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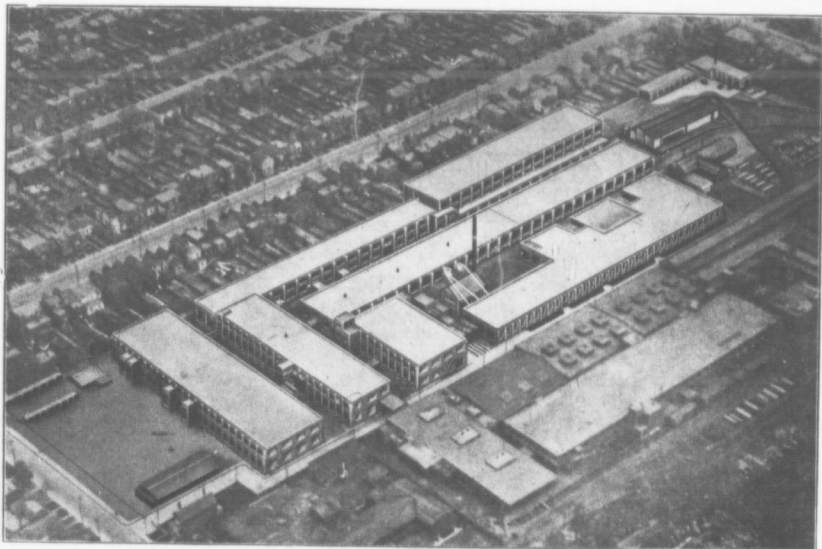


October

1919

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The Columbia Canadian Plant

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Columbia Grafonolas 400%

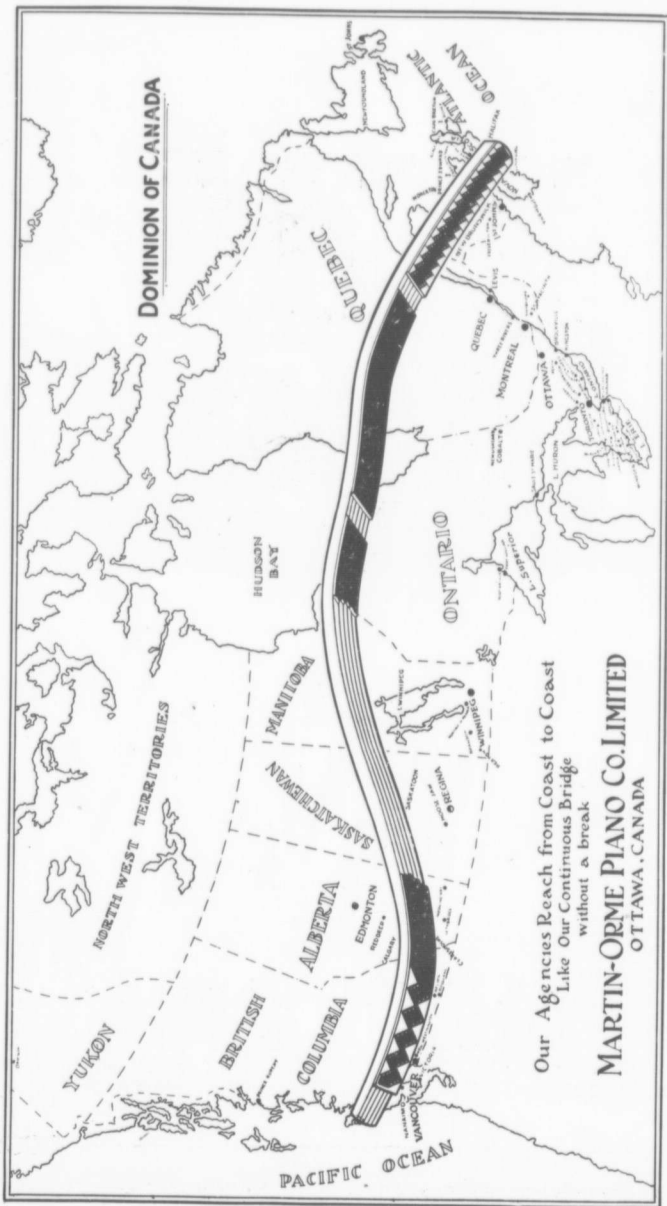
and in

Columbia Records 500%

With such facilities at our command we will be enabled to extend to Columbia Dealers a brand of service unprecedented and unequalled. Elsewhere in this issue is given a description of the plant that will give you a conception of its immensity.

In addition to this undertaking, we are now planning a tremendous advertising campaign which will make Columbia Products most favorably known in every nook and corner of Canada. The combined result will undoubtedly be—every Columbia dealer, during 1920 will experience an increased volume of business almost beyond imagination.

Columbia Graphophone Company
TORONTO



Our Agencies Reach from Coast to Coast
Like Our Continuous Bridge
without a break

MARTIN-ORME PIANO CO. LIMITED
OTTAWA, CANADA

Some things just happen—But--

the Continuous Bridge placed in all Martin-Orme Pianos, is neither the result of a sudden inspiration, nor an accident, it is one of the results of years of research.



THE Gourlay Piano is a leader that represents the highest ideals of the art of piano making.

Musical excellence and reliability have made the Gourlay Piano the favorite of thousands of Canadian homes.

The superb Gourlay tone adds to its artistic beauty.



Gourlay, Winter & Leeming, Limited Toronto, Canada

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"All the Companies on the Dominion Chatauqua Circuit stated emphatically that the Bell Piano you placed at the disposal of the Chatauqua people and which was used by all of them during the Chatauqua week, was the best instrument they used on the entire Circuit."

Yours,

(Signed) R. J. ALBER.

July 24th, 1919.

The **BELL PIANO**
& Organ Co., Limited
Manufacturers of
PIANOS
PLAYER PIANOS
REED ORGANS

GUELPH, ONT.
AND LONDON, ENGLAND

Mozart Piano Quality



STYLE O

Height 4 ft. 7 in.
Mahogany only

The wonderful perfection of the **MOZART PIANO** tone inspires the performer, and charms the hearer with its exquisite beauty; it seems to sing with the living quality of a lovely voice, giving to music an added touch of richness and refinement.

MOZART PIANOS offer exceptional advantages to all dealers who wish to conduct piano business on sound and progressive lines. They assure the active and aggressive dealer satisfaction and success.

National Piano Company, Limited

266-268 Yonge St., - Toronto

Factory: Mozart Piano Company, Ltd.
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Mendelssohn PIANO

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REPUTATION

ESTABLISHED

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STERLING MERIT

FOR

HIGHEST TONAL QUALITY
WORKMANSHIP AND DURABILITY

Good agents wanted where territory is open.

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Factory : GUELPH, Canada

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Maryland Walnut

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

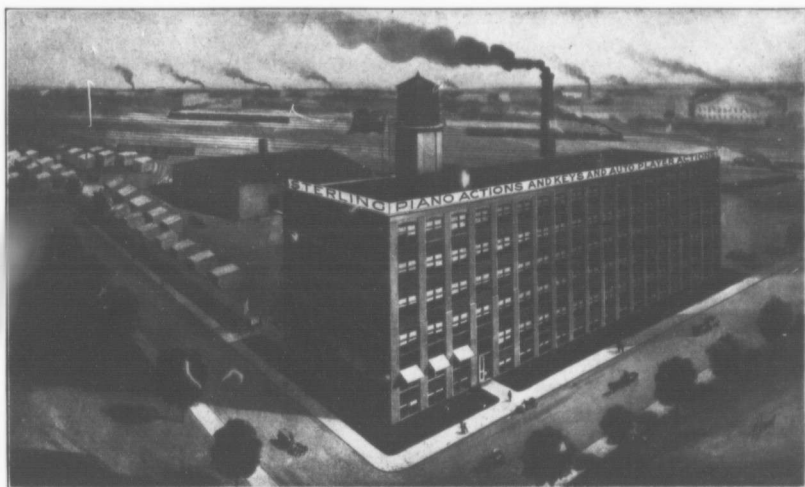
We show the largest and most select line of Walnut in Longwood, Butts, and dimension stock of any manufacturer in the world.

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Piano Actions - Player Actions - Keys



The Sterling Plant

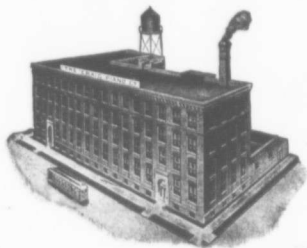
STERLING DEPENDABLE QUALITY

Because of the fact that Piano and Player-Piano purchasers are required to pay higher prices, they are more particular, and demand the highest standard of quality in every part of the instrument.

Maintenance of the highest quality in material and workmanship in Sterling Products retains for them their high standing, and makes the most suited to the requirements of the Piano Manufacturer desirous of producing an instrument that will live up to every expectation of the particular purchaser.

Sterling Actions and Keys Ltd.

Noble Street - Toronto, Canada



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Established 1856

A DEFINITE high standard of quality, decided upon sixty-three years ago, and strictly adhered to up to the present day, has created for Craig Pianos an enviable position in the piano world.

Merit that withstands competition, and that satisfies critical buyers from every standpoint, whether it is elegance in design, perfection in tonal quality, scientific construction or durability, is built right in every piano to a degree that ensures the upholding of a well-earned reputation, and this reputation has proven a most valuable asset to numerous piano dealers.

The Craig Piano Company

Montreal

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

Quebec

The
**HAINES BROS.
 PIANO**

Embodies distinction, exclusiveness, efficiency, and all the elements that go to make up a selling success in the piano business. It is an instrument appreciated by those who require a high standard of quality—an instrument possessing that purity of tone which makes a piano valuable.

Our policy of co-operation with the dealer, supplementing the excellence of our product, has won for us many firm friendships in the trade.

The dealer who knows a good thing when he sees it will not delay an investigation of our splendid proposition.



The Popular Haines Bros.' Louis Design.

FOSTER-ARMSTRONG CO., LIMITED

J. W. WOODHAM, General Manager

Head Office and Factory:

KITCHENER, ONTARIO



The "Evans Bros."

A Canadian Piano
of Quality

This is a title of which we are justly proud.

Embodying the best skill of the Canadian piano builder, the most expert knowledge of mechanics of construction, and the grace and artistry derived from the efforts of masters in the art of piano case designing, its appeal to the Canadian public continues to gain strength, and is continually in demand by those who know good instruments when they hear them. To-day the Evans Bros. Piano ranks high among Canadian instruments, and Evans Bros. dealers are enjoying a greater volume of profitable business than ever before.

EVANS BROS. PIANO AND M'FG CO., LTD.
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516 Richmond St. W.

Established
1891

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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



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

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Place Your Orders NOW

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Players
and
Uprights

are the best value offered you to-day and you can get deliveries immediately.

Order Sample New Louis

you will not be disappointed in the design, value or salability.

Stanley Pianos

241 Yonge St., Toronto

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

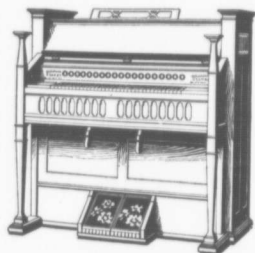
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



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.



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appeals to the Universal Heart
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Are worthy of earnest consideration where quality counts and satisfaction guaranteed.

**The Weber Piano Co., Ltd.
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Pianos and Player Pianos



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High Grade Commodities

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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.

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

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

NEWCOMBE

The leader since
1870

No instrument of the present epoch so deserves the patronage of the dealers of Canada as the "Newcombe."

Steadfastly has this piano reserved the right to the position of a leader in the world of music.

Since 1870 the Newcombe has been made in and by and for Canada. It has made good with the users, and it has made money for the dealers.

An exclusive feature of the Newcombe construction is the "Howard Patent Straining Rods." These, in giving added strength and endurance, and enhancing tonal quality, create a remarkably strong selling point, upon which the dealer may dwell to considerable length.



"Never suffer by comparison."

The Newcombe Piano Company, Limited

Head Office—442 Yonge St.

Factory—121-131 Bellwoods Ave.

TORONTO : CANADA

Recognition of the Merits of the Player Piano

is creating a rapidly increasing demand. Undoubtedly every Piano Dealer in Canada will experience a heavy increase in the sale of Player Pianos provided he has kept posted as to conditions and prepared accordingly.

When selling a player-piano, one thing to remember is the fact that the quality of the instrument is gauged by the quality of the Player action.

If it is an



Otto - Higel Player Action



then you need have no hesitancy in recommending it to the fullest extent.

Because the standard of quality embodied in the Otto Higel Player Action represents the highest achievement yet attained in the construction of a player action.

It is of the quality essential to complete and lasting satisfaction for both dealer and customer.

Specification of the Otto Higel Player Action is providing insurance for the reputation of your establishment against the ravages of inferior quality.

The Otto Higel Company, 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

"KEEP TO THE WRIGHT"



Style 65

Have you ever noticed in walking along the main thoroughfare of any city, if you walked to the left you experienced considerable difficulty in making progress? But if you kept to the right, you encountered few obstacles, and your progress was as rapid as desired.

The same applies to "Wright Pianos." "Keep to the Wright" and you're always right, and your advance along the thoroughfare of progress will be smooth and rapid.

This is because "Wright Pianos" are built to satisfy from every point of view. They fulfil the desires of every purchaser, and for the dealer they are perpetual creators of prestige and profit.

WRIGHT PIANO COMPANY, Limited
STRATHROY, Ontario

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.

60 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

"Lesage"



THE SUREST TEST

The appeal of a piano to a wide variety of people is the surest test of its perfection.

The Lesage Piano has earned the admiration of leading artists as well as that of music lovers of modest attainments.

It is admired and enjoyed in the mansions of the monied, also in the abodes of men of moderate means.

Sturdy construction, graceful outlines and pure tone, and reasonable price are features of the Lesage that account for its popularity.

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

Piano & Player Hardware, Felts & Tools

Ask for Catalog No. 182

Phonograph Cabinet Hardware

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HAMMACHER, SCHLEMMER & CO.

New York, since 1848

4th Ave. & 13th St.

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and Mouldings

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Factory and Office:
Dolgeville, N. Y.

Saw Mills
Fulton Chain and Tupper Lake

"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO

CLEVELAND, OHIO, U.S.A.

Facts

based on

Quality

enable the piano salesman to put forth the most convincing sort of a selling talk—a selling talk that ultimately results in a profitable sale and a satisfactory customer.

When talking Doherty Pianos, the salesman can go the limit on Quality. He can unhesitatingly portray for assimilation by the prospective purchaser, word pictures of the honest facts pertaining to the construction of the "Doherty"—its remarkable tone, its richness in appearance, and its durability, facts all of which are based on the policy of embodying real quality.



DOHERTY PIANOS

Established 1875 LIMITED

CLINTON - ONTARIO

DOHERTY

Pianos Organs Benches



The **CECILIAN**
Trade Mark

THE "Cecilian" trade mark is more than a picture—it is your protection and your customers' protection against the embodiment of inferiority in the production of a piano. It is our guarantee and your assurance and your customers' assurance of perfection in every minor part, and a finished instrument of exceptional quality and superiority.

It is a symbol of real goodness that has been presented to the general public to such an extent, and in such a manner that it has become known as a mark representing an instrument universally recognized for its individuality and supreme artistic merit.

It is a trade mark that has been world famous since 1883, the date of its establishment, and has earned and continues to earn prestige and profit for many piano dealers throughout the Dominion.

Trade



Mark

World famous

since 1883

The Cecilian Company, Limited, Toronto

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

Head Office and Salesrooms:
247 Yonge St.

Factory:
89-93 Niagara St.

Trade Mark



CECILIAN CONCERTPHONE

JUST at this particular period in the growth of the Phonograph Industry the CECILIAN CONCERTPHONE trade mark warrants the most careful study and consideration of the dealer because of the appearance of the stencil instrument.

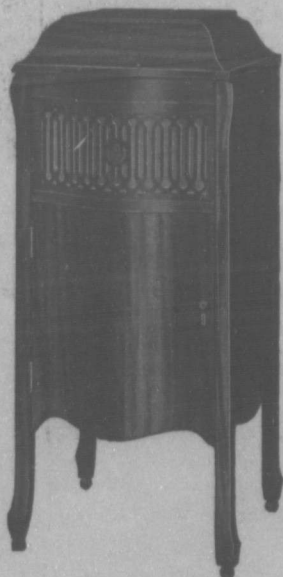
As one manufacturer puts it—"There is a rapid increase in the number of firms making phonographs. Stencil instruments are making their appearance, and the time is approaching when conditions will be similar to those prevailing in the piano trade.

Among the numerous makes of instruments a few will stand out, the names of which will be their guarantee of quality and salability."

Quality and Salability

These are the two essentials to successful Phonograph Merchandising, and the Cecilian Concertphone trade mark is an outstanding assurance that these features are embodied to the fullest extent in the instrument upon which it appears.

It is an identification mark known throughout Canada as one representing honest value.



"Superb" Model

Height 40 in.; width 17½ in.

\$174.00



The CECILIAN COMPANY, Limited

Canadian Distributors for Cecilian Concertphones



247 Yonge St.

- TORONTO



—A— TICKLISH SITUATION

often develops in competitive piano selling. The man pushing the LONSDALE need fear no competition.

He is not tempted to point out inferiorities in other makes because, for the price he is asking, there are so many Lonsdale superiorities to talk about.



Lonsdale, Style M

LONSDALE PIANO COMPANY

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

TORONTO - CANADA

OUR THREE SPECIALTIES

Piano Hammers, perfect in make, tone and quality

Piano Strings “ “ “ “

Piano Music Wire “ “ “ “

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E. V. Naish, Hammer Felts, Wilton, England

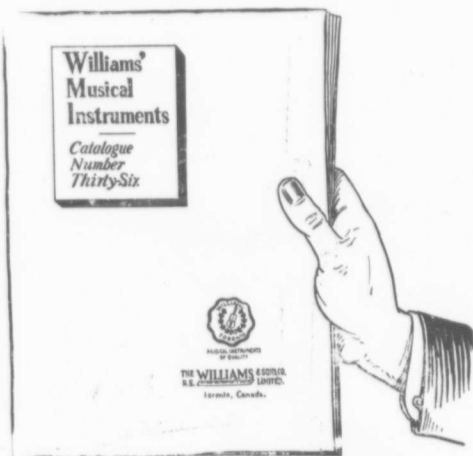
Latch & Batchelor, Music Wire, Birmingham, Eng.

Webb Wire Works, Music Wire, New Brunswick, N.J.

D. M. BEST & CO.

455 King St. West

Toronto, Ontario



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NEW PRICES

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468 King St. W., Toronto
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OCTOBER, 1919

Number 5

What Is the Proper Form for the Salesman's Card

Which Should Be Played Up More Strongly—the Salesman's Personality or the House's Reputation?

GETTING down to a real practical subject and one that, while it may seem trivial at first glance, is not so by any means—what is the proper form for a piano salesman's card? What should strike the prospect's eye first when the salesman presents his card? Is it the salesman's name or the dealer's name? What makes the better first impression? Is it better for your party to know he is talking with John Doe or is it better for him to be made to feel he is discussing prices and terms with a representative of the Blank Piano Co? In other words, is it the salesman's personality or the house's reputation?

Some salesmen think that looking to the future their best plan is to build up and maintain a large personal connection and accordingly want their name to stand out on the card. Again, some salesmen studiously select salesmen with connections in different cliques, preferring when they make good to let each man play up his connection for all it is worth.

Other men out selling want to make the house's backing count for all they possibly can. They say there's so many thousands of dollars back of every claim they make. They say the house of ——— is not here to-day and gone to-morrow. They do not waste much time in getting the prospect's confidence. They seek to get it almost at once by swinging in the firm's reputation and the firm's standing, at the very outset of their sales talk.

Upon one's policy in these matters will depend the form of card the salesman will use. Then, further, comes how much and what else should appear on the card. This whole question was opened up by the Journal editor's being asked by Alex. Bailey, of C. W. Lindsay's Ottawa branch—what is the proper form for the piano salesman's card? "I would like to see this discussed in the columns of Canadian Music Trade Journal," said Mr. Bailey. "I would like to see what the other boys think on the question."

The salesman's card is important. It is either important or it is no good at all. The Journal is glad to open its columns for a discussion of this sort and will welcome expressions of opinion from salesmen and the outside piano salesmen particularly. Send along your card and your opinions.

The more I see of Canada, the more I am a convinced optimist.

Duke of Devonshire, at a Canadian Club Luncheon in Victoria, B.C.

My First Piano Sale

To the Druggist I Bought My Cigarettes From

UP his sleeve, every piano salesman has a good sales story. The proposition is to extract it. The Journal has undertaken to get some of these stories for publication or take the law into its own hands. So far we have collected a dozen narratives that stand between us and the necessity of using force. This one comes from an energetic fellow who has not been many years in the piano game.

"I made a bargain with the salesmanager about 11 a.m., one day, and started in to work at 1 p.m., the same day," he said to the Journal. "I was then detailed to follow up a prospect on ——— street. On the way I passed a drug store where I was accustomed to drop in for cigarettes frequently. Being elated over my new job I just naturally bubbled over and told the druggist I was now selling ——— pianos.

"That's funny," said the druggist. "You know I'm going to be married to-morrow. Of course we're going to have a piano for our home and Miss ——— (naming his fiancée) has an appointment to-night to see so-and-so's pianos."

"I see," returned the new piano salesman. "I spend my money with you and you pass me up to buy your piano from the other fellow—a fine go, isn't it." He added good-naturedly, "You're a fine specimen."

"Why I've no objection to buying from you if you can give me just as good a piano for the money as the other fellow," the druggist came back. "I didn't know you were selling pianos, so, naturally, I couldn't be expected to let you in on the deal."

"Well, to make a long story short, I toted him and his prospective bride off to the warehouses on an appointed time and closed the sale on satisfactory terms. That was my first piano sale."

Instead of Putting Through a Piano Deal I Patched Up a Family Quarrel

A Piano Man Must Be All Things to All Men

"OUR company advertised some time ago that we were in the market to buy some good second-hand pianos," related an Ottawa salesman to the Journal. "I went out to follow up one reply. The woman of the house showed me the piano, which was in good shape and had only been used a comparatively short time.

"How much do you want for it?" I enquired.

"But before we got far with talking terms her husband sauntered in leisurely and interjected, 'We won't sell the piano, young man.'

"I looked at the woman as if to say, 'Well, who is boss.'

"Certainly it will be sold," she replied, directing her remark to me. 'He won't work. He just lounges in the sitting room, smokes, reads, goes off down town and comes home for his meals while I'm working the flesh

off my fingers to keep him and me and the house going. I don't propose to stand it any longer. I'm going to realize some money on that piano.'

"I took in the situation at a glance. I gave them both a talking to. I went at them like a Dutch uncle. The result was the man promised to go off to work next morning. The woman promised not to sell the piano. I made them shake hands in my presence and I don't know but I suppose they lived happily ever afterwards."

"The piano game is a funny business," he concluded.

Good Buying Precedes Good Salesmanship

Educational Campaigns Aimed at Good Buying Have Been Neglected.

BOOK upon book, articles by the thousand and talks galore have dealt with the question of salesmanship. One would think that it had been treated exhaustively from every conceivable angle. True, much of the paper, ink and breath has been sheer waste, but on the whole untold good has resulted. Unfortunately, however, the educational campaigns directed at better buying have been conspicuous by their absence—perhaps not altogether absent but almost that. Dealers and salesmen have been coached in selling but as for buying they are left pretty much to the hard school of experience. The course is often costly. In many cases progress is slow. Sometimes one is tempted to think that the graduation class is comparatively few in numbers.

But buying is as important as selling. It is next to impossible to sell right that which has not been bought right. Cases are known to everyone where a good salesman has made a failure of his retail business because he was a poor buyer. In a partnership a good buyer and a good salesman make a fine team.

Buying right does not mean buying cheaply. Buying right does not mean overloading; nor does it mean skimping or delaying. It implies knowing your quantity requirements, knowing the markets, knowing the goods and knowing your competitor's goods. It involves reading the advertising pages of your trade paper. It means looking through the circulars sent out by the manufacturers and jobbers to keep posted on all that is being offered. It means going into the headquarters of your sources of supply occasionally to keep in close touch with the new things, changes in the old things and to talk over matters generally. Good buying involves a number of things, but the main purpose of this reference to buying is to caution against laying all the stress on the selling end of your business.

The Percentage of Players

The Trend of Piano Business in the U.S. is Said to be Towards Players and Small Grands Exclusively

MEN in the piano trade in Canada are not talking shop long before they get onto the subject of the proportion of players sold. In any attempt to foresee the trend in a world of changing business we cannot afford to overlook the direction in which piano business is moving in the United States. According to the New York Music Trade Review: "Ten years ago the number of player-pianos turned out annually amounted to something more than 5 per cent. of the country's output of pianos. Seven years ago the proportion was about eight pianos to one player-piano. Five years ago the proportion of player-pianos to pianos was about one to four.

"So far had the player-piano traveled along steadily, gaining indeed upon its older brother, but showing no signs of coming to parity of production; at least not

for many years. Then the war came and after the first shock things began decidedly to lull. The output of pianos was, of course, cut down lamentably by the exigencies of the war, but during all this time the proportion between pianos and players was steadily approaching to parity. To-day, with production once more gradually and steadily getting back to normal dimensions, the demand is for player-pianos. The straight upright is still being produced indeed, in respectable quantities, but when one finds factories compelled to concentrate their efforts on the fewest possible number of different styles, actually letting the straight piano go by the board, if only for the time being, one is compelled to believe that the player-piano has actually assumed the superior position and is prepared to maintain it.

"Many months ago the statement was made in this department that the straight piano (upright) was beginning to approach the last phase of its career, and that the small grand piano is the straight piano of the future. Many reasons were adduced in support of this statement, nor has anything which has happened since shown that we were wrong in the original predication. The piano business of the future will be a business devoted exclusively, or almost exclusively, to small grands and player-pianos."

A Graduated One-Price System

Explained to Piano Men

ONE of the meaty addresses delivered at the recent Convention of Ohio Piano Merchants was that by J. R. Smith on "Honest Piano Selling." By placing a hyphen between the words "honest" and "piano" the speaker confined one portion of his speech to "Honest-piano Selling." At another point Mr. Smith said: "In honesty to himself, in order to fulfil all his obligations to his banks and manufacturers all the year round and through all the years, the dealer must fix upon a selling multiple, varying somewhat with his location, but in the main something like this: to every dollar of cost he must add 100 per cent. for his current overhead and to this he must add 10 per cent. as profit in cash transactions, with from 5 per cent. to 15 per cent. for the two classes of contingent risks involved by the short-time and long-time customers.

