music is for men as well as women" is the slogan to-day.

14. Vocal and instrumental teachers are feeling the throbbing of a new musical life in the country. Their classes are growing. A greater interest in music is in evidence on every hand.

15. More municipal and state-aided music is beginning to be demanded by the people in no uncertain words.

In music Canada has made a new start. The musical instrument trade is already feeling it and will continue to feel it more as the months go by. Every manufacturer, dealer and salesman selling musical instruments or music should be a booster, a big booster, a double-barrel booster, for Canadian advancement of music.

It is important that those who have not backed their appreciation of what is being done for the industry should do so now. It is impracticable and certainly should not be necessary to make a personal canvass of every individual and firm in the trade who should be on the list of subscribers to the funds of Canadian Bureau for the Advancement of Music.

It is only necessary to address the Secretary of the Bureau indicating the amount the subscriber will contribute to the Bureau's funds, and to facilitate the decision of what this amount should be, the Bureau, at the annual meeting of last year, decided to recommend a basis of one-half mill on the sales of last year. On sales of \$100,000, for example, this would be \$50.00, or it would represent five cents on a phonograph that retails for \$100.

Send your cheque to Canadian Bureau for the Advancement of Music, 66-68 West Dundas street, Toronto.

The activities of the Canadian Bureau for the Advancement of Music are limited only by the amount of money placed at the disposal of the Board of Directors under whose direction the secretary works.

Retailers and manufacturers in the music industries of this country are not slow to seize the theory of the proposition and to see the value of propaganda work in creating greater public interest in music. Too many, however, have not so readily rallied to its financial support, leaving that burden to the willing few, who are showing their confidence in the value of the Bureau's work by supporting it financially. This work is restricted to the funds available, which are not nearly as great as the present business in musical instruments justifies.

Mr. Grimsdick Sailing for England

Mr. H. A. Grimsdick, managing director of the Bell Piano & Organ Co., Limited, Guelph, is due to sail for England on the Mauretania on December 24th. As this boat's sailing was postponed for eight days, Mr. Grimsdick will not reach London in time for Christmas.



A view of the Piano Department in the new store of Switzer Bros. Limited, Vancouver, B.C., referred to elsewhere in this issue.

A view of the Photograph Department of Switzer Bros. Limited, Vancouver, B.C. A record stock will be noticed half way down the aisle making the records convenient to each of the demonstration rooms.



Switzer Bros., Limited, Vancouver, B.C., new sheet music and small goods department which is already off to a good start.

Here, There and Everywhere

Paul Hahn, the Toronto piano man, was a recent trade visitor to New York.

Matthew Webster, representative of Gourlay pianos in Ottawa, was a recent trade visitor to Toronto.

The British milling industry has started a campaign of technical education to improve the efficiency of its workers.

A piano tuner who makes an annual trip to the Yukon, states that where formerly his fee per tuning was \$15 it is now \$25.

Among the Quebec piano dealers to visit Toronto during the past fortnight was Charles Corriveau, of 28 rue d'Aiguillon, Quebec City.

A serious illness has confined Mr. F. Irving Brown, Toronto, manager of the Robert Simpson Co.'s phonograph department, to the hospital.

Adeline Patti, the celebrated prima donna, whose demise has been made widely known through the press, left a fortune valued at £116,000.

Mr. O. C. Dorian, general manager of Pathe Freres, Toronto, is again out after an absence of several weeks from business owing to serious illness.

Japan has exported musical instruments to the value of some \$310,600 during the first six months of 1919. \$268,800 in the same period for 1918 and \$146,200 in 1917.

Throns have been attracted to the show window of a certain Cleveland piano store as a result of having a blind piano tuner plying his trade in the main show window.

A movement has been set on foot to erect in Washington, D. C., a Carillon bell tower with fifty four bells as a memorial for the men who lost their lives in the war.

Mr. Russell L. Teeple, of the phonograph division of the McLagan Co., Limited, Stratford, is convalescent from a serious illness. Mr. Teeple took sick while on a business trip to Ottawa.

The will of the late Chas. H. Steinway, president of Steinway & Sons, New York, whose death was recorded in last issue of the Journal, has been filed for probate. It disposes of an estate estimated at upward of \$5,000,000.

During the eight months ending August 31, 1919, pianos to the value of £25,745 were imported by New Zealand. In the corresponding period in the previous year, pianos to the value of £30,746 were imported by the same country.

A \$1,000 prize is being offered by the World Trade Club, of San Francisco, to the person who sends in before May 1st, 1920, the most suitable word denoting the United States of America and All British countries. The best name word received thus far is "Unitania."

Announcement has come to hand of the formation of a new felt company to be known as E. H. Enos & Co., with headquarters at Boston. Mr. Enos, who is a felt specialist, having been ten years with the American Felt Co., has travelled extensively throughout Canada, selling to the various trades.

All the space in the London section of the British Industries Fairs, 1920, has been taken up. Musical instruments, as the Journal previously pointed out, will be confined to the London fair. Birmingham and Glasgow are the two other centres where the other sections of the fair are being held.

With the Tricolour of France over the main entrance in honor of the French President's visit and the day the British

Empire was stilled for two minutes in thanksgiving for peace, and in honor of the dead heroes, a well known London, England, store is said to have displayed for sale five German pianos in walnut at £125 each.

Steps toward the organization of a Musical Club in connection with the University of Toronto have been taken. The society aims to unite all music lovers among the men undergraduates, graduates, and staff, and to encourage interest in chamber music of the better class. Recitals, musicales, lectures and a well-equipped musical library are planned.

Citizens of Quebec are insisting that Mayor Lavigneur of that city, shall accept the nomination for re-election, notwithstanding his suggestion that J. G. Scott, former chair man of the Board of Trade, be a candidate and one that he would support. Mayor Lavigneur has the matter under consideration. Quebec's chief magistrate is a well known piano dealer.

In view of the discussions in Canadian Music Trades Journal on the possibility of using Technical Schools and Evening Industrial Classes to increase the supply of skilled labor for the piano and organ factories, there is interest attaching to the announcement from Ottawa that L. W. Gill, of Kingston, had been appointed Director of Technical Education under the Department of Labor.

There is an old saying "When in difficulty, go to music for inspiration." This is precisely what the Fifth Avenue Association of New York have done. When the question was raised as to how Fifth Avenue should be kept clean and uphold its reputation as the greatest retail thoroughfare in the world, the plan suggested and which was later carried out, involved the use of music in the parks to attract away from the famous avenue the crowds of workers, who congregate there during the noon hour and block the sidewalks.

"The friends of Frank Whitehouse and he numbers them by the score" are urging him to become a candidate for a place on the City Council," says the Peterboro Review "and Mr. Whitehouse has taken the matter under advisement. He is among the most progressive of the younger business men in Peterborough, a man with faith in the future of his city and a record for active participation in every public movement. His acquaintance embraces a wide circle and if he consents to become a candidate he is sure to be heard from in the final count of the votes."

A campaign is being launched by the National Bureau for the Advancement of Music in the United States to revive the old custom of Christmas Eve Caroling. A



*Our business NOW and always is
to Help as well as wholesale.*

**MUSIC
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special booklet on the subject has been prepared, and is being sent to those who ask for it. This booklet describes the custom as carried out in England of former days, traces its revival in the United States, and gives full information about the organization of caroling groups for the guidance of musical societies, women's clubs, churches, schools and individuals who may wish to identify themselves with this movement.

Of paramount importance to Sonora dealers everywhere is the announcement just made by Joseph Wolff, secretary of the Sonora Phonograph Sales Co., that arrangements have been perfected for a tripled output, with shipments on this production basis to become effective early in 1920. Mr. Wolff said: "On account of the tremendous demand for the Sonora product, it has become necessary to increase our output considerably. Plans have been effected to increase the output during 1920 to a point three times as great as that of 1919, the new scale of production to commence January 1.

The King Edward Hotel, Toronto, which has become a sort of piano men's rendezvous, is going to have a large addition built. To this end the King Edward Construction Company, Limited, has been incorporated, and is offering for sale \$1,350,000 in 7% preference stock. The new addition is to be a seventeen-story building with accommodation for 500 guests. An instance of the interest taken by the railroads in anything that has at its aim improvement in hotel accommodation is afforded by the announcement that the Canadian Pacific Railway has taken a block of \$75,000 of this preferred stock.

Casavant Freres, of St. Hyacinthe, Que., have recently installed in St. Basil's Church, of Toronto, a new electrical action organ, having fifty-two stops, twenty-two couplers, and thirty-five different adjustable pistons, with a total of

3,172 pipes, with provision for a chancel organ with twelve stops, ten couplers and five adjustable combinations. The specifications of the organ were designed by Mr. D. A. Morel, organist of St. Basil's, supervised by Mr. F. A. Mourre, organist of Toronto University, and Dr. A. S. Vogt. This instrument will be an important factor in maintaining the reputation of Toronto for high class church music, and it is said to be the largest organ in any Catholic Church in Ontario, outside of Ottawa.

Word is received from Vancouver that the business formerly known as the Vancouver Music Store, 1044 Granville St., has been taken over by Arthur E. Wood, who has opened up same as an exclusive phonograph shop. Mr. Wood has had fourteen years' experience in the phonograph business, and for the last ten years has been with the Kent Piano Co., of Vancouver. In The Phonograph Shop, by which name the new business shall be known, will be featured "His Master's Voice" lines and Brunswick phonographs.

At least 1,200 musical enthusiasts listened to a musical program given recently in the Parkdale Methodist Church, King and Dinn Avenue, Toronto, when the Toronto Welsh Male Voice Choir gave a joint concert with the Sunday School orchestra of fifty pieces. The conductor was Mr. A. P. Howells, a well known member of Gairlay, Winter & Leeming Limited, Toronto staff. Some of the numbers given were the "March of the Men of Harlech," by the Welsh Choir, and overture, "Morning, Noon and Night," by the Sunday School orchestra. Gounod's "Soldiers' Chorus" from "Faust" was also sung by the Welsh Choir, as well as "Sweet and Low," by Barnaby, and "Evening Chimes," by the same composer. A descriptive fantasia, including "A Trip to Coney Island," by Herbert, was cleverly rendered by the Sunday School orchestra.

Another Year of Greater Success

The results of our year's labors have to us been most gratifying and we gather from our experience that Lonsdale Dealers have enjoyed success in a like portion to ourselves.

To all who have lent their efforts and co-operation to bring about this condition we desire to extend a full measure of appreciation.

With the New Year, with greater courage and renewed efforts we shall endeavor to make Lonsdale products a still more important factor in creating greater success for Piano Dealers of Canada.

LONSDALE PIANO COMPANY

Office and Factory
Queen Street E. and Brooklyn Ave.

TORONTO - CANADA



Lonsdale, Style M

The Season's Greetings to All

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL DECEMBER 1919

How Blue Amberol Records Are Made

By W. E. Sanborn, Manager, Cylindrical Record Manufacturing Division of Thomas A. Edison, Inc.

THE year 1912 marked an important step in the development of Amberol Records, as it was in that year that we produced, commercially, the first Blue Amberol Records. This was a decided step forward, from wax to a hard composition, retaining the desirable qualities of the wax and at the same time producing a record that was, to all practical purposes, indestructible.

Perhaps the most interesting part, to the layman, in the manufacture of a record, is the method used to transfer the sound waves from the wax master blank, or original, to the commercial record. This wax master blank is recorded in our studio and shipped in a suitable container to the factory, where the title is engraved on the end of the blank and it is then prepared for electro plating. After the electroplating process is completed the blank is removed from the mould, the mould polished and sent to the mould inspection department where it is inspected and a sample print is made from it. This sample is sent to the music committee. If approved sufficient sub-master blanks are made to produce the required number of working moulds. The master mould is then retired to the mould vault and not withdrawn until the working moulds have been discarded.

There still remain twenty-two operations to be put upon a record before it is delivered to the stock room, ready for distribution.

The material for Blue Amberol Record blanks is produced in natural color tubes seventy-five inches long and approximately the same diameter as the finished record. These tubes are first passed over heated mandrels to stretch them to a uniform size and, after being thoroughly cleaned, are dyed a uniform color and placed in a seasoning room to dry. After the seasoning process, which requires five days, the tubes are cut into blanks four and one-half inches long and sent to the printing room.

In preparing the blank for printing, extreme care must be used to remove all particles of lint, dirt, etc., from the surface, as a finger mark, or a speck of dirt the size of a pin point on the surface of the blank when it is being printed would be sufficient to cause a rough spot on the surface. After the blanks are thoroughly cleaned they are placed in the working mould and the mould locked in a printing press. The blank is then softened with a jet of steam and as it becomes plastic, is expanded with compressed air against the printing matrix which impresses the sound waves into the surface of the blank. This process requires approximately five minutes, after which the mould, containing the blank, is placed in a blast of cold air. The material, of which the blank is made, shrinks at a much faster rate than the contraction of the metal mould and thus allows it to be removed without scratching the surface. As the printed blanks are finished, they are placed in boxes containing fifty each and sent to the printing inspector, where all blanks of a questionable nature, which can be detected by an eye inspection, are discarded. The blanks, passed by the inspectors, are then assorted in trays, of thirty-two each, by selection number.

The blanks coming from the sorters have the appear-

ance of the finished record with the exception of not having the "stuff" inside which we call backing. This is a plaster paris composition which holds the blank in shape and acts as a sounding board for the music, giving it resonance and quality. This plaster is mixed in solution and shot in under air pressure, so that it is free from holes and air bubbles. With the exception of reaming the plaster to the proper diameter and taper and a few minor cleaning operations the record is now ready for final inspection.

The final, or "Neutral Inspection Department," is operated entirely independent of manufacturing supervision; the standards which a record must come up to are set by the laboratory test service and the musical phonograph division. Each record is tested first for size and taper, next it is given an eye inspection and any doubtful portion is given a playing test. After passing through the various inspections, the records are placed in cartons and delivered to the record service department, and it is then ready to go forward to jobbers and finally to dealers.

One day I showed a new employer through the works and after I had shown him some of the numerous operations he told me that he felt somewhat the same about the record manufacturing business as Kin Hubbard says, he feels about women. Hubbard says, "Women's just like elephants, I like to look at 'em, but I'd hate to own one."

Stratford to Have Big Exhibition

January 12th to 24th Inclusive Large Number of Phonograph and Furniture Buyers From All Over Canada Have Indicated Their Intention to Attend

A news dispatch from Stratford announces that the big annual exhibition by the local furniture manufacturers will be held early in the New Year. The exact dates decided upon are from January 12th to 24th inclusive. The present indications are that more buyers than in any previous year will visit Stratford on this occasion. Being a carload centre, Stratford makes it interesting enough for the big buyers from a distance to attend. Special plans have been made for the entertainment of visitors and this event has now become so popular and so worth while that only the announcement of the dates is necessary to get a splendid attendance of retailers.

A special feature of the exhibition this year is to be the display of McLagan phonographs in the warerooms of the Phonograph Division of the McLagan Furniture Co., Limited. A number of new designs will be shown as well as the standard designs now listed in the McLagan line. Anyone who has visited Stratford and seen the large modern plant of the McLagan Company will realize the educational value of actually seeing the factory apart from the idea of direct buying.

The new McLagan phonograph catalogue is just off the press and ready for distribution. It is quite safe to say that this is one of the very finest examples of phonograph catalogue work that has yet been put into the hands of dealers. The cover is in black and gilt on heavy old Stratford card, and the inside stock is cameo ivory coated.

The first pages are devoted to a foreword and a sketch on period furniture. Then follows the illustrated description

of each of twenty McLagan designs showing the phonographs with appropriately sketched backgrounds. Attention is also given to the McLagan-Fletcher hexagonal tone arm sound box and reproducer. The closing pages are devoted to some worth while "tips." In all the catalogue is a splendid selling help. It was printed by the Acton Publishing Company, Toronto.

Calgary Columbia Dealers Hold Luncheon And Form Association

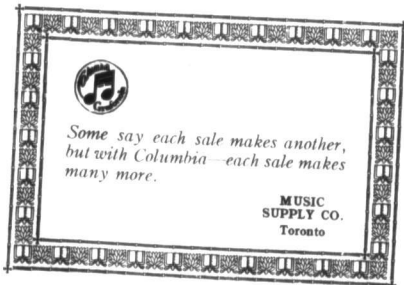
Word comes from Calgary of the formation of a local Columbia Dealers' Association during a luncheon held recently in the Board of Trade rooms of that city. Mr. Robt. Shaw, of Cassidy's Limited, Winnipeg, the western general representative for the Columbia line, was there to assist in the organization of such.

In explaining the object of the association, Mr. Shaw stated that it was their purpose to meet once a month to hear the month's new list records and discuss their relative value to their own particular trade with a view to meeting the musical needs and demands of the people. It was hoped that the association would in reality be a Columbia family and the closest mutual interests were to be encouraged. The speaker called his guests' attention to the fact that the Columbia Company had recently secured the second largest manufacturing plant in Canada, the one that had formerly been turning out ten aeroplanes a day for overseas service, and that within the past few months it had increased its capitalization to \$164,000,000. Three millions had been expended in advertising alone during the present year, and the Canadian appropriation for 1920 would be double this year's amount.

All through the luncheon a number of the January records were played which included a wide range of instrumental, vocal and dance music of a very high grade and popular variety.

Mr. W. M. Howe, local manager of the Willis Piano Company, was elected president and Mr. J. F. Fisher, of the Grafonola Shop, chosen as secretary.

