

VOL. XX.

No. 4

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C.M.A.R.  
18/10/1919

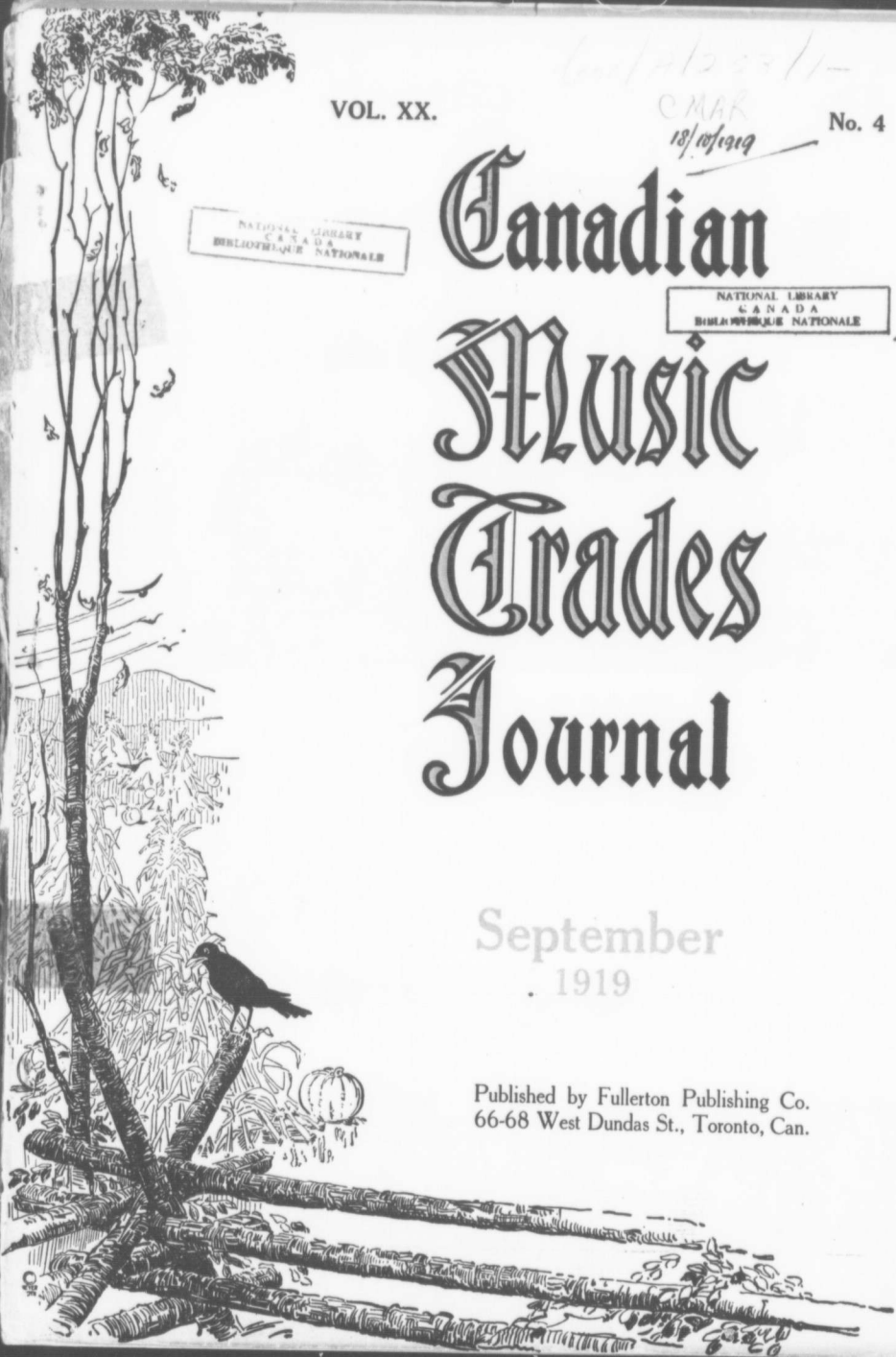
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# Canadian Music Grades Journal

September  
1919

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





# Columbia Novelty Record Booklet

*"Something Different"*

ANOTHER demonstration of Columbia progressiveness. Another instance displaying the earnest endeavor of the Columbia organization to create new and better business for Columbia dealers.

THE

## Columbia Novelty Record Booklet

lists the largest and most comprehensive range of instrumental novelties. It contains the cream of instrumental music of many nations.

Whether it be "Gypsy," Jewish, Spanish, Turkish, Russian or Hawaiian, a weird old time tune or a whistling air, it's among the instrumental novelties listed in this booklet.

THE Columbia Novelty Record Booklet will get new business for you. It will create a persistent demand for something new—something different. It will wonderfully stimulate your sales.

The booklets are ready for distribution. Get your requisition in early for a good supply. Now is the time to let us know how many you can use.

## Columbia Graphophone Company

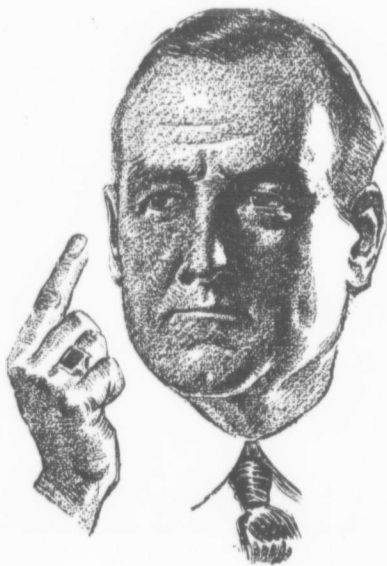
54-56 Wellington St. West

TORONTO

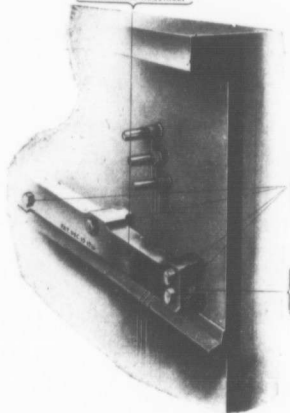
One point alone  
in which  
**Martin-Orme**  
**Construction**  
excels

is the

**DUPLEX**  
**BEARING**  
**BAR**



BODY OF BRIDGE CAST IN  
SEMI-STEEL AND GROUND TO  
FIT THE PLATE AT THE EX-  
ACT DISTANCE REQUIRED.



TWO ROWS OF POWERFUL  
BOLTS RANGED ON OUTSIDE  
OF ANTI-FRICTION ROD PER-  
MITTING SAME TO BE CON-  
TINUOUS. THIS IS NOT POS-  
SIBLE IN ANY OTHER BAR.

CONTINUOUS ROD OF HARD  
ROLLED ANTI-FRICTION AL-  
LOY UNDER WHICH THE  
WIRES PASS WITH THE MIN-  
IMUM OF FRICTION.

**S**TUDY the accompanying diagram. It shows wherein this feature of construction, which prevents friction and rust, the source of broken strings, is superior, and why it in itself has lately decided more than one experienced piano man to take on the Martin-Orme Agency.



The **Martin-Orme Piano Co.**

Limited

Ottawa - Canada

# The Superiority of the Gourlay Piano

is instantly recognized  
by discriminating purchasers



AND this superiority does not merely apply to the outward appearance. While in every respect the Gourlay Piano will stand comparison with the best there is in general appearance, the real goodness of the Gourlay, the goodness that has earned for it that recognizable superiority, is built right in. Every minor detail receives the most careful attention, just as do the points of vital importance. Nothing—absolutely nothing that will tend to raise the piano to a higher state of perfection is neglected or overlooked. This is what makes the Gourlay a valuable agency.

Gourlay, Winter and Leeming, Limited  
Toronto, Canada

Head Office and Factories:  
309-325 LOGAN AVENUE

Salesrooms:  
188 YONGE STREET



# BELL PIANOS

HAVE THE DISTINCTION OF  
BEING KNOWN AND USED

IN



GREAT BRITAIN  
CANADA  
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Particulars of instruments specially designed for the Export market sent on request

The **BELL PIANO**  
& ORGAN CO., Limited

GUELPH, CANADA

AND LONDON, ENG.



The Sterling Plant.

# STERLING

Piano Actions - Player Actions - Keys

A NAME that is truly descriptive of a product carries great weight with customers.

Sterling Products have conscientiously lived up to the name by which they are represented, and have proven their sterling worth to piano builders and piano users.

They are truly a worthy product of Canada's oldest establishment manufacturing piano supplies.

**Sterling Actions and Keys Ltd.**

Noble Street - Toronto, Canada

# MOZART PIANOS

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Place your order *Now* for delivery during  
October, November and December

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## MOZART PIANOS

appeal to the Dealer because of their superior workmanship,  
established durability and genuine value

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## MOZART PIANOS

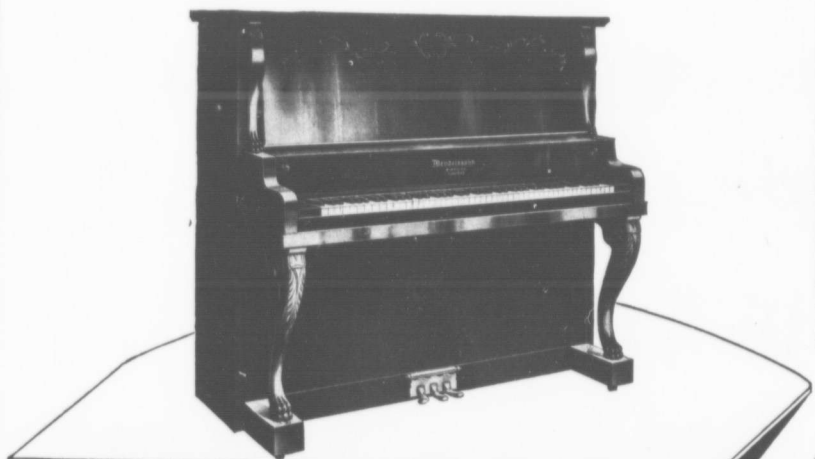
appeal to the Piano purchasing public, because of their  
attractive appearance, delightful touch and  
superb tone quality

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**NATIONAL PIANO COMPANY, Limited**

266-268 Yonge St., Toronto

Factory :  
MOZART PIANO COMPANY, Limited  
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# QUALITY

For over 30 years the Mendelssohn platform

# MENDELSSOHN

It is the highest type of Canadian Quality

- made in Canada.
- by Canadian workmen.
- by a purely Canadian firm  
with Canadian capital.
- sold to Canadian homes.

The Mendelssohn proposition is thoroughly representative of Canada

## MENDELSSOHN PIANO CO.

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The  
**NORDHEIMER**

**APARTMENT  
UPRIGHT**

**T**HIS Nordheimer style is already justly famous from Coast to Coast; and, at its price, has established a new standard of piano value.

The Dealer who is fortunate in controlling the Nordheimer line is equipped with a leader of established supremacy. Its value as a trade builder is unquestioned, and fully appreciated by progressive Dealers.



**NORDHEIMER**  
PIANO & MUSIC  
COMPANY  
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## Rapid and Efficient Delivery

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Speed — service — reliability — are embodied in the Ford Motor Truck.

It brings the distant Suburbs — the adjoining rural districts — to your door.

You may often arrange to haul return loads at a profit.

Satisfies your customers and yourself.

**Ford**

**One-Ton Truck** (Chassis only)

\$750, F. O. B. Ford, Ontario

*Buy only Genuine Ford Parts*

700 Canadian dealers and over 2,000  
Service garages supply them.



**Ford Motor Company of Canada, Limited**

Ford, Ontario

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**PIANO VENEERS**

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## **Maryland Walnut**

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

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

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

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845-851 West Erie Street  
**CHICAGO, - ILLINOIS**

## American Steel and Wire Company's

PERFECTED  
AND  
CROWN



## PIANO WIRE

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

## United States Steel Products Co.

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

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# Stanley

## Pianos

and

## Player Pianos

A remarkable feature of the exhibit of Stanley Pianos at Exhibition was the spontaneous admiration of tone in the Stanley Players by hundreds of music lovers, who had been on the alert to hear the piano with just that mellow tone which is a delight to the ear.

Players, to-day, are selling in vastly increasing numbers, and in many factories the proportion has increased as high as four players to one upright.

Get in line now for an agency, and your future trade is insured.

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**STANLEY PIANOS**  
241 Yonge St.    TORONTO

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## 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.  
Ingersoll - Ontario

TORONTO  
516 Richmond St. W.

Established  
1891

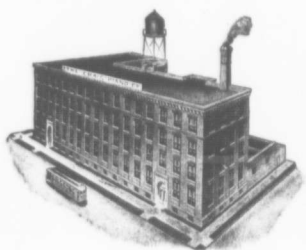
NEW YORK  
134th St. and Brook Ave.

# W. BOHNE & CO.

Manufacturers of

Pianoforte Hammers  
and  
Covered Bass Strings

For the better grade manufacturer  
Proved by 27 years' experience



# CRAIG PIANOS

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

# CHURCH ORGANS

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

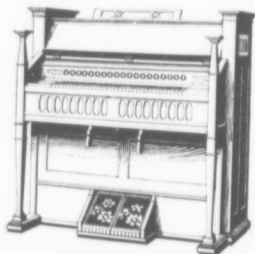
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

The SYMPHONY Model is a larger organ with ten sets of reeds. This action has been specially designed. It has a tone of a rich pipe like quality, and the many combinations of the various sets must be heard to be appreciated. We also build larger organs with two banks of keys and 1 pedals.

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

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

## Weber Kingston

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

The Weber Piano Co., Ltd.  
Kingston

Successors to

The Wormwith Piano Co., Kingston

Pianos and Player Pianos



Style A Player

We have others to suit all corners.

## 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.

## Julius Breckwoldt & Company

Manufacturers of

Piano Backs, Boards, Bridges, Bars, Traplevers  
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Sole Agents for Rudolf Giese Wire in Canada and United  
States

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W. A. BRECKWOLDT, Sec-Treas

Factory and Office:

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## "Superior" Piano Plates

MADE BY

THE

**SUPERIOR FOUNDRY CO**

CLEVELAND, OHIO, U.S.A.

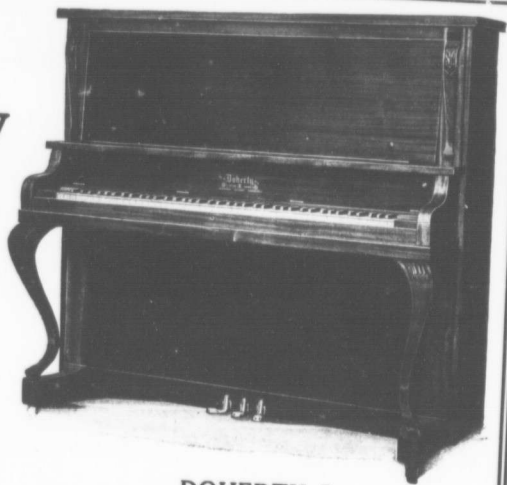
## Facts

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 satisfied 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

Pianos

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Organs

Benches



# C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



## Player Accessories.

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

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

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

## Felts, Cloths, Punchings

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

Imported French and also Domestic Bushing Cloth—Hammers.

## 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

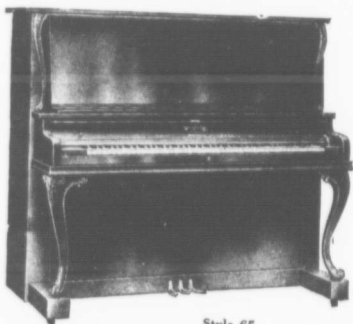
Head Office—442 Yonge St.

Factory—121-131 Bellwoods Ave.

TORONTO

: CANADA

## "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

## THE GODERICH ORGAN

The clipping from the Globe of Aug. 1st speaks of the beauty and tone of the Goderich Organ.

Thirty Years of Age      Established 1889

Makers of

ORGANS      PIANO STOOLS  
PIANO BENCHES  
ROYAL TALKING MACHINES

SEND FOR CATALOGUES

The Goderich Organ Co. Limited  
Goderich :: Canada

### Lawn Bowlers Give Organ to Chapel

FORMAL OPENING AT ELGIN HOUSE, MUSKOKA, OF FINE INSTRUMENT

(Special Despatch to The Globe.)

Elgin House, Muskoka, July 31.—The organ purchased by the Elgin House Lawn Bowling Club for the Elgin House Chapel was formally opened last Sunday. Rev. Dr. Isaac Tovell was in charge of the service, and in an appropriate address presented the organ, Mr. L. Love accepting it, on behalf of the chapel.

Mr. Maxwell Kennedy of the Toronto Conservatory of Music presided at the organ, and under his skilled manipulation its beauty, power and harmony of tone was admired by all. The organ, made by the Goderich Organ Company, is cathedral style, beautifully cases in dark golden oak. Rev. Jesse Gibson of the Upper Canada Bible Society preached at both services.

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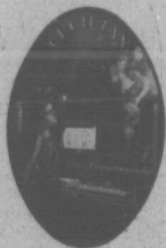
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Trade Mark



## A World-Famous Trade Mark for a World-Famous Piano

**T**HE value of a trade-mark is gauged by the reputation earned by the product it represents.

There are many trade-marks which are to-day worth many times the value of the plant required to produce the represented products, a condition created by strict adherence to an honest policy behind the production of reliable merchandise.

And then again there are many trade-marks that are beautiful works of art, but because of the inferior quality of the goods they represent, they are not worth the effort and material required to produce them.

The "Cecilian" belongs to the former class. Its significance to the trade is of tremendous importance because the "Cecilian" trade-mark symbolizes the excellence of material and workmanship, which are paramount in the manufacture of the

# CECILIAN

*An Honestly Trade Marked Piano*

## The Cecilian Company, Limited, Toronto

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

Head Office and Showrooms:  
247 Yonge St.

Factory:  
89-93 Niagara St.



Trade Mark



The **CECILIAN** Trade Mark  
**CONCERTPHONE** Mark

is a

**Positive Selling Advantage**

**T**O establish a trade-mark, it requires the judicious expenditure of enormous sums of money.

It is reasonable to believe that it would be a foolhardy policy to expend such required sums unless the expenditure was supported by the production of merchandise of a degree of quality sufficient to live up to every claim put forth in the publicity campaign, and to represent to the purchaser most satisfactory value.

The "Cecilian Concertphone" trade-mark is being firmly established throughout Canada. Not only are we expending large sums to familiarize the public with this trade-mark, we are also backing up this expenditure by the production of that degree of quality which has made the name "Cecilian" a world-famous name.

The selling advantages of the "Cecilian Concertphone" trade-mark appearing on a phonograph warrants the most careful consideration of every Phonograph Dealer.

**The CECILIAN COMPANY, Limited**

Canadian Distributors for Cecilian Concertphones

247 Yonge St.

TORONTO



**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

**LESAGE  
PIANOS AND PLAYERS**



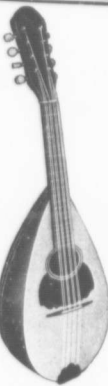
**LESAGE  
Pianos and Players**

comprise a line in which the elements of quality are so well combined by skilled workmanship, modern methods and efficient direction that the product constantly maintains the high standard desired by dealers who have the proper conception of real merchandising.

**A. LESAGE**

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

ST. THERESE - QUEBEC



# MANDOLINS

Bowl-shaped mandolins are easy to play and always prove a popular instrument for summer or winter use.

No.	Description	Regular Price	Wholesale Price
No. 3	"Dollane," nine maple and walnut ribs		
No. 1	"Dollane," nine maple and birch ribs	\$8.50	\$4.25
No. 100	"Jackson," eleven walnut ribs, white inlay between	8.00	4.00
No. 4	"Dollane," nine ribs, walnut and maple, with red inlay between	8.00	5.00
No. 90	"American," eleven ribs, solid rosewood, white strips between ribs	9.00	5.20
No. 9	"Artist," rosewood and flamed maple, eleven ribs with colored inlay between	15.00	6.20
No. 300	"Echo," twenty solid rosewood ribs	16.00	7.85
No. 92	"Butterfly," twenty-one rosewood ribs	18.00	10.00
No. 250	"Echo," fifteen ribs, mahogany neck	20.00	10.50
No. 251	"Echo," twenty-eight selected rosewood ribs, white inlay between	32.50	12.25
		30.00	15.00

## MARTIN MANDOLIN

No. 0	No. 0—Solid rosewood, nine ribs, white inlay between	32.00	20.80
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## GUITARS

The Guitars used by the Hawaiians are the same as those in common use in this country. The difference is their manner of playing. For changing the ordinary Guitar to the Hawaiian style of playing, add the guitar extension nut, strings and acts as a fret, picks are used on the right hand, on thumb, first and second fingers. These articles can be purchased separately.