"He must do this because a certain definite proportion of instruments will come back with diminished values to be charged off, to say nothing of dreary hunts for delinquent customers, tedious hours spent in and about courts of law and the high cost of legal proceedings. Thus, if from the start we are to be honest with ourselves and with the different classes of customers for every dollar of the cost our prices will run all the way from 2 to 1 up to 2½ to 1, which must be asked by a process of equalization from those to whom the longest time is given and where there is most contingent liability. Like the banker we should figure our customer's paper in the light of its present worth, especially in view of the fact that we gamble more with our customer's ability to pay. To a certain extent all business is a gamble, but we must take more and more the position of the banker and realty man with regard to our long-time deals.

"You have seen that the speaker believes in a graduated one-price system, rather than in the 'one-price' system and that this graduated system is based on original cost plus overhead, plus profit, plus cost offset of future loss.

"Certainly the cash customer in honesty should not be charged with that portion of our collection expense and insurance risk which we must expect from the other two classes of customers. Why should the cash customer

MORE PLAYER PIANOS

will be sold this Fall and Winter Season than ever before

BECAUSE

THE utility of the Player in the home has become more generally recognized. No longer is it considered merely an instrument for the mechanical production of music. The expression obtainable with the up-to-date player eliminates all mechanical effect.

Also, the fact that, with the assistance of the hand played and word rolls, the player can be used to great advantage by the soloist, has considerably raised its standing with the followers of vocal art.

Again:—The non-playing public has cultivated a greater desire for music, and their increased earning capacity has placed them in a position financially to satisfy that desire.

WILLIAMS MADE PLAYERS

will constitute a greater percentage of the players sold this Fall and Winter.

BECAUSE

In addition to having all the important features of the better makes of players, it embodies several exclusive features, such as Automatic Tracker Adjuster, Automatic Device, the Floating Rail Device, the Accentuating Bellows.



Style Colonial

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

Sell More Players



Style Louis XV

The Williams Piano Company, Limited

Canada's Oldest and Largest Piano Makers

Oshawa - - - Ontario

pay us for carrying our bad debts? In the good old days when we could reckon groceries in terms of money, did we not find it paid to trade at a cash grocery? Will \$7,000 cash and \$7,000 in notes buy equal value in land? Do the banks give you \$700 cash for \$700 in piano paper maturing at \$25 per month? Would they do this, even if you took especial pains to endorse those notes with the very best sample of your best Spencerian hand-writing? On a thirty month's contract is not the average dollar fifteen months in reaching maturity? And when that dollar does reach maturity does it not sometimes stay right there until it fades?

"In the case of the gilt-edged customer who pays us half down or makes us large monthly payments with all future risks covered by the down payment should he not in justice be credited with the amount he has saved us by partially discounting his own account? If this principle is wrong why do banks favor the customer with the largest balance? Why does your insurance company not insure your life and that of your twenty-one-year-old son at the same rate? Is it unfair to charge Mr. A., who resides on the wide vistas of Easy street, sixty cents per hundred for household fire insurance, and at the same time require \$2.00 per hundred from Mrs. X., who lives more or less unceremoniously over a livery stable on Hard Row? How apply this system of differentiated prices? Just mark your instruments at the long-time, smallest monthly payment price and see that your customer honestly differentiates himself."

Music Memory Contests in the Schools Will Liven Up the Piano, Player Piano and Phonograph Departments

How They Were Put on by New York's Public Schools

WHenever the music dealers of any town desire to co-operate in a plan to further the cause of music and at the same time one that will yield direct sales not to speak of immeasurable indirect results they would do well to investigate the possibilities of the "Music Memory Contest." The Music Memory Contest, it is understood, is the outcome of a personal experience of C. M. Tremaine, director of the National Bureau for the Advancement of Music, New York, in encouraging his own children in the appreciation of good music. References to the plan have appeared in previous issues of *Canadian Music Trades Journal*, but details of an exceptionally good application of it are at hand, showing how the contest was worked out in New York public schools. The reasons for the Music Memory Contests and how they were carried out are explained by George H. Gartlan, Director of Music in the public schools of that city.

"If we are to teach appreciation of music in the elementary grades the question naturally presents itself as to how far it is safe for us to go in taxing the mental capacity of children," Mr. Gartlan says. "To teach them to recognize and name the compositions of the great masters is a simple and worthy deed. When and how shall it be done? The class room period does not always readily lend itself to this type of instruction in music throughout the country—approximately sixty minutes per week. If we are to teach reading of music, naturally very little time is left for the teaching of musical appreciation. So we turn to the assembly period as the proper time for this instruction. Under the direction of a teacher properly trained, the assembly period can be used to greater advantage than one might suspect. For example, in place of the old type of formality including the perfunctory singing of songs (mostly in the usual stereotyped recitations this time

could be better employed by making it possible for children to be informed concerning the lives of the great composers and to hear a performance of their works by means of the player piano, phonograph, or better still by the first hand rendition of artists.

"Convinced that the teaching of musical appreciation was a necessity, and confronted with the fact that the course of study in music did not provide sufficient time for the teaching of musical appreciation 'per se' it became necessary for us to use a small portion of our assembly period time for this teaching, and to supplement this work by intensive application after school hours. The work was done by the class teachers in the school building, under the immediate direction of the special teachers of music assigned to each school district. The committee in charge selected eighty compositions, including standard songs and choruses, instrumental works of the great masters, and selections from operas, oratorio and symphony. During the daily lessons a complete composition would be played for the children, then the leading motives would be analysed and explained, and after these had been studied the entire composition would again be played. In this manner it forcibly impressed itself on the musical memory of the child.

"This method of instruction was carried on for a period of three months. Approximately 250,000 children in the seventh and eighth grades of our elementary schools enrolled for this instruction. Upon investigation it was discovered that very little music of any kind was provided for in the home of these children, but the enthusiasm with which they responded impressed the educational authorities with the sincerity of the great value of this purpose.

"During the early state of this instruction the music was presented either through personal performance on the piano, the player piano or the phonograph. Gradually we were able to enlist the services of local artists who volunteered to come into our school buildings and perform for the children. This was a very valuable means of bringing school work into closer association with outside musical activities.

"To encourage a spirit of friendly rivalry through competition we decided to have a music memory contest. Each school selected a team of five pupils. These teams competed in a district contest and the winning team had the privilege of representing that school in the final city contest. There are forty-eight school districts in New York City, and 240 children representing the forty-eight districts met to prove the value of their training. Twenty numbers of the original eighty were chosen for this competition. The whole composition was not played for them, but only certain portions of it. In very few instances was the initial motive played. This insured the fact that the children had been trained to know the whole composition and not merely the introductory phrase. They were marked on a basis of points, given first for the name of the composition, second, the name of the composer, and third, the correct spelling of both. Credits were deducted for the mis-spelling of words, wrong capitalization, etc., and the results as far as the musical instruction was concerned were perfect, the contest being won on a basis of correct spelling, capitalization and punctuation.

"The winning team was awarded a silver loving cup, which was presented by Otto H. Kahn, director of the Metropolitan Opera Company. While New York City was not the pioneer in this work it is safe to say that this colossal venture has done more than any other single experiment to develop musical appreciation and to encourage the pupils to better accomplishments. The

teams which came first, second and third represented schools from what are commonly referred to as the poorer neighborhoods of our city. In fact, the pupils from the winning team stated there was no musical instrument of any character in their homes, clearly indicating that the school had been able to take the place of the home.

"It may be encouraging to supervisors to know that this experiment was accomplished against the most trying conditions. It was able to establish itself as a permanent feature of musical introduction in our elementary and high schools. Because it was all new, the compositions were selected with a view to simplicity. We are proud of our record and sincerely hope that others may be encouraged to carry on in their own way the worthy object of making the lives of children happier through appreciation of the beautiful."

Does the Finish on Your Piano Case Show Signs of "Checking"?

The Following Article is Brought to the Attention of Piano Men in Case They Want to Reprint it in Circular Form to Educate the Public on the Subject of "Varnish-checking." Dealers Might Also Bring it to the Attention of the Editors of Their Local Papers if it Has Not Already Been Published by Them. The Article is One Sent Out to the String of Newspapers Taking the Service of the Canadian Bureau for the Advancement of Music.

HOW many housekeepers have felt annoyed when they found the finish of the piano case showing little cracks? "Checking" is the technical term. Every varnish finished piano will show a certain amount of such checking in time, but few people who ever make any complaint seem to know this. Manufacturers claim that there are no pianos over two years old with cases which are not checked. They only say that some wodes do not show this checking as plainly as others. It is an actual fact that there are some people who, because the purchase of a piano is to them an important event, claim that the warrant given with the instrument covers the rusting of strings and pins; who even say that a piano should not go out of tune in a year, or in two years. They do not mean to be unreasonable; they are so unconsciously, but they do not know anything about pianos.

It is quite impossible to prevent "checking" in piano cases, just as it is quite impossible to prevent pianos going out of tune; wood and steel always being affected by weather or atmospheric conditions. Varnished or polished surfaces are especially sensitive to sudden changes of temperature and cannot always be expected to maintain a glass-like finish. The polish or finish of a piano is really a solid body of three dimensions of length, breadth and thickness; a small fraction of an inch thick, many inches wide and more inches long. It must expand or contract with every change of temperature. Something has to give, and the varnish on the piano is that thing. This being the case, the owner of the piano should feel assured that it is the nature of the finish to do so, but that it will not peel off any more than will the glaze come off china.

There is one thing people rarely think of when they claim that the piano in their house has not been subjected to sudden changes of temperature. The house where it stands is not always kept as clean as it might be and the rugs and carpets are not swept daily, hence when the violent fit of house-cleaning day, engendered by such conditions, arrives, the windows are opened wide to let out the cloud of dust that is sure to arise and a cold draught of air sweeps in on the piano. The colder the weather the warmer the house from artificial heat, just before the windows are opened. Here is a condition

which is not only bad for the case, but very hard upon the piano as a musical instrument. Under such conditions the finish on the case will check just about as rapidly as a delicate cup will break when plunged into very hot water. The delicate child is hustled out of a room where a cold draught is coming in from an open window, but the piano is never given a thought.

The fact is that a piano is primarily a musical instrument—and a sensitive instrument at that—but as far as the case goes, it is only cabinet work—household furniture, which no one should ever expect not to show signs of wear and tear.

Many Factors Place Limit on Exportation of Pianos

British Preferences on Musical Instruments offset by Other Features—Shortage Reported in United Kingdom—Opportunities Offered Elsewhere Within Empire—How the Toronto Globe Summarizes the Situation

CANADA cannot hope to benefit in any very great extent by the preference on musical instruments conceded by Great Britain. The advantage on that score is more than offset by other factors that work against the successful competition of Canadian manufacturers with American's, for example. Some export business with the United Kingdom has been done, in a comparatively small way. There are still prospects ahead, and some distributors in the British market consider that there is a class of buyers that can be depended upon to buy the Canadian product. Price is a big consideration, however, and the high ocean freights, amounting to 75 cents per cubic foot at present, bring the c.i.f. cost at British ports to a high level. When the sellers' profit is added the price of the instrument is at a figure almost prohibitive to the ordinary purchaser. Cheaper pianos of American manufacture are available, and before long it is likely that Germany will have its wares on the market in considerable quantities and at prices not more than half those at which Canadian instruments must sell.

Disadvantages for Exporters

Export trade in pianos is by no means a dead issue. There have been numerous orders filled in recent months. Instruments with quality equity are wanted for a certain class of trade in New Zealand, Australia and South Africa. The export situation in the American industry is much different than it is for Canadian manufacturers. The advantages enjoyed by the United States makers are many. The exporting factories are principally along the Atlantic seaboard, within easy reach of ocean ports, so that heavy railroad freights are avoided that have to be taken into account by Ontario manufacturers. The raw materials used by the American makers are secured at lower cost than that paid by Canadians. It is estimated that at least \$50 worth of material, including lumber, veneers, hardware, etc., is imported either directly or indirectly through the United States. Duty and war surtax paid on this material by Canadians gives an advantage to the manufacturers on the other side of the border.

Quantity production is another factor that makes for lower costs. The relatively small size of the Canadian market makes it impossible to use the specialized machinery and to employ the fine division of labor that can be done in plants turning out 25,000 to 30,000 instruments a year. Then, too, there is the consideration that Canadian firms have to make a larger number of models than the companies of the United States. The requirements of the Canadian market make it necessary to diversify the styles offered. The larger list of models makes it essential that stocks shall be larger. Certain

manufacturers in New York States make only a few models, and the wider market enables this to work out satisfactorily from the producer's standpoint.

The Canadian is a careful buyer, demanding a higher average quality than does any other purchaser. It is stated freely by Canadian manufacturers that instruments of domestic manufacture are of considerably higher quality than those made for any other market. This brings up the point whether or not the export buyer considers the difference in quality as sufficient to counter-balance the higher price.

The British preference of one-third on musical instruments came into the effect on September 1.

A summary of conditions in England was given recently by Mr. Harrison Watson, senior Canadian Trade Commissioner in London, who wrote under recent date as follows:

"It is almost impossible to obtain stock or sample rooms anywhere at the present time—a position that is confirmed by several Canadian manufacturers' representatives who have called here recently. On consulting a music trade authority I was informed that, outside of the warehousing attached to the premises of certain music dealers, there is not known to be any storage accommodation in this country, particularly for pianos, which, of course, require an equable temperature, and I should judge that every kind of public warehousing accommodation is pretty fully occupied at the present time.

Chance Offered in Britain

"Upon the other hand, if prices are right, and the difficulty, overcome of Canadian patterns generally being different from those in this country—notably that they are heavier and bulkier—business should be obtainable, because not only are the former supplies from Germany and elsewhere cut off, but imports from other countries are severely rationed and subject to license, while the British piano industry is in an unsettled condition, owing to the difficulty of obtaining actions and other parts.

"Where prospects of business are favorable, it is wise policy to maintain a resident-agent, who might find it advantages to get into touch with some of the wholesale piano merchants, who could not only advise him about the position, but possibly could furnish some of the sample and warehouse accommodation required."

From a production standpoint, the position of the Canadian piano industry has improved somewhat during the past few months, but not as much as was hoped for by manufacturers earlier in the year. The output of Canadian factories in 1919 will be approximately 70 per cent. of the good year like 1912, and about on a par with the poorer years of 1913 and 1914.—From the Toronto Globe.

A Glimpse Into Piano Price Conditions in England

Dealer Complains to Reporter Who Writes Misleading Article on Piano Prices—Manufacturer Shows Up London Music Trade Reviews Account of the Controversy.

MANUFACTURERS are loud in their denouncement of the West-End manager who gave an interview to a *Star* representative, and gave him the impression that the pianoforte manufacturers were profiteering outrageously. "Any order I give to-day," said the manager, "is accepted according to the fluctuations of the wages rates, and, moreover, whether wages go up or not, the prices of pianos rise every month. I will give you an example of what I mean. Here is a nondescript piano, by which I mean an instrument made by a firm which has not a big reputation. Before the war I sold at 32 guineas—hundreds of them. In June last it was invoiced to me at £49 10s., in July at £52 10s., and a few days ago at £55. Have the workmen had their wages raised three times since June last?

He goes on to point out that musicians recognize only three English firms who make high-grade pianos (no names, please!) and affirms that one of these firms have advanced their prices about 50 per cent., and that all others makers have advanced 100 per cent., and, he continues—"We are charging for nondescript pianos 80 for 30 to 35 guineas. If this firm of established repute can sell a piano retail at 78 guineas, what is happening at other firms? What is the percentage of their profits? I don't know, but it is something fabulous. Let us go back to one of the three leading firms. The cheapest upright piano they make is £108. Before the war it was £84. A baby grand is to-day £210—before the war it was £84. Another model of a grand is £234—in pre-war days it sold at £95. And the net cash price to the

This man goes on to say that the nondescript pianos are not as good to-day as in pre-war days. He explained to the *Star* man that materials are inferior and that English actions are not so good as the actions which the best actions which came into this country were manufactured in France, and does he know that to-day actions are being made for the manufacture of these same actions in England? He further says, "Except in the case of one firm, makers say they cannot manufacture pianos at a lower figure, owing to wages. No other class of manufacturers is making more profit. They have not made so many pianos, owing to being engaged on war work, but the profit on those that have been made is enormous. America is now turning her attention to the English market, and hopes to capture the piano trade held by Germany. They have got an iron-framed overstrung, with good tone and finish which they can sell irrespective of duty, for £30 to £35. Labor is as dear in America as it is in England. This American piano is coming to London, and after paying freight and duty, it will not cost more than £50 to £55. So far as Germany is concerned, she has not got a stock of pianos in Amsterdam in my possession now, in which they state that they have got enough pianos to meet the demand. Foreign competition is more likely to stop profiteering and reduce price to a reasonable level than a dozen Acts of Parliament."

Much consternation was caused among the makers through the appearance of this article, and Mr. L. Broadwood thought seriously enough of the allegations to call in the *Star* representative and give him some facts and



Every Columbia Record is a sales promoter.

MUSIC
SUPPLY CO.
Toronto

figures to show that it is not the manufacturer who is profiting by the tremendous increase in prices. His figures showing the increased prices of materials alone show an average increase in the price of the production of each piano of something like 124 per cent. That figure excludes wages and sundry items which cannot be directly charged upon one piano. (Continuing, Mr. Broadwood explained that they still import their actions from Paris, where they are made by Herrburgess. That is the firm who are negotiating with an English firm with a view to making their actions here. He also pointed out that the firm's wages bill had been more than doubled since 1914, and although their present staff is only 75 to 80 per cent. of their pre-war staff. When they are again working a full number, the weekly wages bill will be about £1,700. "Since May," said Mr. Broadwood, "we have been working 47-hour week in our works. The men refuse to go back to piecework rates.

"At the same time, the output is very considerably smaller than it used to be. We do not expect to get back to our pre-war output until next June."

The *Star* man inspected the firm's books for several weeks in 1913-14 and 1918-19, and saw that they fully confirmed the statements concerning wages and output.

As to the margin of profit allowed to the retailer, Mr. Broadwood said that it has been customary for some years to allow an agent a profit of 50 per cent. on every piano. Thus, on the firm's five standard instruments, the difference between wholesale and retail price is:—

	Retail Price.	Wholesale Price.
	£	£ s.
Cottage Piano	108	72 0
Larger Cottage Type	127	84 15
Bondoir Grand (iron frame)	208	138 15
Bondoir Grand (cast steel frame)	234	156 0
Larger Grand (steel frame)	274	182 0

The 50 per cent. profit to the retailer was offered by the German and American manufacturers, and the British firms had to fall into line, Mr. Broadwood explained. The *Star* man asked why the firm should not, if they regarded these profits as excessive, have introduced percentage during the war, while they had no competition from outside.

Mr. Broadwood replied that he did not think they could have done so individually. During the war they ceased altogether to make pianos, and they had to be prepared to meet the resumption of competition from imported pianos.

He said that his firm sells about one-third of the pianos of its own manufacture by retail. The minimum prices are fixed.

There was nothing, he agreed, to prevent a retailer, after an advance in price, from selling the pianos he had in stock at the increased figure.

"In fact," said Mr. Broadwood, "if we did not raise the price of our own stock we should have our agents calling to complain that we were underselling them."

Mr. Broadwood calculated the firm's profits at 15 per cent. on the wholesale price of each piano they sell.

He anticipated that the rise in price will not continue, but there will be no reduction for nearly a year.

Piano Buyers Want Quality

A Slam at Bargain Advertising by H. C. Lowrey in Retail Merchants' Globe—This Writer's Contention is Sound. But He is Astray in Saying, "To-day Practically all Piano Advertising is of the Bargain Type." A Perusal of the Piano Advertising Will Show a Much Larger Proportion of "Quality" and "The Value of Music in the Home" Copy Being Run Although There is Room for Much Improvement Yet—Editor's Note.

Have you ever watched a carpenter cut boards and wondered why he always measured the length with a certain board every time? There is a definite reason why a carpenter guides his sawing by a standard, and advertisers would be well advised to be as careful as the carpenter to avoid incorrect measurements resulting from a fluctuating standard of measurements.

To make this point and principle more clear let us take a specific case, that of piano advertising. Piano advertising at one time was prepared with the definite objective of inculcating in the public mind a desire for piano music. Gradually competition clouded the horizon and price cutting became rampant. This has developed to such an extent that to-day practically all piano advertising is of the "bargain" type which puts price ahead of harmony.

The real reason why piano advertising has degenerated into "bargain" advertising is that there has been no unwavering standard against which all advertisements must be measured. The exigencies of the moment have encouraged changes which have weaned the advertising away from the original objective, with the natural result that to-day it finds itself wandering aimlessly in a wilderness of cut prices.

The remedy is to get back to basic principles: To advertise the piano as a musical instrument, to advertise piano music as the finest expression of harmony and to create the impression that inability to play or understand piano music is a mark of lack of culture. Putting quality first and price last would reinstate the piano in the homes and make it desirable that children be given music lessons on the piano.

What has happened in the piano field is typical of other classes of business. Take clothing as another example. Here there is a regular adjustment and getting back to the basic idea of selling a "suit of good clothes," as opposed to a "marked down to \$23.75."

Retailers who are prone to use exclusively the profitless appeal of price find that, in the long run, they are forced to continue to increase their advertising in order to sell their bargains, simply because the public have come to regard their places as places of occasional bargains, and only frequent it when they read of some particular cut price; on the other hand, the retailer who advertises quality and aims his advertising at a definite and well defined objective, sticking to this pol-success.



Where service reigns supreme.

MUSIC
SUPPLY CO.
Toronto

For the dead opportunity there is no resurrection.

Doing one's best every moment of the day is all there is to life.

Lies are hitless swords which cut the hands that wield them.

The filling of
unprecedented
orders for the

SHERLOCK-MANNING
20th Century Piano
"The Piano worthy of any Home"

has kept us too
busy to prepare
a special advt.
for this page,
but perhaps
that is the best
possible adver-
tisement we
could place
before the
enterprising
dealer anxious
to sell our line.

— The —
Sherlock-Manning
Piano & Organ Company
LONDON - CANADA



Mason & Risch Secure Important Legal Verdict at Montreal

In pressing to a decision their case against Rene Deschambault, a piano dealer of Ste. Therese, Mason & Risch Ltd., Toronto, have rendered an important service, not only to themselves but to the piano trade at large and indeed to other industries in which the manufacturer's name or trade mark could be wrongfully utilized by unscrupulous vendors.

In the case in question the defendant Deschambault, in some way managed to secure a Mason & Risch, Ltd., stencil bearing the words "From Mason & Risch, Ltd.," the necessity for which stencil is well known to the Journal readers. By removing the words "from" and "Ltd.," the accused had a piano that he represented and sold as a "Mason & Risch."

The result of the action instituted by Mason & Risch, Ltd., was that Deschambault was found guilty of obtaining money under false pretences by misrepresenting the origin of the goods he was selling before Judge Decarie, Chief Judge of the Sessions Court at Montreal.

The sentence of the Chief Justice was "eight days in the common jail and a fine of \$100 and costs, \$144.40, and in default of payment, three months at hard labor." He was bound also to give two "sureties of \$500 cash to keep the peace for twelve months" and in default of such sureties, to serve "three months additional in the common jail at hard labor."

The case received a great deal of publicity in Montreal papers, and the decision will no doubt have a salutary effect on any who may labor under the delusion that the established name or trade mark of another may be appropriated with impunity.

The following comprehensive report of the case appeared in the Montreal Gazette:

"Rene Deschambault, a local piano dealer, was found guilty of obtaining money under false pretences by misrepresenting the origin of the goods he was selling, by Judge Decarie, Chief Judge of the Sessions Court. The plaintiff in the case was Mason & Risch, piano manufacturers of Toronto, who complained that the accused had

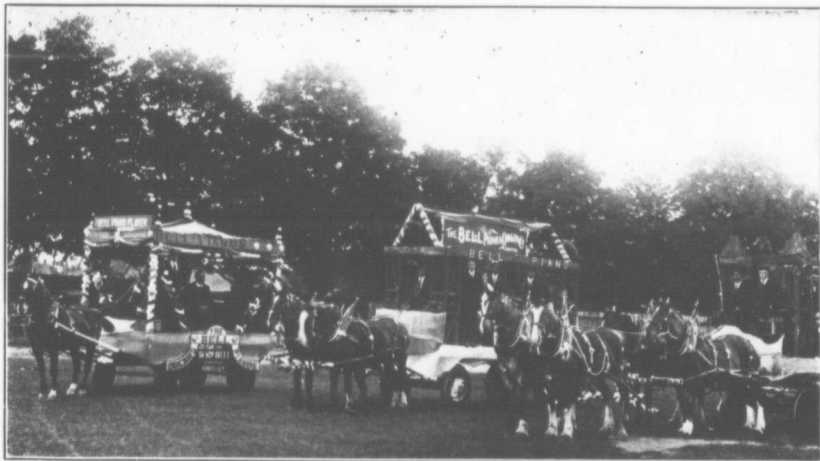
illegally used their name on a piano that was not their make and because of that had first secured an easier sale of a piano of an inferior make, and second, had contributed to depreciating a mark that had made a name for itself in the market.

"The evidence in the case was that in the early spring, Deschambault had sold to a certain party in St. Vincent de Paul, a piano bearing the trade mark of Mason & Risch, for the sum of \$250. The firm in Toronto, in some manner that did not come out in evidence before the court were informed that a brand new piano bearing their name had been sold for one-half of their catalogue price, and they decided to investigate.

"An inspector was sent to St. Vincent de Paul, managed to look over the piano and ascertained that the instrument came from another source. Shortly afterwards, a charge was laid against Deschambault. While the case was before the court, the piano involved in the case was taken by Deschambault and sold a second time to a party in Longue Pointe, always with the Mason & Risch trade mark. A few days after the sale had been effected, Deschambault called on the purchaser and informed him that he had to obliterate the mark, which was consented to, and another one was stencilled in its stead.

"There again the piano was visited by inspectors of the Mason & Risch firm, and identified on two points, first, by the number on the back of the instrument, and second, by the marks of the old name which were still visible under the new name given to it by the vendor. When all these facts had been established before the court, Mr. H. S. M. Caron, who appeared for the accused, claimed that no evidence had been produced before the court to the effect that the name used by accused was regularly registered by plaintiff, and that it was a common property. This objection caused an adjournment.