Those in attendance besides the officers of the newly formed association and the host, Mr. Shaw, included: Mr. C. Welch, Imperial Phonograph Co.; Mr. Brendan, Hudson's Bay music department; Mr. D. Anderson, secretary of the James Williams Co.; Miss Burreigh and Mr. S. Cave.



*Some say each sale makes another,
but with Columbia—each sale makes
many more.*

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Instructive Pathe Recital Given in Halifax

A news letter from Halifax gives particulars of the Pathe phonograph recital which was given recently in the showrooms of the Nova Scotia Furnishing Company, of that city. Mr. E. A. Wilson, who was in charge of the recital, mapped out a programme, and each number showed his ability to please a more or less critical audience. The programme, moreover, did not consist in merely the playing of one selection after another on the phonograph, but as Mr. Wilson went along, he explained to his audience the general principles of the Pathe, showing them wherein it resembled some instruments and differed from others.

The programme opened with the Pathe Military March, designed to show how the full harmonics of the tones are brought out. As a further evidence of this, Tschaiakowsky's "1812 Overture" was played. Then came a talking record by a Pathe expert. A solo by Miss Hoffman was next put on with a view to showing how well her voice blended with a flute obligato.

Thus far, the demonstration had all been done on a standard Pathe. Mr. Wilson then brought into use the Pathe "Actuelle." The tone in the Actuelle is not transmitted by a sounding box, or anything on the megaphone principle, but rather by means of a reflector which gives general distribution to the sound waves and thus enables the listener to hear as effectively in one position as in another.

A bell record with organ accompaniment was the first number played on the Actuelle. Then followed a baritone solo by Frank Oldfield, the well-known Canadian artist, who sang "The Floral Dance," a number which has gained considerable popularity throughout Canada as a result of the prominence given it by the "Dumbells," the Canadian Divisional Concert party. Next in order were "The Barcarole" from "The Tales of Hoffman," sung in duet form; "The Mocking Bird" sung by Grace Hoffman; "Johnny's in Town," the Prince of Wales' favorite; Gounod's "Serenade"; "The Song of the Bells"; "Eileen," the beautiful Irish love song.

The second part of the programme consisted of the playing of all makes of records on both the Pathe and the machines for which they were made. In this way the audience was able to see just how interchangeable the Pathe record was.

Why Canada Should Have a New Copyright Act.

A dinner, attended by a number of literary authors, musical composers, music publishers and representatives of the press, was held on Monday evening, December 15th, at the St. Charles Hotel, Toronto. Gordon V. Thompson acted as chairman. After the dinner the main item on the programme was an address by R. J. McLaughlin, K. C., on the copyright situation in this country. Mr. McLaughlin strongly favors the adoption in Canada of a copyright law identical with that of the British copyright law of 1911, with a few modifications to meet Canadian conditions and needs, which is based on the principles of the revised Berne Convention of 1908. He branded the present copyright laws of Canada as affording no protection whatever to Canadian authors and composers and of being 85 years behind the times.

He pointed out in commencing that copyright in Canada can be secured under two laws, the old English law of 1842, or the Canadian law of 1875. The former, which has no conditions attached to it, provides copyright during

(Continued on page 70)

Montreal Kiwanis Club Hears Address on Phonograph Industry

By H. S. Berliner

At Weekly Luncheon in Queen's Hotel, Kiwanians Hear Outlined "A Sketch of the Talking Machine Industry" - How Chas. Cros, a Frenchman, Emile Berliner, Thomas A. Edison and C. S. Tainter Contributed to the Development - Shellac, the Principal Ingredient in the Records Comes from India - Estimate of the Value of Talking Machines and Records Sold in Canada in 1919 Placed at \$20,000,000, or About 200 Times the Figures of 1900.

At the invitation of the Montreal Kiwanis Club, which, by the way, now includes H.R.H. The Prince of Wales in its membership, Mr. H. S. Berliner, vice-president of the Berliner Gramophone Co., Limited, of that city, spoke on the subject, "A Sketch of the Talking Machine Industry." Mr. Berliner said: "The eloquent speaker of last week, to whom I also had the privilege of listening with the members of this Club, was fortunate in having a subject which I am sure gave you all, as it did me, something to think of afterwards. I am sorry that the subject I have chosen to-day, namely "A Sketch of the Talking Machine Industry," is not of so serious a nature, but at the same time the general interest taken in this industry and its products during the last few years lead me to believe that a great many points of it which are everyday occurrences and facts with us in this line of business, are of considerable interest to a great many outsiders.

"I am sure it will be a surprise to most of you when I tell you that the talking machine, and when I say talking machine I mean sound recording and reproducing mechanism, was originally practically conceived by Mr. Chas. Cros, a Frenchman, who deposited on the 30th day of April, 1877, just one year after the telephone was invented, with the Secretary of the Academy of Sciences in Paris, a sealed envelope containing what in translation would read, "A process of recording and reproducing audible phenomena," in which Mr. Cros set forth in great detail a process for sound reproducing and recording which corresponds very closely to the one in use to-day. Unfortunately Mr. Cros never saw fit to follow up his theories into practice, and therefore to Thomas A. Edison belongs the honor of having first recorded and reproduced audible sound.

"From what we can learn by published report, Mr. Edison sometime in the latter part of September, 1877, was at work on an automatic telephone, by which he intended to impress the telephone message upon a strip of tinfoil, and then at some later time reproduce the same message over the wire. While one day at work on this, so the report runs, he by chance slipped the previously indented slip under the recording stylus, which by virtue of this accidental occurrence, gave forth the first actual mechanical reproduction of sound.

"Mr. Edison's invention was immediately thereafter written about in all the scientific papers, and a great deal of publicity ensued, but after a few months if dropped back into what I might call the category of a scientific toy, and remained so until Mr. Charles Sumner Tainter, a resident of Washington, D.C., conceived and produced a method of engraving the sounds in a wax-like material with a sharp cutting tool instead of indenting them in a piece of tinfoil, the way Edison had done, with a blunt tool, and the improvement was so marked that a Company was immediately formed to exploit this invention. I might say that at the time of inventing his wax recording mechanism, Mr. Tainter was associated with Alexander Graham Bell, the inventor of the telephone.

"Up to the point I have now described, these recording methods, that is the ones of Edison and Tainter as well, were both based on the same principle, that is, of pressing

a tool, either dull or sharp, vertically into the recording material, and it was Emile Berliner, the inventor of the Gramophone, and president of our Company, who first saw the great defect of this method, in that the resistance increased as the tool went into the material to a great depth, and Mr. Berliner then conceived the idea of having his sound recording mechanism vibrate laterally, that is, horizontally, and maintain a uniform equal resistance throughout the whole length of the wave and the record itself.

"As you are no doubt aware, it is Mr. Berliner's particular method, the gramophone, which has become apparently the most popular and most practical, although there are a number of records still being produced on the Edison and Tainter principles.

"Now, I am sure all this scientific talk must sound exceedingly dry to you gentlemen, and I feel quite confident that the commercial and artistic end of the talking machine business must interest you a great deal more.

"In the early days of the talking machine industry, it was very easy to sell, in limited quantities, almost any kind of sound or music which was reproduced with even only a fair amount of fidelity. Owing to the fact that there were no duplicating methods in the early days, it was necessary for each record to be sung separately, and it was not until nearly 1890 that the industry was able to produce a copper electrotype or matrix from the original record and make as many copies as were required. In those same early days a singer or performer would make from fifty to a hundred records in a day, and each one was an original and sold as such. One dollar per song was a very high rate to pay these artists in those days, which looks rather small compared to the amounts running into hundreds of thousands received annually by such artists as Caruso and McCormack. As I said before, almost any kind of sound reproductions would sell in those days, and I recall that in the early '90s, the favorite records were those of street organs and harmoniums. As the time went by, however, and the talking machines became more general and more generally understood, a more exacting public began to purchase them, and gradually it was found necessary to increase the standard of product and of musical quality as well, in order to meet this new demand. Even with this, it was not until about 1902 that the various talking machine companies got away from using piano accompaniments for their records, and putting out records with orchestral accompaniments for their vocal records.

"Just about this time one or two of the world's great artists were prevailed upon to make a few records of their incomparable voices, and even with the fancy prices set on such records, an interested public purchased them in great quantities. Gradually the other greater artists of the world were also brought into the fold, and at the present day I may say there is not a single vocalist of great renown in the whole world who is not making talking machine records and drawing his royalties from each record sold.

"It may interest you to know that the materials used in the high priced records are exactly the same as in the low priced records, and the only difference in cost is due to the amount necessary to pay the performers.

"The materials from which these records are made are drawn from the four corners of the globe, the principal ingredient, Shellac, being a product of India only.

"To give you an idea of the way the talking machine business has caught hold, I might say that in the year of 1900 there were sold in Canada talking machines of all kinds to a retail value not exceeding \$100,000.00, and from the figures at my disposal, I can now say that the retail value of talking machines and records sold in the Dominion for 1919 will be approximately \$20,000,000, or about two hundred times the figures of 1900.

"As I presume most of you are aware, the product itself has been steadily improved, and records of twenty years ago sound very poor indeed compared to the product now placed on the market. I may say the same applies to the methods of manufacturing, and when I say methods, I mean speed as well as quality. I recall very well that one hundred records per day were a good quantity for a man to produce in 1900, whereas we have in our factory in St. Henry one man who has pressed over 1,100 in the same period.

"One of the hardest jobs the talking machine industry had was to get music dealers to handle and sell talking machines and records. These people, particularly in the early days, and particularly the piano dealers, refused to take the talking machine seriously, and laughed at it as being only a toy. This impression was by no means confined to music dealers, as only eight years ago the representatives of the combined railroads of Canada argued before the Railroad Commission in Ottawa that talking machines could not be called musical instruments, and classified as such, as they certainly were not musical instruments.

"This gentleman thought that talking machines should much more aptly come under the classification of tinware, and did not hesitate to so express himself to the Railway Commission at the time. Out of feelings of delicacy, I must refrain from mentioning his, Mr. Pullen's name. As I said before, the great difficulty was getting dealers, and particularly piano dealers, to handle talking machines and records along with their other musical instruments, but after one great piano house had set the example, the others quickly came to the same view, and to-day I can say from personal knowledge that two of the greatest piano manufacturers in Canada seem to display more interest in their talking machine and record retail department than they do in their pianos, manufactured by themselves. There seems to be a certain amount of fascination connected with the talking machine, which fastens itself upon anyone ever connected with the industry, and very few have escaped from our industry into something else.

"As a means of education the talking machine has not been neglected either, and vocal teachers have used it for many years as examples of correct singing. During the last few years the talking machines have been introduced in considerable quantities into the public schools, and I might say that practically every Protestant School in the City of Montreal has one."

Large Audience Hears Aeolian-Vocalion Recitals in Sherbrooke

The entertainment in the form of an Aeolian-Vocalion recital, given at the Central School, Sherbrooke, Que., recently, attracted a very large audience and was uncommonly successful, both from an artistic and financial point of view. Rev. E. C. Russell presided, and spoke in his opening address of his interest in the school, of the spirit of co-operation between the teachers and scholars, and of his pleasure at being present.

The programme was presented and heartily enjoyed and applauded. The selections of the phonograph, loaned

by Messrs. McCaw and Bissell, were supplemented by an instrumental trio by the Parker brothers, vocal solos by Miss Janet Dempster and Mr. James, instrumental solos by Miss Gladys Howard and Mr. Clarence Von Steenburg, and recitations by Miss Emma Miller, and the result was a delightful concert.

Mr. J. Albert Hurley, presided at the piano with his usual ability. The proceeds will be applied to the emergency fund of the school.

The McCaw Bissell Furniture Co. also recently sent to a select list of prospective customers an invitation to an Aeolian-Vocalion recital which was held in their store. This firm is using every method and means within their power to bring this make before the public and to-day their efforts have proved most fruitful.

London Firm Opens Toronto Branch

A branch at Toronto has been opened up by the Starr Co., of London, the Canadian distributors of Starr phonographs and Gennett lateral cut records which are pressed in Canada. Messrs. Croden and Stevenson, proprietors of the Starr Co., when in Toronto recently, completed arrangements for the opening of the Toronto office on January 26th, and which will be in charge of Mr. E. W. Wood, who has been connected with the Starr Co. for the past couple of years.

As Mr. Stevenson stated to the Journal Editor this



E. W. Wood, who will be in charge of the new branch to be opened in Toronto by the Starr Co. of Canada, London.

local branch is primarily to give their Toronto dealers a "lightning record service in the Gennett lateral cut product." They will carry a stock here with a twice-daily service, and will also have samples of the complete line of phonographs

In opening the Toronto office, the Starr Co. proprietors also considered the greater convenience it would be to meet their out-of-town customers here, and they want their customers to make use of this office when they visit Toronto.

As reported in a previous issue, Mr. John A. Croden, while in England, was successful in an important transaction that will give the Starr Co. exclusive control in Canada of a number of well known makes of English lateral cut recordings, and which include a list of prominent vocalists, orchestras and bands already in high repute in Canada.

General Meeting Held by Canadian Phonograph Manufacturers' Association at King Edward Hotel, Toronto

Decided to Enlist Co-operation of Piano and Furniture Industries in Taking Advantage of the Dominion Government's Plan for Extension of Technical Education and Industrial Training for Apprentices Proposed Arena for Toronto Endorsed by Association

THE problem of getting more apprentices into the cabinet-making end of the phonograph business was one of the several propositions discussed at the general meeting of The Canadian Phonograph Manufacturers' Association, held at the King Edward Hotel, Toronto, on the afternoon of Thursday, December eleven. It was shown in the discussion that the question provoked that there is a serious scarcity of recruits to the army of workers in the woodworking industries, and that the future of the phonograph industry demanded some active recognition of this condition of scarcity of journeymen and apprentices. It was decided to endeavor to enlist the co-operation of the piano manufacturers and furniture manufacturers in securing government aid in the matter of technical instruction for boys.

Other questions taken up at this meeting related to legislation, accommodation at the Canadian National Exhibition for the Phonograph Manufacturers who wished to exhibit next year, the passing of by-laws and completion of Standing Committees.

The attendance at this, the second general meeting of the Phonograph Manufacturers, which was to complete the work of organizing and to take up new business, was rather disappointing, but this was accounted for by the illness of some of the members and the unusually busy season of the year.

Those present and the firms represented were G. Hughes, Gold Medal Furniture Co., Limited, Toronto; John Robson, Mason & Risch, Limited, O. Wagner, The R. S. Williams & Sons Co., Limited, Toronto; J. D. Ford, The R. S. Williams & Sons Co., Limited, Toronto; S. J. Cooke, McLagan Furniture Co., Limited, Stratford; Mr. Martin, Regal Phonograph Co., Limited, Toronto; T. C. Wright, Northamer Piano & Music Co., Limited, Toronto; J. A. Skace, Piano Cases & Phonographs, Limited, Brantford; W. E. Worth, Cecilian Co., Limited, Toronto; W. D. Stevenson, The Starr Co. of Canada, London; John A. Fullerton, Secretary.

The President of the Association, Mr. W. D. Stevenson, was in the chair, and the Secretary took the minutes of the meeting which was called to order at 2.30, a half hour after the time announced. The minutes of the last meeting were read and adopted, after which the Secretary read a number of communications.

Mr. H. G. Stanton, who had been elected to the Legislation and Tariff Committee, wrote the Secretary that it would be impossible for him to act in that capacity, owing to the existing demands upon his time. "I am glad to see The Phonograph Manufacturers' Association progressing," wrote Mr. Stanton, "as I am sure it should, after the very excellent start it made during the Toronto Exhibition."

Mr. O. Wagner was unanimously elected to fill the vacancy caused by Mr. Stanton's resignation, on motion of Mr. Cooke seconded by Mr. Wright.

A communication was also read from Mr. E. H. van Gelder resigning from the Exhibition Committee, on which he found that he would be unable to act. Mr. A. E. Landon, manager of the Columbia Co., was nominated to this com-

mittee, but as he was not present the Secretary was instructed to ascertain if he would consent to act.

A letter from the Secretary of the Canadian Bureau for the Advancement of Music, and reproduced below, was read. The discussion arising therefrom finally ended in a resolution by Mr. Wright, and seconded by Mr. Robson. "That this Association place itself on record as concurring in and endorsing the work of Canadian Bureau for the Advancement of Music." The sense of the meeting was that the propaganda work carried on by the Bureau was highly commendable and something about which there should be no two opinions. For the benefit of those unfamiliar with the objects of that organization the Secretary was asked to tell something about the Bureau and by whom it was supported or what branches of the music industries made up its membership.

Mr. Fullerton briefly outlined the reasons for its existence, which are now quite familiar to most of the trade, and gave a resume of how the Bureau came into existence and what had been accomplished in the way of creating greater public interest in music and in the natural course of events a more spontaneous demand for musical instruments.

The question of the dearth of apprentices in the cabinet-making industry was introduced by a communication from the Editor of Phonograph Journal of Canada, and the discussion showed the manufacturers to be keenly interested in any project having for its object the amelioration of the strain put upon the industry by the indifference of boys and young men to the opportunities offered them in the woodworking industries of the country. Mr. H. A. Jones, Editor of Phonograph Journal, was asked by the chairman for further information and different members showed a keen interest in the subject.

Finally on motion of Mr. Cooke, seconded by Mr. Hughes, this important matter was referred to the Legislation and Tariff Committee with a recommendation that the members of that Committee take up with the Canadian Furniture Manufacturers' Association and the Canadian Piano and Organ Manufacturers' Association the advisability of co-operating in an effort to secure the advantages of the Government's interest in promoting technical education.