No. 4	Maple, mahogany finish, rosewood fingerboard in inlay pearl position dots, inlay around soundhole, spruce top bound with celluloid, American patent heads, metal tail-piece, steel strings, good value.	Regular price, each .. \$10.00	Wholesale, each .. 5.80
No. 100	Mahogany finish, highly polished, imitation ebony fingerboard, with white inlay position dots, two rings of inlay around the soundhole, brass patent heads, selected spruce top, good tone and finish.	Regular price, each .. \$12.00	Wholesale, each .. 8.85
No. 330	Mahogany imitation finish, highly polished, dark shaded front and back, birch sides, white inlay position dots, inlay around soundhole, brass patent heads, steel strings, metal tailpiece (Standard size).	Regular price, each .. \$12.00	Wholesale, each .. 8.00
No. 400	Imitation mahogany back and sides, spruce top metal tailpiece, steel strings, Concert size.	Regular price, each .. \$14.00	Wholesale, each .. 7.25
No. 202 1/2	Beautiful quartered oak back and sides, two rows of inlay around soundhole, oval rosewood fingerboard, inlay pearl position dots, with metal tailpiece.	Regular price, each .. \$17.00	Wholesale, each .. 10.25
No. E1	Dark mahogany back and sides, spruce top, two rows fancy inlay, also inlay around edge, mahogany neck, ebony fingerboard, pearl, nut white bone position dots, ebony bridge.	Regular price, each .. \$20.00	Wholesale, each .. 13.00
No. 1012	Genuine rosewood back and sides, selected spruce top and edges fancy inlay and celluloid, mahogany neck, pearl position dots, steel strings, Concert size.	Regular price, each .. \$25.00	Wholesale, each .. 16.50
No. 1118	"Genuine Washburn," selected rosewood back and sides, fine spruce top, three rings black and white inlay top edge bound with black and white inlay, inlay strip up back, fine mahogany neck, ebony fingerboard.	Regular price, each .. \$35.00	Wholesale, each .. 21.00

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

# THE WILLIAMS & SONS CO.

R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.

CALGARY  
308 Eleventh Ave. East

WINNIPEG  
421 McDermott Ave.

MONTREAL  
59 St. Peter Street

TORONTO  
468 King Street West

No. 1522	"Genuine Washburn," selected Spanish mahogany, beautifully figured back, sides and top, genuine mahogany neck, pearl position dots, steel strings, Concert size.	Regular price, each .. \$40.00	Wholesale, each .. 25.50
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## MARTIN GUITARS

No. 0-21	Solid rosewood body, front and back edges bound with rosewood, cedar neck and head, rossette of fine purling, ebony bridge, brass machine heads, steel strings, Concert size, board with inlay position marks, Concert size.	Regular price, each .. \$65.00	Wholesale, each .. 41.75
No. 0-28	Rosewood, ebony bridge, front and back, ivory and wood rossette, chony bridge, brass machine heads, Concert size.	Regular price, each .. \$75.00	Wholesale, each .. 46.00

## GUITAR EXTENSION NUTS

No. 169	Angle style, heavy brass, nickel plated, highly polished, very practical, easily adjusted to instrument.	Regular price, each .. \$0.45	Wholesale, each .. 0.20
No. 170	Nickel-plated, steel, oval shape, grooved for string.	Regular price, each .. \$0.55	Wholesale, each .. 0.35

## GUITAR STEELS

No. 176	Steel, heavy nickel-plated, highly polished and finished, grooved on one side to prevent slipping, giving a firm comfortable grip, correct in weight and size.	Regular price, each .. \$0.75	Wholesale, each .. 0.45
No. 178	Steel, heavy nickel-plated, highly polished, grooved on both sides to prevent slipping, smooth edges, correct weight and convenient size.	Regular price, each .. \$1.25	Wholesale, each .. 0.60

## GUITAR PICKS

No. 173	Finger Picks, metal, plated, for playing Hawaiian Guitar.	Regular price, each .. \$0.15	Wholesale, dozen pair .. 0.25
No. 174	Thumb Picks, metal, plated, for playing Hawaiian Guitar.	Regular price, each .. \$0.15	Wholesale, dozen .. 1.05
No. 12	Thumb Picks, celluloid, imitation tortoiseshell, heavy quality.	Regular price, each .. \$0.15	Wholesale, dozen .. 0.60

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# Canadian Music Trades Journal

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

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

British Representative:

DUNCAN MILLER  
17 Little Tichfield St., Gt. Portland St.  
London W., England.

PUBLISHED BY

FULLERTON PUBLISHING COMPANY  
66-68 West Dundas St., Toronto, Canada

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Editors  
Telephone  
Adelaide 5434

VOL. XX.

TORONTO, SEPTEMBER, 1919

No. 4

## Combating the "Commission" Evil by Frankly Putting It Up to the Teachers as to the Position They Place Themselves In

CERTAIN piano men are in favor of kicking the "Commission" practice off the trade's front porch as they would a yodeling cat at midnight. Others would not go that far but they would vote for a wise curtailment. But like the over-allowance for used instruments, the demand for cases with the high gloss finish, the selling on terms of from 48 months up and other trade problems, the question of commissions to teachers and others is always with us.

It has been discussed by different members of the trade whose views pro and con the Journal has published. More than once it has occurred to this publication that, were it possible to conduct some sort of an educational campaign among teachers, showing them their attitude from the other side of the fence, much good could be accomplished. It is therefore interesting to observe that something is now being done along this line. The Musician for July ran as its leading article "The Teacher and Discounts." This circulating as it does amongst music teachers and students frankly faces the rights and wrongs of the long standing practice of special commissions and discounts to teachers. The writer says in part: "Only those who are on terms of intimacy with the trade end of music and actually in the confidence of individual manufacturers and publishers know what they really feel about the music teacher as a factor in any business transaction. Of course, it takes some stretch of the imagination to picture the big business men of the music industry being led astray and being forced to adopt methods and practices they do not approve of by the music teachers of the country, but on the other hand it cannot be said that the teaching profession has its skirts absolutely clear. In the matter of commissions it can be fairly said that teachers in the past have not been fair to themselves because they have not been fair to the people they dealt with."

"Is the commission or discount to teachers based on correct principle, in the first place? This, of course, brings up a point debated these many years with able advocates for and against. From one point of view the teacher as a producer of business, frequently almost in wholesale quantities, often deserves to receive some compensation from the house he represents, just as any salesman. On the other hand, he is a teacher and not a salesman. And the reason why he should ask the piano or instrument maker or music publisher to contribute to his income is not very obvious.

"In debating this question we are first of all confronted with the question, 'Who or what is a teacher?' and the fact that so many demand the privileges of teachers who have no rightful claim to be considered such, is one of the biggest factors of error in the prob-

lem. This situation is not without possibility of cure; for while teachers cannot declare who are *not* teachers they can, by united action, declare who are recognized as actual and practicing teachers—a move that would have a list of virtues long enough to make a fair-sized volume. This one move would, for example, go almost half-way toward solving the 'commission' evil.

"Many—very many—*bona-fide* teachers have made the 'salesman' argument untenable for themselves by breaking the first of all the principles of honest salesmanship—loyalty to your house. You can't claim a salesman's reward if you are not a faithful worker in pupils, starts out to visit every piano store in the town its interest. Therefore, the teacher who, for example, in arranging the purchase of a piano by one of his to see which one will give him the biggest "rake off" is certainly not a salesman. He is certainly something very much less honest than that, and deserves exactly what he eventually gets—a discredited reputation in the locality and eventually a general refusal from all piano dealers to do business with him.

"It was only natural that the growth of the practice of this form of 'salesmanship' eventually brought most



(From Presto, Chicago.)  
Reminding us of the dim and distant past when many a piano had to seek shelter from an approaching storm or to get somewhere to lay its head as night came on. Sometimes these shelters made sales and then sometimes again they didn't.

Regular Price	Wholesale Price
\$8.50	\$4.25
8.00	4.00
8.00	5.00
9.00	5.50
5.00	3.20
6.00	7.85
8.00	10.00
9.00	10.50
2.50	12.25
9.00	15.00
2.00	20.80

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concert size .. \$49.00  
each .. 25.50

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size .. \$65.00  
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each .. \$73.00  
.. 48.00

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instrument.  
each .. \$0.45  
.. 0.20  
.. 0.20  
.. \$0.55  
.. 0.35

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and side .. \$0.75  
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piano dealers and manufacturers to a place where they refused to deal with teachers at all, and made them shift from the position where they were willing to admit the logic of teachers as 'salesmen' to the other position of asking why they should be called upon to help support people who were teachers by profession. Without even admitting that a *bona-fide* teacher might justly collect a commission on a piano sale arranged by him, it can certainly be required that if he is arranging piano sales it should be under a definite arrangement with a certain house with which he is ready to deal on a clear and fairly permanent basis, either because he believes in the type of piano the house sells or because the financial arrangement is particularly attractive—preferably, oh, we hope preferably in most cases, because of the former reason. This puts the whole transaction on a recognizable business basis, and every one, from pupil to dealer, knows where he stands. An understanding against splitting the commission with the purchaser would be extremely desirable in the interest of maintaining prices.

"When it comes to the purchase of sheet music, the problem is even more acute and complicated. The question of 'Who is a teacher?' is just as much to the fore in this department as it is in the one just considered, even more so, perhaps. Whether the music publishers should help the music teacher to increase her income by permitting him to make money on the resale of sheet music and books is open to question, but it is certainly not open to question that if a teacher is allowed a certain concession on price, he or she should so allow others to avail themselves of that privilege that the giving of a teacher's discount to every purchaser of sheet music should become the regular retail store practice. Every one knows that any purchaser of music in a store gets it at a figure considerably below the marked price—a condition not to be found in the retail end of any business, actually unique in the music trade, and a condition that can hardly be considered creditable to it, either. As we find the situation now, a move by publishers made in the interest of helping the music teacher has reacted in a manner very detrimental to the morale of the business, largely as a result of abuse of the privilege. The sheet-music trade is therefore on a cut-price basis, which is a dangerous situation."

### Keep the Envelopes

PIANO houses who are constantly receiving payments of instalments and tuning accounts by mail would do well to consider the advisability of keeping the envelopes in which the in-coming mail arrives. Frequently a remittance comes in unaccompanied by any name or address. Sometimes a party writes a letter and through someone's neglect it is delayed in posting with the result that it is several days behind time in reaching the piano dealer. About the same day that the letter actually arrives the sender writes a second communication "raising Cain" because no reply has been received. To be able to produce the envelope in which the first letter was enclosed is the only way the dealer has of protecting himself.

Again, it has been known that a shortage in the cash at the end of the day was found to be a postal note or express order thrown in the waste basket with the envelope by mistake. One house the Journal knows of has a regular filing system for their envelopes. Each envelope is stamped with the time and date received, tied in neat parcels, marked and filed away in their proper receptacle. If any orders are received without a complete address the envelope is immediately attached and all the necessary information can be had at a glance, or if for some reason it becomes necessary to refer to

the envelopes at a later date, they will be found in a convenient place.

It may be remarked by someone that these instances referred to are the exceptions and not the rule, that they seldom happen, and the extra time taken is not worth the results. Yet it is always good policy to be prepared for the unexpected and the exceptions to the rule.

### Hopeful Addition vs. Wise Subtraction

THEODORE H. PRICE, editor of *Commerce and Finance*, has just been telling the readers of the *American Magazine* that the number of reported failures, compared with the number of men and firms engaged in business, is very small. And there has never been a time when this percentage was as low as it has been during the past year. "This apparent immunity is largely due to the fact that prices have been rising steadily for four years. It is in a period of declining prices that the real test comes to most financial structures," he adds.

Discussing the reasons for failures in business, Mr. Price emphasized a cogent truth. "In my observation," he proceeded, "a very large proportion of mercantile failures are due to what a professional accountant once described to me as hopeful inventories. It had been this accountant's business to compile the schedules of bankrupts; and in that shrewd phrase, hopeful inventories, he put his finger on one of the chief causes which had led to their bankruptcy.

"By it he meant that these bankrupt merchants, when they made their annual inventory, had a habit of invoicing their stocks at prices above what was then the market value of the goods. They invoiced at figures which represented the cost, plus the profit which the merchant originally hoped to obtain; not at what was the salable value of the goods at the time the inventory was made.

"This habit is not confined to men who actually reach the bankruptcy courts. It is altogether too common among business firms in general. I do not doubt that many a man who reads this article will, if he is honest with himself, admit that he falls into this error. He cannot resist giving his inventory the benefit of every possible doubt. There is too much hopeful addition in it, and too little wise subtraction."

### Getting After the Stencils

ANOTHER attempt is being made through Federal legislation to end the evil of the stencil. A bill, which bears the title, "A bill to prohibit the manufacture, sale or transportation in interstate commerce of misbranded articles, to regulate the traffic therein, and for other purposes," was recently introduced in the House of Representatives at Washington.

This new legislation is exceedingly sweeping in its scope. Should it become a law as it stands, the stencil piano has every chance of becoming a thing of the past for good and all, as the bill contains a specific provision to the effect that an article is misbranded and comes under its provisions if it carries any brand which deceives as to the mode of its manufacture or production, or as to its being the manufacture or product of any person other than the person of whose manufacture or product it is in fact. The penalty for selling such articles is a fine not to exceed \$500 or imprisonment for two years or both, for each offense.

Such a law would cover every instrument made in the country which passes through interstate commerce. It would not, of course, cover instruments manufactured



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Give **Perfect**

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Because of the profit unspoiled by complaints or repair bills.

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The ideal situation in business is when you make a good profit delivering worth-while goods and service, and this combination is realized when you have the agency for the

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*"The Piano worthy of any Home"*

Dealers who have handled this high-class all-Canadian instrument for many years, and dealers who have been with us for a short time only, unite in saying that the sale of a Sherlock-Manning not only means a permanently satisfied customer, but a booster for the store and an avenue of future sales.

The Sherlock-Manning is your best means of making more "Money" on the basis outlined above.

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LONDON - CANADA

and sold within State lines, for in regard to such trade the Federal law-making body has no jurisdiction. But once an instrument is transported out of the State in which it originated, it would become subject to the measures of this bill, for it is a well recognized right of the Federal authorities to follow such an instrument through all its future sales. In other words, their authority is not limited to a sale where the seller is in one State and the buyer in another. If the piano has passed through State lines in any sale at all, all future sales come under Federal jurisdiction—the Federal authorities can follow it into the warehouses of the retailer or wherever it may go.

Previous bills of this type which have been introduced in Congress, but have usually been defeated because of the opposition of certain classes of retail merchants, who claimed that such legislation would not give them protection against their unwittingly selling misbranded merchandise. To overcome this opposition, the present bill declares that a retail dealer who can show a guarantee from either a wholesaler, jobber or manufacturer, will be immune from prosecution under the provisions of the bill.

The remainder of the bill is taken up with the administrative problems in its enforcement, providing for the inspection of samples by the Federal authorities and their seizure and condemnation.—*Musical Courier Extra*.

### An Editorial

By John H. Gerrie, Financial Editor, San Francisco "Bulletin"

The two stupidest nations!

No! Not Russia and Germany!

Nor even Nigeria and Timbuctoo!

But—Great Britain and the United States!

Now, what do you think about that? You don't believe it? They are the most enlightened nations?

They are and they are not!

In some things, yes! In one great vital essential of these vital times, no!

For Great Britain and the United States are embarking upon the most colossal world competition in all history with the Wrong Kind of Equipment!

They are tackling world trade with the wrong tools!

Two hundred and twelve nations and countries are doing business together under the simple, practical and universally understood Metric system.

Two nations are attempting to do business with the 212 under the old-fashioned, cumbersome, obsolete German system.

These two old-fashioned, behind-the-times, dozing nations are Great Britain and the United States!

And the system they are using was Discarded as Worthless by Germany half a century ago!

The two greatest (?) nations in the world are trying to do business with Germany's cast-offs!

This, no doubt, is precisely as Germany had planned. Having tied a weight to the heels of her greatest trade adversaries, this cleverly cunning country removes her own weights and skims into world commerce on the wings of a system invented by an Englishman—James Watt in 1783.

Think of the irony of it: An Englishman gives the world the logical, decimal system of measurement which Germany adopts to her tremendous acceleration in commerce and power and enrichment by Billions of Dollars. In return Germany fastens upon the land of the Englishman to whom she owes so much the cumbersome jumble of quantity expression that is a ter-

rible handicap to Great Britain in her world enterprises.

But the Real Tragedy is this:

The United States slavishly follows Britannia in the weights and measures and retains them, while all the rest of the world, except these two, adopt the decimal system which everybody understands!

It is under this tremendous handicap that the United States enters world trade. In all her dealings with the Orient, Oceania, Latin America and the remainder of the world outside of British possessions this country must do business with two sets of measurements—the Metric, to satisfy her customers; the German, to humor the obstinacy of her own manufacturers. But that obstinacy is calculated to cost those manufacturers Tens of Millions of Dollars Annually in lost time and lost orders.

Pianos, phonographs and all musical instruments, made within the British Empire, can now enter Britain at 2/3 of the regular 33 1/3% duty.

### Martin-Orme to Use Bauer Patent in Their New Grand

#### Have Exclusive Canadian Rights

During a recent visit to Chicago, Mr. Owain Martin, president of the Martin-Orme Piano Co., Ltd., Ottawa, concluded arrangements whereby his firm has secured the license for the exclusive use in Canada of the Bauer system of Grand Piano construction, perfected some time ago by William M. Bauer and under which all the Julius Bauer & Co. Grands are now built. This Chicago House has been in business over half a century and Mr. Bauer himself is one of the very foremost piano builders on the continent. Mr. Martin is greatly pleased with the remarkable tonal results that have been attained in the Bauer Grand.

The Bauer patents cover an ingenious and effective method of installing the sounding board with an unusually large convexity and in such a manner that the form given is rendered absolutely permanent, which, in principle, is similar to the means now employed by the Martin-Orme Company in their uprights and registered by them under the name "Violoform." The plate itself is so built as to give the greatest possible freedom to the sound board vibrations.

The tonal results attained under the Bauer system have attracted wide attention among musicians. Another fact that has done much to impress both musicians and the trade with the merit of this construction lies in the fact that the pianos stay in tune in a remarkable manner. Also a favorable point is the added space given to a player mechanism through the elimination of the posts in the back of or underneath the grand.

The Martin-Orme Company have in the exclusive Canadian right to this patented construction, added to their already long established reputation as builders of upright pianos and players of nothing but the really high grade, a ready made demand for the Martin-Orme Grand when it makes its appearance on the market is assured.

"He may be a great artist," said the young thing, "but he certainly has a peculiar way of painting his pictures."

## ONE THING We Do Not Know

And that is how to "skimp." That word is not in the Lonsdale factory's vocabulary. We would not produce one more piano a year, if to produce that piano meant in the least degree detracting from our regular output.

This standard of quality, at a price that includes no heavy overhead, has made a high reputation for Lonsdale pianos in a very short time.



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- Swiss Manufacture, Finest Quality
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- No. 113—"Oscishaphone," 16 double holes, 32 reeds, \$7.25 per doz.

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- "Black Diamond" needles, per carton of 100 packages, \$10.
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- No. 2—Imitation leather, metal back and index, to hold 12 twelve-inch records ..... each \$1.35
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## Interchange of Specifications of English Reed Organs

Reed organs, with great resources, yet effecting economy in money and space, can be built instead of pipe organs—Details of some reed organ construction.

THERE are those who, not without good reason, think the reed organ field is yet capable of wide development. Organ music is heard and appreciated to-day as it never was before. The number of organists and organ students has increased. The possibility of selling organs to music lovers for their homes seems to be becoming greater. Those interested in different ideas on reed organ specifications will be interested in this recent exchange of data published in the London Musical Opinion.

After having had a good reed organ in his home for organ practice, Mr. J. Hayes, of Christchurch, New Zealand, undertook to make some experiments, and found that by combining resonators with free reeds it was a comparatively easy matter to get several qualities of tone, with varying powers, from the same reed at a fairly uniform pressure. "Of course, to obtain such results," he said, "it was necessary to vary the areas for the outlet of sound from the resonators. My opinion is that much better results can be obtained from pressure than from exhaust wind; and my experiments went to show

ber from which 1½-inch diameter rubber pipes are fixed, leading to the various wind chests. The small reservoir at the bottom (B) is put there principally as a safety valve and having outside springs can be regulated to any pressure, as when this bellows is sucked right up, the rod (C) opens the large trap which prevents overflowing and keeps the reeds working under even pressure. I do not have a wind trunk but feed the various chests by 1½-inch diameter rubber tubes, one tube to every set of reeds is quite sufficient. The tubes can be easily and quickly detached should any wind chests require to be taken down.

"Now the reed boards and wind chests are, I believe, quite out of the common. When commencing to build this organ some years ago, my main idea was to obtain true pipe-like sounds, and by experiment I found that a tube of cardboard, tin or wood, directly placed over the reed gives the desired effect. I therefore had to devise some means of actuating the sets of reeds independently from underneath the sound board and doing away with the tube board, leaving the reeds free and

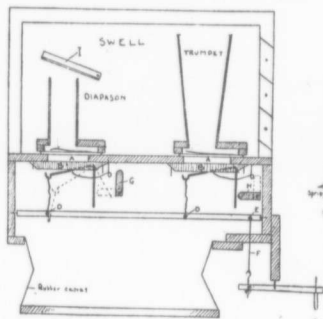


Fig. 2. Section through Wind Chest.