"When the hearing was re-opened, Messrs. Mason & Risch, through Mr. C. A. Wilson, K.C., established that the name in question was duly registered as a trade mark according to all the requirements of the law. Mr. Wilson argued that the accused, after calculation, had willingly and illegally used, to deceive a buyer or to rob



The Bell Piano & Organ Co.'s Float, which attracted much attention at the Labor Day "doings" in Guelph.

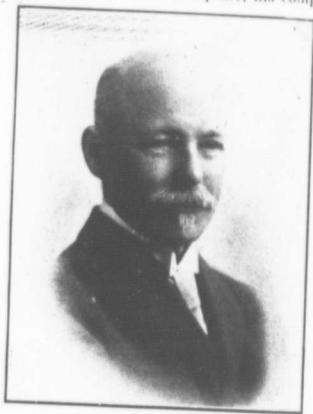
the plaintiff of their good name and reputation in the piano business, a commercial mark. He claimed that the tolerance of such things would hurt his client in two ways; first, it would cause them to lose sales of people looking for their instruments, and second, it would destroy the demand of the same instruments by destroying their reputation. Judge Decarie, in finding the accused guilty, remarked that he had acted very unwisely and unfairly, and probably had not calculated the extent of the harm his action was liable to cause. The accused, he said, had probably in mind making an easier sale, but such business methods could not be tolerated. The letter and the principle of the law had been transgressed and the accused had to pay the penalty."

Prominent Figures in the Canadian Piano Trade

No biography of prominent men in the music trades would be complete without a sketch of the business career of Mr. George H. Suckling, now of Calgary, a veteran in the trade and who has a host of intimate friends all across the country from Prince Edward Island to the Yukon. The name of Suckling has been intimately related to the progress of music and the industry for a period considerably greater than an average life time.

Mr. Suckling was born in Montreal. He first joined the staff of the House of Nordheimer in June, 1870, the same month and year that Mr. Albert Nordheimer, president of the Nordheimer Piano & Music Co., Ltd., entered the business, succeeding to his father's (Mr. A. Nordheimer, Sr.) interest in the firm.

Consequently Mr. Suckling's intimate knowledge of matters musical within the Dominion since 1870 together with his wide personal acquaintance with the distinctive personalities of the trade and musical profession for such a long period, is an experience enjoyed by very few who are now actively engaged in the pianoforte business. He is also a composer, his compositions



Geo. H. Suckling.

and arrangements being published under the non de plume of Georges Hall.

In recent years Mr. Suckling has become an enthusiastic Westerner and now resides in Calgary, where in his own warehouses, he continues his loyalty and attachment to the interests and instruments of the Nordheimer House.

Mr. Russell G. McLean, of Calgary, was born in Lindsay, Ont., and is of the younger generation to become connected with the music trades. Mr. McLean has recently joined the interests of the House of Nordheimer by co-operating with Mr. George H. Suckling in the representation of Nordheimer and Steinway pianos for Calgary and Central Alberta, now one of the



Russell G. McLean

sunny spots of activity in our great and golden West. Mr. McLean is a gentleman who has the supreme advantage of being a pianist and vocalist of distinction, consequently his whole heart is in the association with the eminent qualities of the instruments he is now representing in conjunction with Mr. George H. Suckling.

The man who pulls will beat the man with a pull.

There is no treachery in silence. Silence is a hard argument to beat.

A hat full of hot air may weight as much as a bullet, but you can't shoot it through an oak plank.

There is a big difference between a wish and a dogged resolution; between desiring to do a thing and determining to do it.

Life is like baseball: The hits you made yesterday won't win the game to-day.



Painstaking and intelligent service at your command.

**MUSIC
SUPPLY CO.
Toronto**

More About Those German Pianos

Comments of a Glasgow Daily

When Canadian Music Trades Journal for August was issued there was considerable discussion over the item published referring to the report that Germany had 43,000 pianos "waiting to be dumped on the world's markets at cut prices." The report on this side of the Atlantic originated in a cable from the London Times. Some members of the trade were quite prepared to believe this report. Others doubted it. One prominent manufacturer said it was absolutely impossible because the German piano factories were used during the war for hospitals and for the production of war materials.

The question is seemingly, however, stirring up the British trade a little. Mr. Robert Barrie, of Prince Albert, Sask., has forwarded to the Journal a copy of the Glasgow, Scotland, "Daily Record." The main heading of the first page reading right across says, "British markets to be flooded by Germans." Then the first article, a double-column one, goes on to say, "German Trade War—Big offensive opened by dumping of goods—Low Prices the bait—£135 piano can be purchased for £30."

The article then proceeds: "The Germans have opened their trade campaign, and the offensive promises to be waged most keenly. Already German goods are on sale in London, while samples are on view at the Overseas Department of the Board of Trade. The German is using the low exchange value of the mark as an additional attraction for customers to place orders, and, according to reports, many orders have already been placed. The German is offering free carriage to Antwerp. As an example of the low value of the German mark, it is stated that for £30 a piano can be obtained from Germany equal to a British piano costing £135."

"Reports have reached the National Union of Manufacturers that representatives of German houses are already busy in London and many provincial towns, especially in Leicester. German goods are once more on sale in London, and circulars and samples are being received in the Metropolis and in the provinces by every post.

"Invitations, marked 'Confidential,' have been sent to traders to come and see them. The prices are, of course, below British prices for the same goods. Merchants who have received requests for orders from Germany have been assured of early deliveries, and in some instances Germans are even offering to pay carriage to Antwerp.

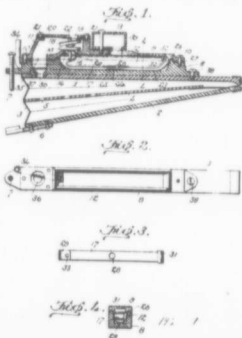
"Piles of German goods are waiting in Scandinavian for the British markets. Meetings of the various trade sections of the Federation of British Industries are to be held immediately, and their views will be at once submitted to the Board of Trade. German postcard albums were on sale yesterday at a shop in South London at one penny each. As an example of the operation of the rate of exchange, a piano merchant said the equal of a British piano valued at £135, could be purchased from Germany at £30."

Patents Player Piano Device

Six claims have been allowed Chas. H. Spencer, of Baltimore, on patent No. 192,741—a Player Piano Device. A description of same appears as hereunder: *Claim*.—1. In a pneumatic action of the character set forth, a valve casing comprising oppositely striker and trunk chambers having inner portions overlapped, and having an opening in the wall separating the overlapped portions of the chambers, the striker chamber having an opening in line with the opening formed in the separat-

ing wall between the chambers, reversely disposed independently mounted valves for alternately closing said openings, and an adjustable stop carried by one of such valves and disposed between the valves.

2. In a player piano pneumatic, a valve casing comprising a trunk chamber having an opening at one end,



a valve for closing the opening, a diaphragm extending across the trunk chamber with its edges secured to the walls thereof and the intermediate portion being loose, and a valve lifter arranged within the trunk chamber and supported on the diaphragm and actuated thereby and having one end co-acting with said valve and having the opposite end pivoted to the valve casing.

3. A player piano pneumatic comprising a valve casing embodying separable parts between which is formed a trunk chamber, one of such parts having an opening in an end portion thereof, a valve for closing such opening, a diaphragm within the trunk chamber and having its edge portions clamped between the parts of the casing, and a valve lifter within the trunk chamber and pivoted at one end to the part of the valve casing provided with the valve controlled opening and having its opposite end in engagement with the said valve.

Working without a programme is like sailing a ship without a compass or rudder.

If you have a skimmed smile opinion of yourself you cannot expect to pass for cream.

There is no disgrace in failing if you have done your best, and if you are still facing toward your goal. But your failure will be a disgrace if your back is turned toward your goal.



Columbia Superior Quality,
coupled with our Superior Service,
makes Dollars for Dealers.

MUSIC
SUPPLY CO.
Toronto

Will the Opportunity Be Grasped?

Will the manufacturers and dealers of this country put in practice the national one-price policy? At this time, when dealers are able to pick and choose their customers, to demand bigger cash payments and larger monthly installments, when, in other words, the dealer is in a better position than ever before in his life to dictate the terms of his sale, will the trade take advantage of the glorious opportunity to place a price, the right and fair price, upon pianos of legitimate trade-names and thereby look the public straight in the eye with the steady gaze that is possible only when men and methods are fair and businesslike?

No dealer who has a fair price on his goods need haggle with customers nowadays in order to sell all the goods that he can obtain. No dealer this year finds himself in a position where he feels he has to cajole and allure a sale by offering an exorbitant price for a trade-in. These things don't have to be done this year; thereby the main arguments of those who have opposed the national one-price policy are, for the time being, wiped out. And it is a double cinch that when the majority of piano manufacturers inaugurate the practice of placing publicly the fair retail price on their product, the necessity for the cut-price and the trade-in as arguments will never again be thought of.

Perhaps most interesting of all is the experience of dealers who have, in many cases somewhat dubiously and almost reluctantly, taken the agency for nationally priced goods and placed them in warehouses where the any-old-price system has prevailed for years. There are numerous instances on record wherein, during the past twelve months, any-old-price dealers, full of the hackneyed arguments about the necessity of cutting prices and the necessity of making exorbitant allowances for trade-ins, have been persuaded to take on nationally

priced goods and have been completely won over to the expediency of the modern method as a means to an end—the end being profit.—Piano Trade Magazine.

Canada's Exports to New Zealand

During the quarter ending June 30, this year, New Zealand imported from Canada musical instruments valued as follows:

Instruments, musical, materials for and parts of	
—action work keys, etc., for making organs,	
pianos and harmoniums	£ 169
Pianos	1105
Pianolas, Phonographs, etc.	331

The Canadian preference on all musical instruments going into New Zealand is at present 10%. The foregoing figures have been supplied by Canadian Trade Commissioner W. A. Beddine.



"The Hum of Business" is the best sounding record to the dealer. It's Columbia creation.

**MUSIC
SUPPLY CO.
Toronto**



THE FOUNDER—THE MANUFACTURER—THE DEALER.

A. E. Grassby, President Winnipeg Piano Co., Ltd., and his two sons on the reader's left; Mr. Gerhard Heintzman, President and founder Gerhard Heintzman, Ltd., center, and Mr. Armand Heintzman, Vice-President and General Manager, with his four boys.

Here, There and Everywhere

Alex. Bailey, assistant manager C. W. Lindsay, Ltd., Ottawa, was a recent trade visitor to Toronto.

The Lodge Piano House, Edmonton, have added photographic supplies to their stock. This new department is in charge of an expert photographer.

Friends of Mr. and Mrs. Wollman, of the Alberta Piano Co., Edmonton, are extending their deepest sympathy in the death of their little daughter.

A. E. Grison, a returned soldier, has started business in Ottawa, Ont., opening piano parlors at 420 Rideau Street, where he is featuring pianos, sheet music etc.

Music, it will be noticed, is playing a big rôle in the present Ontario Election Campaign. Mr. Laenas, the Attorney-General recently made use of a band of Italian Harpers to accompany him on a tour through his riding.

Another triumph for the House of Willis & Co., Ltd., Montreal, is announced by Manager W. M. Howe, of the Willis warehouses in Calgary. This is the selection of the Willis Art Piano for the Prince of Wales during his stay at the C.P.R. Hotel at Banff.

According to figures which have recently come to hand, the population of Kitchener has reached 21,052, an increase of 1,285 over last year. A new theatre which is costing in the neighborhood of \$150,000 is soon to be erected in Kitchener.

Mr. William Thomson, the Glasgow music dealer, who has a branch at Vancouver, B.C., and who is President of the Scottish Music Merchants' Association, has once again returned from an extensive tour of Canada and the United States to his native heather.

A bill to reduce the excise tax on musical instruments from 5 per cent. to $\frac{1}{2}$ of 1 per cent. has been introduced in the United States House of Representatives. This bill, if it becomes law—and there is strong probability that it will, says the Piano Trade Magazine—will put the tax at so low a rate that it is believed that the recurring of the repeal later on will be comparatively easy.

The British Music Trades Review recently published an advertisement which appeared in one of its daily contemporaries—"For Sale; splendid jazz piano, £6 6s. Jazz in every note. Once heard never forgotten." No doubt the party who was responsible for this insertion was relying upon his strong sense of humor to effect the sale.

I. S. Gorhovitsky, piano dealer of Winnipeg, was a recent visitor to the piano factories in Toronto, Clinton and other centres, on a purchasing trip. Mr. Gorhovitsky is of the St. Johna College of Music, Winnipeg, where he teaches piano and violin. He has built up a wide personal connection which has enabled him to sell pianos and player pianos on an increasingly large scale. Mr. Gorhovitsky has more recently added phonographs, and considers the prospects for pianos, players and phonographs are most promising.

The shields and prizes won by contestants at the Manitoba Musical Competition festival held last spring were recently awarded by the Lieut. Governor of Manitoba, Sir James Aikins, in the Central Congregational Church, Winnipeg. The winners of the prize donated by Whaley, Royce & Co., Ltd., for a violoncello solo was G. L. Hutton; the winners of the prize donated by the Fowler Piano Co. for a male quartette were W. Butterfield, A. Blair, F. C. O'Brien and W. Aldridge; the winner of the prize given by the Tucker Piano & Music Co., Ltd., for a violin solo, Miss Flora Matheson; as the winner of Heintzman & Co.'s prize for a part song, the Grace Methodist Church Choir.

The Piano Dealers' Association of Ohio has passed a resolution regarding how to advertise the "best piano in the world." According to arrangement a dealer will say in his "ad.": "I (or we) believe the ——— piano is the best in the world," and not simply say this or that piano is the best in the world.

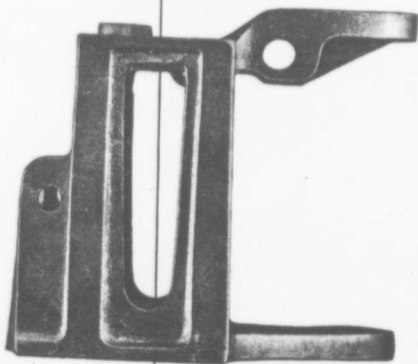
"Thousands of German circulars are finding their way into Lancashire and also into the waster paper basket," says a Manchester despatch to The London Times. "They solicit quotations and orders, and have two curious characteristics; they are in lavish, expensive type, and are frequently addressed personally to one member of the firm. They show that Germany is in difficulties regarding raw materials, but business in export goods from Germany is especially asked for. So far in most lines prices are prohibitive, even if the Lancastrian firms were keen on doing business."



This is only seventy-five per cent. of them. Who wouldn't envy Mr. A. E. Grassby, President of the Winnipeg Piano Co., Ltd., his big little procession?

According to the secretary of the Cleve and Music Trades Association, the trade as a whole is inclined toward the piece work programme for handling the tuning end of the business. A schedule of rates, amounting to practically a 50 per cent. increase in wages, has been prepared and presented to the men. It is claimed that the latter realized the money they can make according to this method, and are inclined to consider it seriously. In fact, in one or two establishments it is said they have agreed to the piece work arrangement. Store work will be paid for at the rate of \$1.50 an instrument, and outside work at \$3 an instrument. In a tryout of the plan it has proved that the merchants can keep up with their tuning and that better work is done. As the amount of money a tuner can make in a day depends upon the number of pianos he can tune, it is believed that the men themselves will see the advantage of practically working for themselves. It is also proposed to give over to the tuners any talking machine work that comes in, providing they can make the repairs.

Perfect Alignment



*The Stephenson
one piece frame*

of bearings is an absolute necessity in a phonograph motor *if* the motor is always to run smoothly and quietly . . . perfect alignment not only when the motor is *new* but after it has seen years of service.

Drilling of all bearing holes in one operation makes perfect alignment possible when the motor is new

. . . the same operation on a *one piece solid frame* casting insures that perfect alignment *shall always be maintained.*

And the solid frame, the one piece casting is *exclusive* with the Stephenson Precision Made Motor.

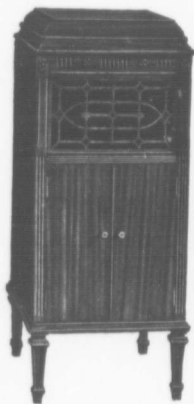
One reason why it is a Precision Made Motor.

STEPHENSON
INCORPORATED
One West Thirty-fourth Street
New York City



Phonograph McLagan

The quality of its tone enraptures the heart as its beauty of construction delights the eye.



M50
Mahogany and Walnut



M44
Library Table Model
Mahogany and Walnut



M52
Mahogany and Walnut

The magnificent range of McLagan Cabinet designs including charming representations of all the popular periods is in itself a wonderful asset to the McLagan dealer. Add to this the embodiment of the most perfect in phonograph equipment in the construction of the McLagan and he is supplied with an instrument that places him beyond the reach of competition.

The George McLagan Phonograph Division

The George McLagan Furniture Co., Limited

STRATFORD

CANADA

GENERAL PHONOGRAPH CORPORATION



Formerly
Otto Heineman Phonograph Supply Co., Inc.
25 West 45th Street, New York

- Quality -



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

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

- Service -



OKEH
RECORDS

*The Most Popular
Hill and Dale
Records*

- POPULAR—because of their superior tone quality.
POPULAR—because each one is a recording of one or more of the world's talented artists.
POPULAR—because of the rapidity with which delivery is made of the latest songs and dance hits.
POPULAR—because they can be played with either a steel or sapphire needle—an exclusive feature.
Made and guaranteed by the world's largest manufacturers of Phonograph supplies.



*“Petmecky”
Multitone Steel Needle*

One needle with three different tones

*LOUD - MEDIUM - SOFT
Plays Ten Records Perfectly*

The Petmecky Multitone represents the maximum of quality and service in steel needles.

Three different tones are obtainable with one needle.

FOR LOUD TONE—The needle is placed with flattened side facing record.
FOR MEDIUM TONE—The needle is placed at intermediate angles.
FOR SOFT TONE—The needle is placed with edge facing the record.

“Petmecky” Needles play well and pay well.

HEINEMAN—MEISSELBACH MOTORS and TONE ARMS

*are regarded as the
Standard of Comparison
in the Phonograph Industry*

This is due to a world-wide success, which attainment may be attributed to mechanical perfection, superior quality and the extension of absolute satisfaction under all conditions.

No manufacturer producing a reliable instrument can afford to jeopardize his reputation by the use of equipment of an unknown quality or quantity.

The sane, safe and sound policy is to use only

HEINEMAN—MEISSELBACH MOTORS and TONE ARMS

the equipment of recognized quality and durability

CANADIAN BRANCH - - 172 JOHN ST., TORONTO

HIGHEST HONORS

awarded to

Gerhard Heintzman Phonograph



FOR over half a century the Gerhard Heintzman Piano has been steadily earning its title of "Canada's Greatest Piano."

During these years it has continually added to its laurels, so that to-day it is undoubtedly the most honored among the many makes of Canadian Pianos.

And now comes following in its footsteps the

Gerhard Heintzman Phonograph



At the Quebec Exhibition it comprised a part of the beautiful exhibit of P. T. Legare Ltd., who operate one of the largest mercantile establishments in the Province of Quebec. With its magnificent appearance and its wonderful manifestation of natural tone reproduction it captivated the many visitors and won the admiration of all who saw and heard it. In addition to this it was awarded the gold medal, the highest honors extended by the management of this Exhibition.

Dealers who do not know the merits of this marvellous instrument should not delay in getting full particulars and our agency proposition.

Gerhard Heintzman, Limited

Head Office and Factory: Sherbourne St.

Toronto

Canada

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL



*The
 Highest Class
 Talking Machine
 in the World*



*At Prices from
 Eighty-Four to
 Fifteen Hundred
 Dollars*

Louis XV.

COMPARISON is the strongest element entering into the sale of the Sonora. The purchase of a phonograph involves the expenditure of several hundred dollars.

The purchaser is naturally justified in making a careful study and comparison of the various instruments offered.

It is when he makes such a comparison that the Sonora wins out.

Therein lies the reason for Sonora's enormous sales.

The magnificent tone of the Sonora, the superb appearance presented by the cabinet design, coupled with its important features of construction, many of which are obtainable only in the Sonora, make it obviously the phonograph of unequalled quality and value.

Write for information regarding the Sonora, the instrument that sells readily for cash and makes you a handsome profit.



Louis XVI.



Colonial

I. MONTAGNES & COMPANY

Sole Canadian Distributors of the Sonora
 Phonograph and Sonora Needles

Ryrie Building

TORONTO

The Imperial Phonograph

The Imperial is an instrument that displays value in every way—design, workmanship, finish, and mechanical equipment.

Every detail will stand the closest examination, and when subjected to such an examination the Imperial always comes through with flying colors.

It is an instrument that is certain to appeal to the public because of its excellence and splendid value, and to the dealer because of its creative and profit producing ability.

For this reason the Imperial Agency is a valuable franchise and one that warrants the careful consideration of every progressive dealer.

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

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

Imperial Phonograph Corporation
(National Table Co'y, Ltd., Manufacturers)

Owen Sound

Canada

Write for Booklet and prices now while your district may be open.



Model R
Mahogany—Walnut

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 18th Ave., Lachine

Province of Quebec

Canada

Western



Distributors



Western Gram-o-phone Co.

CALGARY

Northern Electric Bldg.

WINNIPEG

122-124 Lombard St.

The CURTISS AERONOLA

"The Last Word in Talking Machines"

Big Advertising Campaign

Now In Full Swing

NEWSPAPERS SHOW CARDS CUT OUTS
WINDOW DISPLAY MATERIAL AND CATALOGUES
NOW BEING USED

12,515,000 Advertisements will appear in
Press between now and Christmas

Below is the list of papers and circulations. We shall run copy at least ten times in the entire group. Each advertisement is a Sale Stimulator.

Hamilton	Spectator	31,058	Halifax	Herald & Mail	27,637
	Herald	18,610		Chronicle & Echo	24,480
London	Free Press	39,120	St. John	Telegraph & Times	28,932
	Advertiser	41,974		Standard	14,075
Ottawa	Citizen	33,208	Winnipeg	Free Press	80,282
	Journal	22,688		Telegram	31,000
Kingston	Whig	5,644		Tribune	36,423
	Standard	4,950	Regina	Leader	20,361
Belleville	Intelligencer	2,603	Saskatoon	Star	22,570
	Ontario	1,742	Calgary	Herald	25,933
Windsor	Border Cities Star	12,049	Edmonton	Journal	18,297
Toronto	Globe	87,296	Vancouver	Province	57,255
	Mail & Empire	71,495		World	18,461
	Star Weekly	86,157	Victoria	Colonist	12,178
	Telegram	89,561		Times	10,026
Montreal	Star	111,177			
	LaPresse	124,907			
Quebec	LeSoleil	39,356			
					12,515,000

The appearance of the Curtiss Aeronola, the quality of its tone, and the finish of its cabinet work speak for themselves.

More than 150 dealers have already signed up to sell Curtiss Aeronolas since we made our first announcement.

If you want good quality machines for your Christmas trade and wish to be sure of getting them, we strongly advise you to place orders for Curtiss Aeronolas.

You can Rely upon Curtiss for Deliveries.

Curtiss Aeroplanes & Motors, Limited, Toronto

Has Gone Over In Great Style

Great response to Public Announcement.

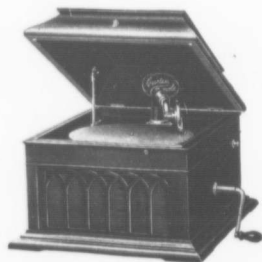
Dealers report Sales within two hours of advertisement appearing in Press.

No. 2 Mahogany or Fumed Oak Cabinet, table type, size 13½ inches high x 18½ inches wide x 21½ inches deep. Improved nickel-plated reproducer with universal tone arm; 12 inch turntable; tone control; graduated speed regulator and three-ply all-wood tone chamber. Double spring spiral drive motor (can be wound while playing).

No. 3 Mahogany or Fumed Oak Cabinet, size 40½ inches high x 19½ inches wide x 20½ inches deep. Improved nickel-plated reproducer with universal tone arm; 12 inch turntable; tone control; graduated speed regulator and three-ply all-wood tone chamber. Record compartments for five albums, each with a capacity of twelve records. Newly designed double spring motor (can be wound while playing).

No. 4 Mahogany, Walnut or Fumed Oak Cabinet, size 43 inches high x 20½ inches wide x 21½ inches deep. Improved nickel-plated reproducer with universal tone arm; 12 inch turntable; tone control; graduated speed regulator and three-ply all-wood tone chamber. Record compartments for six albums, each with a capacity of twelve records. Newly designed double spring motor (can be wound while playing).

No. 5 Mahogany, Walnut or Fumed Oak Cabinet, size 44½ inches high x 20½ inches wide x 21½ inches deep. Improved nickel-plated reproducer with universal tone arm; green glass 12 inch turntable; tone control; graduated speed control and three-ply all-wood tone chamber. Record compartments for seven albums, each with a capacity of twelve records. Newly designed three-spring spiral drive motor (can be wound while playing).



Curtiss Aeronola, Model No. 2
\$70.00



Curtiss Aeronola, Model No. 3
\$125.00



Curtiss Aeronola, Model No. 4
\$145.00



Curtiss Aeronola, Model No. 5
\$180.00

PLACE ORDERS NOW FOR CERTAIN DELIVERIES

Curtiss Aeroplanes & Motors, Limited, Toronto



The AEOLIAN-VOCALION

The Universal Phonograph

WHOOEVER owns an Aeolian-Vocalion has access to all the standard catalogs—is not confined to any one type or kind of Records—and knows that his Vocalion will play all makes of Records, better than any other Phonograph.

Whoever buys a phonograph capable of playing only one type of Record deliberately shuts the door upon much of the most beautiful in music, and unnecessarily sets limits to his musical enjoyment.

The Wonderful New Vocalion Record

The Vocalion owner enjoys the added privilege of being able to play the newest and greatest of all Records—the Vocalion Record, the latest word in the phonographic reproduction of musical sound.

A Worthwhile Representation

Far better not to have a Phonograph Department at all than to carry a phonograph of questionable quality. Such phonographs—even though they may for a time net you a fair profit—lack the business-building certainty of the Aeolian-Vocalion.

By means of the Vocalion's wonderful feature called the "Graduola," you can really play the record. This is a unique selling point in the phonograph world. Give a practical demonstration, both with and without the "Graduola"—and nine times out of ten, your sale is made. You will not need to call the purchaser's attention to its beautifully finished case.

The liberal return on every sale is by no means the only reason that makes the representation of this really modern phonograph welcome. Backed up by remarkable advertising—the Aeolian-Vocalion dealer has a sales argument superior to any other phonograph representative. Exclusive representation arranged for dealers who can satisfactorily qualify.