The proposed arena at the Canadian National Exhibition, and the by-law concerning the guaranteeing of funds for the building of which the citizens at Toronto will vote on January first, was heartily endorsed by the Association, and a resolution to that effect was unanimously passed. In the event of the Arena being built, which would in itself be an added asset to the City of Toronto, inasmuch as it would be used for various events at any time during the year, it is expected sufficient space to make the provision of space for the Phonograph Manufacturers who wish to exhibit in a permanent building, would be released. In this connection the Secretary was instructed to write the various members who might be connected with influential bodies or organizations suggesting that they endorse the Arena project.

The by-laws of the association consumed considerable time, but finally resulted in their adoption after being passed clause by clause.

Miss Landon in Recital of Interpretative Dances Makes Debut to Toronto Audience

An outstanding event in social and entertainment circles in Toronto was the evening of interpretative dancing given by Miss Lois Landon, when she made her debut to a Toronto audience on Tuesday, November 25th. As a result of her premiere in Toronto Miss Landon was subsequently invited by the Arts and Letters Club to present her programme to a select and critical audience of members of that association and their friends.

The work of Miss Landon, an understanding of which is in no sense conveyed by the term dancing, is a dignified, artistic and almost super natural interpretation of music and the opera. Miss Landon, who is only fifteen years of age, is in fact an inspired artist and commenced her career by showing her father what a certain selection he was playing conveyed to her. Wisely her parents allowed her to proceed with the serious study of the art that not only appealed but had complete possession of her.

Of Miss Landon, who becomes a resident of Toronto through the removal here of her father, Mr. A. E. Landon, the Canadian manager of Columbia Graphophone Co., the press critics wrote in unusual terms of commendation. Miss Landon's first audience, which was at the invitation of Mr. T. Bernard Preston, frankly admitted attending to criticize but went away marveling and praising.

Of the event the Sunday World, Nov. 20th, 1919, said:

"Judging by the great number of people who assembled on Tuesday evening at the Jenkins' art galleries to see Lois Landon in a recital of interpretative dances it would seem

as music anatomy, geometry, dynamics and science generally. Notwithstanding this, dancing of late years has been disassociated with the arts almost entirely, and little or no attention has been paid to it in educational institutions. In its nobler aspects, however, dancing rightly practiced and understood is the most ennobling of all the arts, as it displays the natural beauty of the human form, the exquisite grace with which it is endowed and the perfection of motion is the loveliest of created beings. Miss Landon's dancing



Miss Lois Landon in an Interpretative Dance



Miss Lois Landon

that there is a growing demand in this city for really noble dancing, that the people are tired of the grotesque and inferior dancing which has been popular for the last few years and are keen to see something more dignified and elevating. The art of dancing requires as much and as careful study as any other art, and in fact in its higher phases involves acquaintance with a wide range of subjects, such

bears the stamp of culture. She personifies the art, and her movements are as graceful as swaying vines and as subtle as the changing shapes of summer clouds. Poems interpretative of her dances, written by T. Bernard Preston, gave the audience the key to their meaning. These were "Beneath the Moon," a serenade, "A Garden," "The Water Nymph," "The Day of a Rose," "Althea," in which the youthful dancer revealed remarkable dramatic talent; "A Dream of the Nile," "Lest we Forget," which made a profound impression; "Victory," and the "Sunbeam and the Moth," in which Miss Landon's pupil, Eleanor Colter, acted about as the moth, "waving her frail, green wings," till the dawn appeared and creating a charming atmosphere generally. The recital altogether was one of the most artistic given here in some years.

Further interest was added to the occasion by the delightful singing of Mrs. Russell Marshall, the well-known soprano, whose clever selection of songs were not only well suited to her voice, but were appropriate to their time and place. She sang "In Arcady by Moonlight" and "Krishna," by Gena Branscombe; "By the Waters of Minnetonka," "Lisurance," "Ashes of Roses," Woodman; "La Marsellaise," the beautiful "Air of Lia," from "L'Enfant Prodigue," Debussy, and the florid jewel song from "Faust," Ellwood Genoa, teacher of dramatic art, recited an interpretative poem immediately before each dance.

Henry Burr Visits Canada— Toronto Artist also Sings in Montreal

Writing from Montreal a correspondent tells of the visit to that city of Mr. Harry McClaskey, better known in the musical world as Henry Burr, of New York. Mr. Burr's is one of the best known names among patrons of the record industry. His visit to Canada was to have his voice recorded at the laboratory of Berliner Gramophone Co., Limited, which firm it is not generally known has the only laboratory in this country in which actual recordings of voice and instrumental music are made. Mr. Burr is a Canadian, a native of St. John, N.B., and has had an unusual number of years of success in singing for reproduction, the art of which he has, by reason of his long experience, such a knowledge that enables him to co-operate with the musical director as few artists are capable of doing.

The Journal's correspondent heard Mr. Burr sing "Oh, What a Pal was Mary," which is now in the hands of "His Master's Voice" dealers on record number 216067. This particular selection, which is also having a big run as a waltz, is a popular number that gives promise of becoming a classic.

Mr. Burr also sang "While Others are Building Castles, in the Air," an enjoyable number appropriately coupled with "Oh, what a Pal was Mary."

Billy Murray, the New York tenor, accompanied Mr. Burr to New York and for the first time a recording was made of a duet by these two favorites. Mr. Murray has an engaging personality and is a concert favorite. "They're All Sweeties" was recorded by them on 216068, on the converse side of which Billy Murray sings "Wait Till we Get Them up in the Air, Boys" in his own inimitable style that projects on to the revolving disc all the fun and humor that the author of this popular number injected into it.

Miss Vera McLean, of Toronto, whose beautiful voice has delighted thousands of concert patrons, not only in her home city, but in many of Canada's musical centres, is now heard for the first time via the phonograph. Miss McLean sang "Love Will Find a Way," from the "Maids of the Mountains," so acceptably that the public can now procure it in His Master's Voice record number 216072, on which it is coupled with "My Baby's Arms," by Henry Burr.

Henry's Orchestra is a cosmopolitan aggregation of Montreal musicians on which are represented almost as many nations as there are parties to the Peace Conference. Henry's Orchestra is becoming quite famous throughout Canada. The latest additions to their Canadian recordings are in His Master's Voice record number 216069, which contains two

good waltzes. These are "I'm Forever Blowing Bubbles" and "Somebody's Waiting for Someone."

German Pianoforte Manufacturers United

The unity among German piano makers is clearly brought out by the foreign correspondent of the London Music Trades Review. He says: "On September 17th the first ordinary general meeting of the Union of German Pianoforte Manufacturers was held in Leipzig, it is a combination of the Leipzig and Berlin Unions. The President reported that there were 197 members, or almost the whole of the piano industry of the country. He added that the industry had expanded in the course of the year, and whilst old firms had approached their peace has new ones had arisen. The Union was working on a friendly basis with the inland dealers' union, as well as with those abroad, particularly in Denmark and in Switzerland. The German Union had influenced the competent authorities successfully against the efforts of the Swedish piano manufacturers to completely exclude German pianos. Its financial position was reported to be good, and it was not necessary to increase the subscription. It was resolved in conclusion that notwithstanding the advantages of freedom of industry and trade, the Union would accept, if necessary, a price control to be given effect to by the Union itself, with a fair voice in the exportation of half products, and in the importation of raw material."

17th Anniversary of Winnipeg Piano Co. Celebrated

Sixteen years ago, with a staff of five or six, the Winnipeg Piano Company, Limited, came into existence. On December 1st, a staff of more than 60, with their relatives and friends, making a party of nearly 150, the company and its employees celebrated the anniversary of this event.

The party first attended the Orpheum theatre, leaving for the Fort Garry at the close of the performance, where lunch was served in the Rose room. The proceedings throughout were enlivened by many musical numbers, rendered by office's and employees of the firm.

A short toast list involved brief speeches from A. E. Grassby, president; W. A. Smith, vice-president; Gordon E. Hunter, advertising agent; Thomas Sharp, and some of the department heads. In the course of these addresses the importance of loyalty and co-operation among the staff was emphasized as responsible for the growth and prosperity of the company during the last year.

Sascha Jacobsen plays two violin solos,
Drigo's "Serenade" and "Souvenir." The
sale of this record will be no solo performance. A-2779.

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



NEW RECORDS

His Master's Voice Records for January

10 INCH DOUBLE SIDED RECORDS 90c

- 216067 "Oh! What a Pal was Mary." (Tenor with Orchestra.) Henry Burr.
 "While Others Are Building Castles in the Air, I'll Build a Cottage for Two." (Tenor with Orchestra.) Henry Burr.
- 216068 "Wait Till You Get Them Up in the Air, Boys." (Comic Song.) Billy Murray.
 "They Are All Sweeties." (Comic Duet.) Billy Murray-Henry Burr.
- 216069 "I'm Forever Blowing Bubbles." (Intro: "Dear Heart.") (For Dancing.) Henri's Orchestra.
 "Somebody's Waiting for Someone." (Intro: "Sing Me Love's Lullaby.") (For Dancing.) Henri's Orchestra.
- 216070 "And He'd Say Oo-La-La! Wee-Wee!" (Intro: "Take It From Me.") (For Dancing.) Lincoln's Orchestra.
 "Breeze-Fox Trot" (Intro: "I Aint en Got en No Time to Have the Blues" and "Take Me Back to the Land of Jazz.") Henri's Orchestra.
- 216071 "Beautiful Ohio"—Hawaian Guitars. Ben Hokea-Al Nani.
 "Golden Gate" (Intro: "Till We Meet Again") Hawaian Guitars. Ben Hokea-Al Nani.
- 216072 "My Baby's Arms" (Tenor). Henry Burr.
 "Love Will Find a Way" (From "The Maid of the Mountain") (Contralto.) Vera McLean.
- 216073 "Freckles" Fox Trot (Intro: "I Used to Call Her Baby" and "They're All Sweeties") (For Dancing.) Coleman's Orchestra.
 "Tents of Arabs." One Step. (For Dancing.) Lincoln's Orchestra.
- 216074 "Dardanelle-Fox Trot" (Characteristic Intermezzo) (Featuring Nathan Glantz and His Sobleng Saxophone.) Coleman's Orchestra.
 "Patches Fox Trot." (For Dancing.) Coleman's Orchestra.
- 263035 "L'Etendard Etoile" (Francais) Tenor avec Orchestra. Ch. Dalberty.
 "Tu Ne M'Oublieras Pas" (Francais) (Tenor avec Orchestra). Ch. Dalberty.
- 263036 "Sol Canadien" (Gagnon Miro) (Francais) (Quatuor avec orchestre) (Solo par Arthur Gagnier). Quatuor Canadien.
 "Il Est Revenu Mon Soldat" (Loie Le Gouriadec) (Francais-Quatuor avec orchestre). Quatuor Canadien.
- 263034 "J'aime tes yeux noirs" (Christine-Trebitch-Penso) (Francais-Baryton avec Orchestra). Hector Pellerin.
 "L'Aventure" (Rad-Miro) (Francais-Baryton avec orchestre). Hector Pellerin.

10 INCH DOUBLE SIDED—90c

- 18620 "I Am Climbing Mountains." Albert Campbell-Henry Burr.
 "You Didn't Want Me When You Had Me." Henry Burr.
- 18622 (1) "Hush My Babe." (2) "Happy Land." (3) "Come Thou Fount of Every Blessing." Victor Orchestra.

- (1) Lullaby from "Erminie." (2) "Birds in the Night." Victor Orchestra.
- 18631 "Wonderful Pal." Sterling Trio.
 "There's a Lot of Blue-Eyed Marys Down in Maryland." Shannon Four.
- 18625 "My Baby's Arms" Medley Fox Trot. Pietro.
 "And He'd Say Oo-La-La! Wee-Wee!" Medley One-Step. Pietro.
- 18626 "I Want a Daddy Who Will Rock Me to Sleep." Medley Fox Trot. All Star Trio.
 "All the Quakers Arc Shoulder Shakers." Medley Fox Trot. All Star Trio.

12 INCH DOUBLE SIDED \$1.50

- 35694 Gems from "Sometime." Victor Light Opera Company.
 Gems from "She's a Good Fellow." Victor Light Opera Company.

10-INCH—RED SEAL—\$1.25

- 64836 "Dear Heart" (Bingham-Mattei) Baritone. Emilio De Gogorza.
- 64838 "Only You" (E. K. R. -Edwin Schneider) Tenor. John McCormack.
- 64831 "Paggiacci"—Prologue, Part I (Si puo—"A Word") Leoncavallo (Italian) Baritone. Renato Zanelli.
- 64832 "Paggiacci"—Prologue, Part II (Dungue—"So Then") (Leoncavallo) Italian Baritone. Renato Zanelli.
- 87292 "Sans Toi" (Without Thee). Victor Hugo-Guy d'Hardelot (in French) Soprano. Geraldine Farrar.
- 74597 "Hymn to the Sun" (From "The Golden Cockerel") (Rimsky Karsakow) Pianoforte by Josef Bonime, Violinist. Mischa Elman.
- 74599 "Don Pasquale Cavatina" (Quel Guardo—"Glances So Soft") (Donizetti) in Italian (Soprano). Amelita Galli Curci.
- 74598 "Invitation to the Waltz" (Weber). Philadelphia Orchestra.

12-INCH RED SEAL \$2.00

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90c

- 4011 "Forgotten" (Cowles) Baritone with Orchestra. Joseph Phillips.
 "Old Black Joe" (Forster). Male Quartette with Orchestra.
- 4012 "Mary of Argyle" (Scotch Ballad) Tenor with Orchestra. (Jeffreys-Nelson) Charles Hart
 "The Sweetest Story Ever Told" (Stultz) Contralto with Orchestra. Evelyn Cox.



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- 4013 "In Flanders' Fields, The Poppies Grow" (McCrea-Sousa) Baritone with Orchestra, Joseph Phillips.
"Good-Bye" (Tosti) Tenor with Orchestra, Lewis James.
- 4014 "In My Garden of Yesterday" (Ash-Ring-Hager) Tenor with Orchestra, Sam Ash.
"At Dawning" (Cadman) Tenor with Orchestra, Carroll Shannon.
- 4015 "Cavatina" (Raff) Violin Solo with Piano Accompaniment, Thaddeus Rich.
"Berceuse" (Cradle Song) (Faure) Violin Solo, Piano Accompaniment, Thaddeus Rich.
- 4016 "Perpetuum Mobile" (Franz Ries) Violin Solo, Piano Accompaniment, Thaddeus Rich.
"Air for G String" (Bach) Violin Solo Piano Accom., Thaddeus Rich.
- 4017 "Memories of Home" (Ambrosio) Instrumental Trio, Philharmonic Trio.
"Melody in F" (Rubenstein) Instrumental Quartette, Park Instrumental Quartette.
- 4018 "Herd Girl's Dream" (Labitsky) Instrumental Trio, Philharmonic Trio.
"Fantasie" from "Faust" (Gounod) Violin Solo with Piano Accompaniment, Frank N. Landau.
- 4019 "Semiramide Overture" (Part I) (Rossini), Conway's Band, Patrick Conway, Conductor.
"Semiramide Overture" (Part II) (Rossini), Conway's Band, Patrick Conway, Conductor.
- 4020 "Kisses" (Valse D'Amour) (Zamecnik) Waltz, Instrumental, Conway's Band, Patrick Conway, Conductor.
"By the Swanee River" (Myddleton) Instrumental, Conway's Band, Patrick Conway, Conductor.
- 4021 "Coppelia Ballet No. 2" (Waltz of the Hours) (Delibes), Conway's Band, Patrick Conway, Conductor.
"Coppelia Ballet No. 7" (Czardas) (Delibes), Conway's Band, Patrick Conway, Conductor.
- 4022 "The Picador March" (John Philip Sousa) March Instrumental, Conway's Band, Patrick Conway, Conductor.
"The Thunderer" (John Philip Sousa) March Instrumental, Conway's Band, Patrick Conway, Conductor.
- 4023 "The Little Whistler" (Ring-Hager) Whistling Novelty with Orchestra, Sybil Sanderson Fagan.
"A Spring Morning" (Intermezzo) (Ring-Hager) Whistling Novelty with Orchestra, Sybil Sanderson Fagan.
- 4024 "My Baby's Arms." (From "Ziegfeld Follies") (McCorty and Meyer) Fox-trot, Instrumental, All Star Trio.
"Some One-Step" (Burgh) One-Step, Instrumental, Conway's Band, Patrick Conway, Conductor.
- 4025 "A Pretty Girl is like a Melody" (From "Ziegfeld Follies 1919) (Irving Berlin) Tenor with Orchestra, Sam Ash.
"Smilin' Thru'" (Penn) Tenor with Orchestra, Carroll Shannon.
- 4026 "Hearts and Flowers" (Tobani) Instrumental, Phonola Concert Orchestra.
"Morning, Noon and Night in Vienna" (Suppe) Overture, Phonola Concert Orchestra.
- 4027 "(How Sorry You'll Be) Wait'll You See" Male Quartette with Orchestra, Peerless Quartette.
"Poor Little Butterfly (Is a Fly Gal Now)" Tenor with Orchestra, Billy Murray.
- 4028 "Nobody Knows" (And Nobody Seems to Care) Baritone with Orchestra, Jack Kaufman.
"Good-Night, Angeline" Male Quartette with Orchestra, Peerless Quartette.
- 4029 "Ting Ling Toy" Male Quartette with Orchestra, Peerless Quartette.
"Hindu Rose" Baritone with Orchestra, Joseph Phillips.
- 4030 "Not in a Thousand Years" Tenor with Orchestra, Henry Burr.
"Bye Lo" Tenor with Orchestra, Reed Miller.
- 4031 "Oh, What a Pal Was Mary" Waltz Instrumental, Joseph Knecht's Waldorf Astoria Dance Orch.
"Marilynn" Fox Trot, Instrumental, All Star Trio.
- 4032 "A Pretty Girl is Like a Melody" (From "Ziegfeld Follies") Fox Trot, Instrumental, Van Epps' Quartette.
"Weeping Willow Lane" Waltz, Phonola Dance Orchestra.
- 4033 "That Naughty Waltz" Instrumental, Phonola Dance Orchestra.
"That's Worth While Waiting For" Fox Trot, Instrumental, Phonola Dance Orchestra.
- 4034 "Starlight Love" Waltz, Instrumental, Phonola Dance Orchestra.
"Dreamy Amazon" Waltz, Instrumental, Phonola Dance Orchestra.
- 4035 "Casse Noisette Nutcracker Ballet" Instrumental, Conway's Band.
"Tchaikowsky Melodies," Instrumental, Phonola Concert Band.
- 4036 "Light Cavalry Overture," Instrumental, Conway's Band.
"The Gladiator March" (Sousa) March Instrumental, Phonola Military Band.
- 4037 "Titl Serenade (Duet) Flute and Cello, Wagner & Shubert.
"Foreign Folk Dances," Phonola Concert Orchestra.
- 4038 "Transcription of Swanee River," Piano Solo, Ferdinand Himmelreich.
"Traumerer" (Schumann) Violin Solo, Fred L. Landau.