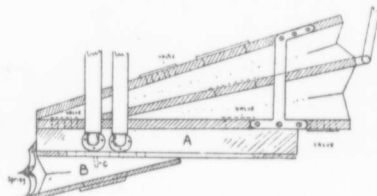


Fig. 1.



Fig. 3.

that, by varying treatment, tones ranging from a soft flute-like character up to those approaching that of a trumpet could be obtained from one reed.

"The experiences referred to have convinced me that, in the hands of an artist, reed instruments worthily rivalling really good chamber and studio organs can be built with great resources, yet combining very great economy in money and space as compared with pipe work. To do this, the internal arrangements will have to be considerably altered to suit the conditions; and the touch could be much improved by the use of equilibrium pallets for tracker action, or tubular pneumatics could be adopted."

In this reed organ discussion, Mr. Howard Brown, of Bournemouth, England, was asked to give the specifications of his organ, which he does as follows: "With the exception of the wind chests, the principle of my organ is not unlike others. I have one large double acting bellows (Fig. 1), the division working between two stationary frames. The valves are as indicated, and I have arranged traps to open for inspection and regulation of these valves. The box (A) is the vacuum cham-

ber. After many experiments I found the following the best method.

"Fig. 2 is a section of the wind chest; the reeds are placed over holes (A); (B) are ordinary pallets through which is drilled a hole to swing a brass wire angle piece (C); on the hooked end of this angle is attached a small strong tape which again it attached to an arm on the roller (D), which is operated from outside the chests by another arm (E) having a copper wire through the case (F) attached to the set of levers by the keys.

"Now in this position when the key is depressed, the arms on the rollers move down and pull the wire angle which would swing as indicated by the dotted line, leaving the pallet unmoved, but if the strip of wood (G) which runs the whole length of the chest is thrown over in a horizontal position (H), this would prevent the angle wire from swinging and would therefore cause the pallet to be pulled down and the reed to speak. In this way by a very slight and easy movement by a crank coming through the end of the chest, each set of reeds is operated by a draw stop. With reference to the qualification of the sets of reeds, the flue sets have

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# Every Player-Piano You Sell

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## PLAYER ROLLS



THE progressive piano dealer who has made a careful analysis of the prospective possibilities of his business opportunities is pushing the player piano. Because he realizes that to sell a player increases the volume of the initial sale, and lays a foundation for further business which in any community can be developed to considerable magnitude. Yet this progressive dealer is not pushing the player without the knowledge that the player action is proof against disorders and may be relied upon to thoroughly and satisfactorily perform its functions.

In short, when ordering his stock he specifies "The Higel Player Action" because he knows this action is most accurate, efficient and "all-ways" dependable, and is the nearest approach to perfection that has yet been reached.

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Grand Piano Actions  
Player Piano Actions

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

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Celeste

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Principal  
Trumpet

PELAY.  
Open Di  
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Bass Fl



SNAPS T  
From left

tubes placed over them as illustrated, and by erecting a padded flap (1) which runs over the top of all the tubes throughout the set, a very excellent dulci is obtained when the flap is dropped which, of course, is actuated by the draw stop; for instance, over my open diapason I have the cover which falls on the drawing of stopped diapason causing a subdued stopped effect. Again the material used to make the tubes greatly alters the tone, etc., which cannot be explained but must be heard to be appreciated. Another means of quietening the reed, especially those of the small scale or thin tongued variety, is to place the reed over the hole so that the tongue is well past the hole as in Fig. 3. The further the tongue of the reed is pushed over, the more subdued is the result even under full pressure. In this way the volume of sound of the stops such as the salicional and gamba can be definitely fixed, and promptness of speech not interfered with.

"On my choir I have an asolan working with the 4ft. viole d'amour, and from the middle C downwards I have fixed these reeds to speak very softly, producing a charming way tone just heard when the swell is shut. Above middle C, I have placed those reeds in the usual position, which gives a bright 4ft. effect for full choir.

"The pedal reeds are worked under the same principle, but I obtained the bourdon off the open diapason 16ft. as follows: Over these reeds is a box about 6in. high. This box is divided into thirty compartments so that each reed speaks in a tube of its own. Over the top of the box is hinged a padded lid which is closed when the bourdon is drawn. At the back of the box and into each compartment are drilled several 1/2-in. holes. A number of these holes in each compartment is blocked up until the desired subdued tone is obtained. In reality this is a means of allowing only sufficient air to enter each cell to cause the reed to speak quietly. Of course, theoretically this would cause the reed to flatten against the open diapason, but in the low pedal reeds it is not audible. I have up to now completed the choir pedal and part of the great organ with perfectly satisfactory results both as to the action and tone. I am further experimenting and when I have finished the great and swell organ, I should be pleased to complete my specification."

CHOIR.	Scale.	Voiceing.	
Dulciana 8ft.	Ordinary.	Slightly voiced.	Piped.
Lieb. Gedackt 8ft.	Ordinary.	Voiced.	Piped and stopped.
Viole d'Amour 4ft.	Narrow.	Voiced.	
Asolan 4ft.	Narrow.	Voiced.	
SWELLS.			
Bourdon 16ft.	Ordinary.	Voiced.	Piped and stopped.
Salicional 8ft.	Narrow.	Voiced.	Piped.
Oboe 8ft.	Ordinary.	Unvoiced.	Piped.
Cornean 8ft.	Broad tongue.	Unvoiced.	Piped.
Gomshorn 4ft.	Narrow.	Voiced.	Piped.
Celeste 8ft.	Narrow.	Voiced.	Piped.
GREAT.			
Open Diapason 8ft.	Enlarged.	Voiced.	Piped.
Stopped Diapason 8ft.	Dulce-off Diapason.	Unvoiced.	Piped.
Principal 4ft.	Ordinary.	Voiced.	Piped.
Trumpet 8ft.	Broad.	Unvoiced.	Piped.
PEDAL.			
Open Diapason 16ft.	Large.	Voiced.	Piped.
Bourdon 16ft.	Dulce-off Open.	Unvoiced.	Piped.
Bass Flute 8ft.	Broad tongue.	Voiced.	Piped.

The back is quite as ornamental as the front and is also polished. Every part is so constructed that it is very accessible and easily taken down. The instrument has a gilded pipe front (thirty-one in number) made of hard rolled zinc, which locks very nice against the gilt, rich red of the case-work. Dimensions: height, 8 ft. 8 in.; length, 7 ft. 7 in.; width, 4 ft. 2 in. to front of key-board.

A further description of another reed organ is given by Mr. S. Farrar, of North Walsham, England.

GREAT.		SWELL.		PEDAL.	
Bourdon	16	Double trumpet	16	Sub-bourdon	22
Open diapason	8	Open diapason	8	Bourdon	16
Stopped diapason	8	Stopped diapason	8	Open diapason	16
Horn Diapason	8	Liedlich gedackt	8	Violoncello	16
Viole d'amour	8	Trumpet	8	Bass Flute	8
Trumpet	8	Oboe	8	Total, 160 reeds.	
Oboe	8	Viole d'orchestre	8	Compass	
Bassoon	8	Flute	4	Swell to great.	
Clarinella	8	Piccolo	4	Swell to pedal.	
Musette	8	Total, 610 reeds		Great to pedal.	
Dulciana	8	Tremulant to great	2	3 comp. pedals great	
Claron	4	Tremulant to swell	2	3 comp. pedals swell	
Principal	4	Total, 854 reeds			

Grand total, 1,644 reeds.

"The great organ is in a swell box (with balanced swell pedal), except trumpet, open diapason, clarinella and viole d'amour, which are large-scale reeds under key-board. The clarinella set have steel tongues and are lacquered to prevent rusting.

"The double oboe, bassoon, musette and dulciana are in still another swell, inside the great swell box. By this means a very nice quiet tone can be obtained from them. If a loud tone is required, all the swell doors and shutters (five in number) open so effectively that not the slightest serap of tone is lost. Some very good solo effects can be got with swells open.

"The swell organ is behind, in a box with six venian shutters, and contains some very good stops, nicely voiced. The swell pedal, in this case, is not a balanced one. The pedal stops are all very good and distinctive. The bourdon is in a swell box and gives a nice quiet tone. The 32ft. stop is rather slow, and the reeds are placed horizontally, with their tongues upside down. No doubt their speech would have been more prompt if the reeds had been placed vertical, with the free ends of their tongues hanging downward.

"There are two bellows, each being 6ft. 6 in. by 3ft. and opening 1ft. They each contain six thirty-pound springs to keep them distended. The feeders are square drop ones. It is blown by a fan coupled to a petrol engine, and can also be blown by hand."

Piano Dealer—"That fellow I was just talking to literally lives from hand to mouth."

Salesman—"Some struggling poet, I suppose."

"No! he's a dentist."

Father—"So you are beginning to find that married life has its troubles?"

Daughter—"Well, yes, Jack sometimes simply won't listen to reason."

Father—"The young scamp! He ought to be ashamed of himself. It isn't every married man that gets the chance."



SNAPS TAKEN ON THE RECENT WESTERN TRIP OF A. E. SWITZER, SALESMANAGER OF THE MARTIN-ORME PIANO CO., LTD., OTTAWA.

From left to right: Charlie Matthews, of the Matthews Music House, Ltd., Calgary, and A. E. Switzer enjoying a wayside meal. The third view is Mr. E. R. Matthews in his car. The fourth will be recognized as the Sulphur Baths at Banff.

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Boards

### Wilson's Exhibit at Sherbrooke

H. C. Wilson & Sons, Limited, Sherbrooke, Que., had a large and attractive exhibit of Pianos and Victrolas at the Great Eastern Exhibition, held in that city August 23rd to 30th. The assortment included Steinway and Heintzman upright pianos, Weber, Wilson and other pianos and players, and the Auto Electric Player. Messrs. Wilson & Sons have the honor of being the only firm who for 35 years have had a piano exhibit at the Sherbrooke Fair. Their space this year in the Industrial Building had a frontage of 75 feet, and was artistically lighted and decorated.

The house, H. C. Wilson & Sons, Limited, was established by the late H. C. Wilson in 1863, and they have



Little Phyllis, daughter of Wm. Nelson, manager of Heintzman & Co., Woodstock, reads Canadian Music Trades Journal.

been the sole representatives of Heintzman pianos in Sherbrooke and eastern townships for over 36 years, and still "going strong." Their newly acquired premises adjoining the Wilson Building is now being used for the better showing of their large stock. They have eight sound-proof demonstrating rooms for Victrolas and "His Master's Voice" records. The whole establishment would be a credit to any large city.

### Freak Legislation

"Freak legislation" is the term used by piano and phonograph men to describe the proposed bill introduced by Hon. Isaac Siegel, of the United States House of Representatives, in an alleged attempt to smoke out profiteers. This is his proposal: "All persons transacting business, whether as manufacturer, jobber, wholesaler or retailer, are to be required to obtain a yearly license from the United States collector of internal revenue. Such license is to cost \$10, and the application for the license must be accompanied by all information which will enable the aforesaid collector to determine whether the applicant is a suitable person or concern to be entrusted with such a license. All persons engaged in business of any kind whatsoever under such license system shall be required in offering merchandise for sale to the public to mark on each article in plain figures the actual cost price. All persons failing to comply with the requirements of the bill will be adjudged 'guilty of profiteering' and will be liable to a fine not exceeding \$5,000, or imprisonment for not more than two years,

or both. The bill will take effect immediately upon its enactment. By the terms of the bill no exceptions are recognized—members of all industries, piano and talking machine manufacturers as well as those in other industries, are required to display the actual cost of their goods 'stamped or printed thereon.' The amount thus stamped, it should be noted, must be the cost f.o.b. factory, and no selling expense or 'overhead' can be included nor can transportation and carriage be made a part of the cost."

### Switzer Bros., Limited

The latest addition to the list of British Columbia music dealers is Switzer Bros., Ltd., opening up in Vancouver on October 1st. The firm was organized by Mr. Thos. A. Switzer, for many years manager of the Vancouver branch of Fletcher Bros., Ltd., with which firm he just recently severed his connection to open up on his own account with his brother, Mr. A. W. Switzer, of Winnipeg, who gives up his business connection in that city to remove to the coast.

The new firm have secured premises with a thirty-three foot frontage at 310 to 314 Hastings Street West, which is within three and one-half blocks of the post office. They will handle sheet music, musical merchandise, phonographs and pianos. Their showrooms are all on the ground floor, and they are emphasizing that patrons of the Switzer store will do their purchasing on the street level whether buying a piano, a record or a piece of sheet music.

"Service" is to be my middle name," said Mr. T. A. Switzer to the Journal, "for after we have sold a



Tommy Switzer snapped at his favorite recreation.

piano, a player or a phonograph and given the customer good value, I believe we should keep that customer satisfied with the purchase by a little reasonable attention."

Mr. Switzer made a special trip to the East to arrange for the agencies of the lines desired, and returned home well satisfied with the success of his mission. He secured the agencies for Martin-Orme and Canada pianos and for the Gerhard Heintzman and Eastern British Columbia. For his phonograph department he has secured "His Master's Voice" records and Sonora phonographs. With all of these lines he is thoroughly

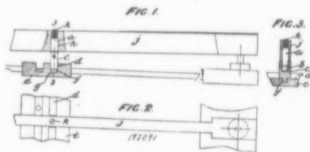


mediately upon it. familiar, and in view of the excellent business prospects throughout British Columbia enters business under most propitious conditions.

"Tommy," as Mr. Switzer is known to his intimates, and who, by the way, is a native of Ontario, Ottawa being the place of his birth, goes into business with the good wishes of a host of personal and business friends. In Vancouver he has always been popular with his competitors, with whom he is on good terms. Any movement for trade advancement or the unity of dealers has his whole-hearted support and the success that has attended the organization and subsequent harmony of the Vancouver Music Dealers' Association is in no small measure due to his activity. He is a brother of Mr. A. E. Switzer, salesmanager of the Martin-Orme Piano Co.

### Shenstone, of England, Patents Keyboard Arrangement

Patent No. 192,091 has been granted by Ottawa to F. W. Shenstone, of London, England, on a keyboard for musical instruments. It is thus described: "Claim. —1. A balance or center pin for the keys of musical instruments consisting of a pivoted dowel pin adapted to enter a hole in the under side of the key, and a grub screw-threaded in the top of the key and extending into the hole to adjust the position of the pin in the hole. 2. A balance or center pin for the keys of musical instruments consisting of a pivoted dowel pin, the lower extremity of said dowel pin being pivoted to an upright positioned on the usual balance rail, and a grub screw-threaded in the top of the key and extending into the hole to adjust the position of the pin in the hole. 3. A balance or center pin for the keys of musical instruments consisting of a pivoted dowel pin, said dowel pin being pivoted to an upright positioned in a groove formed in the usual balance rail, and a grub screw provided in the top of



the key and extending into the said hole and engaging the upper extremity of the dowel to limit the amount of pin in the hole. Claims allowed, 3."

### Piano Supply Man's Death

The sudden passing of Walter F. Goepel, manager of C. F. Goepel & Co., manufacturers and wholesalers of piano hardware, New York, is announced. Death resulted from an attack of acute indigestion. Mr. Goepel had taken his mother and sister to dinner and after they left him about 9 o'clock returned to his office to clean up some details. He started for home shortly before midnight in a taxicab, and becoming suddenly ill asked to be driven to the Post Graduate Hospital, receiving treatment there that appeared to relieve him greatly. Mr. Goepel then started for his home in the cab, but when the chauffeur sought to learn his condition while on Upper Broadway he found that he had succumbed.

Mr. Goepel was one of the most popular of the younger generation of United States supply men and had been connected with the trade throughout his business life, succeeding to the management of the business upon

the death of his father some few years ago, being assisted therein by his brother Frederick. He did not complain of any illness and news of his death came as a great shock to his many friends. The deceased, who was thirty-three years old, is survived by his mother, who is in control of the business of C. F. Goepel & Co., a brother, Frederick, a widow and three children.



Fig. 1 D. Gray, retail salesmanager of Heintzman's, Toronto, and Mrs. Gray in the Empress Hotel grounds at Victoria, B.C. Mr. Gray made a trip to the Western Coast for his holidays this year.

### M. S. Grace, President Kingston Retailers' Association

The Kingston Retail Merchants' Association is a real live organization, and is rapidly becoming one of the city's most active public bodies. Its interest in municipal matters was evidenced during the last election campaign, and it now promises to take an increasing part in everything which is beneficial to the welfare of the city.

The election of M. S. Grace to the presidency for the current year was a step in the right direction in these days when trade opportunities call for energy, business ability and acumen, according to the Retail Merchants' Globe, which says: "Mr. Grace is one of Kingston's most successful business men, and as manager of the Lindsay Piano Company he has built up a splendid business in Eastern Ontario. During the nine years in which he has served in that capacity he has seen a tremendous increase in the business of the company. Under his supervision, two new stores have been opened, one at Kingston and one at Belleville, and the Brockville store has gone ahead in great strides. The company now has the three most conspicuous piano stores between Toronto and Montreal. The ability of Mr. Grace in bringing this about is worthy of notice. In addition to being a far-seeing, hustling business man, he is a genial, good-natured citizen with a pleasant word to all who come in contact with him. In fact, he is just a real, lovable Irishman.

"During Easter week of this year he planned and carried out an intensive music educational campaign to feature Canada's Musical Week. He secured the co-operation of every musical dealer in Kingston. They brought out a special musical section of eight pages in each of the local newspapers, devoted entirely to musical news and advertisements. Mr. Grace made arrangements with the choir leaders of the various city churches to put on special programmes of music for the occasion, and with the majority of the ministers to preach ser-

mons on music. In these ways he made Canada's Musical Week a big event in Kingston, and the result has been a greatly stimulated interest in things musical, with its accompanying increase in business for himself. Under his guidance the Kingston Retail Merchants' Association is sure to be a force in this city."



The summer home of Colonel Horton Phinney, Wolfville, N.S., snapped by A. E. Switzer, salesmanager of the Martin-Orme Piano Co., Ottawa.

### Mrs. Jay Returning From England

Mrs. Jay, who for four years was buyer for the Hudson's Bay Co.'s Calgary music department and who for the past three years has been residing in England, is returning to Canada about the end of this year, accompanied by her daughter, Winifred. Mrs. Jay says she prefers the Canadian business methods and Canadian climate. While in the Old Country she has been at Bexhill-on-Sea, where were located the Canadian Cadets Training School, and also the Princess Pats Hospital. It is understood Mrs. Jay will take an important position at the coast.

### English Piano Manufacturers and Employees Come to Terms

Just as Canadian Music Trades Journal goes to press it is informed that the piano workmen in England, as a result of a ballot, have, by a majority, agreed to accept the terms offered by the Pianoforte Manufacturers' Association. These terms were contained in the following sent to the union officials by the manufacturers:

"In reply to the Demand made by the Piano Workers' Union upon the Employers, in respect of the conditions to apply on and from August 11th, 1919,

"You are hereby notified that, at a meeting of the employers, held at the Midland Grand Hotel, on August 12th, 1919, the following Resolutions were unanimously adopted, and will be carried into effect by this firm:—

"Resolution I.—That in answer to the new demand of 1/11 per hour, without production, the employers put forward the schedule (Resolution No. III, herewith). This schedule must be accepted by the employees of all firms (including Messrs. Brooks, Ltd.) by closing time on Wednesday, August 20th, 1919."

"Resolution II.—In the event of the conditions of the resolutions not being accepted by the employees, by the date and time stated,

### THIS FACTORY WILL BE CLOSED DOWN FORTHWITH,

and will only be re-opened upon the acceptance of the said conditions as set forth in these resolutions."

"Resolution III.—Schedule of Conditions of Employment:—

"1.—The Maximum Working Hours to be 48 per week.

"2.—That Shop Committees be formed and shop stewards be elected, and be recognized and approved by the management. Shop meetings to be held outside the factory unless otherwise arranged with the employer, and meetings to be held in the men's time."

"3.—The Minimum Rate of Wages for Skilled Workmen of 20 years of age and over to be 1/11 per hour, provided a system of extra payment for increased production over and above a normal output be recognized for every factory. Such normal output to be agreed between the shop committee and the management.

"Rate of Pay for Boys and Improvers (other than those under indenture), old men, laborers, store-keepers, unskilled and semi-skilled, to be fixed by the shop committee and management in consultation."

"4.—Men leaving their employment, or upon discharge, one hour's notice shall be given on either side, such time to be devoted to the putting of tools in order and packing them up."

"5.—Women over 20 years of age, when employed on skilled work, are to be paid a minimum of 1/2 per hour. All rules otherwise apply to females as to male workers."

"6.—If any difference occurs in the shop as to the interpretation or application of these working conditions the same shall be settled by the shop committee and the management. Failing settlement being arrived at by the shop committee and the management, the matter shall be referred to the Music Trades' Industrial Council, set up by the Ministry of Labor under the Whitley Report."