NORDHEIMER PIANO & MUSIC COMPANY, LIMITED
 Cor. ALBERT & YONGE STREETS
 CANADIAN DISTRIBUTORS FOR THE AEOLIAN-VOCALION
 TORONTO

Starr and Service are Synonymous

STARR'S PATENT FOR ALL THE WORLD
 THE DOMINION SEWING MACHINE & PHONOGRAPH COMPANY
 1300 NOTRE DAME AVE.
 WINNIPEG, MAN.
 Sept. 15th, 1919.

THE Starr Co. of Canada, Ltd.
 London, O. C.

DEAR SIR:-

We have your esteemed letter of Sept. 13th and wish to thank you for the kind remarks you are giving us, and we can honestly say that your records are equal to if not better than any other records on the market, as we have proven this to ourselves through repeat orders we are placing, and by the praise we receive on same from our clients.

We enclose herewith a clipping from the "Western Hardware Dealer" which appeared in early September 1919, and you will note praise made in same with regard to quality records.

We trust in time to favor you with large orders, but in the meantime will order in small quantities. We have just received a shipment of RECORDS which we will ship you, and will not order any more, as we will continue to order up to your records entirely.

Yours very truly,
 J.S.A.S. DOMINION SEWING MACHINE & PHONOGRAPH CO.



From "Western Hardware Dealer," Sept. 15, 1919.

STARR'S PATENT FOR ALL THE WORLD
 THE DOMINION SEWING MACHINE & PHONOGRAPH COMPANY
 1300 NOTRE DAME AVE.
 WINNIPEG, MAN.

GENNETT PHONOGRAPH RECORDS NOW ON WESTERN MARKET

What St. Joseph Starr's name in the best phonograph record he ever came across is being placed on the market by the Dominion Sewing Machine and Phonograph Co., Winnipeg. This star has the record as made on the same principle as the Starr of the Columbia, and is known in the west as well. It is made in New York, and includes all the latest up-to-date popular numbers now available in the best style.

WINNIPEG, MAN.

The unsolicited letter and clipping reproduced tell their own story of the big future awaiting STARR dealers.

Dealers! Hitch up with STARR prosperity

Orders are pouring in, we are delivering the goods, dealers are delighted and everybody is happy. The above letter is but one of scores. GENNETT RECORDS have caught on—the demand is tremendous, and our ample facilities enable us to take care of orders. Write us if you want to partake of the biggest business in years.



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

The Starr Company of Canada
 LONDON - - - - ONTARIO

LET US HELP YOU

increase your record business

Phonola Records

Are pressed in Canada and retail at 90c., giving that value and quality that will satisfy your customer and bring repeat orders. The rapid growth and demand for **Phonola Records** from coast to coast is far beyond our expectation.

Service counts in business

No Live Dealers should delay in connecting their business with **Our**

Phonola Record Service

It is our ambition to be of Service to each individual dealer whom we supply in an intimate, personal way. Owing to the great demand for **PHONOLA RECORDS** we would ask all dealers to co-operate with us by placing their order in good time, so that we can give the desired

Service

If you are not a Phonola dealer, write us to-day for catalogue.

The Phonola Company of Canada

Limited

Kitchener

- - -

Ontario

Columbia Ads. will appear in nearly every Ontario newspaper during the next few months.

We are making better deliveries than ever before.

It will not be our fault if Columbia dealers fail to double their business this year.



The Music Supply Co.

36 Wellington St. East

Toronto



THE
FRANK W. BULL
PLAOLA
YOU PLAY IT WITH YOUR FEET

YOU DON'T PUMP
THE PLAOLA
YOU PLAY IT
WITH YOUR FEET

PLAOLA PIANO COMPANY LIMITED
(write direct) OSHAWA, ONT.
VIRGIL PIANOS & VIRGIL PHONOGRAPHS

Recognition Through Marvellous Performance

RECOGNITION—that state of accomplishment for which every conscientious manufacturer labors—that intangible goal which, when reached, of itself rewards days and years of honest performance—recognition has come to the "Plaola."

The rapidity with which the "Plaola" has travelled the path of popularity to the goal of recognition is chiefly due to one outstanding feature of its construction—PEDAL CONTROL.

This feature in itself has placed the "Plaola" beyond the pale of the ordinary in Player Pianos.

The one objection to the Player, which has oftentimes been expressed by the public is the mechanical effect it produces. Many improvements in Player construction have done much to offset this objection but nothing has accomplished as much as the Pedal Control of the Plaola. In short it has entirely eliminated any such objection.

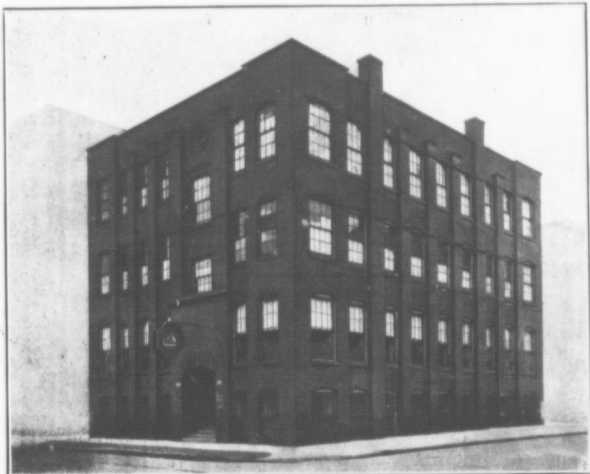
And moreover, the marvellous expression, the natural tone and effect obtainable has resulted in the creation of intense interest on the part of the operator and truly wonderful enjoyment for those within hearing.

Where you to but once operate the "Plaola" you would have no hesitancy in endorsing every claim we make for it.

Although the demand for "Plaolas" is keeping us hustling we can still take care of a few more dealers. We would strongly advise, however, that you get in touch with us without delay.

FRANK W. BULL,
President.

PLAOLA PIANO COMPANY, LIMITED,
Oshawa, - Ontario



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. W. - Toronto

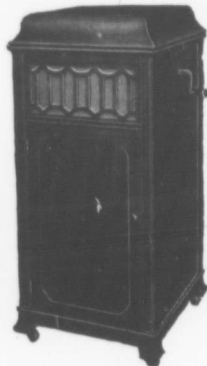
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The most wonderful Talking Machine of the present age at the price. An Instrument of Supreme Value, Tone and Quality.

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SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

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

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

TONE ARMS AND REPRODUCERS—Play all records—No. 2, \$1.45 per set; No. 3, \$1.65 per set; No. 4, \$2.75 per set; No. 6, \$3.50 per set; No. 7, \$2.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonnors Tone Arm with reproducer to fit set.

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

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

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

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

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

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

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

Write for our 84-page catalogue. Use 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

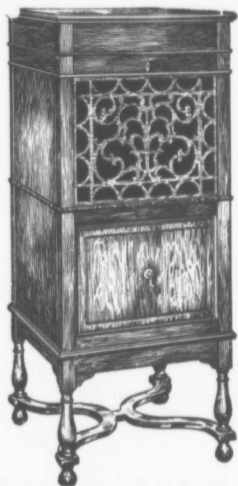
Edison Message No. 48

Theodore Roosevelt once said that every man owes some of his time to the upbuilding of the profession to which he belongs. The dealer in Edison Phonographs is something more than a mere merchant. He is engaged in selling a musical instrument which has practically no limitations as a means of developing musical culture. The Edison dealer belongs to the "profession of music."

What are you doing for the upbuilding of your profession? A determination to sell the Official Laboratory Model is a determination to upbuild the profession of music.



THOMAS A. EDISON, Inc.
Orange, New Jersey

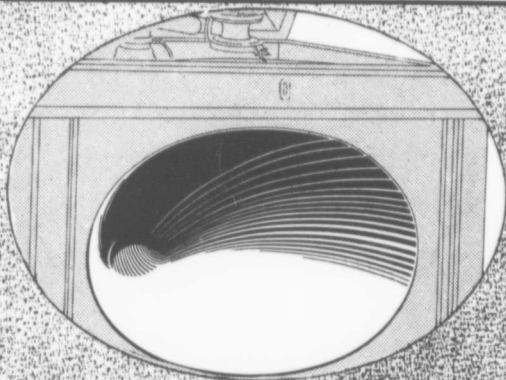


*Official Laboratory Model New Edison—
William and Mary Cabinet
Executed in Walnut*

Have you noticed the Brunswick Horn Ads. in the Papers **Talk**

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ALL PHONOGRAPHS IN ONE



What Shape IS A Horn?

They sing INTO a round horn, and the Brunswick sends it OUT in a round horn.

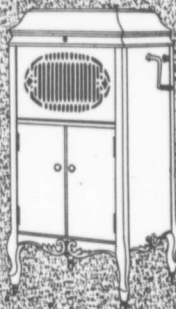
That's a simple "secret," isn't it. And yet no one has ever made a round WOOD horn before—and more than that, no one else ever will, because this is one of the exclusive patented features of the Brunswick.

Another exclusive patented Brunswick feature is the All-record, All-needle Ultona. It is not an attachment. It plays every make of record without taking anything off or putting anything on. No needles to change. A twist of the wrist and it is ready for anything.

These facts—and others—are being forcefully advertised to phonograph buyers, creating good business for Brunswick dealers.

Write us for details of our dealer proposition.

Write TO-NIGHT!



The Musical Merchandise Sales Company

SOLE CANADIAN DISTRIBUTORS, 819 YONGE STREET, TORONTO

EASTERN OFFICE, 582 ST. CATHERINE ST. W., MONTREAL WESTERN OFFICE, 143 PORTAGE AVE. E., WINNIPEG

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Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1919

Association of Phonograph Manufacturers Formed

SIGNIFICANT of the status to which the phonograph industry has attained is the formation of "The Canadian Phonograph Manufacturers' Association," the result of a meeting at the King Edward Hotel, Toronto, on Thursday, September 25. The meeting was the outcome of a series of informal conferences of a few firms who had exhibits at the Canadian National Exhibition this year.

For some time there has been quite a general feeling in the Phonograph Division of the Music Industries that there were enough problems peculiar to this branch to warrant co-operation. The meeting on September 25 was therefore arranged with this object in view.

Representatives of seventeen different firms gathered together in Room "F" and the meeting was called to order by Mr. W. D. Stevenson, London, of the Starr Co. of Canada, who, after outlining the purpose of the gathering, suggested that a chairman be appointed for the meeting. This was promptly and unanimously done by putting the meeting in charge of Mr. Stevenson, with J. A. Fullerton, of this Journal, acting secretary.

The officers and committees elected were:

- President—W. D. Stevenson, The Starr Co. of Canada, London.
 Vice-President—O. C. Dorian, Pathe Freres Phonograph Co., Ltd., Toronto.
 Treasurer—S. J. Cook, George McLagan Furniture Co., Ltd., Stratford.
 Secretary—John A. Fullerton, Canadian Music Trades Journal, Toronto.
 Export Committee—Messrs. Montagnes, Pollock and Robson.
 Exhibition Committee—Messrs. Ford, van Gelder and Teuple.
 Finance Committee—Messrs. Hoare, Merritt and Puckett.

Legislation and Tariff Committee—Messrs. Wright, Murray and Stanton.

Nominating Committee—Messrs. Dorian, Nash and Tres-trail.

The Executive Committee is to consist of the chairmen of the standing committees above enumerated.

The firms represented were: Berliner Gramophone Co., Ltd., Montreal; Canadian Symphonola Co., Ltd., Toronto; Cecilian Co., Ltd., Toronto; Columbia Graphophone Co., Toronto; Curtiss Aeroplanes & Motors, Ltd., Toronto; Gold Medal Furniture Mfg. Co., Ltd., Toronto; Imperial Phonograph Corporation, Owen Sound; Mason & Risch, Ltd., Toronto; Montagnes, I. & Co., Toronto; Minerva Mfg. Co., Ltd., Toronto; Musical Merchandise Sales Co., Toronto; McLagan, The Geo., Furniture Co., Ltd., Stratford; Nordheimer Piano & Music Co., Ltd., Toronto; Pathe Freres Phonograph Co., Toronto; Phonola Co. of Canada, Ltd.; Starr Company of Canada, London; Williams, The R. S., & Sons Co., Ltd., Toronto.

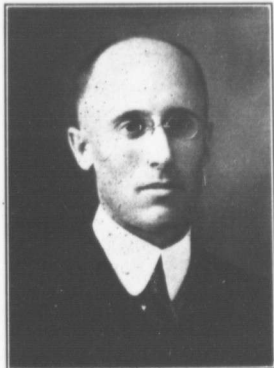
Following the business session of the afternoon, the evening was given up to an informal dinner in the King Edward Hotel, at which the adjudicators of the singing contest at the Exhibition and the two winners of the scholarships were guests of the new Phonograph Manufacturers' Association. The guests were Dr. A. S. Vogt, head of the Toronto Conservatory of Music; H. A. Fricker, conductor of the Mendelssohn Choir; Healey Willan, organist of St. Paul's Anglican Church, Toronto; D. D. Slater, vocal teacher; Mr. Preston, secretary Hambourg Conservatory; Frank Welsman, conductor of Toronto Symphony Orchestra; Alfred Bruce, director of the Canadian Academy of Music; Miss E. Jarvis, Toronto, and Mr. A. P. Winstead, Paris, winners of the scholarship in the singing contests at Canadian National Exhibition; Miss Mae E. Skilling, assistant principal of Perth Ave. Public School, who acted as secretary of the Phonograph Exhibitors' Con-



W. D. Stevenson, London,
President.



O. C. Dorian, Toronto,
Vice-President.



S. J. Cook, Stratford,
Treasurer.

test Committee, and James R. Bulmer, principal of Perth Ave. School.

At 7.15 the Chairman, W. D. Stevenson, of the Starr Co. of Canada, London, officially started dinner proceedings. At the conclusion of the dinner, as cigars were being passed around, the chairman requested that there be no smoking until the next item on the programme had been given. This took the form of selections by the Perth Ave. Public School Choir, under the direction of Miss Skilling. Such interest was displayed in the singing of these children that the gathering loudly applauded Dr. Vogt's comment later on, when he said that he had heard children's choirs in different parts of the world, but never had he heard any better tone quality than in the renditions of this very choir.

J. D. Ford then rose to move a hearty vote of thanks to Miss Skilling, the adjudicators and the press for their co-operation and keen interest in promoting the contest. Mr. Cook, of Stratford, seconded Mr. Ford's motion, which brought spontaneous applause.

After a few words of welcome to the guests and a passing reference to the fact that the phonograph manufacturers had completed their organization that afternoon, various musicians were called upon to speak. They agreed in calling a decided success the initial efforts of the phonograph exhibitors in the singing contest at the Exhibition. References were also made by each to the day when they hoped a great temple of music would be erected at the Exhibition, where not only singing contests would be held, but also amateur violin, piano, choir, orchestra and eventually band competitions. Several speakers enlarged upon what the phonograph was doing to educate people musically, and expressed their intense satisfaction in the way the phonograph men had co-operated and were co-operating for the advancement of music throughout the country.

In addition to speeches by various guests, the programme included two solos by Miss Jarvis, the lady winner of the scholarship, and several humorous selections by Jules Brazil. Mr. Plumstead, the gentleman winner of the scholarship, unfortunately had not brought his music with him and consequently did not sing. As an alternative, however, he made a brief speech in which he gave his views on the contest from the standpoint of the contestant.

A fine leather club bag was presented to Miss Skilling by the phonograph exhibitors as a token of their regard for her efforts in promoting the singing competition.

The chairman, Mr. Stevenson, in his concluding remarks, assured the adjudicators how much the phonograph men appreciated the co-operation they had so readily given.

How the Phonograph Business Has Straightened Out some Kinks in the Piano Department

From a Retailer's Viewpoint

"WHEN we were doing the canvass, contest and special sale 'stunt' there was practically no limit as to the time a customer could get in which to pay for his piano. If he only had \$5.00 or \$10.00 in his pocket and a house to put a piano into he could buy most anything in the store. During those days I have seen contracts that extended from five to six years. This made it hard for the dealer to finance, as he was continually borrowing or selling paper, and there is little wonder there were so many failures." This was the statement made to the Piano Merchants of Ohio in Convention by Fred. N. Goosman, of Toledo. Mr. Goosman continued:

"The talking machine business, in my estimation, has been largely responsible for the change that has taken place on this end. After the dealer put in a few machines and sold them on such short time as six or eight months, besides many cash deals, he began to realize that he was turning his investment twice and sometimes three times per year, compared with one turn in about two years on his piano business. He immediately commenced to use his talking machine profits and cash to help finance his piano business and in a short time some of the better dealers who required a long time account with the piano manufacturers were shortening their times and in many cases developing into cash buyers.

"The piano manufacturers on the other hand were quick to see this change and they commenced to demand shorter time from the dealer. This in turn caused the dealer who was purchasing on time to either sell on shorter time or be forced out of the business on account of his inability to turn his accounts, and there were any number of dealers who were not strong enough to change their habits and were obliged to discontinue business.

"To my mind the retail piano business is healthier than it has been for years, and one of the direct causes has been the combining of the talking machine business with it. The talking machine business has been one of the means of creating a desire for music in the home. The prices of machines and records are within the reach of all, and by the unlimited supply of the selections of records of all classes of music it has supplied all tastes. The education thus supplied demands more, and usually the next step is a piano.

"To sum up, the talking machine has supplied our stores with customers, it has provided a way to cut down overhead expense, shortened the time on leases, which means much larger payments and quicker turnover, and is the source of a larger cash revenue than

Two novelties this month! -- the "Kosovo Waltz" by the Royal Serbian Tambouritza Orchestra, and "Waves of the Marne," by Olga Bibor's Gypsy Orchestra. E-4294.

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



Reg. Aq. Despt. - Copyright



"His Master's Voice" PRODUCTS

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"His Master's Voice" SERVICE

—ARE—

The Envy of the Industry

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

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

MANITOBA:
SASKATCHEWAN (East):
Western Gramophones Co.,
122 Lombard St.,
Winnipeg, Man.

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

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

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



most piano dealers dreamed of, for a well managed talking machine department has put many a piano dealer on the path of success.

"A piano salesman is always on the floor, and practically all callers are questioned regarding their musical needs and requirements, and we can credit in-

numerable piano and player piano sales to the talking machine business. We have sold a great many talking machines that have later been taken in again as part payment on either a piano or player piano, and our business in this regard alone pays for the handling of the talking machine business."

Concentrate on "Overture" Records for a week and see what happens

7th of a series of articles on Record Selling—Get posted on the "Overture"—Lay your plans carefully—Fortify yourself with a representative stock of "Overture" Records—Then go to it.

MANY years ago Punch asked the question, "Is life worth living?" and gave as the answer, "It depends upon the liver." In the same way one might ask, "Is it worth the record salesman's while to push overture records?" and, of course, an analogous answer would be, "It depends upon the interest which the salesman himself takes in overture records." If he is appreciative of that kind of music and is well-informed both on the overture as a form of music and the various overtures themselves, he will naturally take delight in selling this class of records.

To break up the general record catalogue into classes, specializing for, say, a week on each class is the suggestion conveyed in this series of recd selling articles. The suggestion was made in the belief that by so doing record sales could be greatly increased. Of course, to carry this out requires study. But, as a prominent banker recently said, "One trouble is that the majority of men—except those in certain professions, such as doctors, electric engineers, and teachers—cease to apply themselves earnestly, persistently and systematically to study. They just frivol away their time. They may read, but reading and studying are two different things. One requires no real mental effort, the other does. Let a man become absolute master of his work, no matter what it is; let him know more about it, the history of it, the evolution of it, the why and wherefore of it, the basic principles of it, let him know his job from A to Z. There is no excuse for any healthy person remaining half-educated, for being content to be anything short of absolute master of his work. Why, the knowledge of all the ages is contained in a few rows of books. Even one hour's hard study a day will raise a man above the crowd."

Applying this to records, the writer had occasion long ago to attend an orchestral concert. What particularly impressed him were the number of Overtures which appeared on the programme. In band concerts, too, the Overture has a conspicuous place. Indeed, it would seem strangely incomplete were there not at least one well strangely incomplete were there not at least one well known Overture on every band concert programme.

In many cases, the overtures to certain operas are better known to the average audience than are the operas themselves. This is true especially in a case like William Tell. Very few people would be aware of the fact that the operatic music of William Tell was being played unless an announcement to that effect were made. And yet, with the first few bars of it, most people recognize the overture.

At the present time, large numbers of overture records are being sold. But the number is far short of what it might be if record salesmen and salesladies were to periodically concentrate on that class of records. For the use of those who see the advantage of specializing on overture record sales for, say, a given week now

and again, the following information is here appended: The overture, like many other musical terms, has taken on new shades of meaning with the passing of years. Coming from the French "overture," which signifies "opening," the term overture was originally applied to the instrumental prelude of an opera or oratorio. After successive developments, it has come to be more extensively applied to orchestral pieces intended merely for concert use. Sometimes this is with no special purpose. In other instances it bears a specific title indicating the composer's intention to illustrate some poetical or legendary subject.

Overtures are sometimes divided into two classes in the ancient style and two in the modern. The two ancient classes are the French, originated by Lully, and the Italian, originated by Scuriatti. One writer who is especially well informed on the overture maintains that the difference between these two classes is not as marked as some people think. The only difference, he contends, lies in the opening movement, the French beginning in a rather serious way, and the Italian with a quick, flighty introduction. The modern overture in regular form is constructed upon the model of the sonata or symphony and usually begins with a slow introduction, followed by the announcement of themes which are repeated after development. Sometimes it takes its theme from the work it preludes. Sometimes it adopts the fugal form and sometimes unites both the sonata and fugal forms. The other class of modern overture is constructed along freer lines and is usually based on melodies from the work it precedes. It follows no conventional form and by some writers is described as being a "medley" overture.

The earlier Italian operas were generally preceded by a brief and meagre introduction for instruments, usually called Sinfonia, sometimes Toccata, the former term having afterwards become identified with the grandest of all forms of orchestral music, the latter having been always more properly applied to pieces for keyed instruments. Monteverde's opera "Orfeo" commences with a short prelude of nine bars termed Toccata to be played three times through—being, in fact, little more than a mere preliminary flourish of instruments. Such small beginnings became afterwards somewhat amplified both by Italian and French composers, but only slight indications of the overture, as a composition properly so-called, are apparent before the time of Lully, who justly ranks as an inventor in this respect. He fixed the form of the dramatic prelude; the overtures to his operas having not only served as models to composers for nearly a century, but having also been themselves extensively used in Italy and Germany as preludes to operas by other masters. Indeed, both Handel and Purcell followed very closely the form of Lully.

The form of overture of Lully's time consisted of a slow introduction, generally repeated, and followed by a quick passage; and occasionally included a movement in one of the many dance forms of the period. The development of the ballet and opera having been concurrent, and dance pieces having formed important constituents of the opera itself, it was natural that the dramatic prelude should include dance and ballet music. This dance music was generally of a stately, even kind.

Up to this time, the dramatic overture had no special relation to the character and sentiment of the work which it preceded. The first step in this direction was taken by Gluck, who first realized the importance of rendering the overture to a dramatic work as analogous in style to the character of the music which is to follow. Even Gluck did not always identify the overture with the opera to which it belonged so thoroughly as was afterwards done. Mozart was greatly influenced by Gluck, and since the time of Mozart, the overture has adopted the same general principles of form which govern the first movement of a symphony or sonata without the repetition of the first section.

Then comes Cherubini, who marks the transition point between the regular symmetry of the style of Mozart and the model as introduced by Beethoven. Beethoven, in his overtures, followed the model left by Mozart and carried it to its highest development. In *Leonore No. 3 Overture*, Beethoven has apparently reached the highest possible point of dramatic expression, by foreshadowing the sublime heroism of *Leonore's* devoted affection of her husband. Here the stereotyped form of overture entirely disappears. Following Beethoven came Weber, who was largely responsible for making the overture a great orchestral feat.

Overtures to plays, such as Beethoven's to *Collin's Coriolan*, naturally tend to become detached from their surroundings, and, hence, the gradual rise of the concert overture, second only to the symphony in importance as a purely orchestral art form. In modern opera, the overture is generally nothing more definite than the portion of the music which takes place before the curtain rises. Tannhauser is the last case of high importance in which the overture (as originally written) is a really complete, instrumental piece prefixed to an opera in tragic and continuous dramatic style.

An overture, it has been said, should invite by its beauty as an elegant porch announces the splendor of the interior. The following list of some of the most popular overtures conform to this condition: "William Tell" (Rossini); *Poet and Peasant* (Suppé); *Tannhauser* (Wagner); *Zampa* (Hérold); *Semiramide* (Rossini);

Leonore (Beethoven); *1812 Overture* (Tschaiowsky); *Carmen* (Bizet); *Martha* (Flotow); *Stradella* (Flotow); *Tamerlani* (Rossini); *Aida* (Verdi); *Light Cavalry* (Suppé); *Maritana* (Wallace); *Bohemian Girl* (Balfe); *Cavalleria Rusticana* (Masagnì).

New Otto Higel Player Rolls

The Otto Higel Co., Ltd., Toronto, has announced the following additions to their catalogue of player music:

SOLO ARTIST WORD ROLLS

PRICE, \$1.00.

- W 242 *Star of the East* (Kennedy).
 W 302 *The Palms* (Faure).
 W 462 *Hearts* (Summers) Waltz Song.
 W 492 *Gai of Mine*. Fox Trot.
 W 502 *You Didn't Want Me When You Had Me* (Bennett) Ballad.
 W 522 *Honeymoon* (Arden) Waltz.
 W 532 *The Battle at the Gate of Love* (Words and Music by John B. Spurr) Song.
 W 542 *Canada Star of the Empire* (Words and Music by John B. Spurr) March Song.
 W 552 *Cakes* (*The Dry Toast*) (Words and Music by John B. Spurr) Song.
 W 562 *Little Butterfy* (Lyric and Music by Florence M. Benjamin) Fox Trot.
 W 572 *Take Me Back to Dear Old Childhood* (Words and Music by Bertie Aikin Green) Song.
 W 592 *Hip, Hip, Hurray*. (*For the Boys Who Went Away*) (Words and Music by Will White) March Song.
 W 532 *The Missus and I and the Baby* (Words and Music by Morris Stanley) Waltz Song.
 W 642 *The Pride of the World is the British Navy* (Words and Music by Ted Neun) March Song.
 W 652 *I Love You, Mary* (Words and Music by Ted Neun) Fox Trot.
 W 231 *Swanee River* (*Old Folks at Home*) (Foster).
 W 331 *How Can I Leave Thee* (Cramer).
 W 301 *Coming Thru' the Bye*. Scotch Song.

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PRICE, 80c.