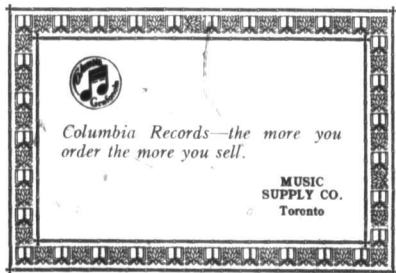
\$1.00

- 6002 "Love, Here is my Heart" (Ross Silesu) Tenor with Orchestra, Forrest Lamont.
"A Dream" (Bartlett) Tenor with Orchestra, Forrest Lamont.
6003 "Somewhere a Voice is Calling" (Tate) Tenor with Orchestra, Forrest Lamont.
"I'm Dreaming My Life Away" (Chiaffarelli) Tenor with Orchestra, Forrest Lamont.

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- 22036 "Mother My Dear" (Treharne) Colin O'More, Tenor.
"My Heather Belle" (Oscar P. Condon) Colin O'More, Tenor.
22037 "Still Night—Holy Night" (Gruber). Navada Van der Veer. Vocalion Orchestra Accompaniment.
"The Birthday of a King" (Neidlinger). John Barnes Wells. Vocalion Orchestra Accompaniment

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- 12219 "Song of Songs" (Moya). Nanette Flack, Soprano.
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"Christmas Chimes (Vandersloot). Played by Vocalion Concert Band.
12220 "A Spring Morning" (Ring-Hager). Sybil Fagan, Whistler.
"The Mocking Bird" (Septimus Winner). Sybil Fagan, Whistler.
12222 "I'm Climbing Mountains" (Kendis and Brockman).
"Your Eyes Have Told Me So" (Blaufuss).
12223 "Meet Me in Bubble-Land" (Nathan-Manne Jones). Charles Hart and Elliott Shaw.
"Down Limerick Way (Anna Nichols). Charles Hart and Elliott Shaw.
12224 "In Your Arms" (Floyd Glaser). Samuel Ash.
"When the Preacher Makes You Mine" (Donaldson). Hart and Shaw.
12225 "I've Lost My Heart in Dixieland" (Berlin). Premier American Male Quartet.
"Floatin' Down to Cotton Town" (Khckman). Premier American Male Quartet.
12226 "You Can't Remember What I Can't Forget" (Clark-Ager). Sophie Tucker.
"Don't Put a Tax on Beautiful Girls (Yellen-Ager). Sophie Tucker.
12227 "In Siam" Intro. "There's a Lot of Blue-eyed Marys Down in Maryland." Fox Trot (Johnny Cooper). Played by All Star Trio.
"Maryllyn" Fox Trot (Wadsworth-Arden). Played by All Star Trio.
12228 "Oh! What a Pal Was Mary" Waltz (Wendling). Played by Yerke's Orchestra.
"Oriental Eyes" Fox Trot (J. W. Alden). Played by Yerke's Orchestra.
12229 "I Ain't Gonna Give Nobody None of My Jelly Roll" Fox Trot (Spencer-Williams). Played by Dabney's Novelty Band.
"Breeze" (Blow My Baby Back to Me) Fox Trot. (Jos. Hanley). Played by Dabney's Novelty Band.

SIZE 12—PRICE, \$2.20

- 54038 "Until" (Sanderson), in English. Claudia Muzio, soprano.

- 59080 "Carmen" (Bizet). "Air de la fleur" (Flower Song), in French. Charles Fontaine, tenor.
"Lakmé" (Delibes). "Fantaisie Aux Ailes D'or" (Wings of Gold), in French. Charles Fontaine, tenor.

SIZE 10—PRICE 90c.

- 22220 "Hawaiian Smiles" (Mary Earl), Royal Waikiki Hawaiians. Vocal Refrain by Charles Hart.
"Shadows Waltz" (Lutter), Royal Waikiki Hawaiians.
22219 "A Pretty Girl is Like a Melody," from "Ziegfeld Follies of 1919" (Irving Berlin). Sam Ash, tenor.
"Dear Heart" (LeFavre-Polla-Goldsmith). Turner Roe, baritone.
22212 "Just for Me and Mary" (Clark-Rogers-Edwards), Tenor Duet. Lewis James and Charles Hart.
"Every Tear is a Smile in an Irishman's Heart" (Sullivan-Sanders-Carlo). Charles Hart, tenor.
22213 "They're All Sweeties" (Von Tilzer-Klapholz). Billy Murray, tenor.
"Saxophone Blues" (Bernard Wiedoeft). Ernest Hare, baritone. (Saxophone passage by Rudy Wiedoeft).
22214 "Fast Asleep in Poppyland" (Gay). Peerless Quartette.
"I Might Be Your Once-in-a-While," from "Ange Face" (Smith-Herbert). Arthur Fields, baritone

SIZE 10—PRICE, \$1.40

- 25035 "A May Morning" (Weatherly-Denza). Craig Campbell, tenor.
"Sweet Genevieve" (Cooper-Tucker). Craig Campbell, tenor.

SIZE 10 PRICE, 90c.

- 22221 "Tell Mother I'll Be There" (Fillmore). Invincible Four.
"Home of the Soul" (Phillips). Earle F. Wilde, tenor. Organ Accompaniment.
22211 "Cauro" (Freed Weeks) One Step. Nicholas Orlando's Orchestra.
"Tulip Time," from "Ziegfeld Follies of 1919" (Stamper) Fox Trot. Nicholas Orlando's Orchestra.
22209 "Buddha" (Pollack) Fox Trot. Tuxedo Syncopaters.
"When the Preacher Makes You Mine" (Donaldson-Ruby-Jessel) One Step. Tuxedo Syncopaters.
22223 "Cohen Gets Married" (Silver). Monroe Silver, Humorous Monolog.
"Cohen on his Honeymoon" (Silver). Monroe Silver, Humorous Monolog.

Pathe Records for January

SIZE 12—PRICE, \$2.75

- 60081 "Aida" (Verdi), "Ritorna Vincitor" (Return Victorious), in French. Yvonne Gall, soprano.
"William Tell" (Rossini), "Sombre Poret" (Gloomy Forest), in French. Yvonne Gall, soprano.



- 2224 "Train Time at Pun'kin Centre (Stewart). Uncle Josh (Cal Stewart) and Premier American Quartet. "Uncle Josh and the Honey Bees" (Stewart). Uncle Josh (Cal Stewart).

SIZE 12—PRICE, \$1.65

- 52048 "Tango Intermezzo" (Albeniz-Elman). Alexander Debruille, violin solo. Piano Accompaniment by Georges Truc.
"Caprice Viennois" (Kreisler). Alexander Debruille violin solo. Piano Accompaniment by Georges Truc.

SIZE 12—PRICE, \$1.65

- 40190 "Juana" (Mele), Spanish Valse. Paris Grand Orchestra.
"Marriage of Figaro" (Mozart). Overture. Paris Grand Orchestra.

SIZE 10—PRICE, 90c.

- 22225 "Charme D'Amour" (Love's Spell), Concert Waltz. Pathe Concert Orchestra.
"Amoureuse" (Berger), Concert Waltz. Pathe Concert Orchestra.

SIZE 12—PRICE, \$1.65

- 40189 "Welsh Rhapsody" (Edward German). Part I. Empire State Military Band.
"Welsh Rhapsody" (Edward German). Part II. Empire State Military Band.

PRIX \$1.65

- 144 "Songe D'une Nuit D'été" (Thomas), "Le voir ainsi" Mme. Morlet.
"Louise" (Charpentier), "Depuis le jour." Mme. Morlet.
119 "Ninon La Gaîté" (Maquis), "Mélodie." Mlle. Lambrecht.
"La Femme a Papa" (Hervé), "Cuplets du Champagne." Mlle. Lambrecht.
156 "La Chanson Des Peupliers" (Doria), M. Jean Noté.
"Amour D'un Soir D'Automne" (Thoulouze), M. Vaguet.
163 "Le Père Ra-Pla" (Danglas), "Chanson-Marche." M. Jean Noté.
"Verse Margot" (Doria), M. Boyer.

PRIX \$1.15

- 158 "L'Amour Brisé" (Borel-Clerc), "Valse chantée." M. Marcellly.
"La Berceuse Des Nuits" (Vercolier), "Chanson vécue." M. Marcellly.
176 "La Petite Horloge" (Vercolier), M. Georgel.
"Page D'Amour" (Doloire), M. Georgel.
179 "Pourquoi Baisser Les Yeux" (Gallini), "Valse chantée." M. Marcellly.
"Marche Des Nations" (Niocli), M. Marcellly.
186 "Mélodie D'Amour" (Scotto), M. Marcellly.
"Le Chapelet Bénit" (Borel-Clerc), "Romance." M. Marcellly.
195 "Joli Roman D'Amour" (Fragson), M. Karl Ditan.
"Si Vous Aimez Une Femme" (Codini), "Chanson." M. Karl Ditan.
207 "La Carmélite" (Daniderff), "Chanson." M. Bérard.
"Peuple Chante" (Vercolier), M. Bérard.
213 "On Pardonne Tout" (Raoul Georges), "Valse chantée." M. Georgel.
"Aimer C'est Pleurer" (Dérrouville-Bunel), "Valse chantée." M. Dickson.

- 215 "La Parisienne Y'a Qu'ça" (Fragson), "Chanson-marche." M. Fragson.
"Adieu Grenade" (Henrion), "Romance." M. Fragson.
224 "Ceux Qui Aiment Sont Des Fous" (Cotto), Mme. Liébel.
"C'est Toi M'Amour" (Sablon), "Valse lente." Mme. Liébel.
231 "La Joyeuse Entrée" (Willekens), "Saynète." Willekens et Léonne.
"Une Tournée a la Foire" (Willekens), "Saynète." Willekens et Léonne.
197 "Martin et Martine" (Chaulier), "Fantaisie." Orchestre Pathe Frères.
"Très Jolis" (Waldteufel), Orchestre Pathe Frères.

PRIX \$0.90

- 20246 "O Mari" (Montano), "Valse." Louise et Ferara "Troupe Hawaïenne."
"Ciribiribin" (Pestalozzi), "Valse." Louise et Ferara "Troupe Hawaïenne."


PRIX \$1.65

- 40144 "Le Reve Passe" (Krier), "Marche." Garde Républicaine.
"Sans Peur et Sans Reproche" (Eidenberg), "Marche." Garde Républicaine.

Columbia Records for January

10-INCH VOCAL 90c.

- A2803 "Steal Away to Jesus." Fisk University Male Quartette.
"Little David, Play on your Harp." Fisk University Male Quartette.
A2807 "Adeste Fideles" (Oh, Come All Ye Faithful). Paulist Choristers of Chicago.
"Nearer My God to Thee." Paulist Choristers of Chicago.
A2821 "Tell Me." Al Jolson, Comedian.
"Wonderful Pal." Grant Stephens, Tenor solo.
A2816 "Freckles." Nora Bayes, Comedienne.
"Ev'rybody Calls Me Honey." Nora Bayes, Comedienne.
A2815 "You'd Be Surprised." Irving Kaufman, Tenor solo.
"Just Leave it to Me." Irving and Jack Kaufman, Tenor duet.
A2820 "Open Up the Golden Gates to Dixie Land." Van and Schenck, Character duet.
"Granny." Adele Rowland, Comedienne.
A2822 "Lullaby Time." Harrison and James, Tenor duet.
"Out of a Clear Sky." Henry Burr, Tenor solo.



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- A2810 "When I'm Gone You'll Soon Forget." Peerless Quartette
"I Love You Just the Same, Sweet Adeline." Peerless Quartette

- A2809 "Casey Jones" Irving and Jack Kaufman, Tenor duet.
"Steamboat Bill" Irving Kaufman, Tenor solo.

10-INCH INSTRUMENTAL 90c.

- A2805 "Royal March of Italy." Italian Grenadiers Band
"Viva La Francia." Italian Grenadiers Band

- A2806 "Ida and Dot Polka." Buono and Chiafferelli, Cornet duet.
"Four Little Blackberries." George Hamilton Green Xylophone solo

- A2802 "Down by the Meadow Brook." Waltz. Columbia Orchestra
"End" (Waltz). Columbia Orchestra.

- A2817 "Only" (Fox Trot). Prince's Dance Orchestra.
"Chinese Lullaby," from "East is West" (Fox Trot) Waldorf-Astoria Dance Orchestra.

- A2818 "I Ain't Gonna Give Nobody None O' This Jelly Roll" (Fox Trot), Introducing "Just Leave it to Me" Sweetman's Original Jazz Band
"Hello, Hello" (One Step). Sweetman's Original Jazz Band.

- A2819 "Oh! What a Pal Was Mary" (Waltz), Introducing "Meet Me in Bubble Land." Columbia Saxophone Sextette.

- "Weeping Willow Blues" (Fox Trot). Columbia Saxophone Sextette.

10-INCH \$1.00

- A2804 "Absent." Louis Graveure, Baritone solo.
"When You Come Home." Louis Graveure, Baritone solo.

- A2808 "Jesus, Saviour, Pilot Me." Oscar Seagle and Columbia Stellar Quartette.
"Will There be any Stars in my Crown?" Oscar Seagle, Baritone solo.

10-INCH SINGLE \$1.50

- 78325 "Whispering Hope." Rosa Ponselle and Barbara Maurer, Soprano and Alto duet.

\$1.00

- 78100 "Santa Lucia." Riccardo Stracciari, Baritone solo.

12-INCH \$1.40

- A6125 "Prelude in C Sharp Minor." Josef Hoffmann, Piano solo.
"Valse Gracie (2) Birds at Dawn." Josef Hoffmann, Piano solo.

- A6124 "Wine, Women and Song" (Waltz). Metropolitan Opera House Orchestra.
"The Skaters" (Waltz). Metropolitan Opera House Orchestra.

- A6126 "The Hand that Rocked the Cradle Rules my Heart" (Medley Fox Trot), Introducing (1) "Harem Life"; (2) "I Lost My Heart in Dixieland"; (3) "You Cannot Make Your Shimmy Shake on Tea." Prince's Dance Orchestra.

- "Whoa January" (Medley One Step), Introducing (1) "Every Tear is a Smile in an Irishman's Heart"; (2) "They're All Sweeties." Prince's Dance Orchestra.

- E5186 "A Moorish Lady" (Fox Trot). Francesca De Romeu Orchestra.

- "If I Should Die on the Highway" (Fox Trot) Francesca De Romeu Orchestra.

12-INCH SINGLE \$2.00

- 49666 "La Forzà Del Destino" (Soleine in Quest Ora) Hackett and Stracciari, Tenor and Baritone duet

12-INCH SINGLE \$1.50

- 49598 Mignon—Polonaise "Il Son Titania." Maria Barrientos, Soprano solo.

- 49624 "Adante Cantabile." Toscha Seidel, Violin solo.

NEW FRENCH RECORDS FOR JANUARY

10-INCH 90c.

- E4373 "Les Heures De Dieu." Paul Dufault, Tenor.
"A Des Oiseaux." Paul Dufault, Tenor

- E4374 "En Passant Par La Lorraine." Paul Dufault, Tenor
"Les Trois Gosses." Paul Dufault, Tenor

- E4375 "Chanson De L'Adieu." Paul Dufault, Tenor
"Si Je Vous Parlais De Ma Peine." Paul Dufault, Tenor.

- E4376 "Bleuets D'Amour." Paul Dufault, Tenor.
"Ma Vigne Et Ma Mie." Paul Dufault, Tenor.

12-INCH \$1.50

- E5148 "Dernieres Volontes." Paul Dufault, Tenor.
"Hosanna." Paul Dufault, Tenor.

Gennett Records for January

\$1.50

- 14004 "Humoresque" (Dvorak). Helen Ware, violin with Francis Moore at piano
"Meditation from Thais" (Massenet). Helen Ware, violin with Maurice Eisner at piano.

90 CENTS

- 9009 "Lullaby Land" (Prival-Davis). Hart & Shaw, Tenor and Baritone with Orchestra.
"You Didn't Want Me When You Had Me" (Bennett-Grossman). Chas. Hart, Tenor with Orch.

- 9010 "Peggy" (Fox Trot) (Moret-Williams). Cordes' Orchestra. Billy De Rex sings the chorus.