### Germans Seeking Canadian Trade

That German manufacturers are out for regaining a foothold on the Canadian market is shown by the subjoined circular received by some Canadian houses from a musical instrument manufacturer in a well known German small goods centre:

Dear Sir,—

Presuming that now, at the close of this troublesome war, your esteemed house, too, will be desirous of reviving the good old relations with German manufacturers, I beg to present my best compliments and request you to hold my firm in remembrance when you require anything in my way.

A good old staff of excellent handcraftsmen having returned at last, I am now in a position to considerably extend my manufacture of stringed instruments, which makes me capable and efficient to serve my customers in every respect.

The excellent reputation of my house and of my produce offers a sufficient security for choice goods made by experts, and free from all objection. They warrant a careful supply and cheapest prices! I am sure that a trial will fully satisfy you, and that it will lead to permanent, pleasant business connections with you.

Believe me, sir, to remain,

Respectfully yours,

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## Fights Imposition of Revenue Tax on Musical Instruments Sold to School Boards

George W. Pound, general counsel and manager of the Musical Industries Chamber of Commerce, New York, appeared before officials of the Internal Revenue Department in Washington last week to protest against a recent ruling of the department imposing a tax on musical instruments sold to state and city governments. He was told that the department would not reverse its ruling and that all sales of musical instruments to states and cities since Feb. 25 are taxable.

Discussing the stand of the department, on his return from Washington this week, Mr. Pound said:

"The personnel of the excise bureau of the Internal Revenue Department has been constantly changing and within a few weeks has undergone another almost total shuffling about. This naturally brings into power men who perhaps are not familiar with discussions that have taken place and rulings which have been made.

"The department very frankly takes the position that it will absolutely reverse any previous decision without notice, no matter how inequitable this may be and without regard to the injustice it may work to industry. The officials frankly admit the injustice of this attitude, but say that it can not be helped.

"It has been consistently held until the present that Congress probably had not the right even to tax articles sold to any state or municipal sub-division and that in any event the present war revenue act did not impose any tax on commodities sold to states and municipalities. The Internal Revenue Department so held in its written and printed decisions.

"In order to make the matter absolutely definite and certain, I went to Washington last June and discussed the subject with the department heads and they told me that there was no question whatsoever that musi-

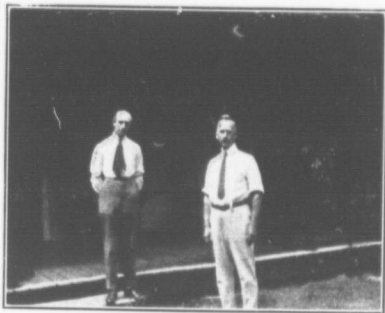
## Schipa, Italian Lyric Tenor, Makes Pathé Records

The Pathé Frères Phonograph Co. has just announced a most notable addition to its list of artists in Tito Schipa, a member of the Chicago Opera Co., who is hailed as one of the finest lyric tenors that Italy has produced in a generation. Tito Schipa was born in Lecco, Italy, and for a short time studied for the priesthood. It was while he was singing in the Cathedral choir that it was discovered that he had a voice of unusual beauty and quality, and he was advised to study singing. He went to Milan and studied



AT HOLLOW LAKE.

J. A. Hassall, Art Villiers and Charlie Boyd, of R. S. Williams & Sons Co., Toronto, retail piano staff, holidaying in the north country. Ask them if the car "sicked up" coming home.



Week-ending in Muskoka. H. A. Grimodick, Guelph, and Henry Durke, Toronto, at the latter's summer home.

cal instruments sold to boards of education were exempt from taxes. On July 1, the Attorney General, in a decision growing out of the sale of some ciders, as I recall, held that such sales were taxable, and the logical conclusion from his opinion is that all sales of musical instruments made to boards of education and to state and municipal sub-divisions on and after February 25 the subject to the war revenue tax. On July 22 the department took up this opinion and handed down a ruling expressly reversing the previous ruling."

with several well-known teachers, and then made his debut in a small theatre in Southern Italy in "Traviata." His success was immediate and the following year he came to Milan, where he met the impresario Barberoni, who took him on a tour of Italy. He was later engaged in the Val Verne Theatre, Milan, where he had the opportunity of being heard in "Sommambula" with Galli-Curci. Later, with success assured, Schipa sang in all the big opera houses of Italy and made tours of Spain and South America, being received with particular enthusiasm in Buenos Aires.

Besides being a great singer and excellent musician, Schipa is also a composer of the first rank. No young musician in Italy has been attracting more attention than he in the world of symphonic composition. Last season several of his works were given by the Royal Symphony Orchestra of Madrid. They proved such a success and the Spanish press commented on them so highly that King Alfonso requested they be performed at the Royal Palace. At the conclusion of the concert His Majesty presented the singer-composer with a gold medal as a token of his work. On this occasion Schipa conducted his own works.

The coming of Tito Schipa to America has aroused unusual interest in operatic circles. His operas include "Rigoletto," "Tosca," "Traviata," "Barber of Seville," "Fra Diavolo," "La Boheme," "Sommambula," "Madame Butterfly," "Lucia," and many others. The Pathé records will give music lovers an opportunity to hear this famous young singer before the opera season starts.

## Here, There and All Over

E. R. Jacobson, president of the Straube Piano Co., Hammond, Ind., was a recent visitor to Toronto.

Report says that Chickering & Sons, piano manufacturers, have decided to abandon the phonograph field and stick to pianos.

Don. Linden, recently returned from overseas Y.M.C.A. work, is now on the Nordheimer, Toronto, retail piano staff.

Mr. Edward Barton, of T. J. Barton & Son, Brantford, has just moved into a fine new home, having sold his previous residence.

Ralph Douglas, a concert baritone of more than local fame, and lately connected with Nordheimer's Toronto Aeolian-Vocalion staff, is now on that firm's retail selling staff.

Mr. R. M. Ross, a veteran of the war and who just recently returned from overseas, has opened up in the music business at New Westminster, B.C. Mr. Ross has secured the local agency of The National Piano Co. and of Columbia lines.

H. J. McEntee, one of the crack retail piano salesmen on R. S. Williams & Sons Co., Toronto, staff, is now flying around in a new Ford Sedan with all the latest frills and equipment. "It's like a Packard only it's so different," says "Mac."

This old world has taken on an entirely new hue to the eyes of Holmes R. Maddock, of Whaley, Royce & Co., Toronto. The reason is the arrival of Holmes Robert Maddock, Jr., who has been attending a rousing reception by his parents and many friends.

At a luncheon, held in the King Edward Hotel, Toronto, which was recently tendered by the Rotary Club as a farewell to the delegates of the Fire Marshal's Association, Mr. H. G. Stanton, Vice-President and General Manager of the R. S. Williams & Sons Co., Ltd., presided and delivered a speech to the parting guests.

The tenth annual meeting of the Canadian Guild of Organists was recently held in Toronto, when Dr. Albert Ham was re-elected president for the ensuing year. The principal event was an organ recital given by the following distinguished players: Richard Tattersall, H. A. Fricke, Healey Willan, C. E. Wheeler, Dr. Ernest MacMillan and F. A. Mouré.

"A real fisherman's paradise is where I was fortunate enough to spend my holidays this year," says A. A. Pegg, of Nordheimers, who has returned from Hollow Lake. Mr. Pegg added that had he had a camera along he could have supplied the Journal with a snapshot of a string of 23 mountain bass accompanied by a required quantity of valid affidavits as to their identity and that of the man who hauled them out.

Mr. Geo. W. Pound, general counsel for the U.S. Music Industries Chamber of Commerce, before the convention of Music Merchants of Ohio, recently held in Cleveland, is said to have made the statement that United States will, during the coming year, make 400,000 pianos, while, before the war, the world's entire output did not exceed 210,000 pianos.

Mr. E. C. Seythes, vice-president and general manager of the Nordheimer Piano & Music Co., who was in the East when the Exhibition opened, returned in time to meet the many trade visitors to his firm and to their exhibit at the grounds. The Eastern dealers he found in remarkably good spirits, confidently anticipating that this would be an unusually active season in musical instruments. While in the East, Mr. Seythes had a week's vacation up the Saguenay.

D. J. McCutcheon, the Heintzman man in Calgary, lately advertised a player piano quoting price including forty music rolls. That recalls the piano man's statement that "a goodly number of rolls was necessary to start out in order to maintain the customer's interest in his player."

Declaring that the present excess profits taxes are partly responsible for the high cost of living, the National Association of Credit Men mailed to President Wilson, the Cabinet members and to every member of Congress a statement asking for immediate legislation which will do away with the consumption taxes on the necessities of life.

Among the dealers who have recently become Martin-Orme dealers or added Martin-Orme pianos and players to their lines are: Wm. McPhillips, London; R. Waller, Trenton; Thos. Brown, Lindsay; C. Clark Tweed, Col. Milton Francis, Port Arthur; Chas. L. Rymal & Son, Hamilton; A. Snyder, Mitchell; Mr. Kittel, Linwood; and Paul Hahn & Co., Toronto.

A good many members of the trade have, no doubt, heard of the famous Friday morning musicals at the Biltmore, New York. They will be interested to know that something after the same style will be staged at the King Edward Hotel, Toronto, throughout the coming Fall and Winter months. There will be a series of six concerts at which will appear some of the world's greatest artists. The price for the series will be \$18.00 plus the war tax, and the sale of tickets will be by subscription only.

"No piano or player-piano should now be sold at retail on terms which will extend the period of final settlement beyond thirty months. Even if safety in a critical period did not demand the application of this rule, the question of conserving stock for purchasers who can pay out in much less time than thirty months should highly recommend that policy," says the Chicago Music Trade Indicator. One large Canadian retail house, it is understood, has instructed all its salesmen to make no sale by the terms of which the final instalment would not be made in at least three years.

"The Pianoforte trade in Dublin is considerably disturbed owing to a strike of tuners and repairers at some of the principal music warehouses," says London Musical Opinion. "There is a demand for an increase of wages on the existing rates, which for repairers have varied from 38s. to £2 15s. per week, and for outdoor tuners from £2 10s. to £2 15s. per week. It is urged on behalf of the men that, in view of the present high cost of living, such rates are not sufficient. An increase of one pound a week all round has been asked, but the response has so far been an offer of an increase of 2s. 6d. on present wages. This offer was declined, and the men were still out when we heard last from Dublin."

All industries are coming to the fore in Japan at the present time and the music trade is no exception. In discussing the conditions there a writer in the New York Sun declared that Japan is becoming an important factor in the musical instrument industry of the Orient. The greater part of these instruments are shipped to Australia and find their market there. Pianos are being made also and Japan is bidding strong for this trade in the Far East. Baby grands seem to be popular among the Japanese and the number is increasing daily. This and with the aid of modern machinery, which the Japanese are quick to adopt, the piano production is growing steadily.

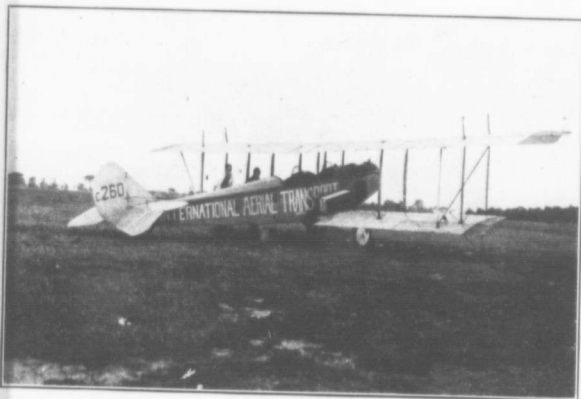
## What Greater Constructional Strength and Durability has any Phonograph than this?

*Drops five hundred feet from aeroplane and yet the cabinet is but slightly damaged, and when tested at the factory the instrument plays perfectly any make of record.*

### Most Astounding, yet True.

**T**HE inauguration of an aeroplane delivery service between Toronto and Hamilton by Gerhard Heintzman Limited, accidentally subjected the Gerhard Heintzman Phonograph to the most severe constructional test imaginable.

A fast aeroplane, carrying a "unique cargo"—two Gerhard Heintzman Phonographs—in charge of Mrs. Armand Heintzman, wife of the President and General Manager of Gerhard Heintzman, Limited, left Toronto for Hamilton, 9 a.m. Tuesday, August 26th.



*Tuning her up for the first aeroplane delivery of phonographs in Canada.*

When a few minutes out, flying at an altitude of 500 feet, one of the Phonographs became detached, fell to the ground with terrific force, and rolled a distance of fully one hundred feet. Nothing but a mass of wreckage could be expected to exist after such a tumble, and yet the instrument came through the trying ordeal practically unscathed. The packing case was considerably damaged, but other than a few scratches on the cabinet, a slightly loosened lid and tone arm, and the speed of the motor slightly increased, the instrument remained intact.

Upon reaching the testing room of the factory, clear as a bell, and with perfect operation of the mechanism, the instrument poured forth the wonderful notes engraved on many records of many makes. A most remarkable performance of a most remarkable instrument.

The following pages give the camera story of the incident, and illustrations of several

### Gerhard Heintzman Models

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# GERHARD HEINTZMAN, LIMITED

Head Office and Factory:

Sherbourne St.

- Toronto -

Canada

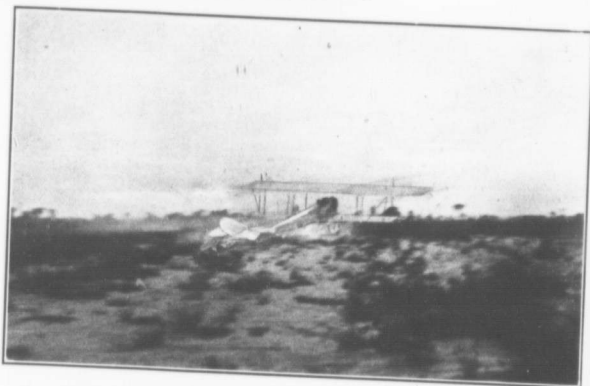


### Ready to Start

Illustration shows the aero plane and crew all ready to start for Hamilton with its unique cargo.

### The Getaway

The trip required forty-two minutes. It would have been made in less time, but for the difficulty in landing, owing to the dense crowd that had gathered to witness this exceptional undertaking.



### The Drop

This shows the location and position of the photograph after its five hundred foot drop and one hundred foot roll.

### *Inspecting the expected ruins*

The ruins (?) consisted of a damaged packing case, a few scatches, a loose lid, and an otherwise perfectly good instrument.

#### **Ready to Start**

ation shows the aero  
and crew all ready to  
for Hamilton with th  
e cargo.



#### **The Drop**

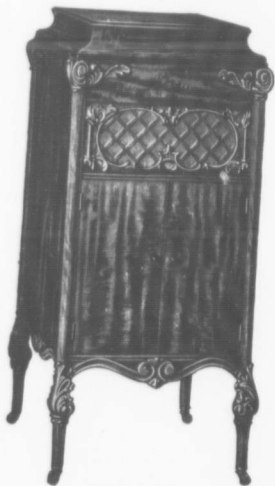
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## *Gerhard Heintzman, Limited*

TORONTO

Head Office and Factory—Sherbourne Street

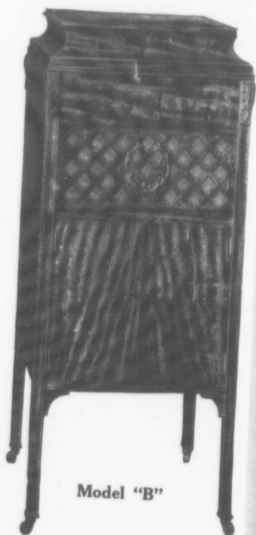
CANADA



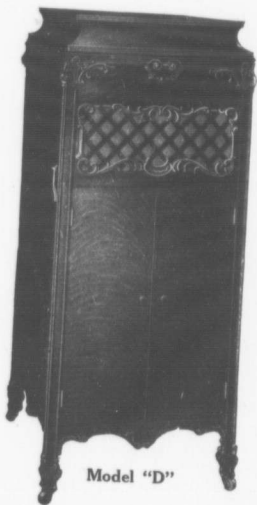
Model "E"

## Gerhard Heintzman Models

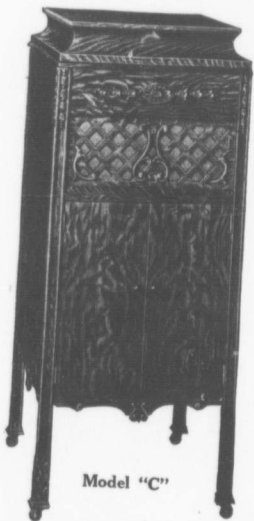
In addition to their constructional strength and durability Gerhard Heintzman Phonographs exhibit beautiful masterpieces of the cabinet makers' art, and display all the musical qualities that have characterized Gerhard Heintzman instruments for over fifty years.



Model "B"



Model "D"



Model "C"

## Gerhard Heintzman Limited

Head Office and Factory  
Sherbourne St.  
TORONTO



Model "A"



Here's the Reason  
*The*  
**Brunswick**  
ALL PHONOGRAPHS IN ONE  
 plays all records  
 correctly



*This Sliding Weight Adjustment in Arm*  
 IS VERY IMPORTANT AND EXCLUSIVE ON BRUNSWICKS

It gives you the correct requirements for each type of record. Different makes of record require different weights to produce all the quality and still play the record without any possible injury.

With this adjustable weight, which no other phonograph possesses, the Ultona provides the exact needle, correct weight and proper diaphragm for each make of record, thus demanding no sacrifice in tone as attachments often do.

Dealers desiring to increase their profits this fall should write or wire for profitable sales plan. But DO IT NOW!!

**THE MUSICAL MERCHANDISE SALES CO**

Sole Canadian Distributors for Canada

819 Yonge Street

Winnipeg: 143 Portage Ave. E. Montreal: 582 St. Catherine St. W.

# The "MOTROLA"

## A Self-starter for the Talking Machine

THE MOTROLA affords you an excellent opportunity to make extra sales and extra profits. Enthusiastic dealers are building up a profitable business on Motrolas. Your chance is as good as their's, so get busy.

### *THIS is what it is:*

The Motrola is a small electric device easily attached to the cabinet of the talking machine in place of the winding crank, without marring the wood or altering the mechanism.



### *THIS is what it does:*



It winds any make or price machine. Does this more evenly and more quickly than can be done by hand. Starts winding when push button is touched. Stops winding when spring is brought to proper tension.

Positive in operation. Easily and quickly attached in place of winding crank.

Applied or detached with use of only a screw driver in less than a minute by anyone. Attachment plug and ten feet of cord are connected to Motrola when shipped.

No need for delay. Investigate to-day.

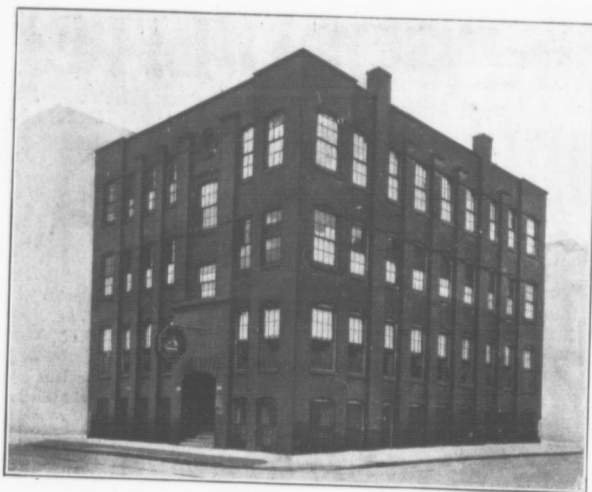
FOR SALE BY

## HIS MASTER'S VOICE, Limited

Sole Canadian Distributors for the Motrola

196-198 Adelaide St. W. - Toronto

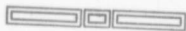
Corner Simcoe St.



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**

(Corner Simcoe St.)

# The "RECORD-LITE"

*Small in structure but Big in possibilities*



This is a light especially constructed for use on Victrolas. It consists of a handsome little electric search light, which is slipped over the end of the Taper-tube or Tone-arm, where it is rigidly and permanently fastened. Wires connect the lamp with the leatherette encased battery, which is kept either in a corner of the top, or concealed inside. Both dry battery and lamp are standard parts, and may be obtained anywhere, but the originals will last indefinitely with ordinary usage.

## The "RECORD-LITE" will:—

Direct light on the needle point.

Eliminate the possibility of scratching or damaging records when placing the needle.

Enable operation in the darkest corner.



and

Permit you to supply your customers with an addition to their talking machines with which they will be delighted, and also bring you some extra profitable business.

The Record-Lite is very reasonable in price, and every owner of a talking machine can easily afford one.

Write to-day for complete particulars.

## HIS MASTER'S VOICE, Limited

Sole Canadian Distributors for the Record-Lite

196-198 Adelaide St. W. - Toronto

(Corner Simcoe St.)