- 016244 *Tell Me Why* (Rose) Fox Trot.
 016234 *Value Adoration* (Allman and Tweedie).
 016184 *Tell Me* (Kortlander) Fox Trot.
 016164 *Demonstration Roll No. 4.*

NOTICE

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

Berliner Gram-o-phone Company Limited
 Columbia Graphophone Company



Be a quality seller of a quality line.

MUSIC
 SUPPLY CO.
 Toronto

Heineman Co. Purchases Pollock Mfg. Co. Factory

**Secures Immediate Possession of Large Plant
in Canada, Which Will Manufacture
Tone Arms and Sound Boxes for
Canadian and British Trade**

Otto Heineman, president of the General Phonograph Corporation, New York, which until Oct. 7, was the Otto Heineman Phonograph Supply Co., Inc., has announced that the company has purchased the factory of the Pollock Mfg. Co., Kitchener, Ont. The factory passes into immediate possession of the company and Arthur B. Pollock, who was the head of the Pollock Mfg. Co., and one of the pioneers of the phonograph industry in Canada, will remain as manager.

The Kitchener plant of the Otto Heineman Co., will manufacture a complete line of motors, tone arms and sound boxes for the consumption of the company's Canadian trade and for shipment to the British Empire. The motors that will be manufactured will be partly the Heineman-Meisselbach type and partly a new design made especially for the Canadian trade. Quantity deliveries will start approximately January 1, 1920. A new building has already been started and the plant will be considerably enlarged to take care of the demands of the Canadian trade.

The tremendous demand for Heineman products in the Dominion of Canada influenced Mr. Heineman to purchase the Pollock factory so that Canadian manufacturers may receive enhanced service and co-operation. The general Canadian business office of the company, which continues under the management of C. J. Pott,

Conn., Springfield, Mass., and Kitchener. Every factory is working to capacity. Mr. Pott, the General Phonograph Corporation's manager for Canada, has had charge of the business in the Dominion since this branch was opened in Toronto. Apart from his business training, he served long enough in the motor factory to



C. J. Pott, Toronto,
Manager for Canada of General Phonograph Corporation.

gain a wide mechanical knowledge so that he knows from experience the constructional features of the motors and accessories he is selling.

Amberola Sales Manager Consults With Edison Jobbers on Campaign

K. R. Moses, recently re-appointed sales manager of the Amberola Department of Thomas A. Edison, Inc., is making a country-wide tour to consult with jobbers, preparatory to the opening of the Amberola National Advertising Campaign. Mr. Moses will complete the final arrangements with jobbers concerning the extensive plans for making 1920 the banner year in Amberola sales. Previous to the war, Mr. Moses was sales manager of the Amberola Department. Immediately after the United States declared war upon Germany, he enlisted and rose from private to the rank of lieutenant. Mr. Moses just recently was discharged from service, upon his return from France.



Otto Heineman, New York,
President General Phonograph Corporation.

has achieved remarkable success, and new contracts are being signed whereby leading phonograph manufacturers in Canada will use Heineman-Meisselbach motors exclusively during 1920.

The purchase of the Pollock factory at Kitchener gives the Otto Heineman Co. a chain of manufacturing plants that includes Elyria, O., Newark, N. J., Putman,



*Many Columbia Hits will be in
demand for Hallowe'en Parties.
Will you be ready?*

**MUSIC
SUPPLY CO.**
Toronto



Striking Definite Exclusive Differences

We don't have to tell you what sells phonographs—TONE—DIFFERENCE—EXCLUSIVENESS. These are definite talking points, and we have them all in the Pathé. You don't have to sell your customers on slight comparisons and vague intangible similarities when you deal in Pathephones. No long sales arguments required there—your customer can see and hear for himself the mighty difference in tone—the non-competitive advantages of the sapphire ball instead of steel needles, the superior design and workmanship of Pathe cabinets and the marked price advantage.

Then, the Pathe record guarantee is a unique and compelling sales getter.

And the Pathe agency yields a handsome profit, making it well worth while.

A post card will bring full particulars.

Pathé Freres Phonograph Sales Company

Montreal

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The Pathé Guarantee

We guarantee every Pathe record to play at least one thousand times with the Pathe Sapphire Ball, without impairment and without showing any perceptible wear on the record.



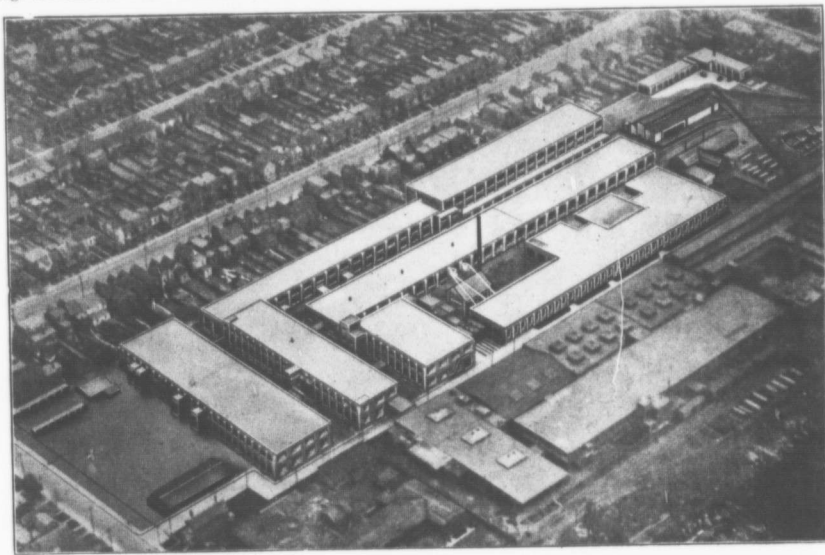
Columbia Company Purchase Immense Manufacturing Plant in Toronto

An outstanding transaction in the phonograph industry of Canada and one approved by Columbia distributors and dealers as well as the Columbia Canadian management is the purchase by the Columbia Graphophone Co. of the enormous plant operated by Canadian Aeroplanes, Ltd., at Toronto. This consists of twelve acres of ground on which are buildings with a combined floor space of 235,450 square feet. When they visited Toronto in September Messrs. F. S. Whitten, president, L. Willson, general manager, T. C. Roberts, chief engineer, and Mr. Moore, head of the cabinet department of the Columbia Co., who were already intimately informed on conditions in Canada and the prospects for large increases in Columbia business, which had already

In describing the property the vendors pointed out that over 2,000 workers were employed in the buildings, and that practically all lived within walking distance. What this will mean to the new owners is quite obvious.

The buildings are equipped with automatic sprinkler system, in accordance with the rules and regulations of the Canadian Fire Underwriters' Association. In fact, no expense was spared in the erection and equipment of the buildings, the heating, lighting and plumbing systems being of the very best that money could buy, and in the installation of which the contractors were able to employ the best skilled labor in view of the purposes for which the buildings were primarily erected.

Their plant will give the Columbia Company facilities for an increased yearly capacity of five hundred per cent. in records and four hundred per cent. in Grafonolas. They state that this will not take care of the



The Canadian Aeroplanes, Ltd., Toronto, plant just purchased by the Columbia Graphophone Company.

exceeded the restricted quarters of the factory occupied by them for the past three years, promptly decided upon the Canadian Aeroplanes plant offered for sale by the Imperial Munitions Board. With its eight large permanent buildings and three smaller frame buildings, with railway sidings, this appealed to them as just the proposition that matched the present and future requirements of Columbia business that it is proposed to greatly extend and enlarge. With the signing of the armistice and the subsequent peace negotiations the necessity for the products of Canadian Aeroplanes plant, the accompanying view of which was taken from an aeroplane, had disappeared, hence the plant being offered for sale by the Imperial Munitions Board.

With the single exception of the Massey-Harris works, with which hundreds of thousands of visitors to Toronto are so familiar, the Columbia Company's newly acquired factories gives them the largest industrial plant in Toronto. It is located on Dufferin Street, north of Lappin Ave., in the centre of a large industrial population, on an electric car line and is served by the C.P.R.

increased Grafonola business, but that an increased output from their present Canadian cabinet manufacturers will be necessary.



*We are selfsh. That's why we
serve to the limit of our ability.
It's selfshly good business.*

**MUSIC
SUPPLY CO.
Toronto**

The Music Supply Co.'s Premises

The accompanying illustrations are partial views of the show room and the general office of the Music Supply Co., Columbia distributors, at 36 Wellington Street East, Toronto. The only reason that the stock room and shipping departments are not illustrated also is because of the impossibility of securing a photograph with the place so jammed up with Grafonolas and records. These departments, Mr. Sabine stated, have had a Christmas appearance since July, the largest month in their history. August and September have also broken all records for the same months in previous years showing

an advance of over one hundred thousand dollars for the same quarter of 1918.

To facilitate deliveries and give their customers an improved service the Music Supply Co. recently enlarged their shipping and stock rooms. They have also given the office staff more room. Visitors cannot quite understand how the enlargements could occur without additional warehouse space. This, however, is readily explained by Mr. Sabine, who states that as it is now unnecessary to demonstrate the Columbia to customers all the demonstration rooms but one have been done away with.



A corner in the show room of Music Supply Company.



The Music Supply Company's general offices.

Otto Heineman Elected President of General Phonograph Corporation

J. W. Harriman and C. E. Merrill, Prominent New York Bankers, on New Directorate—Purchase of Canadian Plant Marks Corporate Re-organization

As announced in the last issue of the Journal the name of the Otto Heineman Phonograph Supply Co., Inc., New York, has been changed to the General Phonograph Corporation. At the first meeting of its board of directors Otto Heineman founder of the company that has borne his name, was elected president of the General Phonograph Corporation. The company's announcement in this connection says that the Corporation, acquiring the Heineman properties and trademarks, takes title to probably the largest business of its kind in the world. With production of literally thousands of phonograph motors and thousands of talking machine tone-arms and reproducers daily, tens of thousands of records weekly and hundreds of millions of steel needles monthly, the various manufacturing divisions supply the mechanical essentials of a huge industry, embracing in recent years South as well as North America.

Coincidentally with the organization of the successor company comes the news of its purchase of the Pollock Manufacturing Co.'s plant at Kitchener, Ont., to which reference is made elsewhere in this issue. The General Phonograph Corporation commences business with a national distributing system, built under the Heineman regime. Branch offices are maintained at Chicago, San Francisco and Toronto, the Canadian branch being in charge of Cornelius J. Pott. A complete export department in New York serves as distant markets as Australia.

The Otto Heineman Phonograph Supply Co., which the Corporation succeeds, was established by Mr. Heineman in December, 1914, following his resignation as general manager of the phonograph manufacturing company claiming to be the largest in Europe. He determined to come to America and go into business for himself. Mr. Heineman, thoroughly versed and expertly trained in the patent situation, acoustics and mechanical engineering, undertook to supply the motive equipment for what he foresaw would be the most popular and progressive of American musical industries. Upon a very modest beginning, he leased part of the manufacturing facilities of the Garford Manufacturing Co., metal-workers of Elyria, O. The business prospered to a degree where the Heineman company was able to purchase these plants outright within the past year. Some two years ago, the Newark, N.J., plant of A. F. Meisselbach & Bro., for many years specializing in the manufacturing of fine fishing reels and latterly a producer of high-grade phonograph motors, impressed Mr. Heineman as one of the most efficient establishments of its kind in the country. He promptly began negotiations which resulted in absorption of the Newark property as the Meisselbach Division of the Heineman company. A. F. Meisselbach becoming a vice-president in the parent company. A steel needle was needed to make complete the "Quality" trade-marked family of phonograph supplies and Mr. Heineman bought the John M. Dean steel needle factories at Putnam, Conn., one of the oldest needle works in America, which was continued under the supervision of the sons of its founder. Mr. Heineman deemed his interests at that time to be large enough to warrant corporate management and he incorporated the Otto Heineman Phonograph Supply Co. with a capitalization of \$2,000,000. The planning and execution of a phonograph record line, with its manifold ramifications of repertoire, artist selection, recording and manufacture next

engaged the company's attention and about a year ago the Okeh record was placed on the market. Following his policy of obtaining for each special division the best abilities available in the United States, Mr. Heineman appointed John A. Cromelin, for twenty years one of the foremost phonograph men in the country, general sales manager with special jurisdiction over the Okeh record interest. It is noteworthy that not only have additions doubling the old capacity been made to every plant acquired by the company but there are at present under construction an annex to the Meisselbach works at Newark costing \$650,000 and a new and larger record factory which when completed will be among the largest units of the kind in existence.

The General Phonograph Corporation is chartered by the State of New York. Its capital stock is divided into 90,000 shares without par value and \$1,500,000 in gold serial notes.

Davidson and Walsh Promoted to Edison Department Heads

Edward E. Davidson, employed continuously at the Edison Laboratories for the past twenty-two years, was recently appointed manager of the Sales Promotion Department of Thomas A. Edison, Inc. Mr. Davidson's first position at the Edison Laboratories was as a stenographer in the Sales Department of the former National Phonograph Company. Several years later, he became manager of the Agreement Department and held that position until his recent appointment to the office of Sales Promotion manager.

Arthur Walsh, who has been acting as assistant to the director of the Tone Test Recital Department, has been placed in charge of that department, which probably now employs more artists, and arranges for and directs more concerts annually than any other similar organization in the world. Arthur Walsh was recently discharged from service, where he saw active duty as a sergeant of United States Marines. Mr. Walsh, as one of America's leading younger violinists, first appeared on the concert platform for Thomas A. Edison, Inc. He is said to be the first instrumentalist in the world to give a tone test and greatly aided in the development of the tone test department which he now manages. After several years as a tone test concert artist, which work brought him into close association with the "Phonograph with a Soul," Mr. Walsh became so deeply interested in the commercial possibilities of the New Edison, that he abandoned the concert stage and entered the business offices of the organization. This year Mr. Walsh has been instrumental in booking more tone test concerts for the Recital Department than have ever been given in any previous year.



Columbia Hits make an every day appeal to all people.

MUSIC
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Toronto

Announcement

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Bellak Method (Piano)	Conservatory Elementary Grade Books
Read's Easy Piano Method	Read's Organ Method
Orpheus Male Quartettes	Dictionation Books
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Elementary Classics	Canadian Patriotic Songs
First Pieces in Easy Keys	Godfrey's Patriotic Songs
	And many others

WALL-KANE and MAGNEDO NEEDLES

Wall-Kane—Each needle plays 10 records. Dealer's price \$10.50 for carton of 100 packages.

Magnedo—Each needle plays 10 records. Dealer's price \$5.90 for carton of 60 packages.

The available supply of musical merchandise is not large and deliveries uncertain. Protect your interests by ordering early.

MOUTH ORGANS

Swiss Manufacture, Finest Quality

No. 72—"Coronation," 10 single holes, 20 reeds, nickel cover \$4.50 per doz.

No. 1—10 double holes, 20 reeds, heavy nickel cover. \$7.50 per doz.

No. 113—"Oscishaphone," 16 double holes, 32 reeds. \$7.25 per doz.

TALKING MACHINE NEEDLES

Loud tone, high grade steel needles, 75 cents per 1,000

"Ideal" needles, per carton of 60 packages, \$5.85.

"Tonofone" needles, per box of 100 packages, \$10.

RECORD ALBUMS

No. 1—Imitation leather, metal back and index, to hold 12 ten-inch records each \$1.20

No. 2—Imitation leather, metal back and index, to hold 12 twelve-inch records each \$1.35

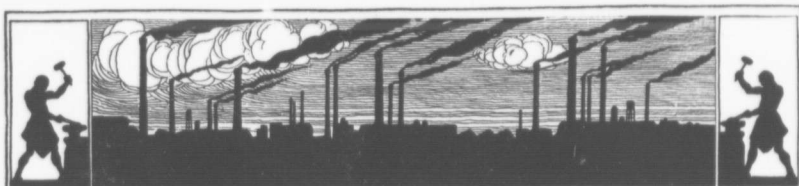
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and Canadian Governments

237 Yonge Street
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Announcement

On and After October 1st, 1919,
 THE OTTO HEINEMAN PHONOGRAPH SUPPLY Co. INC.

Will be known as the
GENERAL PHONOGRAPH CORPORATION

25 West 45 Street - New York City

**CANADIAN BRANCH, 172 John St.
 TORONTO**

Our Trade Mark: Quality
 Our Watchword: Service

Otto Heineman
 President



NEW RECORDS

New Aeolian-Vocalion Records

- 54025 **Otello—Salce-Salce** (Willow Song) (Verdi) May Peterson, Soprano. Vocalion Orch. Acc.
- 54026 **Ave Maria** (Gionini) Marie Sundelius, Soprano. Vocalion Orch. Accompaniment.
- 30067 **La Bohème—Ah, Mimi!** (to pin) Puccini) Giulio Crimi and Giacomo Rimini, Tenor and Baritone Duet. Vocalion Orch. Acc. 10 INCH—\$1.65
- 30092 **Mattinata** (Tosti) Florence Easton, Soprano. Vocalion Orch. Acc. 10 INCH—\$1.10
- 22031 **Believe Me If All Those Endearing Young Charms** (Anon) Colin O'More, Tenor. Vocalion Orch. Acc.
- 22092 **The Lord Is My Light** (Albini) John Barnes Wells, Tenor. Vocalion Orch. Acc.
- Face To Face** (Johnson) John Barnes Wells, Tenor. Vocalion Orch. Acc. 10 INCH—\$1.25
- 12185 **An Moulou** (Gillet) Played by Petite Orch.
- 12186 **Oh, What a Pal Was Mary!** (Wending) Henry Burr, Tenor. Orch. Acc.
- While Others Are Building Castles in the Air** (F. Fisher) Arthur Burr, Tenor. Orch. Acc.
- 12187 **Carolina Sunshine** (E. H. Schmidt) Sterling Trio. Orch. Acc.
- Pretty Little Rainbow** (Plunkett) Sterling Trio. Orch. Acc.
- 12188 **Early** (Van Alstyne) Arthur Fields, Orch. Acc.
- Mochar Darling** (Creamer-Jarley) Samuel Ash, Tenor. Orch. Accompaniment.
- 12189 **Hawaiian Rose** (Kliekman) Charles Hart and Elliott Shaw. Orch. Acc.
- Dreamy Alabama** (Mary Earl) Charles Hart and Elliott Shaw. Orch. Acc.
- 12190 **Sippin' Oider Through a Straw** (Morgan and David) Collins and Harlan. Orch. Acc.
- He Used to Be a Farmer** (Morgan and David) Byron G. Harlan, Orch. Acc.
- 12191 **Sugar** (Bernard) Al Bernard, Orch. Acc.
- Big Chief Blues** (Bernard) Al Bernard, Orch. Acc.
- 12192 **Will O' Wisp—from "A Lonesome Romeo"** (Franklin) Nanette Flack and Arthur Hays Sulzberger and Tom Duet. Orch. Acc.
- I Have Told My Love—from "Tumble In"** (Friml) Nanette Flack, Soprano. Orch. Acc.
- 12193 **A Pretty Girl Is Like a Melody—Fox Trot** (Berlin) Intro. "You Cannot Make Your Shimmie Shake on Tea." Played by Salon Danse-Jazzette.
- Wild Flowers—Waltz** (Kern) Played by Salon Danse Sextette.
- 12194 **Cairo—One Step** (Fred and Weeks) Played by Yerkes' Jazz-ambra Band.
- Somebody's Heart—Fox Trot** (Motzian) Played by Yerkes' Jazz-ambra Band.
- 12195 **Beautiful Ohio Blues—One Step** (Robert King) Played by Dabney's Band.
- Slow Drag Blues—Fox Trot** (Snowden) Played by Dabney's Band.

New OkeH Records

- 1263 **Sweet Hawaiian Moonlight** (P. H. Kliekman) Waltz. OkeH Dance Orch.
- My Swane Home** (Harry Hamilton) Waltz. OkeH Dance Orch.
- 1264 **Where the Lanterns Glow** (J. S. Royce and C. L. Johnson) Fox Trot. OkeH Dance Orch. with Singing Chorus.
- Drigo's Serenade** (R. Dridge) Waltz. Joe Green (Xylophone) with OkeH Dance Orch.
- 1265 **Everybody Calls Me Honey** (Jos. Lyons and Chas. Straight) One Step. Duane Sawyer (Saxophone) with OkeH Orch.
- My Golden Rose** (J. G. M. Gilke and F. K. Logan) Fox Trot. Duane Sawyer (Saxophone) with OkeH Orch.
- 1266 **Some Party** (Jerome Kern) One Step. Van Eps Quartette.
- I've Been Waiting For You** All the Time (Jerome Kern) Fox Trot. Van Eps Quartette.
- 1267 **Tea Oddie Um Bum Bo** (Geo. Gershwin) One Step. Van Eps Quartette.
- Southern Memories** (R. Hood Brothers) Fox Trot. Van Eps Quartette.
- 1268 **Tell Me (Tell Me Why)** (Max Kortlander) Fox Trot. All Star Trio.
- Peter Gink** (Geo. L. Cobb) One Step. Joe Green (Xylophone) with Green Bros' Xylophone Orch.
- 1269 **Dear Old Daddy Long Legs** (Fleeson & Von Tilzer) Jos. Phillips.
- Broken Blossoms** (MacDonald & King) Lewis James, Tenor.
- When You Hold Me in Your Arms** (Buchanan & Kliekman) Campbell & Burr, Tenors, with Orch.
- Sometime Will Be Lovetime** (Walker Arthur) Geo. Lambert, Tenor, with Orch.
- 1271 **Golden Gate** (Open for Me) (Kendis & Brockman) Campbell & Burr.
- My Sweet Allana** (Milo Rego) Sterling Trio.
- 1272 **When a Feller Needs a Friend** (Grossman-Stern, Jr., Frisch, Henry Burr.
- I've Got My Captain Working for Me Now** (Irving Berlin) Billy Murray, Tenor, with Orch.
- 1273 **Uncle Josh and Aunt Nancy** (Cal Stewart) Rubie Story, Cal Stewart and A. J. Jaster.
- Uncle Josh and the Soldier** (Cal Stewart) Rubie Story, Cal Stewart.
- 1274 **From My Life** (Large Sottem) (B. Smetana) Berkshire String Quartette.
- Menetto** (From Quartette in D Minor) (Mozart) Berkshire String Quartette.
- 1275 **Espana Waltz** (Waldenfeld) Peppino (Accordion).
- Old Folks at Home** (Swanee River) (Foster, Arranged by S. Siegel) Samuel Siegel, Mandolin, with Ukulele Acc. with Marie Caveny.


- 1276 **Pondree Valante** (E. Polidini) Joe Green (Xylophone) and Concert Orch.
- The Buttery** (Theo. Bendix) Wagner & Chiarelli, Flute and Clarinet.
- 1277 **Foreign Folk Dances** (Theo. M. Tobani) OkeH Concert Orch.
- Romance** (S. Rubinstein) Erik Instrumental.
- 1278 **Serenade De Milenka** (Jan Block) Arthur Hadley.
- Song of the Soul** (Jos. Carl Brill) Arthur Hadley.
- 1279 **Goodbye Sweet Day** (Thaxter & Varr) Herbert Clark, Contralto, with Orch.
- The Last Rose of Summer** (Flotow) Marie Tiffany, Soprano.
- 1280 **Trio and Finale from "Faust"** (Chas. Gounod) Creation Trio. Soprano, Tenor and Baritone.
- Toronto** (From Carmen) (Geo. Bizet) Greek Evans, Baritone, with Orch.
- 1281 **Nearer My God to Thee** (Adams and Mason) Shannon Four.
- Italiana** (Shubert Mayer) (Rossini) William Barrow, Cornet Solo.
- 1282 **Always Persuaded** (P. P. Bliss) Miller and Wheeler, with Orch.
- Face to Face** (Herbert Johnson) Frederick Wheeler, Baritone, with Orch.

"His Master's Voice" Records for November

- 26301 **L'Homme Rouge** (Fother-Borel Clerk) Chas. Dalbey.
- 26302 **Le Soleil** (Bousquet-Borel Clerk) Chas. Dalbey.
- 26303 **Mon Vieil Ami** (Dear Old Pal of Mine) (Riviere-Gitz Rice) Hector Pellierin.
- Mon Cœur est à Toi** (Love, Here is My Heart) (Riviere-L. Cote) Hector Pellierin.
- 18013 **Sahara** (W'll Soon Be Dry Like You) Esther Walker.
- 18012 **Nobody Knows (And Nobody Sees to Care)** Esther Walker.
- Carolina Sunshine**, Sterling Trio.
- Golden Gate**, Charles Hart Elliott Shaw.
- 18010 **And He's Say, Oo-La-La-Wee-Wee!** Billy Murray.
- Dixie Is Dixie Once More** (American Quartette).
- 18009 **When I'm Gone You'll Soon Forget**, Peerless Quartette.
- Wapping Willow Lane**, Henry Burr-Frank Croxon.
- 18015 **Waiting—Medley Fox Trot**, Joseph C. Smith's Orch.
- Mammy O' Mine—Medley One Step**, Joseph C. Smith's Orch.
- 18014 **Mandy—Medley Fox Trot**, Selvin's Novelty Orch.
- Novelty One Step**, Selvin's Novelty Orch.
- 18008 **Cohen at the Picnic—Part 1**, Monroe Silver.
- Cohen at the Picnic—Part 2**, Monroe Silver.
- 18016 **The Circle, No. 2** (from "American Country Dances") (Burchard) Victor Military Band.
- Portland Fancy** (from "American Country Dances") (Burchard) Victor Military Band.
- 72377 **Noe De Deliverance** (The Christmas of Deliverance) (T. Dronchalt) Torcom Bezzian.
- Tu Renaitras (You Will Be Reborn)** (T. Dronchalt) Torcom Bezzian.
- 10 INCH RED SEAL—\$1.25
- 61823 **Violin** (Op. 45, No. 2) (Moszkowski-Sarasate) Jascha Heifetz.
- 61824 **Nobody Knows Da Trouble I've Seen** (Clarence Cameron White) (Violin) Kreisler.
- 61825 **Roses of Picardy** (Weatherly Wood) (Tenor) John McCormack.
- 87286 **Gracie Song** (MacFadden) (Contralto) Schumann-Heink.
- 32 INCH DOUBLE DISC—\$1.50
- 35691 **Gems from "Listen, Lester"**, Victor Light Opera Company.
- Somebody's Sweetheart**, Victor Light Opera Company.
- 35692 **An Irish Folk Song**, Laura Littlefield.
- Love, But a Day (2) The Year's at the Spring**, Laura Littlefield.
- 10 INCH—\$2.00
- 74596 **Quartette in D Major—Menuet** (Mozart) Flonzaley Quartette.
- 80013 **Messiah—He Shall Feed His Flock** (Handel) Louise Homer.
- 80009 **L'Elisir D'Amore—Vaut Bend** (Elisir of Love—Twenty Crowns) (Donizetti) (In Italian) Tenor and Baritone, Enrico Caruso-Giuseppe de Luca.