- "Follies Medley" (Fox Trot) (Berlin). Intro. "A Pretty Girl Is Like A Melody." Mandy Cordes' Orchestra.

- 9011 "Meet Me In Bubble Land" (Jones-Nathan-Greene). Hart & Shaw, Tenor and Baritone with Orch.

- "Just for Me and Mary" (Edwards-Clark-Rogers). Harvey Hinderny, Baritone with Orchestra.

- 9012 "In Your Arms" (Glaser-Floyd). Sam Ash, Tenor with Orchestra.

- "You'd Be Surprised" (Berlin). Billy Jones, Tenor with Orchestra.



Now is the time to order by wire.

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- 9013 "Nobody Knows" (And Nobody Seems To Care) (Berlin). Jack Kaufman, Tenor with Orchestra
"My Gal" (She Has Some Wonderful Ways) (Nelson-Cooper). "Chalk" Smith, Tenor with Orch.
9014 "Oh! What a Pal Was Mary" (Waltz) (Wendling-Leslie-Kalmar). Cordes' Orchestra. For Dancing with Singing Chorus.
"Honeymoon Waltz" (Waltz) (Arden). Cordes' Or.

\$1.25

- 1502 "On the Trail to Sante Fe" (Hess). Orpheus Trio, Vocal Trio with Orchestra.
"Every Tear Is a Smile" (In an Irishman's Heart) (Sanders-Carlo). Chas. Hart, Tenor with Orch.

90 CENTS

- 4582 "Wonderful Pal" (Pinkard-Tracey). Sam Ash, Tenor with Orchestra.
"Give Me a Smile and a Kiss" (Sullivan-Handman) Billy De Rex, Tenor with Orchestra.
4581 "You Know What I Mean" (Rath-Dubin). Arthur Hall, Tenor with Orchestra.
"Bless My Swanee River Home" (Lewis Young-Donaldson). Flo Bert, Contralto with Orch.

OkeH Lateral Cut Records For Early Release

- 4011-A "Forgotten" (Cowles). Joseph Philips, Baritone with Orchestra.
4011-B "Old Black Joe" (Forster). Male Quartette with Orchestra.
4012-A "Mary of Argyle" (Jefferys-Nelson). Charles Hart, Tenor with Orchestra.
4012-B "The Sweetest Story Ever Told" (Stultz). Evelyn Cox, Contralto with Orchestra.
4013-A "In Flanders' Fields, The Poppies Grow" (McCrea-Sousa). Joseph Philips, Baritone with Orchestra.
4013-B "Good Bye" (Tosti). Lewis James, Tenor with Orchestra.
4014-A "In My Garden of Yesterday" (Ashring-Hager). Sam Ash, Tenor with Orchestra.
4014-B "At Dawning" (Cudman). Carroll Shannon, Tenor with Orchestra.
4015-A "Cavatina" (Raff). Thaddeus Rich, Violin solo with Piano Accompaniment.
4015-B "Berceuse" (Cradle Song) (Faure). Thaddeus Rich, Violin solo with Piano Accompaniment.
4016-A "Perpetuum Mobile" (Franz Ries). Thaddeus Rich, Violin solo with Piano Accompaniment.
4016-B "Air for G String" (Bach). Thaddeus Rich, Violin solo with Piano Accompaniment.
4017-A "Memories of Home" (Instrumental Trio) (Ambrosio Philharmonic Trio).
4017-B "Melody in B" (Instrumental Quart.) (Rulinstein). Park Instrumental Quartette.
4018-A "Herd Girl's Dream" (Instrumental Trio) (Labitsky) Philharmonic Trio.
4018-B "Fantasie" (From "Faust") (Gounod). Frank M. Landau, Violin solo with Piano Accompaniment.
4019-A "Semiramide" (Overture) Part I (Rossini). Conway's Band, Patrick Conway, Conductor.
4019-B "Semiramide" (Overture) Part II (Rossini). Conway's Band, Patrick Conway, Conductor.
4020-A "Kisses Waltz" (Instrumental) (Zamecnik). Conway's Band, Patrick Conway, Conductor.
4020-B "By the Swanee River" (Instrumental) (Myddleton). Conway's Band, Patrick Conway, Conductor.
4021-A "Coppelia Ballet No. 2" (Waltz of the Hours) (Delibes). Conway's Band, Patrick Conway, Conductor.

- 4021-B "Coppelia Ballet No. 7" (Czarlas) (Delibes). Conway's Band, Patrick Conway, Conductor.
4022-A "The Peacolor March" (March Instrumental) (John Philip-Sousa). Conway's Band, Patrick Conway, Conductor.
4022-B "The Thunderer" (March Instrumental) (Sousa) Conway's Band, Patrick Conway, Conductor.
4023-A "The Little Whistler" (Whistling Novelty) (Ring Hager). Sybil Sanderson Fagen with Orchestra.
4023-B "A Spring Morning" (Whistling Novelty) (Ring Hager). Sybil Sanderson Fagen with Orchestra.
4024-A "My Baby's Arms" (Fox Trot Instrumental) (McCarty & Meyer). All Star Trio.
4024-B "Some One Step" (One Step Instrumental) (Burgh) Conway's Band, Patrick Conway, Conductor.
4025-A "A Pretty Girl is Like a Melody" (Irving Berlin) Sam Ash, Tenor with Orchestra.
4025-B "Smilin' Thru'" (Penn). Carroll Shannon, Tenor with Orchestra.
4026-A "Hearts and Flowers" (Instrumental) (Tobam). OkeH Concert Orchestra.
4026-B "Morning, Noon and Night in Vienna" (Overture) (Suppe). OkeH Concert Orchestra.
6002-A "Love, Here Is My Heart" (Ross-Silesu). Forrest Lamont, Tenor with Orchestra.
6002-B "A Dream" (Bartlett). Forrest Lamont, Tenor with Orchestra.
6003-A "Somewhere A Voice Is Calling" (Tate). Forrest Lamont, Tenor with Orchestra.
6003-B "I'm Dreaming My Life Away" (Chiaffarelli). Forrest Lamont, Tenor with Orchestra.

New Edison Re-Creations

PRICE, \$3.50

- 82171 "O Holy Night" (Christmas Song) (Adam). Frieda Hempel, Soprano.
"Silent Night" (Gruber). Frieda Hempel, Soprano.

PRICE, \$2.60

- 80503 "By the Babbling Brook" (Ring Hager). Sybil Sanderson Fagan and Lewis James, whistling and singing.
"Memories of You in Dear Hawaii" (MacMeekin). Lyric Male Quartet.
80505 "Mignon Fantasia" Part 1 (Thomas). American Symphony Orchestra.
"Mignon Fantasia" Part 2 (Thomas). American Symphony Orchestra.
80507 "Christmas Bells Are Ringing" (Solly). Metropolitan Quartet, Mixed Voices.
"Song of Ages" (Christmas Song) (Meredith). Metropolitan Quartet, Mixed Voices.
80506 "Baby Mine" (Johnston). Betsy Lane Shepherd, Soprano and Chorus.
"Smilin' Through" (Penn). Thomas Chalmers, Baritone.
80508 "Good Bye" (Tosti). Albert Lindquest, Tenor.
"Macushla" (Macmurrough). Albert Lindquest, Tenor.

PRICE, \$1.80

- 50553 "More Candy" (One-Step) (Kaufman). Jaudas Society Orchestra. For Dancing.
"Saxophobia" (Fox Trot) (Wiedoeff). Yerkes' Saxophone Sextet.
50587 "Bill's Visit to St. Peter." Billy Golden and Billy Heins. Negro Vaudeville Sketch with Banjo.
"Police Court Scene." (Steve Porter and Company) Talking.

- 50588 "Kilauea Hawaiian Patrol" (C. G. Stewart) Conway's Band
- "Tenth Regiment March" (Hall) Conway's Band
- 50589 "Salome" (Intermezzo) (Lorraine) Imperial Marimba Band
- "Serenade d'Amour" (von Blon) Imperial Marimba Band
- 50591 "Celestial Chimes" (M. Greene) Robert Gayler Celesta
- "Christmas Bells" Robert Gayler, Celesta
- 50592 "Everybody's Crazy Over Dixie" (Donaldson Cowan) Vernon Dalhart, Tenor
- "What Could Be Sweeter" (H. Von Tilzer) Helen Clark and Joseph A. Phillips, Contralto and Baritone
- 50590 "My Baby's Arms" (Ziegfeld Folios, 1919) Tierney; Vernon Dalhart, Tenor
- "Shimmer Town" (Fox Trot) (Ziegfeld Folios, 1919) (Stamp) All Star Trio, For Dancing, Saxophone, Xylophone and Piano
- 50593 "Lily" (One Step) (Kaufmann) Lenzberg's River Side Orchestra, For Dancing
- "Western Land" (Fox Trot) (Gay) All Star Trio, For Dancing, Saxophone, Xylophone and Piano
- 50594 "Oh! What a Pal Was Mary" (Wendling) Edward Allen Baritone
- "Sweet Leonard" (Eastman) Lewis James, Tenor
- 50596 "Good Night Waltz, No. 1" (Lauds Society Orch.) For Dancing
- "Good Night Waltz, No. 2" (Lauds Society Orch.) For Dancing
- 50595 "Carolina Sunshine" (Schmidt) Vernon Dalhart, Tenor, and Mixed Voices
- "Dreamy Alabama" (M. Earl) Lewis James, Tenor, and Mixed Chorus
- 3889 "Western Land" (Fox Trot) All Star Trio
- 3890 "Uncle Josh and Aunt Nancy Put Up the Kitchen Stove" (Cal Stewart and Ada Jones)
- 3891 "Flirtation Valse" (Intermezzo) Conway's Band
- 3892 "Wait Until the Roses Bloom" (Saxophone Solo) Wheeler Wadsworth
- 3893 "You're My Gal" (Al Bernard and Ernest Hare)
- 3894 "I Know What It Means To Be Lonesome" (Margaret A. Free)
- 3895 "My Desert Love" (Lewis James)
- 3896 "Clarinet Squawk" (One Step) Louisiana Five
- 3897 "In the Old Sweet Way" (Helen Clark and George Wilton Ballard)
- 3898 "A Cowboy Romance" (Len Spencer and Co.)
- 3899 "Little Arrow and Big Chief Greasewood" (Ada Jones and Len Spencer)
- 3900 "Granny" (Marion Evelyn Cox)
- 3901 "Alexander's Band Is Back In Dixieland" (Premier Quartet)

FRENCH SELECTIONS

- 27188 "Presque Verteuse" (Hector Pellern)
- 27189 "Le Mimosa" (Hector Pellern)

WHY CANADA SHOULD HAVE A NEW COPYRIGHT ACT.

(Continued from page 58)

the life of the author and for 42 years after. The latter stipulates that the work must be printed and published in Canada and gives copyright for 28 years after the death of the author. He believes that the fact that it was not generally known that copyright could be secured under either Act was the cause of the opposition to the new bill when an attempt was made to get it put into force by the Senate last winter.

Under the existing laws the Canadian author and composer has no protection against his books being dramatized, used for moving pictures, translated, or his music from any mechanical reproduction by phonograph record or player piano roll manufacturers, and the speaker explained the original Berne Convention of 1886-88 and the Revised Berne Convention of 1908, participated in by practically all the civilized nations of the world. By the latter convention the signatory powers agreed to legislate to pass a copy right law giving residents and subjects of those countries signing bill protection for the lifetime of the author and fifty years thereafter, and the terms protected the author also against pirated translations, dramatization of novels, mechanical reproduction of music, etc.

The only country that did not sign this convention was the United States. In 1911 Great Britain passed a new Copyright Act including all the features of the Revised Berne Convention, and made the act applicable to the Empire, except the self governing Dominions. All the self governing Dominions have now passed similar legislation, said Mr. McLaughlin, except Canada.

The speaker explained that the act of last year would have brought Canada into the Revised Berne Convention, and there was a special clause in the Act empowering the Government to make it apply to any other country on terms that the Government might see fit. He had no doubt, said Mr. McLaughlin, that if such an act were passed in Canada reciprocal copyright agreements would be made with the United States, each country granting the protection to authors of the other country that it gave to its own. New Zealand and Australia had already entered into such relations in copyright with the United States, said the speaker. He felt that those opposing the act last session really did not understand the situation, which was exceedingly complex.

Edison Amberl Records for January

ROYAL PURPLE RECORDS \$1.50

- 9904 "L'Esperance la mienne" (Donato) Maria Filiberti and Mario Laurenti
- 29043 "L'Esperance la mienne" (Donato) Maria Filiberti and Mario Laurenti

REGULAR LIST 90c.

- 3884 "Lily" (One Step) (Kaufmann) Lenzberg's River Side Orchestra
- 3885 "Lily" (One Step) (Kaufmann) Lenzberg's River Side Orchestra
- 3886 "Romance from L'Eclair" (Peerless Orchestra)
- 3887 "We'll All Go Home the Same Way" (Glen Ellison)
- 3888 "Breeze" (Blow My Baby Back to Me) Premier Quartet



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MONTREAL



Here, There and All Over

A new twelve-roomed technical school at Niagara Falls is under construction. When finished, with equipment and building, it will have cost \$125,000.

The Toronto Music Company, which has three stores in Toronto, has engaged a lady to look after the newly installed children's rest and play room.

The Vatican choir which, in leaving Rome to tour Canada and the United States, broke a precedent of centuries, has sailed for home.

Reports from Germany of late say that that country has gone mad over dancing. It is estimated that in Berlin alone over 100,000 attend dances nightly.

In order to devise a means of promoting the most harmonious co-operation between employer and employee, an Employment Managers' Association has been newly formed in Toronto.

Jazz music is now making its way into India, and is affecting Hindu songs and the steps of the dancing girls. Not even the most ancient traditions of India, it seems, can resist the sweep of modernism.

William R. Steinway, the European representative of the House of Steinway, has arrived in New York. Mr. Steinway, whose headquarters are at the Steinway factory in Hamburg, was in Germany throughout the whole war.

A group of women in Cincinnati have formed a Columbia Club, primarily for educational work. Included in the organization are the wives of those connected with the local Columbia branch office, and the wives of Columbia dealers throughout the city.

Mr. A. L. Ebbels, of the American Piano Supply Co., New York, who, because of a protracted illness, has for several months been prevented from visiting his customers anticipates resuming full duties early in the New Year. This will include an early call on his friends in Canada.

Mr. William Tweedie, in charge of the Mason & Risch Player Roll Department, Toronto, has returned after three years overseas. Mr. Tweedie was with the Company for three years before going overseas in 1916. Under his supervision the Mason & Risch player roll department is making excellent progress.

Mr. L. G. de Forest, the energetic merchant of Claresholm, Alberta, whose slogan is "Everything in Music," informs the Journal that he has let the contract for a building in Drumheller, which he will use as a music store. Mr. de Forest has arranged for a number of well known agencies, and anticipates a continued lively business in this active mining town.

Mr. Charles Rufe, the well known music dealer, of 772 Yonge St., Toronto, and who made many friends throughout the country, while the wholesale representative of Gerhard Heintzman, Limited, with whom he was connected for many years, has the deepest sympathy of the trade in the death of Mrs. Rufe, which occurred at their home, 570 Spadina Ave., after a lengthy illness. Mrs. Rufe was a daughter of the late Rev. Wm. McCulloch.

A recent issue of the Toronto Globe appeared with a twelve-page section devoted entirely to music. The caption to the supplement was "A Musical Christmas Always is a Merry Christmas," the purpose being to show the public that Music and Christmas are very closely allied. In addition to the advertisements of the music firms of the city, the supplement contained articles on different musical topics, among which were lengthy narratives tracing the growth of the piano, phonograph and supply industries. That the influence of such a musical section is wide-spread

was the opinion expressed by several prominent members of the trade to the Journal.

Mr. John Dinsmore, the well known wholesale traveller for Beare & Son has been receiving expressions of sympathy from his friends in the trade on the occasion of his mother's death. The late Mrs. Dinsmore had lived in Muskoka for 25 years on Lake Rosseau. She is survived by six children. Mrs. Dinsmore was in her 80th year and was born in England, coming to Canada with her husband, the late Arthur Dinsmore, and resided for many years in Toronto before going to Muskoka. Two sons, in addition to Mr. John Dinsmore, Mr. Robert and Mr. Arthur reside in Toronto, and Mr. Fred at Muskoka. Mrs. W. Neale and Mrs. T. S. Armstrong, two daughters, reside at Muskoka.

The importance of having capable commercial travellers represent Canadian Manufacturers in Newfoundland, is brought out in the following letter from Trade Commissioner W. B. Nicholson in St. John's. "If more Canadian manufacturers could be made to realize the importance of sending capable commercial travellers to this market, a still greater impetus would be given to importations from Canada. And this fact is amply illustrated by confidential verbal reports received from commercial travellers who have been assisted by this office. For instance, a fur house whose trade did not exceed \$5,000 to \$6,000 a season, sold last season about \$50,000 worth of manufactured fur goods. Also the representative of a broom and brush manufacturing concern recently reported sales amounting to \$24,000, exceeding by nearly 100 per cent. the total of the largest importations in any one year. The importance, therefore, of the commercial traveller as a trade-securing factor cannot be over-estimated, and this is particularly true in regard to Newfoundland. The local importer desires to see a representative coming direct from the exporting firm, and will invariably buy more readily and in larger quantities than from a local agent."