### Edison Message No. 47

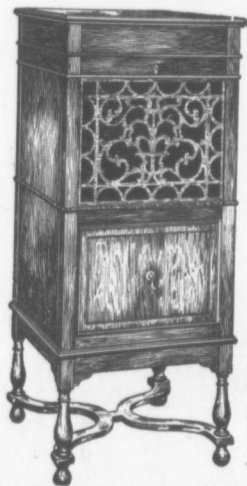
"Being a thoroughbred has saved more souls than penance and punishment, it has rescued more business enterprizes than shrewdness, it has won more battles and more games, and altogether felicitously loosed more hard knots in the tangled skein of destiny than any other virtue." Thus said Dr. Frank Crane.

To be a thoroughbred makes it easier to travel the road to success. The Edison dealer who keeps step with Edison Sales Methods is a thoroughbred—and a success.

—Thomas A. Edison



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



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

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



The  
 Highest Class  
 Talking Machine  
 in the World



Louis XV.



Colonial



Louis XVI.

## A Few Reasons Why The "Sonora"

is justly entitled to the claim of precedency in the Phonograph industry.

- First—to make a cabinet model under \$200.
- First—to use a tone modifier.
- First—to employ an automatic stop.
- First—to use "bulge" cabinet work.
- First—to have a motor meter.
- First—to use a wooden tone chamber and an all wooden tone passage.
- First—to utilize a feed screw mechanism for the revolving of the turntable for the use of disc records.
- First—to produce a 30 and 45 minute motor power (which saves frequent winding).
- First—to offer a high class portable model.
- First—to demonstrate that a large business can be done in phonographs on a cash basis.

### MAGNIFICENT MODELS

Sonora designs are outstanding in their superb appearance. They are peerless for beauty.

In addition to their matchless tone, Sonora instruments are unequalled for their many important and exclusive features of construction.

The Sonora readily sells for cash and thus keeps your bank account in a healthy condition.

## I. MONTAGNES & CO.

Sole Canadian Distributors of the Sonora  
 Phonograph and Sonora Needles

Ryrie Building - Toronto

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# Western



# Distributors



**Western Gram-o-phone Co.**

**CALGARY**

Northern Electric Bldg.

**WINNIPEG**

122-124 Lombard St.

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

**Cleartone**  
SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

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

### SUNDRY DEPARTMENT

**MOTORS**—No. 1, double-spring, 10-inch turntable, plays 2 10-inch records, \$2.25; No. 6, double-spring 10-inch turntable, plays 3 10-inch records, \$4.00, with 12-inch turntable, \$4.25; No. 8, double-spring, 12-inch turntable, plays 3 10-inch records castiron frame, \$6.85; No. 9, double-spring, 12-inch turntable, plays 3 10-inch records, castiron frame, level gear wind, \$7.85; No. 10, double-spring, 12-inch turntable, plays 4 10-inch records, castiron frame, bevel gear wind, \$9.85; No. 11, double-spring, 12-inch turntable, plays 7 10-inch records, castiron frame, bevel gear wind, \$10.75.

**TOPE ARMS AND REPRODUCERS**—Play all records—No. 2, \$1.47 per set; No. 3, \$1.65 per set; No. 4, \$3.75 per set; No. 6, \$3.30 per set; No. 7, \$3.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonora Tone Arm with reproducer to fit.

**MAIN SPRINGS**—No. 00,  $\frac{3}{4}$  in., 9 ft., 25c. each; No. 01,  $\frac{7}{8}$  in., 7 ft., 25c. each; No. 02,  $\frac{3}{4}$  in., 7 ft., 25c. each; No. 1,  $\frac{3}{4}$  in., 9 ft., 30c. each; No. 1A,  $\frac{3}{4}$  in., 10 ft., 40c. each; No. 2,  $\frac{13}{16}$  in., 10 ft., 30c. each; No. 3,  $\frac{3}{4}$  in., 11 ft., 40c. each; No. 4, 1 in., 10 ft., 40c. each; No. 5, 1 in., 11 ft., heavy, 60c. each; No. 6,  $1\frac{1}{4}$  in., 11 ft., 90c. each; No. 7, 1 in., 25 in. gauge, 15 ft., 90c. each.

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

**RECORDS**—POPULAR AND GRAMMAVOX, 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.

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

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

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

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

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

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

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



## Many Models—One Quality



Queen Anne  
M 50  
Mahogany or  
Black Walnut



Chippendale  
M35—Solid Mahogany  
or Black Walnut

Every one of the many McLagan models has the charm of individuality plus the very highest quality. The superior musical qualities of the

# McLagan

## Phonograph

are due to the advanced method of sound reproduction. The tone of rare natural quality in the full range of the scale is assured by the McLagan-Fletcher reproducer and the sound chamber of

wood, delicately and correctly shaped. For the discriminating dealer the McLagan is an ideal line to handle—and a profitable one. Make your store a "McLagan" store.

### The George McLagan Phonograph Division

The George McLagan Furniture Company, Limited

Stratford

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100—\$75

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# Otto Heineman Phonograph Supply Co., Inc.

25 West 45th Street, New York



*A Quality Product*

**The most Perfect, Popular, and Profitable Hill and Dale Records on the market to-day**

The OkeH Library includes a most complete list of popular dance and vocal hits—the kind that are always in great demand.

Also instrumental, sacred, Hawaiian and standard selections.

OkeH Records include the best of efforts the Continent's most popular and talented artists.

OkeH Records can be played with either a steel or sapphire needle—an exclusive feature of the OkeH. OkeH Records move rapidly and show a mighty good margin of profit.

Get in touch with us and let us tell you how you can share in this profit.

Remember—there is no time like the present.



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



## Heineman - Meisselbach Motors and Tone Arms

**The Successful Phonograph Manufacturers** are equipping their phonographs with the Heineman and Meisselbach motors and tone arms. It is reasonable to believe that this condition would not exist if these manufacturers were not satisfied that Heineman-Meisselbach motors and tone arms displayed the High Quality and Serviceability essential to the best results in Phonograph Production.

And they do display these elements. They have proven their worth and service through the test of time.

Ensure reliable quality in your phonographs by using

**Heineman Meisselbach Equipment**

The World's Largest makers of Phonograph Equipment.



CANADIAN BRANCH . . . 172 JOHN ST., TORONTO

# Phonograph Journal

of Canada

SUBSCRIPTIONS:

\$2 per year in Canada.

8s. per year in Great Britain and Colonies.

\$2.50 per year in United States and other countries.

CLUB RATE:

3 men in one store for \$5.

Phonograph Journal and Canadian Music Trades  
Journal to one address for \$3 per year.

*Advertising Rates on Application*

**Fullerton Publishing Co.**

66-68 West Dundas St.

**Toronto**

**Canada**



This trade-mark  
is a symbol of  
supremacy in  
every corner of  
the world.

**Y**OU don't have to tell people what the Pathé Red Rooster on your window stands for. You may stake your reputation as a dealer on this: that they already know it and are entirely familiar with its significance—both as an identification of Pathé phonograph product and as an instantly recognized message of quality flashed daily on ten thousand motion picture screens.

You've got an asset in that red rooster and the Pathé name as big as the world-wide Pathé repertoire—as broad as the claims you can make for Pathé products—and as solid as the business you can build on the exclusive features and TONE and quality of both the Pathé and Pathé records.

And it's an asset worth more to you each time we remind the public of what it stands for.

**Pathé Frères Phonograph Sales Co.**

4-6-8 Clifford St.

MONTREAL

Toronto

WINNIPEG

# The Imperial Phonograph

Building a permanently profitable phonograph business is based on giving satisfaction.

Satisfaction practically depends upon four elements entering into phonograph construction:—Superior Tone Quality, Exquisite Cabinet Designs, Expert Constructional Work and Dependable Motors.

In the "Imperial" Phonograph you will find these elements embodied to such a degree that will experience no difficulty in extending satisfaction to the most discriminating purchaser of a phonograph.

This is one of the chief reasons why the Imperial Agency will prove a most valuable acquisition to your establishment.

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

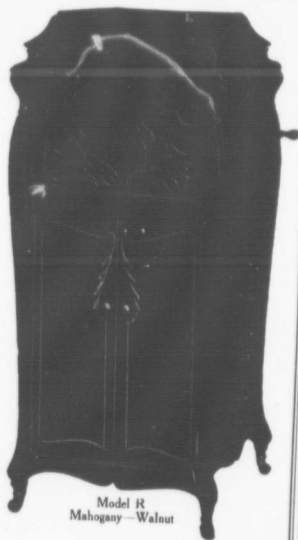
We are headquarters for "Gennett" lateral cut records and all phonograph supplies.

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

Owen Sound

Canada

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



Model R  
Mahogany—Walnut

## THE VERY THING!

Yes! the very thing for all out to cultivate a big export trade is to get within the vision of the Buyer's Eyes. His exclusive notice is worthy of a special effort to gain, and that is why, as a business man, we invite You to very carefully consider one of the best opportunities ever submitted to the Canadian Trader.

For many years past, the English publishing house of C. D. Ernest & Co., has issued a valuable trade work—

### THE MUSIC TRADES DIARY & YEAR BOOK

It carries the advertisements of representative British firms, and the 1920 edition should most certainly carry Yours.

Its circulation covers United Kingdom dealers in music and all kinds of musical instruments; also large buyers in the Colonies and foreign countries.

Thus are the markets of the world thrown open to You in the most direct way—not for one week, but for twelve solid months!

If you write at once there is just time to hear more about it before finally deciding the amount of advertisement space you will require. Ask for our prospectus on the subject.

**G. D. ERNEST & CO.**

The Music Trades Review

5 and 6 Duke Street, Adelphi, London, W.C. 2

## NOTICE

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

Columbia Graphophone Company  
Berliner Gram-o-phon Company Limited

# 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.

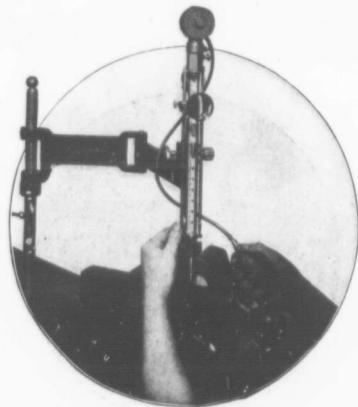
## The Phonola Company of Canada

Limited

Kitchener

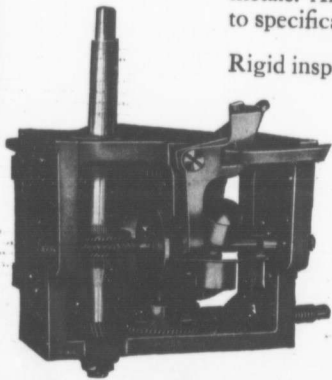
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Ontario



## Rigid Inspection

Raw materials entering into the manufacture of the Stephenson Precision-Made Motor are as rigidly inspected as the finished product . . . all metals are tested by the Scleroscope—a delicate laboratory instrument used to determine the degree of hardness of metals. And raw materials not coming up to specification are quickly rejected.



Rigid inspection from Receiving Room to Shipping Department keeps the Stephenson Motor a Precision-Made Motor.

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

# Talk

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# Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1919

## Every Phonograph Owner can be Sold a Collection of Records of Folk Songs and Dances

Sixth of a series of articles on record selling—If, like Mickey, you get "real familiar" with your records, and if, like Joseph Chamberlain, you qualify for leadership, you can extend the sale of any class of records you choose—Apply this to Folk Songs and Dances—Canadians fond of the folk songs of all countries.

MICKEY, the successful newsboy, had for one of his business policies "if you like your job chuckle it under the chin and get real familiar." It goes without saying that to make the best possible record in record selling the salesman or saleslady must like the job. Taking it for granted that you do like it, follow Mickey's advice and get real familiar.

Any member of the record selling staff can become familiar with the numbers in the catalogue by maging up his or her mind to do so. Having done that, one is fortified with at least some of the qualifications that enabled the statesman, Joseph Chamberlain, to accomplish things. It enables the salesman to help people make up their minds. When Chamberlain was Mayor of Birmingham he is said to have remarked to a friend, "On every committee of 13 there are twelve men who go to the meeting, having given no thought to the subject and prepared to accept some one else's lead. One goes having made up his mind what he means shall be done. I always make it my business to be that one."

Just a Chamberlain incident to illustrate. At a meeting of the Birmingham University Senate there was discussed the need of a chair for this and a chair for that. "I have come to the conclusion that what we need is a Siena tower," announced Joseph Chamberlain; "and in order to lose no time I have got a plan here." He drew from his pocket a sketch of his proposed tower. "And," concluded the author of the incident, "we found ourselves outside an hour later having agreed to the erection of a tower that we didn't want, at the cost of money we hadn't got, and which if we had got we needed for other things." In the same way there are many record buyers waiting for the lead of alert, well-informed salespeople of good judgment. This applies to any class of records, but here we have specifically in mind records of folk songs and dances. To assist the salesman and saleslady in getting familiar with folk song records, the following information is appended.

A Folk Song is defined as "a song of the people; a song based on a legendary or historical event, or some incident of common life, the words and generally the music of which have originated among the common people, and are extensively used by them." From this definition, it will be gathered that the folk song is essentially communal. Of course, it must have had a beginning and that beginning must have been the work of an individual but whether or not the individual in question can be called the author, is another question. Probably not, because the continual habit of changing "what they did not like" must in the course of time ultimately amount to the transference of the authorship from the individual to the community.

"Folk Songs may be divided into two classes," says an authority on this subject: "the true folk-song which

is of unknown authorship and the songs of identified composers, so simple and realistic that the people have adopted them as their own." The oldest type of folk music was extemporized by some individual from a full heart, passed from lip to lip and was thus handed down from generation to generation. The true folk song did not, however, assume final shape the moment it was written. It might disappear for a long time only to crop up again in some far-distant locality.

It is interesting to note the different types of folk song, varying according to the climatic conditions. For instance, the songs of Southern countries have a grace and languor not associated with the North. As a rule the folk songs of the north of Scotland or Scandinavia or Norway are much more rugged in their structure than those of, say, Spain or Italy or the south of France.

Unfortunately, Canada cannot boast of having a group particularly striking folk-songs of her own. She can, however, assert very strongly her appreciation of the various folk-music of other countries such as England, Ireland, Scotland, Wales, France, United States, Spain, Italy, Norway, etc. Considering the extensive use which Canadian music lovers make of the folk-songs of these various countries, salesmen can readily see how easily this particular line of records can be pushed.

The folk-songs of England only recently have been systematically compiled. They breathe the sweetness of the countryside, the freshness of the morning, the gaiety of the peasant folk. One of the most beautiful examples of English folk song has for its title, "Drink to Me Only With Thine Eyes." Another one, a drinking song, "Down Among the Dead Men" is a quite popular song, too.

Ireland has produced some of the most beautiful, varied and imaginative folk music in the world. Throughout most of her music, the elements of both pathos and humour play a large part, showing, of course, that the folk music reflects in a full degree the character of the people. Some of the most popular Irish folk songs are: "My Love's an Arbutus," "Garryowen," "Believe Me If All Those Endearing Young Charms," "The Minstrel Boy," "Last Rose of Summer," "The Harp That Once Through Tara's Halls" and "Miss McLeod's Reel."

On account of the large number of people of Scottish descent here in Canada, Scotch folk-songs figure largely, too, in Canadian musical life. Parties, social evenings and sing-songs often come to a happy ending with the singing of "Auld Lang Syne." Other well-known Scottish folk-songs are: "Flow Gently, Sweet Afton," "Loch Lomond," "Comin' Through the Rye," "Annie Laurie," "Ye Banks and Braes O' Bonnie Doon" and "Bonnie Dundee."

The folk music of Wales is more rugged and sturdy than that of Ireland and Scotland. It does not have



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the element of humor as has the Irish, but is of a serious and often even martial character. The most popular folk-song of all Wales is: "All Through the Night"—a traditional melody of great age, simple, dignified and expressive.

Folk-songs which are wholly a product of the life of the American nation are the supremely beautiful and pathetic melodies originated by the African slaves who afterwards became the American negroes. Coupled with the art of the whites, the music engendered by these slaves became unique. Only surpassed are they probably by some of Stephen Foster's songs: "Old Black Joe," "Massa's in de Cold, Cold Ground," "Uncle Ned," "My Old Kentucky Home" and "Old Folks at Home." Other oft-sung American folk-songs are: "Old Dan Tucker," "Dixie," "Yankee Doodle" and "Home, Sweet Home."

French folk-songs differ strongly in character, according to the district from which they come. The oldest and quaintest are those which owe their origin to the liturgical music of the Catholic church. One which is sung quite frequently in France is "Gai-lou-la, la gai le Rosier" (Roses Are Gay).

"La Paloma" (the Dove) is truly characteristic of the music of Southern Spain, not only as regards the tropical grace and tenderness of its melody but also because of its extraordinary rhythm. It is said that the Emperor Maximilian of Mexico, when informed that he was to die, made the request that this song, which he adored, should be played in his last hour.

A great favorite among the people of Italy and especially the Neapolitan fishermen is "Santa Lucia." The Italians, in whose country both the opera and oratorio had their birth, are remarkably fond of music. Whether it be a folk-song or an aria from one of the grand operas, the Italian is right at home.

While on the subject of folk-music, it might be well to touch on folk-dances. These are gaining more widespread popularity all the time especially here in Canada where folk-dancing is more or less of a novelty. Several schools throughout the country are introducing them into their curricula because of their aid in physical education. They are becoming more and more recognized as a unique feature in masquerade parties, fetes, children's entertainments and kindred social gatherings.

Some of the most common folk dances are: English Folk Dances—"Don Juan," "May Pole Dance," "Bluff King Hal," "Row Well, Ye Mariners," "Hornpipe." Irish Folk Dances—"Irish Washerwoman," "Pop Goes the Weasel," "St. Patrick's Day," "The Wearin' o' the Green," "Reap the Flax." Scotch Folk Dances—"Highland Fling," "Weel May the Keel Row." Russian Folk Dances—"Kamarinskaia." Italian Folk Dance—"Tarantella." American Folk Dances—"Old Zip Coon," "Arkansaw Traveller," "Lady of the Lake." Swedish Folk Dance—"Skanska Quadrille."

Incidentally it is a point not to be overlooked that the composers of the larger forms of music are going more and more to the folk music of all countries for their themes on which to build their great symphonies, and other works.

It would be possible to touch on the folk music of almost every country, but with this outline of the more common folk-songs, record salesmen will see the great field there is for capitalizing the popularity of this class of records.

Do to-day's work so conscientiously and thoroughly that the work of to-morrow and the other days which depend upon it will not be undermined by the failure to attend to the tasks of the present hour.

## Discussing Phonograph Rentals

QUITE incidentally, the editor of the Journal overheard a conversation the gist of which was as follows. A city professional man, in receipt of a fairly good and steady salary, had arranged to entertain some young people on a certain evening. A couple of days before the affair he and his wife decided to see if they could rent a small type phonograph for the evening. They made arrangements with a suburban dealer to rent the machine for three or four days. This led to the professional man's purchase of a good average priced machine shortly after.

Retailers of phonographs have adopted many of the selling plans that have been successful in increasing the volume of piano sales. But with a few exceptions the retail trade does not appear to have featured the renting of phonographs in order to secure access to the homes of possible buyers. Many a piano sent out on rental has sold itself or a better instrument, consequently some piano dealers have encouraged renters, always featuring the inducement that the amount paid in rental up to a couple of years would be applied on the price in the event of a purchase.

It may be that the phonograph dealer can get all the business he requires without renting machines, or it may be that he does not appreciate record sales to the extent that he would rent a machine in order to create a regular record buyer. Whether renting repossessed or "trade-in" machines in order to create customers is good business the dealer can decide for himself, but in relation to the selling price of the instrument the phonograph will command a greater rental than the piano, in addition to the advantage of making an opening for records which will only be sold on a cash basis.

Word comes from Washington that the dealers there are active in discussing the same plan as followed in the rental of pianos. "That the plan has many good points, and will within a short time become as universal as the sending out of pianos on monthly rental, is admitted by practically all the dealers," reads the despatch. "In fact, at least one of Washington's leading music houses has already entered upon the renting of talking machines as a regular branch of its business, and reports that the idea has justified itself in every way and that, conducted within the proper limitations, is proving profitable. Practically all the talking machine dealers here are ready to enter upon the renting of machines as soon as they are able to secure a sufficient stock to meet present accumulated orders."

Take the house of Droop & Sons, Washington, of which Mr. E. H. Droop is well known in Canada. "There is no substantial reason why talking machines should not be rented and many reasons in their favor," they say, "we are renting them right along, and in most cases on better rental terms than pianos. The advantages are many—you create a record customer at once and this is cash, you have a talking machine sale prospect which in a great many cases buys, you make a friend for your house, you get terms which will pay for the machine in a year or a little more. These are the direct advantages, but there are others almost as important. Take the short-time rentals, sometimes a night or an afternoon for a dance or a few days for a special purpose. This opens the way to sell \$5 to \$10 worth of records, as these are never rented or loaned. Some of these short-time renters raise the objection that they will have no use for the records after the machine is returned. The answer to this is that it would be an interesting 'stunt' to sell them of an auction to the dancers or company—a fine chance for the amateur comedian auctioneer who is always found in every gathering. This 'hunch' goes nearly every time, and frequently proves to be one of the big

features of the function. We are renting new talking machines, and applying five or six months' rental on the purchase price if the customer so desires—balance cash."