Edison Re-Creations for November

- 83084 **Perfect Day** (Jacobs-Bond) Anna Case, Soprano.
- Somebody a Voice is Calling** (Tate) Anna Case, Soprano.
- PRICE, \$5.00.
- 82568 **Caro nome** (Dearest Name)—Rigoletto (Verdi) Frieda Hempel, Soprano, in Italian.
- Evviva la Francia** (France I Salute Thee)—Daughter of the Regiment (Donizetti) Frieda Hempel, Soprano, in Italian.
- PRICE, \$3.50.
- 82160 **Come Paride venisse** (As did Paris, fam'd in story)—L'Elisir D'Amore (Donizetti) Mario Laurenti, Baritone, in Italian.



Be sure to get the Columbia releases this month.

MUSIC SUPPLY CO.
Toronto

Fac at portem (Thus Christ's dying may I carry)—Stabat Mater (Rosini) Carolina Lazzeri, Soprano, in Latin.
 82161 Day by Day (C. W. Smith) Marie Rappold, Soprano.
 Magic of Your Eyes (E. E. Roloff), Tenor.

PRICE, \$2.60.

80483 Little Tommy Went a Fishing (Marc), and Musical Trust (Hadley) Criterion Quartette, Male Voices.
 Out on the Deep (Lehr) Donald Chalmers, Bass.

80485 Lonesome—That's All (Roberts-Bradley) George Wilton Ballard, Tenor.
 Think Love of Me (Grey) Gladys Rice, Soprano.
 80504 A Mighty Fortress is Our God (Luther) Apollo Choir, Mixed Voices.
 Brighten the Corner Where You Are (Gabriel) Calvo Quartette of Boston, Male Voices.

PRICE, \$1.80.

80550 Honest Intim—One Step (H. W. Piller) Lou Chihua "Frisco." Xylophone—For Dancing.
 Sweet Siamese—Fox Trot (Earl) Tuxedo Dance Orch.

80569 B-Hap—One Step (Be Happy) (Lada-Nunez-Burger) Louisiana Five, For Dancing.
 Foot Warmer—Fox Trot (Cawley-Nunez-Lada) For Dancing, Louisiana Five.

80573 Royal Yagoband, Selection (Gustel-Chan) Peerless Orch.
 Tiger Rose Waltzes (Reid De Rose) Lenzberg's Riverside Orch. For Dancing.

80580 Love Blossoms (Denni) Metropolitan Quartette, Mixed Voices.
 My Golden Rose (Logan) Lewis James, Tenor.
 80581 Opera at Fun King Center (Stewart) Cal Stewart, A Rural Story.
 Viole Joie in a Cafeteria (Stewart) A Rural Story.

80582 Lola—Italian Serenade (Friedemann) Conway's Band.
 Patrol of the Second All (Golan) Conway's Band.
 80583 Dixie is Dixie Once More (Pinkard) Premier Quartette, Male Voices.

Take Me to the Land of Jazz (Wendling) Bert Harvey.
 80584 Breeze (Blow My Baby Back to Me) (Macdonald-Goodwin-Hanley) Premier Quartette, Male Voices.
 Ragging the Chopticks (Frank Guttler) Arthur Fields, Baritone.

80585 I'm Forever Blowing Bubbles—Medley Waltz. Intro.: "Till We Meet Again." Tuxedo Dance Orch.
 Peacock Strut—Fox Trot ("Frisco"-Martyn) Lou Chihua "Frisco." Xylophone—For Dancing.

Edison Amberol Records for November

ROYAL PURPLE RECORDS—\$1.50 Each

29058 Melodie (Chakobowski) Violin, Piano Acc., by Robert Gayler and Kathleen Parlow.
 29059 Smith Through (Penn) Baritone, Orch. Acc., by Thomas Chalmers.

REGULAR LIST—90 Cents Each

8846 Annd Lang Syne (Burns) Mixed Voices, Orch. Ass., Old Home Singers.
 8844 Col. Stuart March (Weldon) Conway's Band.
 8858 Echo (Kobler) Cornet, Orch. Acc., Weyert A. Moor and Pietro Capodiferro.

8845 Foot Warmer—Fox Trot (Cawley-Nunez-Lada) For Dancing, Louisiana Five.
 8858 I'm Sorry I Ain't Got It, You Could Have It If I Had It Bines (Snyder) Orch. Acc., Vernon Dahlhart.

8855 I'm True to Them All (Golan) Baritone, Orch. Acc., Arthur Fields.
 8849 Kismet—Hawaiian Patrol (C. G. Stewart) Conway's Band.
 8851 Peter Gink—One Step (Adapted from "Peer Gynat" Suite No. 1) (Cobb) Tuxedo Dance Orch.

8857 Race For a Wife a Racer's Sketch. Ada Jones and Len Spencer.
 8854 Shaiks, Rattle and Roll (Who's Got Me) (Bernard) Orch. Acc., Al Bernard.

8846 Sipping Elder Thru a Straw (David Morgan) Orch. Acc., Arthur Collins and Byron G. Harlan.
 8848 Song That Reached My Heart, 'Home, Sweet Home' (Jordan) Tenor, Orch. Acc., Lewis James.

8856 To-day, Tomorrow and Forever (Hall) Baritone, Orch. Acc., Edward Allen.
 8851 Twenty Third Psalm and He Ledeth Me (Bradbury) Scripture Lesson with Hymn Organ and Orch. Acc., sev. William H. Morgan, D.D., and Calvary Choir.

8850 The Vampy (Trotter) Step (Gus) Green Bros. Novelty Orch.
 8845 Uncle Josh in a Cafeteria (Stewart) A Rural Story, Cal Stewart.
 8860 Wining Hour—Serenade (Zamerkin) Peerless Orch.

8847 You're Making a Mistake of Me (Hall) Soprano, Orch. Acc., Rachael Grant.
 2546 Ah! "Tis a Dream (Lassen), and I Dream of a Garden of Sunshine (Lehr) Baritone, Thomas Chalmers.

2055 Ashore (Trotter) Baritone, Reinald Werenrath.
 1747 Baseball Girl (Trotter) Van Eps Quartette.
 2543 Benediction of the Poignards—Huguenots (Meyerbeer) Edison Concert Band.

2725 Chasse aux Papillons, Serenade (Fontbonne) Flute, Weyert A. Moor.
 1780 Favorite Airs from Ermine (Jakobowski) Edison Light Opera Company.

2282 Songs of Scotland, Part 1. Edison Concert Band.
 2079 Those Ragtime Melodies (Holdings) Male Voices, Premier Quartette.
 2068 When Dreams Come True (Hein-Webb) Baritone, Thomas Chalmers.

2238 When the Bloom Is on the Cotton, Dixie Lee (Helf) Tenor, Manuel Romain.
 1869 When the Evening Bells Are Chiming Songs of Annd Lang Syne (Helf) Manuel Romain.

FRENCH RECORDS—90 Cents Each

27186 C'est pour vous (Bolin) Baritone, Orch. Acc., Hector Pelletier.
 27187 La Belle au Bois Dormant (Vieu) Baritone, Orch. Acc., Hector Pelletier.

A2780 Mandy From "Follies 1919" Van and Schenck.
 I'll Be Happy When the Preacher Makes You Mine. Van and Schenck.

A2781 Dreamy Alabama. Campbell and Burr, Tenor Duet.
 Hawaiian Lullaby. Campbell and Burr, Tenor Duet.
 A2771 The Gates of Gladness. Arthur Fields, Baritone.

If You Don't Stop Making Eyes at Me. Arthur Fields, Baritone.
 A2786 Oh! What a Pal Was Mary. Henry Burr, Tenor.
 Waiting (From "Lustre"). Charles Harrison, Tenor.

A2776 National Emblem March. U.S. Pennsylvania Band.
 Our Director March. Columbia Band.
 A2777 Chinese Lullaby. Columbia Orch.

"Chaconne." Columbia Orch.
 A4372 Beauty. Columbia Spanish Orch., with Castanets.
 The Firecracker. Spanish Waltz. Columbia Band, with Castanets.

A2783 Tell Me. Fox Trot Intro.: "Drop Me Down in Dixieland."
 Waldorf Astoria Singing Orch.
 Breeze, Blow My Baby Back to Me. Fox Trot. Intro.: "Dixie is Dixie Once More."

A2784 I'm Forever Blowing Bubbles. Waltz. Intro.: "Lamp of Love."
 Columbia Saxophone Sextette.
 A2775 I Ain't En Got 'En No Time to Have the Blues. Fox Trot. Intro.: (1) "Orange Juice Bill"; (2) "Open Up the Golden Gates to Dixie." Louisiana Five Jazz Orch.

Slide, Kelly, Slide. One Step. Sweetman's original Jazz Band, 10 INCH—\$1.00
 A2782 Serenata. Amparito Farrar, Soprano.

A2778 Beautiful Old Blues. One Step. Columbia Saxophone Sextette.
 To a Wild Rose. Eddy Brown, Violin Solo.
 12 INCH SINGLE

78407 When the Evening Bells Are Ringing. Riccardo Stracciari, Baritone.
 10 INCH, SINGLE—\$1.00

78363 Rigoletto. St. Vendetta. Duet by Barrientos and Stracciari.
 12 INCH—\$1.50.
 A6118 Aida. March. Metropolitan Opera House Orch.
 La Gioconda (Dance of the Hours) Metropolitan Dance House

A6119 Sweet Hawaiian Moonlight. Waltz. Intro.: "Maui Girl." Columbia Orch.
 A Night in Italy Medley Waltz. Intro.: (1) "Pamell, Pamella"; (2) "Cribbirbin"; (3) "Maria, Maria"; (4) "Santa Lucia"; (5) "O Sole Mio." Columbia Orch.

A6120 Tulip Time. Fox Trot. Intro.: "Sweet Sixteen." Sherbo's Orch.
 Allah's Land. Fox Trot. Intro.: "Hells of Bagdad." Sherbo's Orch.
 12 INCH, SINGLE—\$1.50.

49604 Barbieri Di Siviglia (Ecco Esisten in Cielo) Charles Hackett, Tenor.
 49645 La Boheme (Che Gelida Manina) Charles Hackett, Tenor.
 49557 Aida (Oh Patria Mia) Rosa Somede, Soprano.

49516 Carmen (Miscela's Aria) Hula Lashunks, Soprano.
 10 INCH RECORDS—\$1.00.
 E4332 Cliches De Corneville. L. Chartier, Baritone.
 Souvenir D'Une Horloge. L. Chartier, Baritone.

E4333 Cliches De Corneville. H. A. Normandin, Baritone.
 Vive A Jamaica Paris. H. A. Normandin, Baritone.
 E4335 Ludebaches Chez Le Medecin. E. Hamel et Conrad Gauthier, Evoyeur, Evoyeur, Conrad Gauthier.

E4334 Discours Electoral. Elzear Hamel, Comedienne.
 J. Suis C'ou'Nu Appelle Un Habitant. Conrad Gauthier, Comedienne.

New Phonola Records

1263 Sweet Hawaiian Moonlight (F. H. Klekman) Okell Dance Orch.
 My Swanne Home (Harry Hamilton) Waltz, Okell Dance Orch.


1264 Where the Lanterns Glow (J. S. Goye and C. L. Johnson) Fox Trot, Okell Dance Orch., with Singing Chorus.
 Drigo's Serenade (R. Drigo) Waltz. Joe Green (Xylophone) with Okell Dance Orch.

1265 Everybody Calls Me Honey (Joseph Lyons and Charles Straight) One Step, Duane Sawyer (Saxophone) with Okell Dance Orch.
 My Golden Rose (J. G. M. Glick and F. K. Logan) Fox Trot, Duane Sawyer (Saxophone) with Okell Dance Orch.

1266 Some Party (Jerome) Van Eps Quartette.
 I've Been Waiting For You All the Time (Jerome Kern) Fox Trot, Van Eps Quartette.

1267 Let's Get Up and Run No (Geo. Gershwin) One Step, Van Eps Quartette.
 Southern Memories (Robert Hood Bowers) Fox Trot, Van Eps Quartette.

1268 Tell Me (Tell Me Why) (Max Kortlander) Fox Trot, All Star Trio (Xylophone, Saxophone and Piano).



A customer writes:—"The first four months of our business year more than doubles the same period of last year."

MUSIC SUPPLY CO. Toronto

Columbia Records for November

10 INCH, VOCAL—90c.

A2787 Who Played Poker With Pocahontas (When John Smith Went Away) Al Johnson, Comedienne.
 Alexander's Band is Back in Dixieland. Harry Fox.
 A2785 In Miami, Nora Bayes, Comedienne.
 Jerry. Nora Bayes, Comedienne.

- Peter Gunk (Geo. L. Cobb) One Step. Joe Green (Xylophone) with Green Hires, Xylophone Orch.
- 1209 Dear Old Daddy Long Legs (Fleeson & Von Tilzer) Jos. Phillips. Broken Blossoms (MacDonald & King) Lewis Ames, Tenor.
- 1270 When You Hold Me in Your Arms (Buchanan & Kleckman) Campbell & Barr, Tenors, with Orch.
- Sometime Will Be Lovetime (Walker-Arthur) Geo. Lambert, Tenor, with Orch.
- 1271 Golden Gate (Open for Me) (Kendia & Brockman) Campbell & Barr.
- My Sweet Allana (Milo-Rago) Sterling Trio.
- 1272 When a Feller Needs a Friend (Grossman-Stern, Jr., Frisch.) Henry Burr.
- I've Got My Captain Working for Me Now (Irving Berlin) Billy Murray, Tenor, with Orch.
- 1273 Uncle Josh and Aunt Nancy (Cal Stewart) Rube Story, Cal Stewart and Ada Jones.
- Uncle Josh and the Soldier (Cal Stewart) Rube Story, Cal Stewart.
- 1274 From My Life (Large System) (B. Smetana) Berkshire String Quartette.
- Musette (From Quartette in D Minor) (Mozart) Berkshire String Quartette.
- 1275 Espana Waltz (Waltrefnau) Poppino (Accordion).
- Old Folks at Home (Swanee River) (Pocler, Arranged by S. Siegel) Samuel Siegel, Mandolin, with Ukelele Acc. with Marie Caveny.
- 1276 Poudre Valsante (E. Polidini) Joe Green (Xylophone) and Concert Orch.
- The Buttery (Theo. Bendix) Wagner & Chiofarelli, Flute and Clarinet.
- 1277 Foreign Folk Dances (Thos. M. Tubani) Okell Concert Orch.
- Romance (A. Rubinstein) Park Instrumental.
- 1278 Serenade De Milenka (Jan Blocky) Arthur Hadley.
- Song of the Soul (Joe Kelly) Arthur Hadley.
- 1279 Good-bye Sweet Day (Thaxter & Vannah) Helen Clark, Contralto, with Orch.
- "Tis the Last Rose of Summer (Flotow) Marie Tiffany, Soprano.
- 1280 Trio and Finale from "Faust" (Chas. Gounod) Croxton Trio, Soprano, Tenor and Haritone.
- Toreador Song (From Carmen) (Geo. Bizet) Greek Evans, Baritone, with Orch.
- 1281 Hearer My God to Thee (Adams and Mason) Shannon Four, Inflamatus (Stabat Mater) (Rossini) William Bartow, Cornet Solo.
- 1282 Almost Persuaded (P. P. Bliss) Miller and Wheeler, with Orch.
- Face to Face (Herbert Chapman) Frederick Wheeler, Baritone, with Orch.

Pathé Records for November

- 10 INCH—50c
- 22170 Some Beautiful Morning (I'll Find You in My Arms) (from "Sunbad") (Jolson-Friend) Ernest Harp, Baritone.
- That Lullaby of Long Ago (from "Sunbad") (Kahn-Egan-Whiting) Lullaby Ernest Harp, Baritone.
- 22175 I'll Be Happy When the Preacher Makes You Mine (Lewis-Yung-Domaldson) Sterling Trio.
- Give Me a Smile and Kiss (Sullivan-Handman) Arthur Fields, Baritone.
- 22177 Breeze (Blow My Baby Back to Me) (MacDonald-Goodwin-Hanley) Premier American Male Quartette.
- You Did'st Want Me When You Had Me (Russell Grossman-Bennett) Irving Gillette, Tenor.
- 22186 Roll on Silvery Moon. Vollding, Matt Keefe.
- Mother's Lullaby (Kreuz) Vollding, Matt Keefe.
- 22182 Humoresque (Dvorak) Accordion Duet. Boudini Brothers.
- Dumbe Waves Waltz (Ivanovici) Accordion Duet. Boudini Brothers.
- 22184 Zampa (Herold) Overture, Selection 1. Ruhlmann's Symphonie Orchestra.
- Zampa (Herold) Overture, Selection 2. Ruhlmann's Symphonie Orchestra.
- 22180 Big Chief Blues (Bernard) Medley Fox Trot, Intro., "A Good Man is Hard to Find," Master Saxophone Sextette.
- Somebody's Heart is So Lonely (Motzian) Fox Trot, Master Saxophone Sextette.
- 12 INCH—\$1.65
- 40181 Mazurka (Chopin) Violoncello Solo, Piano Acc. Josef Hollman, "Le Bonnet" and "Extase" (Hollman) Violoncello Solo, Piano Acc. Josef Hollman.
- 40182 Andante Religioso (Thome) (Cello-Flute-Harp) La Sourdine Ensemble of the New York Philharmonic Orch.
- Sault d'Amour (Lovelace-Goring) (Cello-Flute-Harp) La Sourdine Ensemble of the New York Philharmonic Orch.

- 40179 The Song of the Bells. "Characteristic Serenade." Patrick Conway's Band.
- 40183 Rigoleto (Verdi) "Bella figlia dell'amore" (Quartette) Grand Opera Quartette of Milan.
- Cavalleria Rusticana (Mascanigi) "Voi la sapete" (Santuzza's Air) Mine, Olga Carrara-Pecora, Soprano.
- 12 INCH—\$2.75
- 60078 This (Massenet) "L'amour est une vertu rare" (Love is a Virtue Rare) in French, Yvonne Gall, Soprano.
- Faust (Gounod) "Air des Bijoux" (Jewel Song) in French, Yvonne Gall, Soprano.
- 60079 Carmen (Bizet) "Card Song." Kathleen Howard, Contralto.
- Samson and Delilah (Saint-Saens) "My Heart At Thy Sweet Voice." Kathleen Howard, Contralto.
- 12 INCH—\$2.20
- 59077 William Tell (Rossini) "Aile Heroditair" (Oh, Blessed Abode) in French, Charles Fontaine, Tenor.
- 59078 Mignon (Thomas) "Elle ne croyait pas" (Pure As a Flower) in French, Charles Fontaine, Tenor.
- Price, \$1.40
- 800 Eileen. Frank Oldfield, Baritone.
- Mary. Frank Oldfield, Baritone.
- 801 The Palms (Faure) Frank Oldfield, Baritone.
- Hearer My God to Thee (Mason) Frank Oldfield, Baritone.
- 802 The Bandolero (Stuart) Frank Oldfield, Baritone.
- Roses (Adams) Frank Oldfield, Baritone.

New Gennett Records

Sole Canadian Distributors: The Starr Co. of Canada,
London, Ont.

12-INCH—\$1.50

- 2503 Tell Me Why (Fox Trot) (Coburn-Rose).
- What Could be Sweeter Medley (Fox Trot) Intro., "Open Up the Golden Gates to Dixieland," Coney Island Jazz Orch. For Dancing, with Singing Chorus.
- 90 Cents
- 4545 Hilo March. Louise, Ferrer & Greenup, Hawaiian Guitars.
- 4548 Tell Me (Fox Trot) (Callahan-Kortlander) Duane Sawyer.
- Can You Imagine (Fox Trot) (Pleasant-Mayo-Nelson) Duane Sawyer.
- Saxophone Solo with Piano Acc.
- 4549 Mandy (Berlin) Fred Hillebrand, Tenor Solo with Orch. Song bit of Ziegfeld Follies 1919.
- Everybody's Crazy Over Dixie (Donaldson-Cowan-Jones) Irving & Kaufman, Tenor Solo with Orch.
- 4550 That Tumbled Down Shack in Athlone (Carlo-Sanders-Pascoe) Sterling Trio with Orch.
- Carolina Sunshine (Hirsch-Schmidt) Vernon Dalhart, Tenor with Orch.
- Breeze (MacDonald-Goodwin-Hanley) Arthur Fields & Jack Kaufman, Tenor and Baritone with Orch.
- 4547 Broken Blossoms (King-MacDonald) Sam Ash, Tenor, with Orch.
- Incidental cornet solo by Capodaglio.
- When You Look in the Heart of a Rose (Methen-Gillespie) Sam Ash, Tenor with Orch.
- 4549 Beautiful Ohio.
- Till We Meet Again.
- 4551 When You and I Were Young, Maggie.
- Silver Threads Among the Gold.
- 4517 I'm Forever Blowing Bubbles.
- When You See Another Sweetie Hanging Around.
- 4553 Friendly Medley.
- Finly Ruffles.
- 4552 Carry Me Back to Old Virginia.
- Darling Nellie Gray.
- 4550 The Holy City.
- Onward, Christian Soldiers.
- 4516 Come Back to Erin.
- Where the River Shannon Flows.
- 4513 Prohibition Blues.
- Saint Louis Blues.
- 4528 Shadowing.
- Kiss Me Again.
- 4521 How are You Going to Wet Your Whistle.
- Bring Back Those Wonderful Days.

Sasha Jacobsen's Violin fairly talks in "Dear Old Pal of Mine." It makes love beautifully in Victor Herbert's "Serenade." A-2753.

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



The Phonola Company

"The Phonola Co. of Canada, Ltd., is in no way effected by the sale of the Pollock Mfg. Co., Ltd.," stated Mr. Arthur B. Pollock in reply to the Journal's query. "The Phonola Co. will continue under the management of Mr. James Pollock, but on an enlarged scale just as men can be secured to increase the output of cabinets."

The plant of the Pollock Mfg. Co., Ltd., at Kitchener, which now becomes an integral part of the General Phonograph Corporation's string of plants has for several years been exclusively devoted to the manufacture of motors, tone-arms, reproducers, etc. The Phonola plant is at Elmira, just ten miles from Kitchener, with which city it is connected by G.T.R. and an excellent motor road.

The Phonola management anticipate larger supplies of motors and other accessories in view of the policy of expansion that General Phonograph Corporation will put in effect, making it possible to supply customers in a larger way.

Mr. Landon Appointed Columbia Canadian Manager

Mr. A. E. Landon, formerly assistant manager of the Columbia Graphophone Co's Canadian branch at Toronto, has been appointed manager of this important branch, succeeding Mr. James P. Bradt, whose resignation was reported in the last issue of this Journal.

Mr. Landon, who has already come in personal con-



A. E. Landon, appointed Canadian manager of the Columbia Graphophone Co.

tact with the leading Columbia distributors and dealers in Canada, was formerly general sales manager of a large concern operating in the United States and Canada.

His experience with the Columbia Graphophone Company covers selling in country and city territory, assistant branch manager of Philadelphia and assistant Canadian branch manager, Toronto, so that he is familiar with Columbia's policy and knows the business from the dealer's viewpoint as well.

His qualifications are such that the Columbia Graphophone Company feels safe in entrusting to him the direction of selling the output of the new big factory just bought by the Columbia Company from the Imperial

Munitions Board, and regarding which an extended reference appears in this issue.

Mr. Landon has made his permanent home in Toronto, moving his family here over a year ago.

Columbia distributors and dealers in Canada will find Mr. Landon sincerely anxious to co-operate with them by giving service in Columbia products and in developing and increasing the market by extensive advertising, a strong campaign of which is now in course of preparation.

Increasing Canadian Recordings

Mr. H. S. Berliner, vice-president of Berliner Gramophone Co., Ltd., Montreal, was among recent trade visitors to Toronto, the headquarters of "His Master's Voice," Ltd., the distributing house for Ontario of the Berliner factory products. Mr. Berliner, who is always in intimate touch with the various departments of this organization and recording laboratories, says his company has produced quite an extensive list of Canadian recordings and which list will be greatly enlarged in the very near future.

In connection with "His Master's Voice" development, which the company has fostered by extensive advertising and effective selling helps to dealers, service has been the dominant consideration of the organization and the factory output has continued sufficiently far in advance of the demand of the distributors and dealers to make instant deliveries a regular feature.

The spirit of friendly competition in the plant induced by prizes and bonuses in addition to a high rate of pay always assures the co-operation of the record presses in maintaining their output at the high water level, and they take a personal pride in both the quantity and quality production of the plant.

The revision in prices of red seal records announced during the summer of this year, has given a wonderful impetus to sales of the better compositions by the artists of standing, and these prices have proven an encouragement to dealers to push the Red Seal business.

Prizes Offered for Best Anthem by Composers of Canada and United States

The annual competition for the Clemson gold medal (value \$50) and an additional prize of \$50 given by the H. W. Gray Co. (agents for Novello & Co.) is announced under the following conditions: The competition is open to all musicians residing in the United States or Canada, whether members of the guild or not. The prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all-around excellence. The text, which must be English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry. The manuscript, signed with a non de plume or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the general secretary, 90 Trinity place, New York, not later than December 1, 1919. To insure return of manuscripts stamps should be enclosed. The successful composition becomes the absolute property of the guild and will be published by the H. W. Gray Co. The adjudicators will be Walter J. Clemson, R. Huntington Woodman and Samuel A. Baldwin.

Sacrifice money rather than principle.

Music and Musical Merchandise Section

THE CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1919

Music Chosen for Next Alberta Music Festival

THE sheet music trade will be interested in the following official syllabus of the music chosen for preparation for the next Alberta music festival which will be held in Edmonton, May, 1920:

Choral Societies—"Lullaby of Life"—Leslie, unaccompanied and an accompanied number of their own selection.

Large Choirs (35 voices or over)—"By Thy Glorious Death and Passion," from the "Stabat Mater," by Dvorak.

"Sweetest Flowers Ye Were Too Faire,"—Walmisley, unaccompanied.

Intermediate Choirs (21 to 35 voices)—"I Will Lay Me Down"—Noble. "Weary Wind of the West"—Elgar, unaccompanied.