For the year ending June 3 throughout the years 1914-1918, United States exported to New Zealand the following amount of musical instruments and parts relating thereto:

Musical Instruments—	1914	1915	1916	1917	1918
Organs	\$7,657	\$3,172	\$ 3,371	\$ 5,007	\$ 4,676
Player Pianos	2,128	3,795	8,089	4,097	14,349
All other pianos	3,013	4,683	16,795	32,721	31,513
Perforated Music					
Rolls	65	51	960	1,159	312
All other & parts	2,149	2,135	4,407	9,460	5,456
Phonographs	557		6,711	24,344	20,036
Records and accessories		261	812	8,596	32,314



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Montreal Trade Gossip

Montreal is to have a third new arena, capable of accommodating nine thousand people. A site has been selected in the heart of the city on Dorchester Street West near the Windsor Hotel. The acoustic properties are being safely guarded, as it is intended to use the arena for band concerts and orchestral music and other entertainments.

W. H. Shapley, president of Sterling Keys & Actions, Limited, Toronto, and Mr. Crowe, of the Guelph Plate Works, Guelph, Ont., were recent visitors to Montreal.

At present writing Mr. Herbert Layton, of Layton Bros., Montreal, is confined to the Royal Victoria Hospital, undergoing treatment.

Foyer Musical Limitee has been incorporated with a capital of \$10,000 to deal in pianos, phonographs and musical instruments.

Mr. Hugh E. Brownlee, a well known resident of Shawville, Que., and a brother of Mr. Norman Brownlee, manager of Willis & Co., Limited, of Ottawa, Ont. branch, died in a local hospital December 5th following an illness of two weeks. The deceased was 50 years of age, and had resided in Shawville practically all his life, conducting a farm for many years. Mrs. Hugh Johnston, of Radford, and Messrs. Nathaniel R., of Shawville, and Thos. W., residing in Pennsylvania, are brothers of the deceased. The body was sent to Shawville and interment made there in the Radford cemetery.

Through a printer's error in a recent half-page announcement by the Phonograph Shop of Montreal, Reg., wherein they featured McLagan phonographs under one of the models, appeared the price as \$145 in place of \$145. Manager Geo. S. Pequegnat says he was deluged with wireless long distance calls and people coming in the store. So much for the value of advertising.

"To the interest being created by the 'Music in the Office' Page and the short pity interesting items on music matters appearing in our local newspapers we attribute the large increase in the various departments of our business," said Tom Cowan, of the Cowan Piano & Music Co., "it having effected sales of sheet music, pianos, phonographs, small goods, etc."

Layton Bros. are advertising that on account of increased costs and high duties they have decided to import no more American pianos or player pianos after those on hand have been disposed of, and will specialize in Made-in-Canada instruments only, and in this connection are offering a number of well known American makes at special prices.

The month of June has no corner on weddings. "The unusual large number of November weddings helped considerably to swell our revenue of the past month," said

J. W. Shaw & Co., "and Gerhard Heintzman and Shaw pianos were largely in evidence."

A recent illustrated advertisement of Willis & Co., Limited, showed a picture of H. R. H. The Prince of Wales, taken by the Royal Photographer on board the Kenown at Halifax, N.S., with a Willis piano on board, the Prince's parting song on Canadian territory being played to the accompaniment of a Willis piano.

Willis & Co., Limited factory at St. Therese, Que., is still working nights to get out a sufficient number of Willis pianos and players to satisfy a wide-spread demand for goods, and the factory, even before a holiday period, has seldom been so busy as one finds it now. "It would require 20 pianos per day to get us comfortable in a wholesale way, and our factory is scarcely above half what the demand is," said President A. P. Willis, in the Journal. Notwithstanding the fact that this firm find themselves in the predicament of not being able to supply all customers with goods they have got to the point where they have refused cash in advance for instrument, and are allotting pianos to a selected list of their best and loyal customers. They are advising their dealers to dispose of instruments to AI buyers with heavy initial deposits, and not to spoil the business by giving goods away. "By January 1st we are in hopes of increasing largely our output and deliveries," said President Willis, "and in the meantime are endeavoring to take care of all of our customers in the best and fairest manner possible. Briefly business is extraordinary good only for the scarcity of labor and material, and particularly the former, which means at present writing less production than formerly."

To encourage the study of the obse, Mr. Walter Damosch, conductor of the New York Symphony Orchestra, has decided to donate three scholarships for three years each beginning October 1920, to the three successful candidates in a competitive examination. Mr. Damosch will also pay each winner a subsidy of \$400 a year for the three years toward living expenses.

Greetings

The Writer of this page sends his greetings to all Montreal subscribers to Canadian Music Trades Journal and to the trade in general; and wishes them a degree of progress, prosperity and happiness for 1920 that will be without precedent in their business careers.

**Charles Hackett, the sensational new tenor
of the Metropolitan Opera Company,
sings "O Paradiso" from "L'Africaine."
Columbia Record 49623.**

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



The Brunswick



For the Real Xmas Spirit

THIS is the heading of a 3-column ad. appearing this month in a list of 23 newspapers in various parts of Canada. In another list of 25 newspapers a 6-column advertisement, totalling 1500 lines, is being used. And in addition to these are full-page and 200-line advertisements in the farm papers and magazines.

All This Advertising Is Working Hard For You

if you are featuring the all-Record Brunswick.

If you are not handling Brunswicks you are missing one of the choicest opportunities in the trade, because the Brunswick really has something worth-while to talk about. The exclusive features ALL-WOOL OVAL HORN and the ULTONA which make it the truly UNIVERSAL Phonograph. This is why the Brunswick is easier to sell.

Plan for a Prosperous New Year by getting particulars of our dealer's proposition. Do it now?

THE MUSICAL MERCHANDISE SALES CO

SOLE CANADIAN DISTRIBUTORS

Head Office, 819 Yonge Street, Toronto

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

Western Office:
143 Portage Ave. E., Winnipeg

Bell Piano Employees Honor Managing Director.

**Mr. Grimsdick Presented with a Gold
Headed Cane and Smoking Set Prior to
His Taking a Trip to England**

A very pleasant event took place at the close of work on December 17th at the Bell Piano and Organ Co.'s factory, Guelph, when the employees gathered to formally wish the managing director, Mr. H. A. Grimsdick, a safe voyage to England, which he proposes to visit for a short time, leaving here on December 30th. When the men had gathered, Al Wm. Stevens, one of the employees, who has been with the firm for over 35 years, read the following address to Mr. Grimsdick, and at the proper time Messrs. W. W. Simpson and Frank Sweetman presented him with the gold headed cane, smoking set and other articles mentioned.

H. A. Grimsdick, Esq., Managing Director, Bell Piano and Organ Co., Limited.

Dear Mr. Grimsdick: Knowing that it is your intention very soon to make a trip to England, we, the employees of the Bell Piano and Organ Co., Limited, at Guelph, Canada, take the present opportunity of expressing to you our best wishes for a safe voyage home, a happy reunion with your family and friends, and above all a safe return to Canada.

We have some conception of the difficulty of the task which first brought you to this country, and we have also a just appreciation of the success which your untiring efforts and faithful management have achieved. That your good work may continue is our sincerest wish.

Please accept this cane and smoking set, as tokens of our good will. Convey our best respects to Mrs. Grimsdick, and receive on her behalf, this vase of roses. Take to

Master Derek, with our kind regards, this little pen, to be reserved by him for writing letters to his "dear daddy."

Wishing you the compliments of the season, we remain
On behalf of the employees,

Wm. Stevens,
Wesley Simpson,
Eas. P. Thompson,
Albert Clark,
James Brohman,
Eas. Merlhan,
William Rapp.

Mr. Grimsdick, although taken completely by surprise at this expression of kindness on the part of the men, thanked them very cordially for their beautiful gift and referred to the excellent progress which had been made in the affairs of the company during the past few years, and hoped that the business would continue to grow and prosper in the years to come, and that he would continue to have some part in it.

Mr. H. J. B. Leadley also spoke in appreciative terms of the work of Mr. Grimsdick and the interest he had taken in everything pertaining to the business and the welfare of the men.

Mr. Easson Returns From England

Finds the Ivory Situation Acute

Mr. Robt. H. Easson, vice president of the Otto Higel Co., Limited, Toronto, who with Mr. Otto Higel, head of the firm, has been spending some weeks at the company's factory in London, England, has reached home. Mr. Easson made the journey from Southampton to Halifax on the Caronia. When seen by the Journal, Mr. Easson refers to the acute ivory situation, saying: "I have met many of the ivory cutters and also the ivory brokers. As you have probably heard, the price of this commodity has increased

FIRST CANADIAN INDEPENDENT RECORD PRESSING PLANT

RECORDS pressed by us save a large percentage
of the Duty and War Tax.

WE supply everything but the mother matrix.

QUOTATIONS gladly submitted to reputable
manufacturers only.

Press in Canada and save duty.

THE COMPO COMPANY

131-133 Ave., Lachine

Province of Quebec

Canada

**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.

BEALE & COMPANY LIMITED
SYDNEY AUSTRALIA

Leading Makers in Australia of

Grand Pianos, Player Pianos Grand and Upright
FOR EXTREME CLIMATES

Organization includes own Foundries,
Ironshops, Mills and Veneer Cutting

EXPORT

HIGH GRADE ONLY

Cable Address - - - Beale Sydney



*The way to success is along the path
of progressiveness and through a
Columbia gateway.*

**MUSIC
SUPPLY CO.**
Toronto



OUT OF THE PAST PLEASANT BUSINESS RELATIONSHIPS WITH MEMBERS OF THE PIANO TRADE OF CANADA, GROWS THE DESIRE TO EXTEND TO ALL OUR CUSTOMERS AND FRIENDS THERE OUR BEST WISHES FOR A MERRY CHRISTMAS AND A HAPPY AND SUCCESSFUL 1920.

L. J. MUTTY CO., BOSTON

95% of all Manufacturers of Player Pianos and Player Piano Actions in America use MUTTY Rubber Cloths and Rubber Tubing. This is a strong endorsement to both the piano manufacturers, who require the best service, and to MUTTY Service, which furnishes it.

very considerably over the previous sales. Liverpool and London sales, held a few weeks ago, increased from 25 to 45 per cent, respectively over the last sales. Antwerp sales, which took place two weeks ago, have advanced 100% over the Liverpool and London sales prices.

"A member of a prominent London firm of brokers, in fact about the largest buyers of ivory here, states that he can see no possibility of a reduction in Ivory prices for at least another 12 months, and predicts that the prices at the next sale will go even higher than at the last sales. There are several reasons for this which he explained. First, Germany needs ivory very badly, but was not allowed to get very much at the recent sales. She will certainly come into the market at the next sales, and will pay any price to get a share of her requirements. France has also been out of the market in the last two sales, owing to the exchange rate being so unfavourable. As soon as the exchange problem is settled, France will come into the market for supplies, and this will keep the prices up. Further, the brokers in London are flooded with orders, as they report that the demand is enormous. Apart from the Ivory required for Piano Keys, very large requisitions have been received from the cutlery manufacturers, who use almost as much ivory as the piano trade, and also from manufacturers of toilet articles, umbrella handles, etc."

"One Pianoforte Manufacturer expressed himself to me that inside of a year, only manufacturers of the very highest grade of pianos would be able to afford ivory on their keys."

Mr. Easson paid a visit to Paris also. "It was a surprise to me," he said, "to know that Canada, with her small population, manufactures and consumes more than twice the number of pianos sold in France."

N. H. Phinney Passes Away At Lawrencetown, N.S.

There passed away on Wednesday, December 10, one of the best known figures in the music trades of Canada, in the person of N. H. Phinney, of Lawrencetown, N.S. Mr. Phinney, who had been ill for three weeks, was 69 years old, and until very recently had been enjoying good health, and took his usual keen interest in business and public affairs. There is hardly a home in western Nova Scotia where Mr.

Phinney was not known personally. Probably no native of Annapolis county could claim as many real friends in the county as could he. For years his business carried him into the most remote sections of western Nova Scotia, where his reputation for honest business dealing and his inherent kindness made him beloved by all.

Forty-nine years ago the late Mr. N. H. Phinney started in business in a small way. During the many years since then he watched his musical instrument business grow and develop under his careful guidance, into a large organization with several branch stores. A few years ago he left the responsibilities of a big business weighing heavily upon his shoulders and his son, Mr. Horton W. Phinney, took over the business of N. H. Phinney Limited. From that time Mr. N. H. Phinney carried on the musical instrument business at Lawrencetown, Annapolis county, in the present store of the present firm, which store he retained when he handed over the responsibilities of the larger business.

During his younger days he conducted large singing schools throughout Annapolis and Lunenburg counties, where thousands of young people were instructed by him. About twenty-five years ago Mr. Phinney staged a children's Musical Carnival at Lawrencetown which it is said, has never been equalled in Nova Scotia before or since, upwards of two thousand children from all over Annapolis county taking part.

Mr. Phinney was a staunch Baptist. During his younger days he possessed an exceptionally fine tenor voice, and for years he was the leader of a choir in the Baptist church at Lawrencetown, which had at that time few equals throughout the province.

Politically Mr. Phinney was a Conservative. In his political career his qualities of fairness and honesty never left him. Few men were ever more respected by their political opponents. He represented Annapolis county in the local legislature from 1911 until 1916. When the campaign of 1916 came on he did not feel physically equal to the task of another campaign, and he retired from active participation in politics.

Mr. Phinney was married twice. His first wife, who was Jesse Wheelock, died 15 years ago. His second wife, who before her marriage to him, was Mrs. Bishop of Lawrencetown, survives. The children who are living are Horton, who resides at Wolfville, Harvey at Lawrencetown, Mrs. Edith Shalmer and Annie also at Lawrencetown.

At a recent celebration in Sydney, N.S., one of the hits was the float of Lawrence's Music Store. This included a nine-piece orchestra and a Bell piano which was sold immediately after the parade. Mr. F. H. Lawrence himself will be noticed the third figure from the right. T. C. Tidmarsh, a local tuner, is the first figure on the left.



Season's

1919

Greetings

1920



As we stand on the threshold of a New Year we gladly pause for a moment to thank our friends in the trade for their goodwill which they have so liberally displayed towards us during the past year, and to wish that your Christmas may be joyful, followed by a New Year of Happiness, Contentment and Prosperity.

And we also wish to extend our assurance that during Nineteen-Twenty we shall spare no effort to make "The Haines Bros. Piano" and the service behind its production, the all-important factor in creating for you a measure of prosperity greater than you have heretofore enjoyed.

FOSTER-ARMSTRONG CO., LIMITED

J. W. WOODHAM, General Manager

Head Office and Factory: KITCHENER, ONT.



The Season's Greetings

The **Imperial**
Phonograph

is a high quality instrument produced to meet the demand of particular people—people who know and appreciate good value and who realize that a cheap machine is costly at any price.

The Imperial is fitted with the highest quality sound reproducing and motor equipment, while each cabinet is the product of master craftsmen thoroughly skilled in the art of cabinet making.

Write for full particulars of the [IMPERIAL] Agency.

WE ARE HEADQUARTERS FOR "GENNETT" LATERAL CUT RECORDS AND ALL PHONOGRAPH SUPPLIES

Imperial Phonograph Corporation

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

Owen Sound

Canada



Model R
Mahogany, Walnut

Seven Large English Piano Manufacturing Firms Form New Association

A new piano association has come into being in Great Britain, bearing the name, "The British Associated Piano-makers." When it was first made known that the new organization had been formed, considerable surprise was manifested in trade circles, because the seven firms which had banded themselves into the new association were all hitherto members of the Pianoforte Manufacturers' Association. Why seven important piano concerns, such as John Brinsmead & Sons, Limited; Chappell & Co., Limited; The Aeolian Company, Limited; Collard & Collard, J. B. Cramer & Co., John Broadwood & Sons, Limited; Sir Herbert Marshall, Sons & Rose, all well known to the Canadian trade, should secede from the Pianoforte Manufacturers' Association was a move that was difficult to fathom.

As usual, there was no lack of rumors being circulated throughout the trade. One was that the break-away was the result of an attempt to corner action supplies. Another one was that the "Big Seven" were out to outbid other makers in the labour market. A third was that the firms in question were resolved to do their own retail distributing. And there were several other reasons put forward as to why a secession should have taken place.

Musical Opinion in commenting upon the split, says in part "What was the definitive cause has not been stated, and we believe that it is unknown outside the circle of the signatories to the resignation, but the significant fact that each house is quite distinguished, and has always had direct relations with the public has caused the conclusion to arise that the Big Seven have decided that their interests are not always or sufficiently co-incident with those who supply the retail trade almost solely, and who have little or no connection with the public other than as makers of the instruments supplied. While the seceders do not include all makers of high class pianos, their relative strength and position discloses some really astute lobbying."

The objects of the new association have been tabulated, and are as follows:

1. To secure for the British Pianoforte manufacturing industry a dominating position in the world's markets.
2. To originate, promote, support or oppose legislative or other measures affecting British piano manufacturing.
3. To enquire into foreign tariffs and regulations, and where injurious to our industry to use representations to secure equitable treatment.
4. To afford facilities for the communication and interchange of views between manufacturers and producers and the Governments, Government departments and public bodies and institutions and associations of all kinds in all parts of the world.

5. To collect and disseminate statistical and other information relating to trade, commerce and manufactures and all other information likely to be useful to members of the Association.

6. To keep members posted with all information as to commercial openings, alterations of tariffs, freight concessions, raw materials, etc.

7. To print and publish any newspapers, periodicals, books and leaflets that the Association may think desirable for the promotion of its objects.