Another dealer expressed the view: "We are not giving much attention even to renting pianos, having a lot of trouble to get instruments for our sales trade. In fact, we are trying to break away from the renting idea entirely. However, if conditions were normal and we had the stocks of talking machines to enable us to do so, it is easy to see that there are decided advantages in renting talking machines, even greater advantages than

"record sales for cash, and a good prospect to sell the machine or a better one—these advantages are well worth thinking of."

#### About the Opera

A FEW of the little bits of information about opera in a general way that record salesmen and sales ladies should be acquainted with are these:

Italy is the birthplace of opera. In the year 1559 there was performed the first acknowledged opera, "Daphne," which was composed by one Peri, a member of a literary society in Florence.



The Pathe booth at the Cartier Centenary Fair, Montreal. The four genial Montreal faces appearing are those of Messrs. Pequegnat, of the Phonograph Shop; Bienjonetti, of N. G. Valiquette, Ltd., and R. L. Rice and Craig, of the Pathe Co.

in renting pianos, inasmuch as your talking machine renter must have records for cash, and in a good proportion of cases will be a talking machine buyer. The scheme has more good points than bad, and we will probably see it put in operation before a great while."

Still a third said: "I would just as soon rent out a talking machine as a piano, and I am satisfied that the idea will be generally adopted before long. The upkeep cost of a talking machine may be slightly in excess of that of the piano, but you can get sufficiently larger rentals to cover that. I would be in favor of having the renter sign an agreement to buy records as are wanted of me if I rent the machine. Main thing, right now, is to get the machines."

One dealer sees an objection to the plan of renting talking machines in the fact that a renter can "get away" with a machine much easier than he could get out of reach with a piano. "However, considering the advantages and that as good or better rental terms can be had on a talking machine as on a piano," he said,

The modern opera is directly descended from practices that were instituted and maintained by the church. These practices were called Mysteries or the presentation in drama form of Biblical stories; Miracle Plays, off-shoots in the Mysteries, presenting heroic and romantic incidents from the legendary lives of the saints; and Moralities, portraying allegories in which certain religious and moral qualities were personified.

In the early days the performance of opera was wholly dependent upon the patronage of wealthy persons and was strictly private. Later when opera houses were established the opera became a public amusement and a source of education, musically, to all classes. This opened up a new field for both vocalist and instrumentalists.

The opera had its rise in France in or about 1642. Cardinal Mazarin introduced the opera to the French people. The title of the first French opera was "L' Pastorale," written by a Paris organist by the name of Cambert, who afterwards settled in London.

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opera, viz: "Dido and Eneas," written for a young ladies' school, when the composer was but a youth of nineteen.

Verdi is considered the foremost exponent of Italian opera. The remarkable flow of melody characteristic of his works and his success in appealing to the popular ear have made his operas loved by Canadians.

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 1247 Sabre and Spurs. Band.  
 1247 Salut D'Amour (Love's Greetings). Paul Eisler.  
 1248 A La Bien Aimer. Paul Eisler.  
 1248 Have a Smile. Conway's Band.  
 1248 Out of the East. Conway's Band.  
 1249 Pickaninny Dreams. Phonola Dance Orch.  
 1249 Laughing Blues. Louisiana Five Jazz Orch.  
 1250 Social Life. Green Bros. Orch.  
 1250 Mammy's Lullaby. Phonola Dance Orch.  
 1251 Grassy. Burr and Orch.  
 1252 Carolina Sunshine. Burr and Meyers.  
 1252 Lead Me Jim. Watson Sisters.  
 1253 I'm Just as Spry as 82. Sam Marley.  
 1253 Gypsy Moonbeams. Burr and Meyers.  
 1253 Just as We Used to Do. Billy Murray.  
 1254 Flower of My Heart. Reed Miller and Orch.  
 1254 Homing. Marie Tiffany and Orch.  
 1255 Irish Washerwoman (Wearing of the Green, etc.). Don Richardson and his New York Orch.  
 1256 Arkansas Traveler. New York Orch.  
 1256 Ave Maria. Dubinsky and Piano.  
 1257 Polonaise Mignon. Chiaravelli and Orch.  
 1257 The Boy and the Birds. Concert Band.  
 1257 New Colonial March. Military Band.  
 1258 Ida Sweet as Apple Cider. Green Bros. Orch.  
 1258 Meow. Phonola Dance Orch.  
 1259 Jazz Waltz (I Wish I Could). Phonola Dance Orch.  
 1259 Slim Trombone. Conway's Band.  
 1260 Our Yesterdays. Burr and Orch.  
 1260 Love of Mine. Cox and Orch.  
 1261 Robin Adair. Marie Tiffany and Orch.  
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 1262 Tell Me. Joseph Phillips.  
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### New Aeolian Vocalion Records

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 54024 Louise—Dupuis le jour d'Ever Since the Day (Charpentier) in French. Marie Sundelius. Soprano. Vocalion Orch. Acc.  
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 50006 Cicco—O signor di quest' amica (Oh, Cry of this Soul) (Ponchielli) in Italian. Giulio Crimi and Giacomo Rimini, Tenor and Baritone Duet. Vocalion Orch. Acc.  
 10 INCH IN CANADA, \$1.85.  
 80031 Il Trovatore—Ah, si ben mio (The Yow We Fondly Plighted) (Verdi) in Italian. Giulio Crimi, Tenor. Vocalion Orch. Acc.  
 80030 Loch Lomond (Old Scotch Air) May Petersa, Soprano. Vocalion Orch. Acc.  
 92011 Allegro Appassionato (Rubinstein) Maurice Dambosi, 'Cello. Piano Acc.  
 Larghetto (Handel) Maurice Dambosi, 'Cello. Piano Acc.  
 22029 When Shadows Gather (Marshall) Colin O'More, Tenor. Vocalion Orch. Acc.  
 The Garden of Your Heart (Dorel) Colin O'More, Tenor. Vocalion Orch. Acc.  
 22030 Barcarolle—Tales of Hoffman (Offenbach) Maximilian Pitzer, Violin Orch. Acc.  
 Orientale (CUI) Maximilian Pitzer, Violin. Piano Acc.  
 12168 Maria Mari (di Capua) in Italian. Fernando Guarneri, Baritone. Vocalion Orch. Acc.

- Bolero d'Amour (Falso) in Italian. Fernando Guarneri, Baritone. Vocalion Orch. Acc.  
 12169 Day by Day (Smith) Arthur Burns, Tenor. Orch. Acc.  
 Hearts (Adapted to Drigo's Serenade) Arthur Burns, Tenor. Orch. Acc.  
 12170 Minchala Waltz (Waiatala) Kalani Hawaiians.  
 12171 Kawai Waltz (David Kawai) Kalani Hawaiians.  
 12171 Yearning (Nail Moret) Sterling Trio. Orch. Acc.  
 12172 Grassy (Gilbert-Belleida) Henry Burr, Orch. Acc.  
 12172 I Found You (Gilbert-Friedland) Sam Ash, Tenor. Orch. Acc.  
 First Rose of Summer (from "She's a Good Fellow") (J. Kern) Sam Ash, Tenor. Orch. Acc.  
 12173 Hawaiian Smiles (Mary Earl) Charles Hart and Elliott Shaw. Orch. Acc.  
 Hawaiian Lullaby (Bridges) Charles Hart and Elliott Shaw. Orch. Acc.  
 12174 The Woman Thou Gavest Me (Plantadosi) Arthur Fields. Piano Acc.  
 Ragging the Chopsticks (Frank-Gutler) Arthur Fields. Two Piano Acc.  
 12175 When I'm Gone You'll Soon Forget (Austin Keith) Peerless Quartette. Orch. Acc.  
 Our Yesterdays (Leslie) Henry Burr, Orch. Acc.  
 12176 Take Your Girlie to the Movies—If You Can't Make Love at Home (Wending) Billy Murray, Orch. Acc.  
 Gimme This, Gimme That (Gilbert-Sullivan-Vicenti) Billy Murray, Orch. Acc.  
 12177 Himalaya (Henry Onivas) Premier-American Quartette. Orch. Acc.  
 In Clapatra's Land (Forster) Premier-American Quartette. Orch. Acc.  
 12178 Ting Ling Toy—Fox Trot (Mary Earl) Played by Aeolian Dance Orch.  
 Tell Me—Fox Trot (Lee S. Roberts) Played by Aeolian Dance Orch.  
 12179 Frico's Kitchen Stove Rag—Get the Wood, Burn It Up—Fox Trot (Reisner-Morgan) Played by Dabney's Band.  
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 ART TONE—\$1.50.  
 14003 The Rosary (Nevin) Helen Ware, Violin, with Piano Acc.  
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 2501 The Forge in the Forest (Michaels) (Descriptive) Vincent's Band.  
 2502 In the Clock Store (Orch) (Descriptive Fantasia) Vincent's Band.  
 The Red Lander (Fisher) (Fox Trot) Conroy Island Jazz Orch.  
 Medley Fox Trot (Hickman-Black) Green Bros. Xylophone Orch.  
 4538 Daddy Long Legs (Fleeson-Von Tiltzer) Billy De Rex, Tenor, with Orch. Acc.  
 My Sugar-Coated Chocolate Boy (Mahoney-Loss) Campbell and Burr, Vocal Duet, with Orch. Acc.  
 4539 The Vamp (Gay) (One Step) Green Bros. Xylophone Orch.  
 Just Leave it to Me (Tracey-Pinkard) (Fox Trot) Reisenweber's Orch.  
 4540 Coken at the Telephone. George Thompson.  
 Coken Telephones the Garage. George Thompson.  
 4541 And He'd Say Oh-La-La! Wee, Wee (Huby-Jesse) Billy Murray, Tenor, with Orch. Acc.  
 Dixie in Dixie Once More (Tracey-Pinkard) Premier-American Quartette.  
 4542 I Ain't n Get'n No Time to Have the Blues (Von Tiltzer—Sterling Irving and Jack Kaufman, Tenor Duet, with Orch. Acc.  
 Take Your Girlie to the Movies (Leslie-Kalmar-Wending) Billy Murray, Tenor, with Orch. Acc.  
 4543 Western Land (Gay) (One Step) Reisenweber's Orch.  
 Take It From Me Medley (Anderson) (Fox Trot) Johnson's Orch.  
 4544 Everybody Wants a Key to My Cellar (Rose-Baskette-Pollack) Al Bernard, Tenor, with Orch. Acc.  
 Blunt the Blues (Mitchell-Ragas) Al Bernard, Tenor, with Kansas Jazz Boys.

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 1248 Have a Smile. Conway's Band.  
 1248 Out of the East. Conway's Band.  
 1249 Pickaninny Dreams. Okeh Dance Orch.  
 1249 Laughing Blues. Louisiana Five Jazz Orch.  
 1250 Social Life. Green Bros. Orch.  
 1250 Mammy's Lullaby. Okeh Dance Orch.  
 1251 Grassy. Burr and Orch.  
 1252 Carolina Sunshine. Burr and Meyers.  
 1252 Lead Me Jim. Watson Sisters.  
 1253 I'm Just as Spry as 82. Sam Marley.  
 1253 Gypsy Moonbeams. Burr and Meyers.  
 1253 Just as We Used to Do. Billy Murray.  
 1254 Flower of My Heart. Reed Miller & Orch.  
 1254 Homing. Marie Tiffany & Orch.

- 1253 Irish Washerwoman (Wearing of the Green, etc.). Don Richardson and his New York Orch.  
 1254 Arkansas Traveller. Don Richardson and his New York Orch.  
 1256 Ave Maria. Bukinsky.  
 1257 The Boy and the Shepherd. Chiarelli and Orch.  
 1258 The Boy and the Shepherd. Band.  
 1259 New Colonial March. Military Band.  
 1258 Ida Sweet as Apple Cider. Green Bros. Orch.  
 Me-ow. Orrell.  
 1259 Kiss Waltz (I Wish I Could). Orrell Dance Orch.  
 1260 Slim Frolicsome. Conway's Band.  
 1260 Our Yesterdays. Burr and Orch.  
 1261 Love of Mine. Cox and Orch.  
 1261 Robin Adair. May and Orch.  
 1262 Kiss Waltz. Lewis Harbour and Orch.  
 1262 Tell Me. Jos. Phillips.  
 Yearning. Carroll Shannon.

### His Master's Voice Records for October

- 10 INCH, DOUBLE SIDED RECORDS—90c.
- 263028 Minion. Tenor voice piano. Ch. Dalberty.  
 Le Chapelet d'amour. Tenor voice piano. Ch. Dalberty.  
 18605 I'm Forever Blowing Bubbles. Waltz & Selvin's Novelty Orch.  
 Yearning. Melody Fox Trot. Joseph C. Smith's Orch.  
 18601 Coo-Coo. Fox Trot. Joseph C. Smith's Orch.  
 Who Did It? One Step. Joseph C. Smith's Orch.  
 18602 Ev'rybody Shimmies Now. Melody Fox Trot. All Star Trio.  
 My Cat's Love. Fox Trot. All Star Trio.  
 18598 Oh a Tailor with a Needle and a Wild Horseman. Victor Orch.  
 Spinning Song. 2 The Little Hunters. Victor Orch.  
 18600 The Parisian Polka (from "Folk Dances of Denmark"). Victor  
 Military Band.  
 18600 The Parisian Polka (from "Folk Dances of Denmark").  
 Victor Military Band.  
 18600 French Beel (from "Folk Dances of Denmark") (Barchenon)  
 Victor Military Band.  
 18607 General Pershing. March. Victor Band.  
 Renass Band. March. Conway's Band.  
 18597 Sweet Hawaiian Moonlight. Vivian Holt-Lillian Roseade.  
 Hawaiian Lullaby. Charles Hart Elliot Shaw.  
 18604 I've Got My Captain Working for Me Now. Billy Murray.  
 And That Ain't All. Arthur Fields.  
 18605 Mandy. Shannon Four.  
 "Bressa" (Blow My Baby Back to Me). American Quartette.  
 18595 Uncle Josh and Aunt Nancy Put up the Kitchen Stove. Cal  
 Stewart and Ada Jones.  
 Train Time at Pan'kin Centre. Cal Stewart and American  
 Quartette.  
 18596 Dreamy Alabama. Charles Hart Lewis James.  
 The Muncie Wedding Chimes. Charles Hart and Shannon Four.  
 18599 Wvken, Bvinken and Nod. Sally Hamlin.  
 The Sugar-Plum Tree. Sally Hamlin.
- 10 INCH, BLUE SEAL RECORDS—\$1.25.
- 45169 Gentle Annie. Merle Alcock.  
 'Tis All That I Can Say. Merle Alcock.  
 45168 Our Yesterdays. Victor Military Band.  
 Ma' Little Sunflower's Good Night! Olive Klime.  
 10 INCH, RED SEAL RECORDS—\$1.25.
- 44779 Laddie of Mine. Frances in Lull.  
 44819 Seguidilla. Alfred Cortot.  
 44821 Tango. Mischa Elman.  
 44820 La Traviata—Sempre Libera (I'll Fulfill the Bond of Pleasure).  
 Galli-Curi.  
 44822 Carmen—Prélude to Act 1. Philadelphia Orch.
- 10 INCH, RED SEAL RECORDS—\$2.00.
- 87566 Swedish Cradle Song. Glück, Alma-Zimbalist, Erfren.  
 21004 Eyes that Say, "I Love You." One Step. Wm. Eckstein Strand  
 Trio.  
 Mandy. Fox Trot. Wm. Eckstein Strand Trio.

### Edison Amberl Records for October

- ROYAL PURPLE RECORDS—\$1.50 EACH
- 29037 The Chase—Hunting Song (Matti) Arthur Middleton, Bass.  
 Baritone. Orch. Acc.  
 29036 Quis est homo (Who could mark, from tears refraining)—Stabat  
 Mater (Rossini) Alice Verlet and Margaret Matzenauer. Solo  
 piano and Harp. Orch. Acc.
- REGULAR LIST—90 CENTS EACH
- 3833 Ambassador Polka (Lover's) Bohunir Kryn, Cornet, Orch. Acc.  
 3823 Beyond the Stars and the Weeping (Strebins) Charles Hart  
 and Elliott Shaw. Tenor and Baritone. Orch. Acc.  
 3831 Bunch of Roses—Spanish March (Chapi) Conway's Band.  
 3840 Danny's Return From France. Comic Irish Dialect Sketch. Bob  
 Willis, Ada Jones and Edward Meeker.

- 3829 Dixie is Dixie Once More (Pinkard) Premier Quartette. Male  
 Voices. Orch. Acc.  
 3824 Fluffy Ruffles—One Step (G. H. Green) For Dancing. Green  
 Orch.  
 3841 I'm Forever Blowing Bubbles—(M. H. Medley) Waltz. Intro. "Till We  
 Meet Again." Tuxedo Dance Orch.  
 3832 Longsome—That's All (Roberts-Bradley) George Wilton Ballard.  
 Tenor. Orch. Acc.  
 3826 Lusenbome—Waltz (from "Count of Lusenbome") (Lehar)  
 Nihil Sanderson Fagan. Whistling. Orch. Acc.  
 3830 Opera at Pan'kin Centre (Stewart) Cal Stewart, Rural Story.  
 3827 Patrol of the Scouts (Boswell) Conway's Band.  
 3835 Police Court Scene. Talking. Steve Porter and Company.  
 3836 Raging the Chopsticks (Frankl-Gottler) Arthur Fields, Baritone.  
 Orch. Acc.  
 3838 Raggy Man (Van Alstyne) Edward Meeker. Orch. Acc.  
 3823 Saxophone—Fox Trot (Wiedholz) Yorkes Saxophone Sextette.  
 3842 Sweet Leonore (Eastman) Lewis James and Chorus. Tenor. Orch.  
 Acc.  
 3828 Sweet Siamese—Fox Trot (Earl) Tuxedo Dance Orch.  
 3837 Take Me to the Land of Jazz (Wendling) Bert Harcey, Orch. Acc.  
 3834 Up the Bees Make Honey (Down in Sunny Alabama") (Donald-  
 son) Irving Kaufman and Jack Kaufman. Tenor and Baritone.  
 Orch. Acc.  
 3829 Why Did You Come Into My Life? (Harris) Lewis James, Tenor.  
 Orch. Acc.

### Pathé Records for October

- 10 INCH—90c.
- 22163 You Don't Need the Wine to Have a Wonderful Time (from  
 "Ziegfeld Follies of 1919") (Ruby-Cantor-Dance) Eddie Can-  
 ter. Comedian.  
 Oh! the Last Rose of Summer (from "Ziegfeld Follies of 1919")  
 (Ruby-Cantor-Dance) Eddie Cantor, Comedian.  
 22154 Dear Old Ol' Mine (Hoche-Gottler) Victor Bae, Baritone.  
 Bring Back the Sunshine (Deane) Lewis James, Tenor.  
 22148 Daddy Long Legs (Lewis Young-Ruby) Henry Burr, Tenor.  
 I Know What It Means to Be Lonesome (Kendall Brockman-  
 Vincent) Lewis James, Tenor.  
 22160 Co-ool-oo! (Clark-Mannor) Miss Patricia, Comedienne.  
 You Can't Get Lovin' Where There Ain't Any Love (Skidmore-  
 Baxley) Miss Patricia, Comedienne.  
 22159 Yearning (Moret) Sterling Trio.  
 Hearts (MacDonald-King) Lewis James, Tenor.  
 22161 Tulip Time (from "Ziegfeld Follies of 1919") (Buck Stamper)  
 Henry Burr, Tenor (Vocal Obligato by Sylvia Swan).  
 Mandy (from "Ziegfeld Follies of 1919") (Berlin) Inevitable  
 Duo.  
 22162 Dreamy Alabama (MacDonald-Earl) Tenor Duet—Lewis James  
 and Charles Hart.  
 22153 Tell Me Why (Johnson-Rose) Lewis James, Tenor.  
 Oh, You Women (Green-Step) Arthur Fields, Baritone.  
 Laughing Water! Ha, Ha, Ha! (West-Gold) Inevitable Duo.  
 22156 Raging the Chopsticks (Grove-Friml) Arthur Fields, Baritone.  
 Archie Gottler at the Piano.  
 And He'd Say Oo-la! La! Wee, Wee! (Ruby-Jess) —Billy Mur-  
 ray, Tenor.  
 22157 Gimme This, Gimme This, Gimme That (from "Oh What a  
 Girl") (Gilbert-Vincent) Billy Murray, Tenor.  
 Sipping Cider Thru a Straw (Moran David) Collins and Harlan.  
 22158 Sweet Kisses (Brown Von Tizard) Arnie Male Quartette.  
 Hawaiian Lullaby (Terms-Bridges) Tenor Duet—Lewis James  
 and Charles Hart.  
 22151 Baby, Sleep (Hadley) Matt Krefe.  
 The Strolling Yodler (Keefer-Breisman) Matt Krefe.  
 22145 You Don't Need the Wine to Have a Wonderful Time (from  
 "Ziegfeld Follies of 1919") (Rogers-Akst) One Step (Vocal  
 refrain by Arthur Fields, Baritone).  
 22166 Hindy Lane (Wesley Moret) Fox Trot. Nicholas Orlando's Orch.  
 Homymoon (Arden) Waltz (Vocal refrain by Harry McMaskey,  
 Tenor). Nicholas Orlando's Orch.  
 Will O' Wisp (from "A Lonely Romeo") (Smith-Franklin-  
 Spencer) Fox Trot. Nicholas Orlando's Orch.  
 22168 Castles in Spain (Edwards) One Step. Nicholas Orlando's Orch.  
 Jerry (Basket) Fox Trot. Nicholas Orlando's Orch.  
 22167 The Dancing Deacon (Bryan) Fox Trot. Lieut. Jim Europe's  
 360th U.S. Infantry (Hell Fighters) Band.  
 22164 Clarinet Marmalade (Shielda-Ragan) One Step. Lieut. Jim  
 Europe's 360th U.S. Infantry (Hell Fighters) Band.  
 Shake Your Shoulders (Greens) Fox Trot. Green Brothers'  
 Symphony Orchestra.  
 The Vamp (Gas) One Step. Green Brothers' Symphony Orch.  
 22154 Sousa March Medley (Sousa) Intro. (1) "The Liberty Bell"  
 (2) "Jack Tar" (3) "The Stars and Stripes Forever"  
 Accordion Duet. Boudini Brothers.  
 Neaplan Taramella Medley (Boudini Brothers) Accordion Duet.  
 Boudini Brothers.  
 22152 El Capitan (Sousa) March. U.S. Military Academy Band, West  
 Point, N.Y.