"Small Choirs (less than 21 voices)—"Comes at Times, a Stillness"—Woodward. "O Christ, What Burdens Bowed Thy Head"—Knight, unaccompanied.

Female Chorus—"Indian Lullaby"—Vogt. "Distant Bells"—Mackenzie.

Male Chorus—"Sunday on the Sea"—Heinze. "Boot and Saddle"—Bantock, (both unaccompanied).

Mixed Quartettes—"Yea, Thou I Walk," from Sullivan's "Light of the World" (unaccompanied). "Strange Adventure," from Sullivan's "Yeoman of the Guard."

Male Quartettes—"Eventide"—Robinson.

Female Quartettes—"You Ask Me for a Song"—Hadley.

Ladies' Trio—"Dream Pedlary"—Colin Taylor.

Soprano and Tenor Duets—"Here May We Dwell," from Smart's "Bride of Dunkerron."

Contralto and Baritone Duets—To be announced later.

Soprano Solos—"Ye Verdant Plains" and "Hush Ye Pretty Warbling Choir," from Handel's "Acis and Galatea." "When Maidens Go a-Maying"—German key A flat.

Mezzo-Soprano Solos—"My Heart Ever Faithful"—Bach, key D.

"Daffodils a-blowing"—German, key D or E flat.

Contralto Solos—"Thou Shalt Bring Them In,"

from Handel's "Israel in Egypt." "The Three Fishers"—Hullah, key C or B flat.

Tenor Solos—"And They All Persecuted Paul" and "Be Thou Faithful Unto Death," from Mendelssohn's "St. Paul." "O Vision Entrancing," Thomas, key F.

Baritone Solos—"O Cruel Fortune," from Verdi's "Ernani." "Lead Kindly Light," Pugh Evans.

Bass Solos—"How Willing My Paternal Love," from Handel's "Samson." "Jung-Dieterich," Henchel; key D Minor.

Boy and Girl Solos—"The Gate of Yesterday"—Nicholls.

Open Piano—Finale (allegro) Sonata 12, Mozart. "Romance in D flat"—Sildius.

Junior Piano—"First Movement (allegro) Sonata 19, Mozart. No. 16 opus 47 from Heller's "twenty-five studies in expression book 2.

Open Violin—Allegro from 23rd Concerto-Viotti (first movement). "Canzone," Opus 85, Raff.

Junior Violin—"Serenade," Pierné. "Pietu Lignone"—Stradella.

Public School Choruses to be announced later.

Sunday School Choruses—"When I View the Mother Holding"—Barbary, and a two-part hymn of their own selection.

Violoncello—"Nocturne in F"—Lachner. "Caprice"—Arnold Trowell.

The usual competitions for gold medalists, sight singing, accompanying, sight playing, and ear test, will be held.

Officers of the provincial executive are: President, J. Norman Eagleson; vice-president, Dr. H. E. Hodgson, of Calgary; secretary-treasurer, Cyril G. Wates, 202 Syndicate Block, Edmonton, from whom all further information may be obtained.

Orders That Cause Delay

RECENTLY a dealer told the Journal that one of his salesmen was causing him a good deal of extra correspondence and loss of time by failing to give full particulars when ordering sheet music. Sometimes he would only indicate the title of a song, omitting the key and composer's name. Oftentimes there is a song and a

Barbara Maurel sings "Kathleen Mavourneen" and "Love's O'd Sweet Song." Millions will want to hear her. A-6112.

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piano number of the same title. Again many cases crop up where there are titles that are similar. These and other circumstances make it very unbusinesslike to send in an order without itemizing complete particulars.

Not only is more correspondence necessitated and time lost, but delays occasioned by lack of particulars interfere with the dealer's giving the best service. "You would be surprised to see how many orders come in for songs without any mention of what key is desired," said a wholesaler to the Journal, "in which cases we have to write a letter and wait for reply before the order can be completed." A little care exercised would do away with these delays and make the sheet music department more efficient.

Albums and Books Should Not Be Neglected

A SHEET music salesman informs the Journal that in many music stores the standard song albums, cycles, and books of other kinds are stored in some inaccessible place month in and month out. The result is customers dropping in frequently might get the idea that only sheet music was carried in stock. The salesman quoted every six weeks or so makes a fresh counter and window display of books and albums of different kinds, from which he gets good results.

Sticking to Successes

Old Masters Get Their Knuckles Rapped for Wasting Too Much Music Paper

THE editor of Musical Courier has the happy faculty of occasionally taking a subject that needs discussion and treating from a light semi-humorous angle what many would make the substance of a heavy dry article. In urging composers to stick to successes, this writer, if he listened, would hear every sheet music dealer and salesman in Canada breaking in with a "hear, hear." Unfortunately the injunction to stick to successes is impossible to carry out, mainly because time, and time only, sorts out the successes. But the flood of compositions that do not last, and especially those that never make any start towards success, is detrimental to the retail handling of music. Could something be done to divert much of this into channels that would carry it out of sight before it ever came off the press, sheet music dealers, salesmen and jobbers would think the millennium was near at hand.

The Journal was thinking more of the popular and drawing room songs in this connection, but Musical Courier goes right after the late Messrs. Rubenstein, Beethoven, Haydn, Handel, Mendelssohn, et al. The reference referred to is as follows: "When will composers learn to write successes on'y and cease to waste time on second, third, and fourth class works? Rubinstein, for instance, wrote no end of operas, oratorios, songs, sonatas, to no effect. He should have been content with the Melody in F, the Romance in E flat, and the song, 'So Like a Flower Thon Art.'

"Look at the tons of manuscripts dear old Father Haydn turned out. Four quartettes and the 'Creation' would have sufficed, with his beautiful Austrian hymn, which no doubt caused the downfall of the Hapsburg dynasty. Why did Mozart write beer garden music for mechanical clocks? It seems to us that a man whose stay on earth was to be so strictly limited should have gone in for more sport and less pen work. "Don Juan" and "Figaro," and perhaps the G minor symphony, would have been enough. The children would surely have forgiven him for not writing those thin sonatas which are so bothersome to play correctly—with their little trills and passages of sixteenth and thirty-second notes all mixed up together.

"Beethoven was a capable musician too. But he wrote yards and yards of music no one wants. That B flat sonata called "Hammerclavier," so hard to play and harder to hear, would have added to the composer's renown if he had not written it at all. Artemus Ward said that "it would have been \$10 in Jeff Davis' pocket if he had never been born," but we do not believe that any action of Beethoven's would have put as much as \$10 in his pocket. Then why did he write that first symphony?

"Handel was a fearful waster of music paper. One entire column would be insufficient for the names and outlines of his Italian operas—not to mention the interminable oratorios that never were performed. Handel could have saved himself no end of trouble by composing only the 'Messiah' and the 'Harmonious Blacksmith.'

"Mendelssohn did about as well as any of them. He got 'Elijah,' the violin concerto, the wedding march, and the spring song accepted—which is a pretty high percentage of his output. Perhaps the writing of so many useless works caused his early death. Schubert, another early dier, was perfectly reckless with his health and music paper. The 'Serenade' and the unfinished symphony would have settled his fate in the estimation of the public. Let us add the 'Erkling' and the military march by way of ornament and we get the bed rock of Schubert's popularity. The man in the street knows, of course, that Schumann's immortality rests on 'Traumerei,' and he is not certain that Schumann was the man who made 'Traumerei.' Musicians, naturally, consider Schumann the composer of the piano concerto. He might have had a much gayer time if he had not composed his useless music.

"Liszt might have stopped at the second rhapsody, although Dante Fink would then have worshipped Beatrice Liszt less fervently. Let us add 'Les Préludes' to Liszt's list, notwithstanding that the public for that erstwhile brilliant symphonic poem is now becoming listless.

Sullivan considered himself the composer of the 'Martyr of Antioch,' the 'Golden Legend,' and 'Ivanhoe.' He was greatly mistaken, for everybody knows 'Onward, Christian Soldiers,' 'The Lost Chord,' 'Pinafore,' and 'Mikado.' Sullivan lost a vast amount of time on unnecessary scores. Thousands of Christians know nothing at all about his 'Golden Legend,' thousands of Japanese never heard of his 'Mikado,' and thousands of Jews are on intimate terms with 'Onward, Christian Soldiers.' W. S. Gilbert might enlarge on this. We trust we have said enough on the subject to open the eyes of composers to the fact that it is a waste of time to write any but the most successful works.



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 Orchestral Leaders**

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Valse Intermezzo. ARCHIBALD JOYCE

Joyce's latest waltz. Happy memories of the ballroom are recalled in the dream of a young girl seated by the fireside. She falls asleep and recalls the last waltz with her lover, till she is awakened by the Church bells, which are cleverly introduced in the solo. Feist's are behind this number for all they are worth.

(2) "JOGGIN' ALONG THE HIGHWAY"

Words by Arthur Anderson. Music by HAROLD SAMUEL
 Harold Samuel's big success—the song all your boys "back from the front" will recognize.

(3) "THE BELLS OF ST. MARY'S"

Words by Douglas Furber. Music by A. EMMETT ADAMS
 An Emmett Adams number which brought the house down in this year's Drury Lane Pantomime, London. Chappell's are putting it over finely in the States.

(4) "MATE O' MINE"

Words by Leslie Cooke. Music by PERCY ELLIOTT
 A charming song—just read over the splendid words. The music, if possible, is better than the words.
 Write for particulars of numbers 1 and 2 to Leo Feist, Inc., New York, and numbers 3 and 4 to Chappell & Co., Ltd., New York and Toronto.

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Ethel Montefiore

THE FLAG OF LIBERTY Claude Arundale

I PASSED BY YOUR WINDOW

May H. Brahe

COME TO THE FAIR Easthope Martin

DOWN HERE May H. Brahe

FOLLOW THE GOLDEN STAR

Frank T. Latham

COME SING TO ME Jack Thompson

I'LL SING TO YOU Jack Thompson

IN GOD'S OWN KEEPING Henry Geehl

THE GARDEN I FASHIONED FOR YOU

Herbert Oliver

GOD SEND YOU BACK TO ME

Emmett Adams

JAPANESE LOVE SONG May H. Brahe

VALE (Farewell) Kennedy Russell

SLEEP AND THE ROSES Arthur F. Tate

ALL THE ROSES IN JUNE Henry E. Geehl

ROSES OF YESTERDAY Henry E. Geehl

THE DAY THAT YOU COME HOME

Henry E. Geehl

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Celebrated Their Triple Jubilee

On October 16 the music publishing house of Enoch & Sons, of London, England, celebrated an event of unusual interest, viz., a triple jubilee. On that date Mr. Emile Enoch, the senior partner of the firm, attained his 75th year, completed his 60th year of active business life and celebrated the 50th anniversary of the foundation of his firm in England.

The House of Enoch & Sons, London, and Enoch et cie, Paris, are known all over the civilized world for the excellence of their publications. They have produced many vocal and instrumental numbers which have loomed large in the music of the past half century. To them goes the credit for most of the works of Mme. Chaminade, the great French composer, for London Ronald's charming songs and song cycles for educational works by Marchesi, Tosti, Bellairs, and others, and for concert songs and ballads by a host of English composers as Wellings, Rodney, Bevan, Bunning, Cowen, Lane, Roeckel, Somerville, Jack Thompson, May H. Brahe and numerous others.

New Chappell & Co. Issues

"I Love Your Eyes of Grey," Haydn Wood; "Glow of the Western Sky," Hugh R. Hulbert; "Pale Yellow Rose," Montagu F. Phillips; "Golden Stars That Shone in Lombardy," Hermann Lohr; "I'd Build a World in the Heart of a Rose," Horatio Nicholls; "Dreams of Long Ago," Horatio Nicholls; "Somewhere in Brittany," Evelyn Sharpe; "The Rivals," Tom Dobson; "The World is Waiting for the Sunrise," Eugene Lockhart; "Delilah," waltz, Horatio Nicholls; "Bells of St. Mary's," waltz, A. Emmett Adams; Ward-Stephens' musical setting of "Words of Love and Prayer," Ward-

Stephens; "Lilies of the Valley" (a medley of old English songs arranged for girls' voices), Liza Lehmann.

Additions to Chappell Octavo Library

"Cast Thy Burden" (tenor or soprano with 4 part chorus), Bernard Hamblen; "The Still Small Voice," (tenor or soprano with 4 part chorus), Bernard Hamblen; "Waiting," (T.T.B.B.), Leo T. Croke; "Waiting" (S.A.T.B.), Leo T. Croke; "The Bells of St. Mary's" (S.A.T.B.), A. Emmett Adams; "The Bells of St. Mary's" (T.T.B.B.), A. Emmett Adams; "The Bells of St. Mary's" (S.S.A.), "Melisande in the Wood" (T.T.B.B.), Alma Goetz.

Sheet Music News Briefs

Walter Mathias, Vancouver, B.C., late of the Montelius Piano House, has opened a sheet music department with Townley & Ward at 443 Hastings St. W., next door to the World office.

H. G. Stanton, vice-president of the R. S. Williams & Sons Co., Ltd., has become one of the first directors of the Citizens Repatriation League, which has been recently incorporated in Toronto.

The Pratte Piano Co., of Montreal, Ltd., has been incorporated to manufacture and deal in pianos, organs, phonographs, and other musical instruments with a capital of \$200,000.


At the annual meeting of the Orpheus Glee and Operatic Society, of Ottawa, which was recently held, the music director spoke at some length on the past history and the great success achieved by the Society, that it had encouraged the management to go one better this year. "Merrie England," a new and original comic opera in two acts, by Basil Hood, and composed by Edward German, the noted English composer, and first produced at the Savoy Theatre in London, England, is the opera to be produced this season.

The Journal is informed that Chappell's branch in Toronto will shortly have copies of the song "A Night of Romance," by Horatio Nicholls. This song is already in request. They also have published the song entitled "Dreams of Long Ago" on the successful waltz, "Delilah," by the same composer. "On Miami Shore," which is a beautiful and dreamy waltz melody, is enjoying huge demand in the States; the New York establishment of Chappell & Co., Limited, handling big orders from the jobbers. The new edition of the number "The World is Waiting for the Sunrise" has just been published. This is a charming song and several audiences in Ontario towns have had the pleasure of hearing it rendered by the "Pierrot Players." It is written by two well-known Toronto gentlemen, Mr. Ernest Seitz, the composer, and Mr. Eugene Lockhart, the author of the words. Publishers are Chappell & Co., Ltd.

Leo Feist, Inc., "Starts Things" in Canada

Leo Feist, Inc., the New York music publishing house, has opened a branch in Toronto to co-operate with the sheet music dealers of Canada in marketing Feist songs on a large scale. The Toronto office is in charge of Gordon V. Thompson, who has disposed of his business for 10 years known as the Thompson Publishing Co. to Leo Feist, Inc., and is now located in the Heintzman building. One of the chief aims of this office will be to create a demand for their songs and to that end four professional singers are permanently on the staff devoting their time to developing Feist hits through the various theatres, bands, orchestras and other means as is done in all the larger American cities.

Emergency stocks of the leading hits are to be car-



Many Columbia Hits will be in demand for Hallowe'en Parties.
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if you would "cash in" on the hundreds of thousands of dollars Leo Feist is spending in the big magazines, you should be well stocked with the following songs:

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 "THE VAMP"—The cyclonic dance craze.
 "MY BABY'S ARMS"—Hit from Ziegfeld follies.
 "LULLABY BLUES."
 "SAND DUNES."
 "I KNOW WHAT IT MEANS TO BE LONE-SOME."
 "CHONG."
 "FRECKLES."
 "CASTLES IN THE AIR."
 "HAWAIIAN LULLABY."

Every day you are without these songs you lose money. Clip the above list and send a liberal order to-day.

LEO. FEIST, INC., 193 Yonge St., Toronto

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"I PASSED BY YOUR WINDOW"

May H. Brahe

This little song has gripped our singers and is fast becoming known all over Canada. Charming words wedded to a beautiful melody—issued in keys of C, D, E flat and F.

"COME TO THE FAIR"

Easthope Martin

A song descriptive of an English fair. The lilting melody is irresistible. Already being featured by leading singers. Keys of G, A and C.

"THE WORLD'S THANKSGIVING"

Ethel Montefiore

A Peace song—splendid melody—beautiful words. Keys of C, E flat and F.

"THE FLAG OF LIBERTY"

Claude Arundel

The London Magazine's £1,000 prize song. Keys of C, E flat and F.

"THE GARDEN OF HAPPINESS" Daniel Wood

A phenomenal success. Should be stocked by every dealer. Keys of E flat, F, G and A flat.

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Waltz Song Success

- ROSES OF PICARDY Haydn Wood
 WONDERFUL WORLD OF ROMANCE Haydn Wood
 DEAR FADED ROSE Dorothy Forster
 WHEN I WAS YOUNG Guy D'Hardelot
 THIS SONG OF OURS Hermann Lohr
 HASSOUAN (One-Step)

"I'd Build a World in
 the Heart of a Rose"
 The Big English Ballad. By Horatio Nicholls
 Known as "Deep in the Heart of a Rose"
 Four Keys

DELILAH

WALTZ Horatio Nicholls
 Europe's Latest Haunting Success

Publisher's Note:

This is a Hit in the States.

THE BELLS OF ST. MARY'S

A. Emmet Adams

WHEN THE GREAT RED DAWN IS SHINING

Evelyn Sharpe

MATE O' MINE

Percy Elliott

THE ROAD THAT BROUGHT YOU TO ME

Bernard Hamblen

CHRIST IN FLANDERS

Ward-Stephens

CAST THY BURDEN

Bernard Hamblen

ROSES OF PICARDY (Waltz)

BELLS OF ST. MARY'S (Waltz)

A NIGHT OF ROMANCE (Song) Horatio Nicholls

CHAPPELL & CO., 347 Yonge St., Toronto

LONDON
 NEW YORK
 MELBOURNE

ried in Toronto, Mr. Thompson says, and it is their intention to print the big sellers in Canada. "In fact my instructions," said Mr. Thompson, "are to build up a Canadian staff, get Canadian singers, print in Canada and spend every cent we can in Canada." The advertising campaigns that back up all Feist publications are well known in Canada. These include large "ads." in the papers and magazines, lantern slides and the plugging of scores of singers.

The Feist successes of the moment include "Chong," by Harold Weeks; "By the Campfire," by Percy Wenrich; "When You Look Into the Heart of a Rose," by Florence Methven; "I Know What It Means to be Lonesome," by Kendis Brockman Vincent; "Sand Dunes," and "The Vamp," by Byron Gay; "Lullaby Blues," by Robinson and Morse; and "My Baby's Arms," by Harold Tierney.

Larway Publications Growing in Popularity

J. H. Larway's songs, song cycles and piano solos have won a deserved place with the British public by reason of their excellence. They have also obtained a firm hold in Australia, Canada and the United States for concert and home use and for educational purposes. Mr. Larway has made a feature of the compositions of Herbert Oliver, David Dick Slater, Paul Ambrose, Maurice Telina and many other composers. The Larway publications are handled in Canada by the Anglo-Canadian Music Co., Toronto.

Series of National Songs

Enoch & Sons, the London publishers, have recently issued a series of National songs of great interest to vocalists. The series includes "Saint George of England," "Saint Andrew's Land," "The Fair Hills of Ireland" and "Wales for Ever." The lyrics are by C. Fox Smith, a well known contributor to "Punch," and the music by Charles Villiers Stanford. Anglo-Canadian Music Co., Toronto, are Canadian agents for this series as for all Enoch & Sons publications.

Interest in Bands Reviving

High School Boys Want to Join—Citizens' Support Given
PRESENT indications clearly point to renewal activity in band circles. Only recently a band-master from Western Ontario, who is also a musical instrument dealer in the same town, told one of the Journal's representatives the following incident.

"During the war," he said, "our band, like many

other such organizations, fell to pieces. Only five men were left. It was learned, however, one day that one of the old members of the band was returning from overseas and it was felt that on the occasion of his arrival at the station we should muster a band to meet him.

"I set to work, and, with the aid of the five old-timers, managed to scrape together for the occasion a number of extra players. This quickly gotten together band was the starting point for re-organizing on a substantial basis. At present, I now have twenty-five men coming out to practice regularly. The town-folk are glad to see the renewed interest. No trouble is experienced in getting financial help. Enthusiasm is spreading among the ranks of the High-school boys, most of the applications for admission to the band coming from high school boys who want to play the cornet, trombone, drum or some instrument. At the present time, there are enough who would like to join to bring the strength up to fifty. Band music has a place now it never had before."

The experience of the band-master quoted are but the experiences of band-masters all over Canada. Everywhere there are signs of more interest being taken in band music and it is gratifying to note how the recent agitation for "more music and better music in the schools," which policy Canadian Music Trades Journal has staunchly and consistently advocated, is bearing fruit. This fact is evidenced by the increased interest school pupils are taking in bands, orchestras, glee-clubs and music in general.

Men who accomplish things have purposes; others have wishes.

Additions to Church Anthems

To their popular series of church anthems, the Anglo-Canadian Music Co. have lately added the following additions—"Praise the Lord," Bertha L. Tamblin; "Nearer, My God, to Thee," R. G. Stapells; "Abide With Me," Ralph C. Murton; "What a Friend We Have in Jesus," C. C. Forsyth, and "Teach Me to do Thy Will," F. E. Goodwin. These numbers may be safely recommended to organists and choir leaders seeking new anthems.

Van and Schneck sing "Oh! How She Can Sing." You'll Say: Oh! How They Do Sell!
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4 feet, 8 inches

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WILLIS' PIANOS are built on a policy:—A policy that says to the purchaser, "Here is a piano that has been made with such searching care, the materials for which have been chosen with such rigid scrutiny that the makers stand back of it with the utmost confidence in its ability to give lasting satisfaction."

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Trade Talk in Montreal

The Montreal Gazette recently made a statement of peculiar interest in these words: "In Montreal relatively few English persons, other than those whose business or profession make it essential, speak French, while, in striking contrast, it is somewhat unusual to meet a French-Canadian who does not know English. The advantage of a knowledge of the two languages is all with our French people who thereby obtain many positions from which English persons are excluded by their inability to speak both tongues." Whether it is natural ineptitude with respect to acquiring foreign languages, or simple laziness, or an inborn disposition to let the other fellow go to the trouble, we profess not to know; but it is characteristic of English-speaking people that they do not bother themselves very much about learning other languages. Perhaps it is on account of their standing pat on the matter that English is so effectively making its way as the language that all people must learn; it may be another case of Mahomet having to come to the mountain. In any case there could be no more startling illustration of this Anglo-Saxon trait than the fact that in what is virtually a French-speaking city in this country, the English-speaking people leave it to the French to take the trouble to learn English rather than trouble themselves very much to learn French."

The Pratte Piano Co. of Montreal, Ltd., have incorporated with a capitalization of \$200,000. It is proposed that the manufacture of Pratte pianos and phonographs will hereafter be carried in a much larger way than heretofore. Mr. Antonio Pratte, who has been with the business for years, will still continue to be actively connected with the new company.

F. G. Sharpe, director of Willis & Co., Ltd., is one of us now he having just purchased a motor car. His pleasures and troubles have just begun.

R. A. Willis, vice-president of Willis & Co., Ltd., who, at present writing, is expected home any day, had a most successful business trip through the west to the Pacific Coast. Writing to his firm recently Mr. Willis stated that he found the piano and music dealers throughout the west in an optimistic frame of mind as to business prospects, with business done so far this

year good all along the line. One of the greatest sources of satisfaction was the almost uniformly enthusiastic reports indicating the very best prospects as to the coming holiday season's selling.

J. H. Mulhollin, of the Mulhollin Piano Co., is back again to business after a very severe siege of illness. He is now in the best of health and spirits and has tackled his many important duties with customary energy and vigor.

Edwin J. Howes and his contagious smile ventured in upon us recently. Mr. Howes comes from the National Piano Co., Toronto, of which firm he is vice-president and general manager, and he is as enthusiastic as a sailor boy on shore leave over the business he and his firm are enjoying.

Mr. Wagner, supervisor of R. S. Williams & Sons Co., Ltd., spent a few days in Montreal en route to Ottawa.

John Dinsmore, who is with Beare & Sons, Toronto, was a visitor in the city in the interest of his firm.

Mr. Arthur Desjardines, one of the directors of Willis & Co., Ltd., has invested in a motor car. With no speed limit attached to the sale of Willis players and pianos he need not fear the officers of the law.

J. E. Tureot, who conducts a sheet music business at 182 St. Catharines St. East, finds his business expand-



*Are you pushing Columbia hits
in your town? If not you are
overlooking a wonderful chance
to cash in.*

MUSIC
SUPPLY CO.
Toronto

The Trade Journal

Its place in the Business of

THE SUBSCRIBER

The retailer must keep in touch with what other merchants in his line of business are doing to capture trade and to conduct their stores intelligibly, and the only way of doing so, is to read the trade paper specially devoted to his line of endeavor. That is why practically all merchants make a close study of the trade press.

THE ADVERTISER

A subscriber to a trade paper naturally expects to find therein the advertisements of houses which cater to such business as the subscriber represents. In fact the trade journal is the one medium, manufacturers cannot afford to omit, because it precedes the salesmen and makes national distribution easier.

—From "Publicity."

ing at a rapid rate. In addition to handling a large retail clientele, he has also worked up a nice following in the wholesale and jobbing way with a separate store from that of his retail business.

Gunner Inglis Willis, son of President A. P. Willis, of Willis & Co., Ltd., who recently returned from France, is once again in harness and is attached to the inside selling staff under floormanager Chas. D. Patterson.

Piano Man Now a Famous Writer

Mr. Arthur Beverly Baxter, formerly a valued member of the Nordheimer piano selling staff at Toronto, which position he resigned over three years ago to serve King and Country is now ranked among the prominent authors of the day. Mr. Baxter, who made his debut as a writer in the columns of Canadian Music Trades Journal some years ago, has contributed many stories to Canadian magazines. While in England his work came to the attention of Chambers Magazine, published at Edinburgh, one of the acknowledged standard publications of the world and one of the most critical purchasers of fiction. As a result Mr. Baxter's stories are appearing in Chambers. A novel of his, now being completed, is also to be given to the public in the near future.

Mr. Baxter's military career included service with the Royal Engineers. On enlisting in Canada he took out his commission, was advanced to a Captaincy, but in England reverted in rank to go to France. At the end of this year he returns to England and will continue his literary work in London, where he will also be on the staff of Lord Beaverbrook's daily paper.

The Jones Motrola

"If I had to pay as much for it as the whole outfit cost me," said a gentleman, taking in his expensive phonograph and choice lot of records with a sweep of his hand. "I wouldn't be without my Jones Motrola. It looks after the winding as no human being can. It winds just enough and never overwinds the spring. Also it never lets the motor run down. Electric motors may be good, but I prefer a good spring motor with a Jones Motrola to wind it. Those are my sentiments."