8. To improve the general standard of quality in the manufacture of pianofortes.

9. To encourage research in all branches of the pianoforte manufacturing industry.

10. To take such steps as shall be necessary, either singly or collectively, to ensure production in such quantities as to enable the product to successfully compete in any market, and to this end to promote the manufacture and supply of necessary component parts and secure the best prices for same to its members by collective buying.

11. To encourage free and unrestricted communication between masters and workmen with a view to the establishment of amiable arrangements and relations between them, and to the avoidance and settlement of strikes and all other

(Continued on page 93)

Otto Higel Visits Toronto

Upon his return from England, where he had been visiting the firm's London factory in company with his vice-president, Mr. R. H. Easson, Mr. Otto Higel, president of The Otto Higel Co., Limited, Toronto, and The Otto Higel Co., Inc., New York, spent a few days in Toronto. Mr. Higel was much impressed with the outlook for trade in Canada, and more than ever enthusiastic about the player piano business.

The player piano action has been the subject of much experimenting for many years past, and has reached a stage of perfection and efficiency that makes improvement something that will come slowly, and little by little, as any perfected product may be altered as time goes on. But for all practical purposes the player action has reached a degree of finality that makes close concentration on player sales possible.

With the marked development in Canada's musical life, the general acceptance of the ward roll, which has at once made the player piano readily adaptable for singing in the home, and money being generously spent, there is every incentive to make 1920 a player year.

"International" Motor

is the silent running motor, built in Canada on the right principle, best of material and correct workmanship. It is not a cheap imitation but a high-class production, manufactured by

INTERNATIONAL MACHINE & MFG. CO., Ltd.

111 Adelaide Street West, Toronto, Ont.

ENQUIRIES SOLICITED



Our modern principles ensure greatest efficiency in distribution.

**MUSIC
SUPPLY CO.
Toronto**



FAUST
SCHOOL of TUNING
STANDARD of AMERICA
ALUMNI of 2000

Piano Tuning, Pipe and Reed Organ
and Player Piano. Year Book Free.
27-29 Gainsboro St., Boston, Mass.



PHONO LA Duke

Dealers will be pleased to learn that we have ready for immediate shipment the above popular Model in Mahogany and Fumed Oak.

All Phonolas have the new Universal Tone-arm and Angelus Reproducer.

We have a limited number of the following Models ready for prompt delivery. Wire or telephone your order at our expense.

Model "Duchess," Mahogany and Fumed Oak.

Model "Duke," Mahogany and Fumed Oak.

Model "Grand Duke," Fumed Oak and Walnut.

Model "Princess," Mahogany, Fumed Oak and Walnut.

Model "Prince," Mahogany and Fumed Oak.

Model "Organola," Mahogany and Walnut.

We have a large stock of the very best Steel Needles, also Sapphire and genuine Diamond Points. We solicit your orders. Special quotation on large quantities of Steel Needles.

The Phonola Company of Canada, Limited
KITCHENER, ONT.



Rigid Inspection and a Precision Product

EVERY Stephenson Precision-Made Motor, before shipment, receives what is equivalent to a month's actual service. Every motor, in turn, is mounted on this table, where it is operated for twelve hours, power keeping the springs tightly wound.

Thus the springs are subjected to a severe test and the motor is thoroughly run in.

Rigid inspection keeps the Stephenson Motor a Precision-Made Motor.

STEPHENSON
INCORPORATED
One West Thirty-fourth Street
New York City



Season's : : :
: : : Greeting



And with our greeting goes every Good Wish that your Christmas may be very Happy and your New Year one of unprecedented Prosperity and Success.

At the close of another year we thank you heartily for the good will you have shown us as expressed in your liberal patronage.



A. LESAGE

*Manufacturers of Pianos and Player
Pianos of the very Highest Grade*

ST. THERESE - QUEBEC



YOUR MARGIN OF PROFIT

may be substantially increased by handling Amherst Pianos.

The Amherst Piano is a beautifully finished, full-toned instrument, made from the choicest selected wood obtainable.

Write for our special selling proposition to-day.

Amherst Pianos

LIMITED

Amherst, Nova Scotia

THERE NEVER WAS A TIME LIKE THE PRESENT to build up a large and profitable **PLAYER ROLL BUSINESS**

- ¶ ONE Piano Manufacturer says: "This year we have manufactured and sold more Player Pianos than during any previous year in our history. Plans have been made for 50% more Player Pianos in Nineteen-Twenty."
- ¶ Practically every other Canadian Piano Manufacturer is in a like position.
- ¶ The number of Player Pianos that have been placed in Canadian homes during the year runs well into the thousands.
Many more will be added to this number during the Christmas season.
- ¶ Reason it out and you will see why we say NOW is the time to get busy with your business building in Player Rolls.

PIANOSTYLE & REPUBLIC HAND PLAYED ROLLS WORD ROLLS

offer you the best material procurable for building a business in Player Rolls.

- ¶ They represent the efforts of most talented artists on the Piano.
- ¶ They make possible most appreciable interpretations of the works of the great masters.
- ¶ Again, with these rolls, the latest song and dance hits are reproduced in a masterly manner.
- ¶ Pianostyle and Republic Player Rolls enable you to satisfactorily cater to the desires and supply the needs of your clientele.
- ¶ Write for our lists and prices—figure it out from a profitable standpoint and GET BUSY.

A complete line of Phonograph Accessories, including Motors, Tone-arms, Reproducers, Needles, Record Albums, Record Cleaners, etc.

PLAZA MUSIC CO.

CANADIAN OFFICE

911 KENT BUILDING

TORONTO

Ascherberg, Hopwood

& Crew's

MONTHLY LONDON LETTER TO CANADIAN MUSIC DEALERS

Gentlemen: 16 Mortimer Street, London, Eng.

We are having a wonderfully successful time, and we want you to know the numbers which are helping to achieve the success. The list of songs given are being featured by leading artists of such category as Miss Ruth Vincent, Mdlle. Elsa Stralig, while the waltzes mentioned are being played by every orchestra of repute on this side. We should be glad if you would instruct us to send you sample parcels, such orders will be executed without delay at shipper's terms.

Yours faithfully,
ASCHERBERG, HOPWOOD & CREW, Ltd.

London Song Successes

THE BELLS OF ST. MARY'S	Douglas Furber A. Emmett Adams
THREE ROSES	Helen Horrick Philip Arden
THE CLOCK IN THE HALL	Phyllis Harding
WONDERING EYES	Douglas McLaren Arthur Anderson
SING ME A SONG WITH A ROUSIN' RHYME	Douglas Furber A. Emmett Adams
JOGGIN' ALONG THE HIGHWAY LEARN TO TAKE YOUR TROUBLES	Arthur Anderson
LIGHTLY	Harold Samuel
PATHWAY OVER THE SEA	E. Lockton G. Carne
SLEEPY TOWN	Helen Birks Percy Henri
THE COTTAGE OF DREAMS	Hugh E. Wright Pat Thayer
CUPID'S ARROW	Thos. M. Parba N.W.G. James

Beautiful English Waltzes

ORIENTAL MEMORIES	Walter R. Collins
BELLS OF ST. MARY'S	A. Emmett Adams
JOY BELLS (From the London Hippodrome)	Fred. W. Chappelle
LOVE'S WHISPER	Lou Larna
MONS. BEAUCAIRE (From the Romantic Opera)	Andre Messenger
RAPTURE	H. Fraser Simson
APGAR (The London Pavilion Success)	Charles Cuvillier
SILVER CLOUDS	Walter R. Collins

SPECIAL SHIPPING TERMS TO THE TRADE

Ascherberg, Hopwood &
Crew, Limited

16 Mortimer Street, LONDON, ENGLAND
CABLES ASCHERBERG, WESDO, LONDON

Compliments of the Season

In wishing our many friends in the trade the Season's Compliments and every happiness and prosperity during the New Year, we couple with that our appreciation of the goodwill they have so liberally expressed in our business relationships of the year just closing.

ENOCH & SONS

LONDON, ENG.

Canadian Agents
ANGLO-CANADIAN MUSIC CO.
144 Victoria St., Toronto



Public approval has resulted in a tremendous DEMAND for Columbia Products.

MUSIC
SUPPLY CO.
Toronto

Established 1852

Call Telephone M. 554

Musicians' Demands

satisfied in every way at our store. We have a most complete stock of String, Wood and Brass Instruments, also a full stock of Sheet Music. Don't forget, too, our expert repairing.

CHAS. LAVALLEE

Agents for: Beson & Co. of London, Eng.
Pellouin, Galtier & Blanchon, of Lyons, France
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lawrence Blvd - Montreal

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL DECEMBER 1919

The Much Discussed Novelty Song

Is As Necessary to Keep Up Interest in Music as the Monthly Issues of New Phonograph Records Are There is an Overproduction of Low Grade Novelties, But That is Not Sufficient Reason for Ignoring the New Issues of Merit

THE Journal for November contained a reference to the novelty song. The item quoted from a well known publisher's announcement which called the novelty song the life-blood of the sheet music business. "Singers," it said, "are clamoring for new songs. They want something the public has never heard before. The old songs, of course, have their undoubted charm and drawing merit, but those songs are more often sung as encores. Novelty songs are the great need of the day."

To start out in the general advocacy of the novelty songs issued each month is at once throwing down the challenge for a warm argument. There is no secret about the fact that many sheet music dealers and many of the men and women behind the sheet music counters say forefright things against the flood of novelties they receive. They pass numerous uncomplimentary remarks about the merits of many a new song. Indeed all that is said along these lines to the Journal could not be safely put in print, though one frequent statement is that some of the publishers gamble on a hit at the retail trade's expense.

True, there are two sides to every story. And the wise dealer does not take exception to novelty songs as a class just because of the evils attached thereto. The phonograph record business could not thrive as it does without the new record issues each month. The player roll department of any store could not prosper without the constant introduction of new selections for the player piano. In the same way, the sheet music trade could never carry on unless the novelties were issued periodically.

It has always seemed to the Journal that there are novelties and novelties. It is left to the individual dealer to discriminate between the worth while and the worthless. He can tell when any publisher tries to overload him with unsaleable numbers. Because he may consider that the novelties from some quarters are not likely to go in his community is not sufficient reason for ignoring novelties received from all other sources. To sweepingly ignore all novelties is not good business. The public is always after

something new. New songs are needed to keep up interest in music. Singers are continually open for new songs to sing. Vocal teachers, students, choirs, choral organizations, quartettes, bands and orchestras are all usually on the lookout for new compositions of merit as such are issued.

One way in which a dealer or his salesman often fails to make the most out of a good novelty song that he receives is by giving it out to some music teacher or musician who is likely to take it up and not keeping a record of where that song is. If it is sold it should be replaced. But if it is loaned to someone who may possibly introduce the song, and then is sidetracked unless the dealer keeps track of where the song is, and follows it up, the mere giving out of the number really accomplishes nothing.

Don't ignore the novelty song.

Ashamed of Many of Our Popular Songs

Always a Place for the Simple Melody With Catchy Words, but Maudlin, Mawkish and Suggestive Songs Have No Right to Existence. A Plea for Improvement of Our Popular Songs.

A GENTLEMAN by the name of Harcourt Farmer has put on the gloves and had a round or two out of the popular song of to-day. The columns of Musical America formed the ring. Mr. Harcourt handed his opponent several strong punches and quick jabs that must have sent the popular song reeling into the ropes. In all fairness he cannot be said to have delivered a knock-out blow, though he has administered telling punishment, as will be seen from the following. "Can you imagine," says the party in question, "what the Gmine Ludwig, builder of titanic sonata and deathless symphony, would say if he were here to-day, on being told that the current national folk song was all about 'blues'?"

"Ten years ago we were all being eagerly invited to listen to the rag time organization of Mr. Alexander, which was bad enough. Now our senses are bludgeoned and our good nature imposed upon by a torrent of song that has absolutely nothing to justify its doubtful existence. Which is clearly making bad worse. You may try to trip me up, at the start, by shouting gleefully that the songs of a country reflect the ideas of a country; but I'm skilful enough to avoid your outstretched foot by retorting that it's impossible for a great country like America to continue the outpour of such great drivel as the songs which confront us daily. In the language of the erudite, it can't be done. Our popular music is a joke. Our great American song has never been written. And as long as we countenance the publishing of a certain class of popular song, we may consider ourselves musically and intellectually moribund.

"Prejudice? Nothing of the sort; plain common-sense. Twenty odd years ago they published a soothing ballad entitled 'Her Eyes Don't Shine Like Diamonds,' which achieved a certain material success with the elite of Ninth Avenue. An eminent musical blacksmith followed this with a succession of tear-wringing and throat-choking compositions, dealing chiefly with errant wives and prematurely deceased juveniles and ladies who went to the big city and made mistakes there—and the gentleman is now a millionaire. The good work continued. Brilliant lyrics poured



The ideal combination High Quality Products and efficient service—that's Columbia.

**MUSIC
SUPPLY CO.
Toronto**



1919  1920

It is with a permissible feeling of pride in the loyal support that the dealers have accorded the publications of the House of Chappell that we extend the Season's Greetings to all.

May we take this opportunity of expressing our appreciation of your business in the past year and of assuring you of our continued co-operation throughout 1920. May the New Year bring you unlimited happiness and prosperity.

The House of Chappell

ESTABLISHED 1811

TORONTO

LONDON NEW YORK MELBOURNE

To the Retail
Sheet Music Trade

As the Old Year draws to a close we are glad to extend to the Sheet Music Dealers, Salesmen and Salesladies throughout Canada our cordial greetings and to wish them each one a Good New Year.

We record with sincerity our appreciation of the valued patronage our publications have received in the past and hope that 1920 will bring all a period of continued good business.

The Anglo-Canadian Music Co. Limited

144 Victoria St., Toronto

from the publisher's presses in admired confusion. Such and such sold its 50,000 copies, this and that ran into the 100,000, and popular song had come into its own. The fact that it was invariably the slushy stuff that sold speaks volumes. The brains that produced the songs of the Revolution, and the chants communal of the Civil War, were at least sincere. Their efforts to interpret the phenomena of life were inspired by the highest motives. But the brains (I use the term advisedly) that give us "Oh! Frenchy," "Johnny's in Town," "The Blues My Naughty Sweetie Gives to Me," and the rest of the songs after sunrise, are obviously impelled by motives of the lowest.

"The gentlemen who periodically exude the suggestive song, and the mawkish song, and the so-called patriotic song, are business men. Their object is to sell as many copies as possible of each composition. It's a very laudable ambition. But what's nasty about the game is this, that certain publishers (not the obscure ones, either) have discovered that it pays heavily to appeal to the lower elements in us. Accordingly, ninety per cent. of the strictly popular songs are either frankly improper or stupidly silly.

"The publishers no doubt are prepared to offer defence that the demand for soft stuff and slush stuff is so insistent that they are left with no alternative but to publish such material. In their hearts, of course, they know they're wrong. If there is a demand (and there seems to be one) that demand has been created and fostered by the publishers, as with all selling and buying of commodities. A song is written, the words usually furnished by some genial huckster whose grammar is as shaky as his morals, and the music by an expert mechanic; a well-known performer is persuaded to sing it in the theater or the cabaret, paid gangs of applauders furnish the necessary thunders of approval after the number has been given, large advertisements in the trade journals inform the profession that the song was "a positive riot," "the hit of the twentieth century," "a live wire you should grab," and so on, and the masterpiece is distributed broad cast, pushed heavily, bought widely, and another Redskin hit the dust.

"There is an immense and appreciable difference between what they call high-brow music, and what I like to call low-brow music. You can't mix them. And there's really no reason why anyone should try it. There will always be audiences ready and wanting to hear Chopin and Beethoven and Bach. There will always be audiences responsive to the simple melody, the catchy words, the topical idea. Both classes must be appealed to, that is a comprehended elemental principle of music publishing. But, is it absolutely necessary that the second class be deluged with mush that they really

don't want, but which they are deluded into accepting because they are made to think they want it?

"Please don't identify me with the Philistine academics who would 'elevate' the people whatever that means by having us all join in ecstatic communions by singing school songs. Education is one thing, elevating is another. There will have to be songs of the soul. But need we have the debased forms?

"Well, let's take fresh hope and a new hold on songs. After all, these early musical years are but formative. The silly stuff lasts but a day, for formally and spiritually it could never take a permanent place in American music. That's one satisfying aspect of it. Still, the other fact remains, and won't be denied, that there are the youngsters to think of, and I put it to you: are they going to derive any benefit from the sex songs which flood the market? America is essentially a country that is forever building and shaping with its to-morrow in view. Its to-morrow is going to be something exceedingly worthy while. Sooner or later it will have a breezy, topical, popular folk song that will be normally typical representative of the alert electric spirit of American humanity, something that other lands will readily recognize and accept as being characteristically American. Obviously the popular hits of to-day are anything but that.

Program for Competitions at Coming Alberta Musical Festival

To Be Held Next Year in Edmonton

BY way of introducing the subject of the coming Alberta Musical Festival and in publishing the competition program, the committee expresses themselves as follows: It is a matter of satisfaction that at no time during the last five years has the voice of the Alberta Musical Festival been silent. Instead, its influence has pervaded the province as in no similar period in its history, in consequence of the policy adopted in 1916, that the festival be held once in three years in the centres Edmonton, Calgary and Lethbridge.

After successful seasons in Calgary in 1918 and (for the second time) in Lethbridge in 1919, in both of which the high standard of former years was maintained the festival returns to Edmonton.

In times of peace, war or unrest, music is never without an important function for good. Pre-eminently, it is a great art of peace. A unifying and socializing force, it brings blessings wherever fostered. To impart a stimulus to appreciation and performance of good music, and elevate the stand-

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and thereof in this province is the aim of the Alberta Musical Festival Association. To accomplish this, adoption has been made of the time honored musical festival competition for generations so prominent a feature in British national life and by which the resulting democratization of music has contributed immeasurably to that just and unconquerable spirit of the Anglo-Saxon, respected throughout the world.