The "Peer Gynt Suite" in four parts---on two sides  
 of two records---is Grieg's greatest work. This  
 double-double will double up your profits. A-6109  
 and A-6110.

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



- Manhattan Beach March (Songs) U.S. Military Academy Band, West Point, N.Y.
- 22153 **Lettre de Manon** (Gillet) Novallette. Paris Grand Orch.
- Tres Jolis** (Waldteufel) Concert Waltz. Paris Grand Orch.
- 22149 **Yearning (More)** Hotel Biltmore Hawaiian Orch.
- Sweet Hawaiian Moonlight** (Kirk-Heckman) Hotel Biltmore Hawaiian Orch.
- 12 INCH—\$2.75
- 40077 **Rigoletto** (Verdi) "Caro nome" (Gilda's Air) in French. Yvonne Gall, Soprano.
- Herodiade** (Massenet) "Il est doux, il est bon" (He is Kind, He is Good) in French. Yvonne Gall, Soprano.
- 25032 **Bill, Bill** (Orthodox Version) Violoncello Solo, Piano Acc. Hans Kronold.
- 12 INCH—\$1.65
- 52044 **Mavis** (Craxton) Percy Henus, Baritone.
- Could I** (Marciels-Tosti) Percy Henus, Baritone.
- 40178 **Melodie, Op. 42** (Tschakowsky) Violin Solo. Max Dolin, Piano Accomp.
- Slavonic Fantasia** (Songs My Mother Taught Me) Violin Solo. Max Dolin, Piano Accomp.
- 40177 **La Feria, No. 1** (Lacome) "Los Toros." Garde Republicaine Band of France.
- La Feria, No. 2** (Lacome) "La Reja." Garde Republicaine Band of France.
- 40176 **The Glad Girl** (Lampe) Idyll. National Symphony Orch.
- Moonlight (More)** "A Serenade." National Symphony Orch.
- 10 INCH—\$1.65
- 27021 **La Tosca** (Puccini) "Cantabile al Scarpia" (Venus, My Enemies Call Me) in Italian. Luigi Montosanto, Baritone.
- Zaza** (Lencavallo) "Zaza, piccola zingara" (Zaza, Little Gypsy) in Italian. Luigi Montosanto, Baritone.
- 27022 **Christ in Foreign** (Stephens) Paul Atholme, Tenor.
- Waiting** (Rigby-Cox) Paul Atholme, Tenor.
- 54031 **Carman** (Bizet) "Je dis que rien ne m'epouvante" (Micaela's Air) in French. Claudia Muzio, Soprano.

## Columbia Records for October

- 10 INCH—\$1.00
- A2762 **Can't Yo' Heah Me Callin' Caroline** (Homa) Oscar Seagle and male quartette. Orch. Acc.
- Smilin' Through** (Penn) Oscar Seagle, Baritone Solo, Orch. Acc.
- A2763 **Our Yearning** (Leslie) Barbara Maurel, Mezzo Soprano, Orch. Accompaniment.
- Think Love of Me** (Grey) Barbara Maurel, Mezzo Soprano, Orch. Acc. Cella obbligato. Paul Kefauver.
- A2765 **Ah! Que L'Amour Cause de Peine** (Vielle Chanson Populaire) (Goumard) Yvette Guilbert, Maurice Eisner at the Piano.
- La Gita** (Goumard) Yvette Guilbert, Maurice Eisner at the Piano.
- A2766 **Ma Grandmere** (Berenger) Yvette Guilbert, Maurice Eisner at the Piano.
- Le Cyrie du Vin** (Vielle Chanson Populaire) Yvette Guilbert, Maurice Eisner at the Piano.
- A2767 **St. Nicholas** Yvette Guilbert, Maurice Eisner at the Piano.
- Le Voyage a Bethlehem**, Yvette Guilbert, Maurice Eisner at the Piano.
- A2768 **Est-il Donc Bien Vrai?** (Chanson Populaire) Yvette Guilbert, Maurice Eisner at the Piano.
- Le Roy a Fait Batre Tambour** (Chanson Populaire) Yvette Guilbert, Maurice Eisner at the Piano.
- A2769 **L'Hotel du No. 3** (Xanroff) Yvette Guilbert, Maurice Eisner at the Piano.
- La Defense Intille** (old Popular Song) Yvette Guilbert, Maurice Eisner at the Piano.
- A2740 **Un Couvremet de Chiroste** (Old Popular Song) Yvette Guilbert, Maurice Eisner at the Piano.
- La Fecune** (Waldteufel) Yvette Guilbert, Maurice Eisner at the piano.
- 40115 **Hungarian Fantasy, Part I** (Liszt) Percy Grainger, Piano Solo, Orch. Acc.
- Hungarian Fantasy, Part II** (Liszt) Percy Grainger, Piano Solo, Orch. Acc.
- 40114 **Ariette Marie-Suzette—Parandole** (Bizet) French Army Band, under the direction of Captain Gabriel Pares.
- La Feria—Suite "Espagnole" No. 1, Los Toros** (Lacome) French Army Band, under the direction of Captain Gabriel Pares.
- 40113 **Overture to "La Forza Del Destino"** (Verdi) Columbia Symphony Orchestra.
12. Forza Del Destino" (Verdi) Columbia Symphony Orchestra.
- 40116 **Easy Pickin'** (Pinkard) Fox Trot Intro: "Squealin' Pig Blues" (Pinkard) Yerkes Novelty Film.
- Sensation** (Arranged) Original Dixieland Jazz Band) Jazz One Step. Yerkes Marimbaphone Band.
- 12 INCH, SINGLE DISC—\$1.50
- 49630 **Hejre Katl. Scenes from the Grand Op. 32, No. 4** (Hubay Toscha Seidel, Violin Solo, Louis T. Grunberg at the Piano.
- 10 INCH—90c.
- E4843 **Medley of Neapolitan Songs, Part I**, Paparello's Mandoline Orch.
- Medley of Neapolitan Songs, Part II**, Paparello's Mandoline Orch.
- A2723 **The Radiance in Your Eyes** (Novello) Wheeler Wadsworth, Saxophone Solo, Orch. Acc.
- Sing Me Love's Lullaby** (Morse) Wheeler Wadsworth's Saxophone Solo, Orch. Acc.
- A2772 **Tell Mother I'll Be There** (Fillmore) Earle F. Wilde, Evangelist, Orch. Acc.
- Work For the Night is Coming** (Manson) Earle F. Wilde, Evangelist, Orch. Acc.
- A2760 **Wild Honey** (David) Fox Trot. Waldorf-Astoria Dance Orch. Joseph Knecht, Director.
- Hawaiian Smiles** (Composer Unknown) Waltz, Yerkes Jazz-inch Orch. Incidental lighting by Joe Belmont.
- A2761 **Sweet Hawaiian Moonlight** (Kirk-Heckman) Waltz, Intro: "Halo" (Kirk-Heckman) Kalukui Hawaiian Orch.
- Hawaiian Nights** (Roberts) Waltz, Intro: "Halo" Hawaiian Orch.
- A2764 **Merci Beaucoup! (Thank You)** (Richmond) One Step, Waldorf-Astoria Dance Orch. Joseph Knecht, Director.
- My Cairo Love** (J. S. Zamecnik) Fox Trot, Waldorf-Astoria Dance Orch. Joseph Knecht, Director.

- A2768 **The Alcoholic Blues** (A. Van Tilzer) Fox Trot, Intro: (1) "Minnie" (Frisch) (2) "Oh, Lowdy" (Crawmer and Layton) (3) "Victory Ball" (Laudfield). Louisiana Five Jazz Orch.
- Kansas City Blues** (Lineman) Fox Trot, Wilbur Sweetman's Original Jazz Band.
- A2770 **Yearning (More)** Fox Trot, Prince's Dance Orch.
- Karavan** (Wiedner) Fox Trot, The Happy Six.
- A2771 **You Can't Get Lovin' Where There Ain't Any Love** (Skidmore and Haxley) Nora Bayes, Comedienne, Orch. Acc.
- Mammy's Pickaninny Don't You Cry** (McCarren and Morgan) Nora Bayes, Comedienne, Orch. Acc.
- A2767 **In French** (The Fool (Squires) Henry Burr, Tenor Solo, Orch. Accompaniment.
- I've Loved, I've Loved, I'm Satisfied** (What More is There to Say) (A. Van Tilzer) Henry Burr, Tenor Solo, Orch. Acc.
- A2769 **The Heating Blues** (Handy) Adele Rowland, Comedienne, Orch. Acc.
- I'm Goin' to Break That Mason-Dixon Line** (Schwartz) Harry Fox Character Song, Orch. Acc.
- A2766 **Breeze (Blow My Baby Back to Me)** (MacDonald, Goodwin and Handley) Jack Kaufman and Arthur Fields, Tenor and Baritone Duet, Orch. Acc.
- Take Me to the Land of Jazz** (Wedding) Billy Murray, Tenor Solo, Orch. Acc.
- A2765 **And He'd Say Oh-la! Wee Wee** (Ruby and Jesso) Billy Murray, Tenor Solo, Orch. Acc.
- Oh! Oh! Those Landlords** (Mohr) Irving Kaufman, Tenor Solo, Orch. Acc.
- A2770 **Carolina Sunshine** (Schmidt) Sterling Trio, Male Trio, Orch. Accompaniment.
- Give Me a Smilie and a Kiss** (Sullivan and Handman) Charles Harrison, Tenor, Orch. Acc.
- E4836 **Noel D'Irlande** (Holmes) Louis Chartier, Baritone.
- Les Vieilles de Chez Nous** (Levade) Louis Chartier, Baritone.
- E4837 **Les Cloches de Corneville** (Je regardais un Vair a Normandin, Le Petit Old Cabin in the Lane, Bentley Ball.
- La Chanson Des Gars D'Irlande** (Holmes) Louis Chartier, Baritone.
- E4838 **Ledebauche Parlant de Mode**, Elz. Hamel.
- Le Begayeur**, E. Hamel et C. Gauthier.
- E4839 **Ledebauche Demenage**, E. Hamel.
- Ledebauche Chez Le Gourissem**, E. Hamel et C. Gauthier.
- A3087 **Old Dan Tucker**, Bentley Ball.
- The Little Old Cabin in the Lane**, Bentley Ball.
- A3084 **Bangun and the Boaz**, Bentley Ball.
- The Gallows Tree**, Bentley Ball.

## "His Master's Voice" Records By Aeroplane

It was fitting that the initial delivery of the souvenir record, issued by Berliner Gramophone Co., Ltd., commemorating the Prince of Wales' visit should be by aeroplane. This record, number 120410, was transported from the factory at Montreal to the Ontario distributing house, "His Master's Voice," Ltd. via the aerial route. The aeroplane that carried "God Bless the Prince of Wales" was piloted by W. R. Maxwell, of the Canadian Aero Film Co., who covered the distance in five hours and seven minutes. He made one stop, at Prescott, for gasoline, and met with no untoward incident on the way.

While it is not promised by the distributors of "His Master's Voice" records that delivery by aeroplane has become a regular feature of their business they still enthuse over the fact that in their system it is much easier to, as well as being more pleasing to all concerned, to fill orders immediately and get them away on the first available express train.

## A. G. Farquharson, Formerly a Member of the Canadian Trade, Gets Appointment in California

The Music Trades Association of Southern California at a special meeting recently formally decided on A. G. Farquharson for the position of secretary and business manager. The proposition of selecting a man for the position has been under consideration for several weeks, and the naming of Mr. Farquharson is regarded as a most excellent selection, as he is especially well fitted for the work. He is to enter upon his duties on October 1st, and will be paid a salary for his exclusive services, maintain a business office for the organization and be given a stenographer. Mr. Farquharson has been connected with the Columbia Company in Los Angeles. He was for some time Canadian manager of the Columbia Co., and while in Canada made many warm friends here. The association will meet again in October and take up the adoption of new by-laws and a number of other matters pertaining to the future plans of the organization.



THE tremendously increased factory output at last enables us to appoint a few more dealers for Columbia Grafonolas and records—but only in districts where we are not already adequately represented.

Columbia output and sales for July and August were by far the largest in our history.



# The Music Supply Co.

JOHN A. SABINE

36 Wellington St. East

TORONTO

## Almost Million and a Quarter People Attend Canadian National Exhibition

Player sales looking up—Proportion of small 4 ft. 4 in. pianos increasing—Buyers seeking Canadian-made pianos for export—Public more inclined to look at pianos this year—Temple of Music advocated more strongly than ever—The individual exhibits.

THE feeling that Canadian National Exhibition was bound to be a spontaneous success this year seemed to precede the Fair. And in this no one was disappointed. The presence of the Prince of Wales, reasonably good weather, the visit of H.M. Grenadier Guards Band, displays of war trophies and Canadian war memorial paintings, together with numerous other features attracted record attendances. Then, too, this was the first year's Exhibition after the removal of the dark cloud of war. Restraint was thrown to the winds. People flocked to Toronto to see, to be entertained and to spend.

The attendance of dealers was considerably higher than for many years past. Retail men and salesmen from all parts of Canada were represented. Also there were visitors from distant lands looking to purchase Canadian-made pianos.

### Export Connections Available

Some orders were booked for export. It seems too bad that when Canadian makes of pianos are being so sought by importers in other countries, that the labor situation and other difficulties do not permit a sufficient output to enable our makers to tackle export trade seriously. Canadian instruments, it is admitted by visitors to our country who know, need not take any second rank when the world's pianos are lined up. Canadian wholesale prices, once too high to compete with the cheap pianos other countries could produce, are now said to be no barrier to export trade. Yet the demands of the home market leave too scanty a supply to make export trade look attractive to many Canadian makers. Some are filling comparatively small orders, a few firms are opening up important connections abroad but no spurge in piano exports is looked for as long as conditions continue as they are.

### Canadian Grands

The announcement of at least two prominent firms regarding their production of a Grand Piano is evidence of a disposition to meet the demand for Grand Pianos in Canada with Canadian Grands. One large retailer from over 200 miles from Toronto said to the Journal: "For three years during the war we never sold a Grand. But now things have changed. Last month we sold two and we have three good prospects for Grands that we can reasonably expect to close before the end of the year."

### Proportion of Players Increasing

On almost every hand the Journal was told, "Our proportion of players is increasing." Some attributed this to the loosening up of people's purses because of the war being over. Others thanked the word rolls for it. Others, again, gave credit to the propaganda of Canadian Bureau for the Advancement of Music, feeling that the organization's newspaper articles urging more music in the homes from every conceivable angle. No doubt all these factors are contributing to make a better field for player pianos.

### Small Cases

Small cases were much in evidence. Four foot four's and four foot three and a half's are gaining in public favor. Modern living, tending as it does so much to

flats and apartments, renders a small piano an actual necessity. Housewives, too, are beginning to show a preference for a little piano that can be more easily moved when sweeping and house-cleaning. The sale for such instruments is bound to grow rapidly, especially as the old belief, that the bigger the piano the better the tone, is quickly dying out.

### Woods and Finishes

There seemed to be no unanimous opinion what was "it" in cases. One exhibitor said, "We have practically no call for anything but mahogany." Another said, "The swing is all towards walnut with us." Still a third said, "Although oak is sky high in price and still due to go up, the public are asking for oak pianos more and more all the time. With these people it is simply a question of durability." The majority of stands featured at least one instrument in art finish. Satin-finished instruments are gaining in favor, and the trade sees more than ever that in popularizing the satin-finish partially lies the cure of varnish checking complaints. It must be added, though, that multitudes of people still have an eye for the highly polished piano. The more like a mirror it is, the more they like it.

### "The Lid Is Off"

As one exhibitor said, "The lid is off." The war over, people are not hanging back as they once did. Where, in former years, those passing by the piano booths were afraid to stop or glance toward any particular instrument for fear some smooth salesman would sell them in spite of themselves, this year they would ask questions and the public generally showed less fear of going into the demonstrating rooms to hear and examine for themselves. Thus, many good prospects were secured.

### A Temple of Music Needed

One of the great attractions at the Fair has always been the open air band concerts. These are appreciated by thousands and are the means of bringing thousands of attendants who may be indifferent to other attractions. The Exhibition management is to be congratulated on the magnificent series of afternoon and evening band concerts provided the patrons of the Fair and they have undoubtedly proved an influence in the musical status of the country.

Again, after a long interval necessitated by the war, music lovers had the pleasure of hearing a famous British regimental band—the Grenadier Guards, under the leadership of Dr. Williams. The two programmes a day given by the Grenadier Guards throughout the entire two weeks were attended by throngs of intent listeners. Other bands that played acceptably were: Mississauga Horse, Salvation Army, 10th Royal Grenadiers, Parkdale G.W.V., 20th Overseas Batt., 12th York Rangers, 48th Highlanders, Grand Army of Canada, Queen's Own, 13th Regt., Hamilton; Riverdale G.W.V.; Preston Silver, 110th Regiment, Brantford G.W.V., 91st Highlanders, Hamilton; Peterboro G. W. V., 74th Reg., Buffalo; Anglo-Can. Leather Co., Huntsville; 75th Overseas Batt.

But band music is not sufficient. Band music is only a part of this greatest of all arts that is so essen-

tial in the lives of the people and that means so much in national development. There is a hunger for singing, for orchestral and other instrumental music. It is fitting that at this Exhibition great pianists should be heard and that the people be given an opportunity to hear the voices of famous singers that have been heard in every nook and corner of the country, thanks to the phonograph.

With the entire music industries uniting on the proposition of a Temple of Music at the Canadian National Exhibition there can be no doubt as to the outcome.

If those firms who exhibit at this Fair each year and those who wish to make up their minds to work together to the end that it shall have a world-wide reputation as an annual musical event it can be done.

#### The Gourlay

By a display, both at the Gourlay, Winter & Leeming, Ltd., stand and also in the Gourlay show window at the Yonge St. store, the Gourlay Grand Piano made its debut to the trade and the musical public. The Gourlay Grand is a miniature grand shown in mahogany. Its artistic lines and rich tone were commented upon by numerous dealers and members of the musical profession who examined it. The balance of the exhibit was composed of the regular styles of Gourlay uprights and Gourlay-Angelus players in a variety of designs. With Mr. D. R. Gourlay, vice-president of the firm, at the exhibit were two teams of salesmen who alternated on duty. The one was George Butt, Dr. E. R. Doward, J. B. McGregor and F. C. Ward. The other, Alton Parks, James Rainer, Fred Mishaw and H. I. Poel. The Gourlay phonograph is referred to elsewhere in this issue.

#### The Doherty

In addition to the standard Doherty designs of upright pianos there appeared on the stand the style 10 in English brown mahogany, and style 5, a 4-ft. 7-inch instrument in dull ebony finish. Also the style II player, equipped with the new Otto Higel single valve transposing action, was examined carefully and very favorably commented upon by visiting dealers who see in it a wide field for selling players, because when coupled with the word rolls and the ability to transpose to a lower or higher key it makes it easy for any member of the family to play and sing. Style G player, in art finish walnut, also came in for much attention. Doherty piano interests were looked after by Mr. Henry W. Pollock, manager of Doherty Pianos, Ltd., and Mr. B. J. Gibbins, the factory superintendent, both of whom came down from Clinton for the Exhibition.