The foregoing "sentiments" are those of a local citizen who has been using a Jones Motrola for more than a year during which time, he states, it has never failed him.

His Master's Voice, Ltd., Toronto, are the exclusive Canadian distributors of the Jones Motrola.

A Newcomer

Canadian Music Trades Journal is in receipt of the first issue of "The Musician," a new paper in the British musical field, edited by Henry Coates, and published at 17 Little Titchfield St., London, England. If one's judgment is to rest on the first issue a bright, readable, well edited and attractively made up publication is assured. Contributions from distinguished musicians are noted. The policy outlined promises real help for native musicians and native music. The entire get-up of The Musician conforms much more to the general style of our high class Canadian and American publications than do most of the English papers. The advertising pages, which contain announcements from important piano and phonograph firms and music publishers, are full of interest. The Journal wishes The Musician a long and prosperous life.

Luck dreams of a home— work builds one.

Music Dealers Want a Building at Welland County Fair

At a meeting of the Niagara Peninsula Music Dealers' Association, held at the Grand Central Hotel, St. Catharines, it was decided to seek the co-operation of Welland merchants and manufacturers in the matter of obtaining for next year a manufacturers' building on the fair grounds at Welland. Plans for such a building will be prepared by the music men for submission to the annual meeting of the directors of the Agricultural Society next winter.

This action has been taken as a result of the fact that this year no Welland music dealers had exhibits at the local fair. They sought for space to make their displays and were told that they could have such space as was available on the second evening of the fair. The result was that the music dealers decided in a body not to make any exhibit. They felt that they had not been quite properly treated and are now seeking to have a manufacturers' building erected where all manufacturers, piano men included, may exhibit their products.

Planning to Occupy New Factory

"We're busy, a little too busy for comfort perhaps, yet not ungrateful especially as we have a fair stock for the fall," said Frank Stanley to the Journal the other day and "we are busy planning to occupy the new factory early in the year 1920."

Millions for Technical Education

Government to Develop Industrial Training

"As the result of the war Canada would have to fight hard industrially to compete in the world's markets," said Hon. Dr. H. J. Cody, Ontario's Minister of Education, in a recent address, "and for this reason technical education had developed an importance never before felt so keenly."

He spoke of the \$10,000,000 which the Dominion Government intended spending in this regard through the Provinces. The Dominion Government proposed to give an amount equal to the outlay of the various Provinces each year. The first year's grant would be about \$700,000, divided in proportion to population and the extent of the Provincial grant given. Ontario is spending \$337,000 for the coming year, and so would receive a big share of this grant for technical education.

Every plan of reconstruction depended upon human intelligence, so that education had become a fundamental part of the work. Work, thrift and education were the three watchwords for Ontario, and must be translated into definite action.



The only "come-backs" on Columbia Records are satisfied customers looking for more.

MUSIC
SUPPLY CO.
Toronto

Trade Visitor From the Antipodes Buys Musical Instruments in Canada

Thos. Ritchie, of Chas. Begg & Co., Ltd., Big New Zealand House, Visits Here en Route to England

Influenced to come to Canada because of favorable impressions formed of the industry here through reading Canadian Music Trades Journal Mr. Thos. Ritchie, of Chas. Begg & Co., Ltd., a large New Zealand music house, with headquarters at Dunedin and seven branches throughout the country, spent a couple of days in Toronto en route to England and Scotland, coming to Toronto from Woodstock, where he arranged with the Thomas Organ Co., Ltd., for shipments from their plant.

This was Mr. Ritchie's first visit to Canada and, as stated, it was reading the Canadian Music Trades Journal that inspired him to come to this country. Chas. Begg & Co., Ltd., are among the Journal's valued subscribers in the Antipodes, and after reading the issue of March last containing report of the convention here of Canadian Bureau for the Advancement of Music, which Mr. Ritchie absorbed from beginning to end and passed along to other members of the firm, he was so impressed with the enterprise of the industry that he decided to visit the trade here, and his itinerary was accordingly arranged.

Mr. Ritchie had been a month in the United States before reaching here and visited the Thomas Organ Co., Ltd., at Woodstock before coming to Toronto. He inspected several of the United States piano factories, music publishing houses and phonograph firms, his company being active in all three branches of the trade. In his trip across the continent from San Francisco to New York and Boston he lost no opportunity to visit the bright and progressive retail stores located in the various cities visited.

Being organist and choirmaster for many years of Roslyn Presbyterian Church at Dunedin and conductor of the University chorus, Mr. Ritchie also availed himself of the opportunity offered to hear the various church choirs and organists in places visited. Of all that he heard none impressed him more than the choir of Metropolitan Methodist Church, Toronto, conducted by Mr. H. A. Fricke.

For sentimental reasons and because of a ten per cent. duty preference, Mr. Ritchie considered New Zealand a favorable market for musical instruments of Canadian manufacture, provided, of course, that prices and transportation costs made business possible and which he believed they did. In fact he made purchases of pianos as well as of organs while here. The German piano has never had the hold on New Zealand trade that it had in Australia, and the feeling is very strong against anything German.

The New Zealand tariff on musical instruments imported from countries within the Empire, including Canada, is 20 per cent. as against 30 per cent. on imports from other countries.

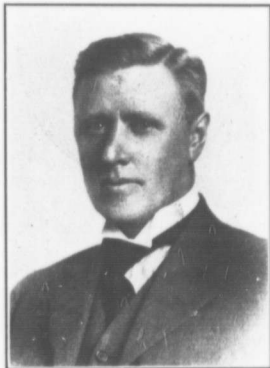
Per head of population Mr. Ritchie is convinced that no other country spends as much money on music as the New Zealander. "Our people are on the average in comfortable circumstances," said he. "We have no extreme poverty, nor great wealth, but a population of one million, largely composed of people who have the means of purchasing comforts and luxuries." Musically the New Zealanders are in advance of Canadians.

Pianos of English manufacture have a strong hold in the New Zealand market and the well known British makes are well represented. Since the war prices have doubled and in the case of some of the cheaper makes have more than doubled. When interviewed by the

Journal Mr. Ritchie remarked that the lowest priced piano then on their floors would be at £115 retail.

Previous to the war there was quite an extensive sale for a piano at less than £40 retail and a line that sold for £38 had more than doubled in retail selling price. While, as in England, the French polish is the favorite finish, the varnished case is coming in.

In their phonograph department, Chas. Begg & Co., Ltd., feature "His Master's Voice" lines, which are supplied from England. Mr. Ritchie considers that this branch of the business is farther advanced in Canada and that in New Zealand the proportion of floor cabinet sales is much smaller. Because of the people being more advanced musically, however, it is considered that the recordings of the higher grade compositions sell relatively in greater proportion. In the United States



Thos. Ritchie, of Dunedin, New Zealand.

Mr. Ritchie arranged for the agency of a well known make of phonograph.

The sheet music dealers of New Zealand have now an active and strong association as a result of Mr. Ritchie's organization efforts. In the earlier stages of its formation he handled the secretaryship, but the growth of the work necessitated a permanent secretary. He was much interested in the development of trade associations here and in the United States. While in New York he addressed a meeting of the sheet music trade. He showed a particular interest in the work of the Canadian Bureau for the Advancement of Music, the advantages of which in propagating interest in music he readily saw was a service to the public, the press and the people.

Mr. Ritchie expects to again visit Canada on his return trip and, in view of the aggressive and enterprising industry he has found the music trades of this country to be, plans to make his next visit a little more extended.

Boost music every chance you get.

Education has more constructive force than coercion. Seeds of suspicion once sown yield bumper crops of distrust.

A fool can find fault, but it takes a wise man to suggest a remedy.

When a man is sick he wonders if there is another man on earth capable of continuing his business in case he shuffles out.

Mr. Shapley Speaks in St. John, N.B.

That there was an awakening of a broader spirit of friendliness between the manufacturers of Canada East, and Canada West, that the people of Ontario and vicinity should come to the Maritime Provinces more often with an idea of studying problems which in the end tend to assist the future progress and expansion of Canada as a whole, were some of the keynotes sounded at the recent gathering of the executive council of the



W. H. Shapley, Toronto,
President, Sterling Actions & Keys, Ltd.

Canadian Manufacturers' Association, in St. John, N.B. This is the first meeting of the board in the Maritime Provinces, but it is safe to say that it will not be the last.

The great possibilities that industry alone can bring out; the progress that lies in the united efforts of manufacturing activities from one end of Canada to the other, and the closer linking of the Maritime Province manufacturers with those in Ontario and Quebec were strikingly produced at the luncheon of the C. M. A. in the Union Club. There were short but telling addresses by members of the council from all parts of Ontario, Quebec and the Maritime Provinces.

W. H. Shapley, president of the Sterling Action and Keys Company, Limited, Toronto, made a few remarks. He gave assurance of the splendid reception tendered the visitors in St. John. He referred to the remarks of the mayor and Mr. Emerson that these visitors should be periodical and in this he concurred heartily.

Speaking of manufacturers, Mr. Shapley said that they were sometimes abused by the public and this tended to have a depressing influence on the manufacturers themselves. They should shake this off, he said, and believe themselves to be what they really are. He said that the manufacturer was doing the most important work in the development of the country—even beyond that of the farmer. There was an apparent lack in Canada of the progressiveness and business industry that exists in the United States Cities and towns down this way should be more progressive than they are at present. He urged the manufacturers, free from financial worries, to invest their money in the part of the country that needed development.

Mr. Shapley brought out the point that there was a duty for the members of the Manufacturers' Association to see that there were more men with business experience seat to parliament. The business man and the manufacturer were not properly represented. In Ontario there was hardly a manufacturer or a business man in the dominion house to represent industry. This was a fault of the C. M. A. and he urged correction in this regard.

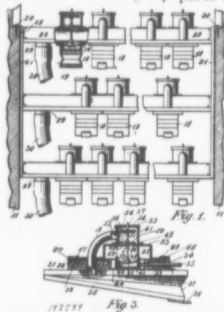
Only honesty builds permanently.

New Player Action Patent

Seventeen claims have been allowed Chas. A. Dall, of New Jersey, assignee of H. P. Ballou, New York City, on patent No. 192,799—a Player Piano Action device. Below is a description of same: *Claim*.—1. In a player piano, a small metal pneumatic section including a pair of channel sheet metal members having their trough portions facing each other to form a wind box and having outstanding flanges projecting laterally of the wind box so as to reinforce the same in the plane of the laterally extending flanges, and means for fastening the flanges together to form an air-tight connection there-between, and a unitary valvular mechanism supported on the lower of said channel members and extending through and fitted within the upper member and acting to reinforce the wind box in plane at right angles to the plane reinforced by the laterally extending flanges.

5. In a device of the class described, a two-piece sheet metal tension box including a top and a bottom member and provided with an opening on the top member thereof, a single valvular member containing all of the necessary valvular mechanism to actuate a striking pneumatic fitted in said opening and resting on the bottom of said box.

9. In a device of the class described, the combination of three units, each constituting an article of manufacture complete in itself, one of said units comprising an all metal tension box, a second unit comprising a casing containing all of the necessary parts for operating



a pneumatic from the pneumatic pressure in said tension box and positioned in said tension box, and the third unit comprising a pneumatic supported from the tension box and adapted to be controlled by said valvular mechanism.



All the music of all the world.

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Another Visitor From New Zealand

W. U. Webley, of Webley, Sons & Gofton, Ltd.,
Christchurch, Visits Canadian Points

A second trade visitor from New Zealand to call on some of the piano, sheet music and musical merchandise firms in Toronto and Montreal this month was Mr. W. U. Webley, of Webley, Sons & Gofton, Ltd., 243 High St., Christchurch. Mr. Webley visited several American centres calling at Toronto en route from Chicago to Boston and New York, from which latter point he sailed to England. He expects that his entire trip will run between seven and eight months by the time he returns to New Zealand.

In answer to the Journal's queries, Mr. Webley mentioned several interesting things about New Zealand and conditions under which business is done there. That country pioneered the way in granting votes to women. They have a universal 8-hour day, the factories working from 8 to 5 with an hour for lunch. The stores with a very few necessary exceptions are open for business from 9 to 6 with 1 o'clock closing for Saturday afternoons.

The music trades have an association in New Zealand which has been the means of creating a better feeling amongst the dealers and of bettering working conditions for themselves and their staffs. The proposal now is to close at 12 o'clock on Saturdays and at 5.30 through the week; also to close up the music stores altogether for ten days at Christmas, at which time the staffs will have their annual holidays. Christmas time is the New Zealand holiday season anyway, that, of course, being their summer-time. Instead of spreading the vacations over, perhaps, a period of three months, which would be necessary for all employees of the music stores to get holidays, the plan is to close up for the ten days and have it all go at the same time.

Prohibition was killed there by the returned soldiers' vote, though parts of New Zealand are "dry" under local option. In the dry districts the savings bank balances increased very materially and general retailing conditions improved in that the people became better buyers and better payers.

So many of the New Zealand and Australian trade have now visited Canada that Mr. Webley thinks it is time some Canadian piano men took a trip to New Zealand and Australia. In conversation with the Journal, this visitor mentioned that as far as he could remember no member of any Canadian music trades house had visited Australia.

In addition to four or five well known English makers of pianos and one American line, Webley, Sons & Gofton, Ltd., are extensive Columbia distributors. While the English catalogue of records is more suitable to their market than the American one, many of the American selections sell in New Zealand, though they would not care to handle all the selections in the American catalogue, Mr. Webley jokingly added.

While in Toronto Mr. Webley paid a visit to the Bell Piano & Organ Co.'s factory in Guelph. Intending to sail from New Zealand to Vancouver, owing to a strike he had to change his plans and take the Wellington-Frisco route, though it is his intention to make the return journey across Canada.

Among the members of the National Association of Piano Bench and Stool Manufacturers in the United States has arisen an agitation which has for its object the standardization of colors in the piano industry. They claim that if an effort were put forward in this direction, not only would it benefit the maker of piano benches but also the piano manufacturer himself.

Serious Advance in Ivory

On top of all the advances in the cost of ivory that have been coming with more or less frequency during the past five years comes a cable dispatch from London just as this issue goes to press, announcing an increase of 25 per cent. This is the most serious advance made at any one time and puts ivory prices at 58 per cent. higher than pre-war prices.

In the piano trade there is considerable anxiety as to the future supply of ivory and the question has been dismissed as to the probable necessity of a substitute for ivory for the cheaper makes at least.

Mr. John A. Morris, of Toronto, Canada's only exclusive ivory importer, interviewed by the Journal in this connection was rather hopefully disposed and predicted that with a renewal of shipping facilities, supplies of raw ivory will increase. At the present time reserve stocks in England are a little more than half the stock of 1916.

The severe restrictions imposed upon various industries in England during the war affected the ivory supply and actually made greater quantities available for Canada than are now procurable. Now that these restrictions have been lifted and other countries are in the market for ivory, including Germany, the demands upon the limited supply has naturally run the prices up. Not only are the music industries in former belligerent countries in Europe insistent in demanding more ivory, but various other industries in which ivory is extensively used are also in the market.

Montreal Firm Has Secured Canadian Agency of Birmingham Firm's Decalcomania Products

Elsewhere in this issue appears the opening announcement to the trade of Wheeler & Shepherd, 1022 St. Catherine St. W., Montreal, who have secured the Canadian agency for the Decalcomania products manufactured by J. W. Beresford & Co., of Birmingham, England. This firm is specializing in Decalcomania transfers for the music industries and all kinds of permanent translucent window signs. In promising prompt shipments, Wheeler & Shepherd say that Canadian customers have the preference. The Journal understands that this firm has secured a goodly number of orders on the basis of making deliveries about two months from date of receiving the orders. In fact they say that an order received from Messrs. Willis & Co., Ltd., Montreal was filled in six weeks from the day the order was secured.

Piano Man Inventor

Mr. J. B. Mitchell, superintendent of the Dominion Organ and Piano Co. plant at Bowmanville, Ont., has applied for patents on a phonographic invention relating to the tone-chamber. Mr. Mitchell, who is a tone expert with long experience in organ and piano production and an old handsman has made a close study of the phonograph. The result is a tone-chamber with a flexible resonator designed to prevent blasting and to bring the tone out clearly and naturally. Many demonstrations have been given on a phonograph with Mr. Mitchell's invention, and those who have heard it claim for it remarkable purity and sonority.

Hard luck is often a synonym for laziness.

The high cost of cheating is still going up.

A man once said that an enemy of his handed him a lemon, but he took the lemon and made a glass of lemonade out of it.

Here, There and Everywhere

Mr. James Deyman, the well known music dealer at Bowmanville, Ont., who features the Dominion lines, was unfortunate enough to fracture several ribs recently.

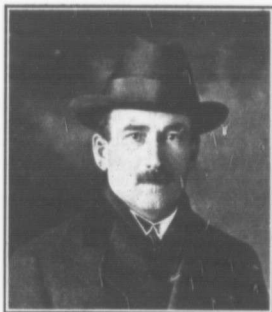
Mr. Charles Fleissner, of Stephenson, Inc., the well known phonograph motor house of New York City, was a recent visitor to Toronto and other Canadian centres.

Don Linden, of Nordheimer's retail piano sales staff, Toronto, led the singing at the Broadview Y.M.C.A. Campaign dinners throughout the recent drive for more members.

A phonograph club sale with a limited membership of 40 has just been put on by E. J. Coles Co., of Woodstock, Ont. In that connection they are strongly featuring Starr phonographs.

Miss Mae E. Skilling, of the Columbia Graphophone Co.'s Educational Department, recently addressed the West York Teachers' Association on the benefits of phonographs in schools throughout the country.

Mr. F. T. Quirk, manager Sterling Actions & Keys, Ltd., Toronto, visited New York recently. While on his business rounds, Mr. Quirk saw the parade of some fifteen hundred striking piano workers from Bronx.



I. S. Gorbovitsky, the Winnipeg musical instrument dealer and teacher, whose visit to Toronto and the East is referred to on page 83.

The music dealers of Milwaukee, who combined to put on a strong series of advertisements to boost music last year, are going to repeat the attempt on a bigger scale than ever. The cost will run from \$3,500 to \$5,000.

The Willis Piano & Organ Co., of Halifax, are preparing to move into their old store in the Roy block, which has been rebuilt following the great explosion which wrecked so many of the business premises in Halifax.

The Pratte Pianos Company, Ltd., Montreal, has been incorporated with a capital stock of \$200,000 by Philippe J. A. Prate, Benoit Bissonette and others to manufacture pianos, organs, gramophones, and other musical instruments.

Paul Hahn & Co., who some years ago located close to Bloor and Yonge Streets, Toronto, have moved to larger premises on the west side of Yonge Street at number 740. The new location gives Paul Hahn & Co. a larger frontage with centre entrance and deep show windows on either side.

In the passing of Andrew Carnegie, pipe organ manufacturers have lost a strong patron. It is said that during his lifetime, Mr. Carnegie paid in part for 7,686 organs for churches, expending a total of nearly \$6,300,000.

Mason & Risch, Ltd., Toronto, are endeavoring to take care of at least a portion of the shortage of Victrolas by the manufacture of the Mason & Risch phonograph now being featured to the public and which is a product of their own phonograph factory.

Verdi E. B. Fuller, who has for the past five years been Director of Sales Promotion for the Edison Co., has been appointed manager of the Ampico Department of the American Piano Co. Mr. Fuller was largely responsible for the inception and carrying out of the Edison tone test recitals.

A. M. Douthright, of the Wright Piano Co., Ltd., Strathroy, is on a holiday trip in the East. "With factory output oversold and many orders on hand I thought this was a fitting time for Mr. Douthright to have a good holiday," said Mr. E. J. Wright, head of the firm, to a Journal representative.

A Brantford despatch to the Toronto Mail and Empire says: "Brantford piano dealers met here to-day and decided to make representation to the Government and to manufacturers against any further increase in price of pianos. In fact reductions will be asked for, and it was proposed to organize a Provincial organization to this end."

Mr. R. S. Gourlay, president Gourlay, Winter & Leeming, Ltd., Toronto, who has been confined to the General Hospital here, is making good progress toward complete recovery. While at this writing, he is not sufficiently strong to be at business his many trade friends will be glad to learn that in a short time Mr. Gourlay will be again at his desk.

Cable orders for organs for export to various parts of the Empire are almost a daily feature of the business of the Dominion Organ & Piano Co., Ltd., and Mr. J. W. Alexander, president of this firm, finds it difficult to make allotments of pianos and organs to the respective customers at home and abroad that nearly satisfy the demands. Half a hundred additional workmen could be used to good advantage in the Dominion plant.

Mr. W. K. Elliott, the well known dealer of Brampton, and who missed the Toronto Exhibition this year for the first time in thirty years, is again attending to business though not up to his usual standard of health. "Business is better this fall than for some years back," said Mr. Elliott to the Journal. "The country roads have been excellent. The farmers have plenty of money and are spending freely. The higher prices of pianos do not seem to retard business in the least in my section."

A dispatch from Portland, Oregon, says that George W. Lyle, assistant to the president of the Pathé Freres Phonograph Co., of New York and Paris, authorized Sanford Lowengart, manager of M. Seller & Co., to contract for the manufacture of \$5,000,000 worth of Pathé phonographs in Portland for domestic distribution as well as for export to South America and other foreign lands. M. Seller & Co. are Pathé distributors for the Northwest.



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The Possibility of Training Young Men for Piano Factories in Night Courses at the Technical Schools, Night Schools and Y.M.C.A.'s

Government to Develop Industrial Training and Technical Education in Canada—Examples in Europe and U.S.—A Matter for Piano Manufacturers' Association to Discuss

CHIEF of the unrelenting obstructions that have been staring piano manufacturers in the face for months is under-production. So accustomed have the makers and their factory superintendents become to the continuous chain of annoyances incident to under-production that just a little of the edge has been taken off that spontaneous optimism for which piano men have always been singled out.

In this article, the Journal desires to get down quickly to the roots of production troubles and a possible partial remedy. For the moment costs are put aside. Hours of labor go by the board. The degree of efficiency of the present staffs with which our piano plants are being operated will be just casually referred to. The phase of the matter up for discussion is the supply of labor.

Some years back, far-seeing minds began to predict that a penalty would have to be paid for the distaste of the average young man in this country to learn a trade. The immediate extra dollar or two he would earn a week by taking a job requiring no particular training spoke louder than the value, later on, of being skilled in some good trade. For a considerable time past, no young fellows, to speak of, have been offering for apprenticeship in the wood-working trades. There was a period when the recruiting was largely done from the ranks of Old Country cabinetmakers who emigrated to Canada. That was cut off with the war. The when and the extent of its resumption is problematical. The point is, should the piano trades sit still and see the line of applicants for work as street car conductors and motormen and other jobs than any ordinary man can fill, lengthening at their expense without making a move to protect their own interests?

What the Journal would like to see the Canadian Piano and Organ Manufacturers' Association discuss seriously is the possibility of linking up with the movement for the extension of industrial training and technical education in Canada. There are Y.M.C.A.'s, night schools, and technical schools in various centres where piano factories are located, or in districts contributing thereto, which could reasonably be expected to run night courses in woodworking. It even seems probable that in some cases only instructors and some necessary equipment stand in the way.

Unless there is something unforeseen to block results, the Piano Manufacturers' Association has the executive ability and the influence needful to frame up a plan of co-operation with the authorities in charge of these educational courses to include woodworking as part of piano making. The government is reported to be prepared to spend several millions of dollars in developing technical education and industrial training. As an indication of the trend of events in educational circles, Lindsay Ont., is to have a technical night school. Windsor, Ont., is planning a new technical school building. These are instances of what is going on all over the province and within a few years it is planned that Ontario shall have a net-work of technical high schools (both day and night courses). Before the War a Royal Commission was sent to Europe to delve into the details of governmental aid to and operation of schools that were conducted, not for the youth who were to go in for higher education but for the sons and daughters of the masses who as soon as

they were from 14 to 16 had to go out in the world to dig for themselves.

The members of this commission reported Canada to be several laps behind the times in this respect. They urged immediate and thoroughgoing action. They submitted evidence of certain industrial schools for boys in Britain, France and other countries that turned out tradesmen including skilled cabinetmakers. These courses involved practical work in a workshop with all the latest tools. The quality and treatment of woods was explained and expert instruction given in joinery, designing, varnishing, polishing and all branches of the trade.

Grand Rapids, which is primarily a wood working city, has realized something of the possibilities along the foregoing lines. The Board of Education there is working hand in hand with the city's great furniture factories and other industries in shaping their night school courses in technical education. One idea is to build up a larger labor supply in their home city and reduce the need of seeking for help in outside labor markets. They are hoping that an extra effect will be that men already engaged in the factories will take advantage of certain courses to make themselves more proficient and capable of earning even higher wages. From questionnaires sent to the different plants it is learned that in Grand Rapids the sentiment in favor of vocational training is overwhelming and that this fall and winter will see big numbers taking advantage of the night courses.

The possibilities are big enough to warrant a minute study of the situation in our country. The need is great; and it is intensified by the very nature of the piano case which is the highest form of cabinet work a plant is called upon to produce. Prevailing high wages and the fact that the piano factory attracts high grade workmen are favorable to getting results from some such plan as the one suggested.

To strengthen their hands, the Canadian Piano and Organ Manufacturers' Association could probably secure the co-operation of the Canadian Phonograph Manufacturers' Association, as members of the latter are sorely in need of more cabinets, and therefore cabinetmakers. If advisable, the Furniture Manufacturers interest might also be enlisted. Canadian Music Trades Journal will welcome opinions on the question raised by this article.

In response to several requests for the establishment of a class in show card writing in connection with the Evening Industrial Classes at the Woodstock, Ont., Collegiate, the matter will be considered by the Board of Education provided at least ten persons make application.



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Wanted and For Sale Column

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MUSICAL Instrument Dealer wants small size pianos. Will pay cash. Any firm manufacturing same write to P.O. Box 254, Prince Rupert, B.C.

WANTED—Salesman for Eastern Provinces; also Manitoba and Saskatchewan, either salary or commission. No objection to salesman selling line of pianos as well. Apply Imperial Photograph Corporation, Owen Sound.

SALESMEN wanted for Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg. Apply Mason & Risch, Limited, 230 Yonge St., Toronto.

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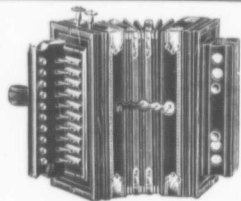
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