Twenty six classes of competition offer scope for public appearance in friendly and carefully regulated competitions in almost all lines of musical endeavor at present well developed in the province. Especial attention is called to the new class for Sunday school choruses, the trophy for which has been generously donated by Dr W. S. Galbraith, of Lethbridge, in which city this competition is first held.

The local secretary treasurer will be glad to receive for discussion in committee, any suggestions from the public for the expansion and betterment of the festival. Communications to be sent to Cyril G. Wates, 202 Syndicate Block.

Program for Competition

1. Choral Societies. Competing for the Cross shield "Lullaby of Life" (unaccompanied). (Henry Lesho, (G. Schirmer, New York.) One accompanied number (own selection). Entrance fee, \$5.00.

2. Church Chorus. "A Large Chorus (over 35 voices). Competing for the McNamara shield, at present held by Wesley Church, Calgary. "By Thy Glorious Death and Passion" from the "Stabat Mater" (Dvorak). (H. W. Gray Co., New York.) "Sweet Flowers, Ye Were to Fair" (Walmesley) (unaccompanied). (Bayley and Ferguson, London W.)

B. Intermediate Chorus (21 to 35 voices). Competing for the Strathcona shield, at present held by Wesley Church, Lethbridge. "I Will Lay Me Down" (Schubert and Co., New York.) "Weary Wind of the West" (unaccompanied). (H. W. Gray Co., New York.) Entrance fee, \$3.00.

C. Small Chorus (20 voices or less). Competing for the Short shield, at present held by United Church, Lethbridge. "Comes at Times a Stillness" (Woodward). (H. W. Gray Co., 2 West 45th Street, New York.) "O Christ, What Burdens Bow'd Thy Head" (Knight). (Unaccompanied). (G. Schirmer, New York.) Entrance fee, \$2.00.

3. Female Choruses (minimum 12 voices). Competing for the Henry shield, at present held by the Knox Church, Lethbridge. "Indian Lullaby" (Vogt). (Whaley, Royce & Co., Limited, Toronto.) "Distant Bells" (MacKenzie). (H. W. Gray Co., New York.) Entrance fee, 20 voices or less, \$2.00. Over 20 voices, \$3.00.

*Chorus entering in Class 2A cannot enter in either 2B or 2C.

Chorus entering in Class 2B cannot enter in 2C.

All parts in choruses or anthems marked "verse" or "solo" are to be sung full.

4. Male Choruses (minimum 12 voices). Competing for a new shield donated by John A. McDougall, Esq., of Edmonton. "Sunday on the Sea" (Heinze). (Schirmer, New York.) "Boot and Saddle" (Bantock). (H. W. Gray Co., New York.) (Both unaccompanied.) Entrance fee, 20 voices or less \$2.00, over 20 voices, \$3.00.

5. Vocal Quartets (Silver Medals). A. Mixed Voices. "Yes, Though I Walk" from "The Light of the World" (unaccompanied). (Sullivan). (J. B. Cramer & Co., Limited, London.) See note on page eight under music. "Strange Adventure" from "The Yeoman of the Guard" (Sullivan). (Chappell & Co., Limited, Toronto.)

B. Male Voices "Eventide" (Robinson). (H. W. Gray Co., New York.)

C. Female Voices. "You Ask Me For a Song" (unaccompanied). (Hadley). (G. Schirmer, New York.) Entrance fee, \$1.00 for each quartette.

6. Ladies' Trio (Silver Medals)—"Dream Pledgery" (Colin Taylor). (H. W. Gray Co., New York.) Entrance fee, 75c.

7. Vocal Duets (Silver Medals)—A. Soprano and Tenor "Here May We Dwell," from "The Bride of Dunkerton." Key D flat (Smarok). (H. W. Gray Co., New York.)

B. Contralto and Baritone "In Our Boat." Key F (Allitsen). (G. Schirmer, New York.) Entrance fee, 50c for each duet.

8. Vocal Solos (Gold Medals). A. Soprano Recit. "Ye Verdant Plains." Air "Hush, Ye Pretty Warbling Chorus" from "Aris and Galatea" (Handel). (H. W. Gray Co., New York.) "When Maidens Go A-maying." Key A flat (German). (Chappell & Co., Limited, Toronto.)

B. Mezzo-soprano "My Heart Ever Faithful." Key D (Bach). (Oliver Ditson Co., Boston.) "Daffodils A-blowing." Key D or B flat (German). (Boosey & Co., Toronto.)

C. Contralto "Thou Shalt Bring Them In," from "Israel in Egypt" (Handel). (Randelger's 12 Contralto Songs from Handel). (H. W. Gray Co., New York.) "The Three Fishers." Key C or B flat (Hullah). (Hawkes & Harris, Toronto.)

D. Tenor Recit. "And They All Persecuted Paul" Air "Be Thou Faithful Unto Death" from "St. Paul" (Mendelssohn). "Oh Vision Entrancing." Key F (Thomas). (G. Schirmer, New York.)

E. Baritone "Infelice" (O Cruel Fortune) from "Ernani." Key A flat (Verdi). (Oliver Ditson Co., Boston.) "Lead Kindly Light." Key E flat (Pugh Evans). (H. W. Gray Co., New York.)

F. Bass "How Willing My Paternal Love" from "Samson" (Handel). (H. W. Gray Co., New York.) "Jung Duetch." Key D Minor (Henschel). (Briekopf & Hartel, New York.) Entrance fee, 25c for each section.

9. A Boy Solo. Under 15 years (Silver Medal). B. Girl Solo. Under 15 years (Silver Medal). "The Gates of Yesterday." any key (Nicholls). (See note on page eight under music.) Entrance fee, 25c each.

10. Piano Solos. A. Open Competition (Gold Medal). "Finale" (Allegro) Sonata 12 (Mozart). (Augener Edition). "Romance in D flat" (Sibelius). (G. Schirmer, New York.)

B. Junior (under 16 years) (Silver Medal) "First Movement" (Allegro) Sonata 19 (Mozart). (Augener Edition.) No. 16 Opus 47 from Heller's twenty-five studies in expression. (Oliver Ditson Co., Boston.) Entrance fee, 25c each section.

1. Violin Solos. A. Open Competition (Gold Medal). "Allegro" from 23rd Concerto. First Movement (Viotti). "Canzona" Opus 85 No. 5 (Raff). (G. Schirmer, New York.)

B. Junior (under 16 years) (Silver Medal)—"Serenade." (Pierne). (G. Schirmer, New York.) (Shirmer Library Vol 1421.) "Pieta Signore" (Stradella). (Stradella Superior Edition No. 3609). (Carl Fischer, New York.) Entrance fee, 25c each section.

12. Violoncello (Gold Medal)—"Nocturne in F" (Lach



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ner) "Caprice" (Arnold Trowell). (Schott & Co., London.) (See note on page 8 under music.) Entrance fee, 25c.

13. Sight Singing (Silver Medal). No entrance fee.

14. Ear Test (Silver Medal). No entrance fee. This competition will be conducted as follows: A short melody, the key signature of which has been announced, will be played, and the competitors will be expected to transcribe it in staff notation. The medal will be awarded to the person doing so most correctly. The melody may be played more than once, at the discretion of the adjudicators.

15. A. Piano Sight Playing (Silver Medal). No entrance fee. B. Piano Sight Accompanying (Silver Medal). No entrance fee.

16. Public school choruses (each chorus not over 20 voices). Competing for the shield at present held by Fleetwood school, Lethbridge. Competitors must be actual members of the public school under whose name the chorus is entered. The supervisor of music in the schools shall not conduct any of the choruses at the time of competition. It is recommended that the supervisors appoint one of the teachers to undertake the conducting of each chorus. "In Praise of May" (Two parts, accompanied). (Ireland.) (Novello school songs No. 1015.) "The Curlew Bell is Ringing." (Three parts, unaccompanied) (Arkatekt). (Murlock's School Songs.) No entrance fee.

17. Sunday School Choruses (minimum 12 voices). Children entering in this competition must be under 16 years of age and must be in regular attendance at the Sunday school for which they sing for at least one month preceding the festival. Singers belonging to this chorus cannot sing with church choirs, class 2. Choruses will compete for the Galbraith shield, at present held by Wesley Church Sunday school, Lethbridge. "When I View the Mother, Holding" (Barnby). (Novello's Church Carols No. 11.) (H. W. Gray Co., New York.) A two-part hymn of our choice (Soprano and Contralto), accompanied. No entrance fee.

18. Gold Medalists. Competing for the Stutchbury cup, at present held by C. A. Richardson, of Edmonton. Open to winners of gold medals for solo singing, at this or any previous festival. Gold medalists who have now become professional singers or teachers are not barred from this competition. Competitors must prepare: A Recitative and Aria from an Oratorio or Opera. A Secular Song (own selection). The judges in making their award will take into consideration the grade of music performed. Entrance fee, 50c.

Bulyea Cup. The Bulyea cup, at present held by Wesley Church, Calgary, will be awarded for the most artistic performance in classes 1, 2, 3, and 4 (Choral Societies, Chorus, Male and Female Choruses).

Brett Medal. His Honor Lieutenant Governor Brett has offered a special medal for competition, which will be awarded in place of the regular medal to the competitor in class 8 (Vocal Solos) who receives the highest marks.

A Decision of Interest to Music Publishers and Dealers Made by New York Judge

A dispatch from New York says: "A decision of interest to the publishers of popular songs who furnish the 'professional copies' in advance of copyright in order to advertise their work was handed down this week by Justice Leonard Hand in the United States District Court for the Southern District of New York.

"Stripped of legal verbiage the decision holds that where a publisher furnishes 'professional copies' of songs to members of the theatrical profession in order that they may sing them in various performances the publisher does not 'dedicate them to the public,' but that his full rights of copyright are defended.

"The case on which the decision was based is that of McCarthy & Fischer against White. The two plaintiffs had composed a song and had given a 'professional copy' to one Holtz, a vaudeville performer who was to use the song in his act. Similar copies were given to other artists several weeks before application was made for the copyright.

"In his answer to the complaint, White contends that as the songs had been sung in vaudeville in a number of places before it was copyrighted the authors and composers had 'dedicated to the public' all rights in the matter. In his opinion the Judge decides that 'public performance of a musical composition is not an abandonment of it to the public.'"

Enoch & Sons New Publications

From this house we expect ballads, and are not disappointed, but this time they also send something of a different, possibly a higher, type as well. Madame Chaminade still retains her old charm in a "Berceuse du Petit Soldat Blessé" for piano, and if she does not run with the ultra-modernists she is quite in touch with twentieth-century feeling of tonality and form. The work has already been heard in London and should be quickly in the repertory of all our pianists. In "Songs of a Roving Celt," Sir Charles V. Stanford deals with difficult rhythms, not only successfully in matters of technique, but in a way that will appeal to amateurs and professionals alike. All five will probably be popular among singers, but it will not be surprising if "No More," with its curious mixture of Dorian and modern tonalities, takes a place among the composer's favourite songs. These are songs which require study on the part of both singer and pianist, and are well worth it.

May H. Brabe in "Nothing to Say" has a good deal

(Continued on page 92)

Ponselle, the great dramatic soprano, sings the great hymn "Abide With Me" as a duet with Barbara Maurel. The hymn is a universal favorite. The singers are famous stars. Order big. Columbia Record 78557.

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"Repertoire Series" Brought Out by Ascherberg, Hopwood & Crew

In order to enable present-day British composers of the best pianoforte music to place their works before the public, the "Repertoire Series" is about to be published by Messrs. Ascherberg, Hopwood, & Crew, Limited, in a uniform edition. This endeavor, which has been most heartily received by the trade, will remove the reproach that foreigners had better opportunities of obtaining a hearing in the homes than had native talent. In order to secure the most representative works of various schools, the Repertoire Series has been edited by Mr. G. H. Clutsam, the well-known critic, and Mr. T. F. Dunhill, R.C.M. The composers of the first twelve pieces are: Sir C. V. Stanford, Messrs. John Ireland, York Bowen, Percyall Garratt, Percy Pitt, Norman O'Neill, Joseph Spaight, Arnold Bax, Herbert Howells, G. H. Clutsam and T. F. Dunhill.

These twelve numbers have been published and others are in the press.

In the selection of works the considerable diversity of style should prove an interesting feature. English music is not necessarily confined to one or a limited number of idioms. It has many moods and many expressions all worthy of recognition in their essential characteristics.

In the first selection the classical formula is finely represented by Sir Charles Stanford's ingenious and clear-cut "Ballade." John Ireland's virile and jolly "Merry Andrew" is one of this distinguished composer's most popular pieces. York Bowen's "Three Senous Dances" reveal the strongest side of this fertile composer's art.

In a lighter technical vein, with imaginative, poetical or romantic trends, the pieces provided by Percyall Garratt

("Two Diversions"), Norman O'Neill ("Carillon"), Joseph Spaight ("Nymph Dance") and Percy Pitt ("Improvisation") are excellently designed in their various degrees of difficulty, for the attention of all pianists.

Works that exhibit modern tendencies in exemplary fashion are those of Herbert Howells and Arnold Bax. The "Rhapsody" of the former is a strikingly original composition; the elusive harmonic characteristics being strongly sustained on a strictly individual formal basis. The "On a May Evening" and "Romance" of Arnold Bax provide fascinating studies in modern expression.

Finally the Editors have contributed numbers that are thoroughly characteristic of their individual pens.

The Repertoire Series is issued in uniform covers with portraits of the composers and the design will be extended to the further series already in preparation.

ENOCH & SONS NEW PUBLICATIONS

(Continued from page 91)

to say, and still more to suggest, which she does most effectively. She has managed to get as much fun into the music as Mr. Weatherly has put into the words. For the words of "Ludlow Tower" Teresa del Riego has turned to A. E. Housman's ubiquitous "Shropshire Lad," and given us a ballad out of the common. Some of the piano effects particularly are both unusual and good. Dedicated to Madame Donalda, Leo Lascio's "Little Boy Baby" is a light and dainty trifle that should win hearty applause whether sung by the popular prima donna or anyone else. "Roses for You," by Denys Grayson, and "Coming to You," by Arthur Meale, are more pleasing than original. They are quite short and will make useful encore numbers. The Pianomaker,

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our first Christmas in Canada we desire to add to the great outflowing of good-will our

Season's Greetings

with a sincere wish that your Christmas will be most joyful and your New Year one of unprecedented Happiness and Prosperity.

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New Chappell Music

In the month's new issues, announced by Chappell & Co., Limited, are some specially choice selections. "There is no Death," by Geoffrey O'Hara, is a pleasing setting of a dramatic poem by Gordon Johnstone, author of "Christ in Flanders." "There is no Death" is being rapidly taken up by soloists in many of the leading churches throughout the country. Two other charming songs, "The Bells of Ys" for contralto or baritone voice by J. Weston Nichol, and "Top O' The Mornin'" by John C. Egan, are being used in his concert programmes by Reinald Werrenrath, who knows how to make a good song go.

"Westheart," with music by Joseph Carl Breit, is from the dramatic fantasy, "The Phantom Legion." "Life's Perfect Promise" by William Stuckles, is more after the popular order and contains a neat and attractive colored frontispiece. The Chappell novelties also contain the first publication of the last composition by the late Tom Dobson, entitled "The Rivals," the production issue of "Just a Little After Taps" by William B. Kennell, also a new song cycle "Lilies of the Valley" by Liza Lehmann.

"Miami," Victor Jacobi's waltz song, was the subject of big expectations by its publishers, Chappell & Co., and by those dealers who sized up the song when it was first announced. These expectations are being realized. Following a big run in the United States, "Miami" is being ordered freely by dealers in every corner of the Dominion.

SEVEN LARGE ENGLISH PIANO MANUFACTURING FIRMS FORM NEW ASSOCIATION

(Continued from page 87)

forms of industrial warfare between masters and workmen, and if requested to undertake by arbitration the settlement of disputes arising out of trade, commerce or manufacture

12. To secure and continue as considered advisable representation on the Federated Board of Music Industries in order that the fullest measure of support may be given to and received from their efforts.

13. To subscribe and make contributions to, or otherwise support, charitable or benevolent institutions, societies or associations, and to grant donations for any public purpose.

14. To undertake, if required by both parties, the settlement by arbitration of disputes arising in connection with the trade.

15. To promote fair trading in high class British pianos, and to jointly arrange that rules and agreements relating to the sale of same by dealers shall be strictly adhered to.

16. To secure a close co-operation between members in all matters appertaining to the betterment of trade conditions.

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December, 1919

Wanted and For Sale Column

This column is opened free of charge for advertisements of "Help Wanted" or "Positions Wanted." For all other advertisements the charge is 2c per word per insertion.

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Getting Value Out of the Calendar .

When an expensive calendar is sent customers it is desirable that the recipients should appreciate what they are getting. Mr. W. B. Rollason, the well-known music dealer at Welland, this year issued an artistic, hand-colored calendar and those receiving it also received a post-card notification of its being sent, suggesting that in case of failure in delivery it be engraved for a "the post office." "If you have any friend who is interested in a piano or phonograph and would like one of these works of art," adds Mr. Rollason, "send me their name and one will be mailed."

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BIBLA REVUE & NATIONALE

Greetings



1919

We greatly appreciate the splendid consideration shown ourselves and our products throughout 1919, and we wish our patrons a Joyous Christmas, followed by a New Year filled with the gifts of prosperity.

1920

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