#### Mason & Risch

Three outstanding attractions at the Mason & Risch booth were the Mason & Risch Grand, for which a pleasing growth in the demand was commented upon, the New Apartment Electric Player Piano in a 4-ft. 2-inch case, and style No. 11, a living room piano finished in fumed oak in 4-ft. 4-inch case. The latter two instruments were reported exceptionally fine sellers. The other pianos shown were standard Mason & Risch designs in the various finishes. The salesmen who manned the exhibit were M. T. Conley, Wm. Fletcher, Joseph Milloy and A. J. Burnett. Mr. H. H. Mason, general manager of Mason & Risch, Ltd.; Mr. J. G. Whiteacre, supervisor of Western territory; and N. H. Conley, supervisor of Ontario and Eastern territory, were interested callers at the booth.

#### Gerhard Heintzman

Visitors to the Gerhard Heintzman booth paid special attention to the Louis XV piano in Sheraton ma-

hogony satin finish, the small apartment Sheraton piano in a 4-ft. 3½-inch case, and the Library player. While the latter is in 4-ft. 6-inch case it is only 2 feet 3½ in. wide and is especially popular for families living in apartments or small homes, as it occupies no more space than the ordinary piano. The larger design of player containing the Gerhard Heintzman all-metal player action was also featured prominently. The men on duty were Frank I. Wesley, T. Kent, J. J. Collyer, H. Howson, C. J. M. Fairfield, Chas. Bunt, and the demonstrator, Lou Lee. This was Mr. Lee's 23rd year as Gerhard Heintzman demonstrator at the Toronto Fair. Along with the pianos was shown the Gerhard Heintzman line of phonographs, to which reference is made elsewhere in this issue. Mr. Gerhard Heintzman, Mr. Armand Heintzman and Mr. Fred Killer paid their respects to the firm's exhibit. Mr. Gerhard Heintzman expressed his pleasure with the success his boys were experiencing.

#### Bell Piano

An object of much interest on the stand of the Bell Piano & Organ Co., Ltd., was the first piano manufactured in their factory. Bell piano number one came into their possession after doing duty for thirty-five years, and it was with considerable pride that visitors were shown this instrument and its splendid tonal and architectural condition. When built this piano was known as style A, Cabinet Grand Upright. It made its debut when all classes of merchandise were illustrated by means of wood-cuts, a process almost entirely superseded by the photographic process of engravings. Style A was a four-foot eight-inch case in rosewood with fret-work backed by silk considered so beautiful in the days when the third pedal was unthought of for an upright piano. A copy of the circular illustrating and describing Bell style A was also shown to visitors.

Among the modern conceptions style Z was a favorite with visitors to the Bell exhibit. This is a four-foot seven-inch instrument in mahogany or walnut. Style E, which is supplied in mahogany, walnut or oak; Style C in mahogany were also included in the exhibit. Their church organs in three types were on display, and the interest in these demonstrated that the reed organ is by no means obsolete.

Mr. H. A. Grimsdick, general manager of the firm, who has been in Canada now for nearly five years, is keenly interested in export business, and his development of this particular branch has resulted in shipments to Great Britain, Australia, New Zealand, South Africa, China, and the Argentine Republic, with many more inquiries than can possibly be looked after.

Mr. John Taylor, who has been on the firm's wholesale staff for many years, was again with the exhibit to meet the dealers from the territory covered by him and is worrying more over deliveries than securing orders.

#### Karn-Morris

Morris and Princess pianos were shown at the usual Karn-Morris booth, where members of the Heintzman & Co. sales staff were noticed on duty.

#### The Willis

Many Ontario and Quebec dealers took occasion to inspect the complete piano and player line shown by Willis & Co., Ltd., Montreal. The newest additions to the Willis range—the style V Colonial and style W Louis design pianos—were the subject of much admiration, also the new Colonial 4-ft. 8-inch player. Burl walnut, though hard to get, was reported by this firm to be in special favor with the buying public. Prominence, too, was given Knabe instruments for which Willis & Co. are sole Canadian wholesale agents, the Knabe-Ampico reproducing piano known as style J. G. E. attracting much attention. The House of Willis

also have the Chickering wholesale agency for the Dominion.

Mr. L. E. Burrows, Willis wholesale representative for Ontario, met the visiting trade. Messrs. W. D. Willis and A. S. Benoit came up from Montreal headquarters. Many enquiries were made for Mr. A. P. Willis, president of the company, and for Robt. A. Willis, vice-president. The latter was out in the Western Provinces at Exhibition time.

#### The Newcombe

The occasion of the visit of the Prince of Wales was made use of by the Newcombe Piano Co. to remind the public in their daily newspaper announcements that they had at one time supplied a Newcombe Piano to Queen Victoria for her use at Windsor Castle. The Newcombe styles that attracted most attention were the Louis XIV in art finish, the No. 20 in mahogany with particularly fine matching in the veneer work, No. 20 also in oak, the No. 74 player and No. 72 player in Louis and Colonial cases respectively. The outstanding constructional feature of Newcombe pianos is, of course, the "Howard Patent Straining Rods," designed to strengthen the back and to keep the piano in tune longer. Mr. T. J. Howard was a frequent visitor to the stand. The regular staff on duty was C. M. Quinn assisted by Lieut. Arthur Newcombe, recently returned from overseas, Mr. Jones, Mr. Snelgrove and Mr. Thompson.

#### The Martin-Orme

The most important announcement in connection with the Martin-Orme Piano Co., Ltd., of Ottawa, was the fact that the news leaked out about the firm's intention to put a Grand piano on the market. Particulars of this Martin-Orme Grand including the use of the Bauer patent appear elsewhere in this issue. Style 35 appeared for the first time at the Exhibition. It is a Colonial 4-ft. 3½-inch design and was shown in satin finish mahogany, also in Burl walnut. The Martin-Orme Style E Player in oak equipped with the transposing device, No. 30 Colonial design and No. 26 Louis design straight pianos won many friends, too.

The little style 35, above referred to, is known as the "Vimy." Mr. Owain Martin asked A. E. Switzer, the company's salesmanager, to name the new style. As A. E.'s nephew had just been decorated with the Military Medal for his gallant work in the Battle of Vimy Ridge when single handed he took 19 German prisoners with a machine gun the name "Vimy" was chosen.

Mr. Owain Martin, president of the Company, was on hand the second week. A. E. Switzer and Ralph Martin spent the whole two weeks at the exhibit. Jos. Booth, Frank Orme, Chris Kavanagh and Dave Dickie, from Ottawa, visited Toronto to pay their respects to the Fair.

#### The Stanley

The increasing interest in player pianos intensified by the use of word rolls, and the air of "the lid being off" so that people were not as afraid to go in and hear pianos demonstrated as they formerly were, were the two chief comments to the Journal at the Frank Stanley booth. The chief interest evidenced was in the New Stanley Transposing Player No. 60, a 4-ft. 6 inch instrument shown in mahogany; also their electric player in the same case as style 60, and style G straight piano in mahogany and oak came in for a large share of the praise.

Frank Stanley spent much of his time on the stand meeting friends and dealers. F. A. Clark, who had just returned from holidays in the Lake of Bays district, and A. Nesbitt were also on duty.

#### The Cecilian

The outstanding feature of the Cecilian exhibit was the improved Cecilian player action through which the pumping is made much easier and any note may be readily and easily accented by the slightest pressure of the foot. This improvement is in line with the Cecilian Co.'s policy of keeping in the forefront as player piano experts. It comes in all Cecilian player styles. Cecilian piano, known as style 6 in walnut, created much interest among visitors. Also the little 4-foot 3-inch piano, called style 3 with the Boston fall and style 4 with the straight fall, made in mahogany, walnut and fumed oak. The Cecilian Concertphone, in which the new Minuet design retailing at \$100 was shown, is referred to in another column.

Mr. John E. Hoare, head of the Cecilian Company, paid frequent calls to the manufacturers' building, meeting Cecilian dealers and personal friends in the trade. The staff in attendance at the booth and the Yonge St. warehouses was: Eddie Worth, Lauricy Barnes, L. J. Grove and A. T. Stewart.

#### The Mozart

A popular booth was that of the National Piano Co., Ltd., makers of the Mozart line of pianos and players, where samples of the firm's regular designs were shown. In conversation with general manager E. J. Hewes, the Journal learned that one feature of the company's output was the growing proportion of walnut cases specified. The Mozart Transposing player in American black walnut was a much admired instrument. Also Mozart dealers are reported to be going in strongly for the small Louis piano, a 4-ft. 4 inch case.

Mr. Howes divided his time between the warehouses and the exhibit. George Domelle, wholesale representative, was in charge. Along with him were Cecil N. Sinkins, T. Birdsall, H. D. Williamson and the demonstrator, Harry Gilbert.

#### Sherlock-Manning

That the tendency of piano buyers is moving rapidly toward the instruments in smaller cases and toward cases in art finish is an interesting report from the Sherlock-Manning Piano Co., London. This firm had no special designs on exhibit, their whole organization concentrating on production at the factory. If any Sherlock-Manning designs seemed more popular than the others they were the style 80, done in art finish walnut; style 140, a 4-ft. 4-inch piano in art finish mahogany; style 140, also in art finish walnut; and style 70, also a 4-ft. 4-inch instrument, in fumed oak. Sherlock-Manning Players are creeping up in their proportion of the total sales in a manner pleasing to the management. J. Frank Sherlock, without whom Toronto Exhibition could never be complete, was on deck as usual. With him was his son, Will, Sherlock, and John Samois, the firm's wholesale traveller in the East. Mr. W. N. Manning also spent a few days at the exhibit.

Miss Nellie Malcolm, the Winnipeg pianist, whose splendid playing is known far and wide, again came East to demonstrate Sherlock-Manning Pianos at the Toronto Fair. The Sherlock-Manning Baby Grand Phonograph is referred to elsewhere in this issue.

#### Haines Bros.' Pianos

Foster-Armstrong Co., of Kitchener, were calling attention to their new Haines Bros.' Colonial designs, one a 4-ft. 4-inch piano in mahogany, the other a 4-ft. 7-inch in both mahogany and fumed oak. Their new Transposing player in 4-ft. 8-inch mahogany case was also favorably commented upon by visiting dealers. The Haines Louis design has been changed somewhat by removing some of the fancy carving, producing a plainer case.

J. W. Woodham, general manager of Foster-Arnstrong Co., Kitchener, was on hand throughout the Fair. Frank Wilks, the well-known Toronto dealer, was on the Haines Bros.' stand; also E. Burness, his salesmanager; Dave Wilson, Chas. Cooper and their pianist, Miss May B. Kelly.

#### The Old Reliable

Mr. J. W. Alexander, president of the Dominion Organ & Piano Co., Ltd., spent most of the two weeks with his firm's exhibit. Mr. Alexander, who was one of the first to own and drive a motor car on the Kingston Road, is still an automobile enthusiast, his car being one of the best known between Toronto and Bowmanville. Though visiting Toronto on an average of twice a week all summer, he never once used the railway.

It was the company's purpose to show a sample of their export piano, which is of special export design, four feet four inches high, but an order necessitated immediate shipment of the only available instrument. The company are receiving many inquiries for export.

Among the best sellers at the Fair were their styles B, C, D and F. The last mentioned is a four-foot six-inch model and is in mahogany or figured walnut. Style B is a new design, four feet four inches high and, as the size suggests, popular for apartments. D is a Louis design in four feet eight inch case.

They reported splendid success with their style B player, which is equipped with new transposing device so desirable for the use of song rolls. Organ business they found unusually brisk, accounted for by the smaller investment represented compared with the piano and because of appreciation of the organ's musical qualities.

#### The Williams

The "Bungalow" design in walnut butt, showing a splendid matching of veneers caught the eye first at the Williams Piano Co., Ltd., booth. Other instruments displayed were the Williams Grand and the regular Williams and Ennis pianos and players. "Our sales of players are jumping up very satisfactorily," Mr. H. P. Bull, who came up from Oshawa for the Fair, told the Journal. Features of the Williams player are the floating rail device, automatic transposing device, automatic tracker adjuster and accentuating bellows. Mr. Bull was naturally quite pleased over the selection of Williams and Ennis instruments by a large American exporting house, who have secured these two agencies for Austria and New Zealand.

A feature of the demonstrations in this company's sound-proof room was a duet, Mr. W. J. Smith playing on the player piano and Miss Peacock playing a piano by hand. The selection was "Burmah Moon," composed by Gitz-Rice, an old member of the Williams staff in Montreal and Ottawa.

On the stand with Mr. Bull were J. A. Hassall, W. J. Smith, H. J. McEntee, C. W. Boyd, C. Fredenburg, A. McLean and Mr. Leroy, members of the R. S. Williams Co.'s Toronto staff. Williams Piano Co.'s new phonograph is referred to elsewhere in this issue.

#### Nordheimer

The centre of attraction at the Nordheimer stand was the Nordheimer Baby Grand, in which musical people have shown a largely increased interest of late. Style A piano in mahogany art finish and style B piano in walnut art finish were shown more than ordinary attention both by visiting dealers and the public. In the players style 20, a 4-ft. 2-inch instrument and No.

## FIRST CANADIAN INDEPENDENT RECORD PRESSING PLANT

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## THE COMPO COMPANY

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Province of Quebec

Canada

12 in a 4-ft. 6-inch case divided the honors. The other pianos displayed were the firm's standard lines, including the Steinway Miniature Grand. As is well known, the House of Nordheimer has the sole Canadian agency for Steinway pianos.

Samples of Aeolian-Vocilion phonographs, for which Nordheimers are sole Canadian distributors, were also on display with Nordheimer pianos. Reference to the Aeolian-Vocilion samples is made elsewhere in this issue.

With Addison A. Pegg on the Nordheimer stand were Ralph Douglas, D. S. Bennie and Don. Linden.

#### Amherst Pianos, Ltd.

The exhibit of Amherst Pianos, Ltd., embraced their line of pianos, players and Cremonophones, there being four models of the latter displayed. Their style 15 piano, in fumed oak, was one of the favorites in their display, which was in charge of Mr. C. A. Duplisea, of Fredericton, N.B., representative for Amherst Pianos, Ltd., in the Maritime Provinces. Mr. Wm. Fishleigh and Mr. Enoch Blundall, both well known to the trade, were with the exhibit for the entire Exhibition.

Mr. J. A. McDonald, president of the Company, was expected, but found it impracticable to be in attendance this year.

#### The Mendelssohn

A goodly number of the trade friends that the Mendelssohn piano has won in over 30 years' existence visited the Mendelssohn exhibit. The Journal was informed that Mendelssohn orders for fall and winter delivery showed a decided preference for mahogany cases. The D Louis and style E pianos and the No. 30 player are enjoying a particularly good run with a material increase showing in the demand for the Mendelssohn "Studio" model, a little 4 ft. 2 inch instrument, designed for apartments and small homes. With the strides being made in the sale of small pianos generally, as exemplified in the popularity of this "Studio" design, a pianoless apartment will soon be as much of a curiosity as a pianoless home, and this, in spite of the great increase in the number of apartment houses recently erected in all the large Canadian cities.

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., was assisted on the stand by Dr. E. R. Doward and F. C. Ward.

#### Whaley-Royce Band Instruments

Adjoining "Piano Row" in the Manufacturers' Building was a large display case of Whaley-Royce Imperial band instruments, including brass, silver and reed lines. Whaley, Royce & Co., Ltd., have been making band instruments for 30 years, but since the outbreak of war, when they were called upon to serve

the British and Canadian Governments in supplying outfits for the regimental bands overseas and in home camps, their name and goods have become well known in every province. Samples of Whaley-Royce sheet music and Imperial books were also included.

## Phonographs at the Fair

Commencing with the Fair of 1918 members of the phonograph industry who were hitherto unable to secure accommodation other than ground space on which to pitch a tent for the display of their goods kept up an intermittent agitation throughout the year for a building. Finally a wing of the Horticultural Building, fifty-five by ninety-eight feet, was placed at their disposal. Not more than eight firms could be squeezed into this limited space, however, so that other spaces had to be accepted and the phonograph exhibits were to be found in four different locations, while still others were not represented because of their inability to secure space other than a tent which has not been found satisfactory and is also an expensive proposition.

The eight firms located in the Horticultural Building pooled their funds and collectively placed with the Robert Simpson Co., Ltd., a contract to make the East Wing presentable. This resulted in a decidedly attractive arrangement and for which the exhibitors paid a very substantial amount. They had bungalows built in for demonstration purposes, platforms erected and the flooring covered with green matting, the background suitably tinted, the massive ceiling decorated. There were vines and palms and even genuine singing canaries in cages. The exhibitors were freely complimented upon their very artistic exhibits.

For a couple of days these firms gave recitals with local talent and for eight days more sponsored a competition for amateur vocalists. The prizes in the shape of two scholarships of \$150 each were contributed by the phonograph firms. They invited the co-operation of a dozen of the most prominent men in Toronto's musical life and this was freely given, they undertaking the onerous duties of adjudicators. There were 125 contestants enrolled and the quality of the voices was a pleasing surprise not only to those responsible for the competition but to the adjudicators, who now see the feasibility of building up a comprehensive series of competitions for next year's exhibition on the foundation already erected.

In spite of the cramped location of the platform from which the contestants sang and which was too confined to permit the use of a grand piano, and in spite of no seating accommodation for the audience the space

Bert Williams is at his best in "Everybody Wants A Key To My Cellar" and "It's Nobody's Business But My Own." You'll find these songs will make business for you. A-2750.

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



# "CURTISS AERONOLA"

The Last Word in Talking Machines

THE distinctive qualities of the Curtiss Aeronola, the new all-Canadian high grade talking machine, coupled with our special facilities for immediate delivery, make it an attractive proposition for dealers.

The Curtiss Aeronola is the product of the largest factory in Canada devoted to the making of talking machines. The immense resources of an organization which during the war produced thousands of aeroplanes for the Allies are now concentrated on the production of Curtiss Aeronolas. We are now prepared to make delivery of Aeronolas to the trade on

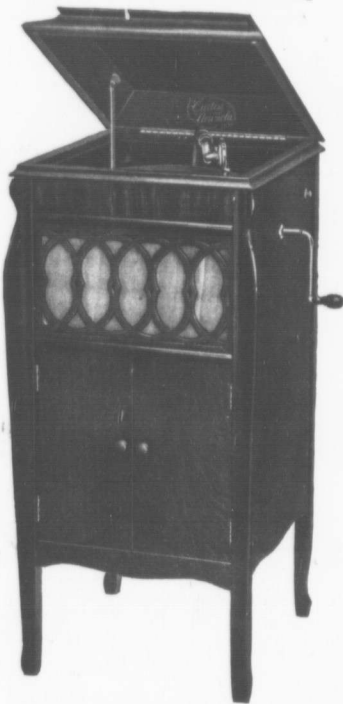
## Twenty-four hours' notice.

In view of the present shortage of talking machines, this offer is worthy of your consideration. Our terms to dealers are particularly profitable.



**Curtiss Aeronola, Model No. 2. \$90.00**

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).



**Curtiss Aeronola, Model No. 3. \$125.00**

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).

## Curtiss Aeroplanes & Motors, Limited, Toronto

# "CURTISS AERONOLA"

THE Curtiss Aeronola embodies the newest features in talking machines. It plays all makes of records without extra attachment, with unexcelled purity and mellowness of tone, the result of an improved reproducer and a specially designed all-wood tone chamber.

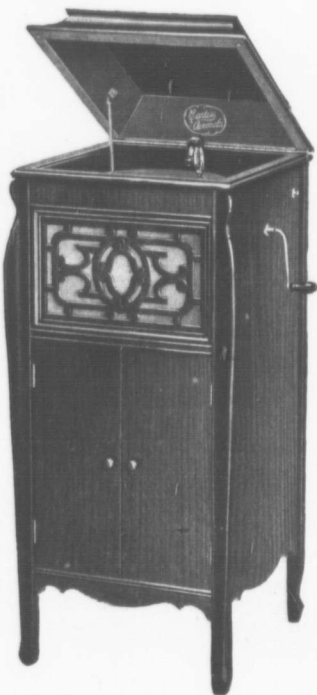
We are spending thousands of dollars in general publicity to acquaint the public with the Curtiss Aeronola.

If you wish to share in the profits on the big sales which the Curtiss Aeronola is destined to enjoy, communicate with us at once, and secure the agency for your territory.



**Curtiss Aeronola, Model No. 4. \$145.00**

Mahogany, Walnut or Fumed Oak Cabinet, size 43 inches high x 20 1/4 inches wide x 21 3/4 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).



**Curtiss Aeronola, Model No. 5. \$180.00**

Mahogany, Walnut or Fumed Oak Cabinet, size 44 3/4 inches high x 20 1/4 inches wide x 21 3/4 inches deep. Improved nickel-plated reproducer with universal tone arm; green plash 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 Aeroplanes & Motors, Limited, Toronto





# "LIFE AND LOVE"

Just what makes the world hum a tune it is impossible to say. Perhaps it is because it breathes Life and Love. At any rate, the

## *Columbia Record for September* *"LIFE and LOVE"*

is one of those tunes that will become a universal melody. Columbia dealers who have not already ordered would be well advised to do so immediately, because this record is due to enjoy a big run.

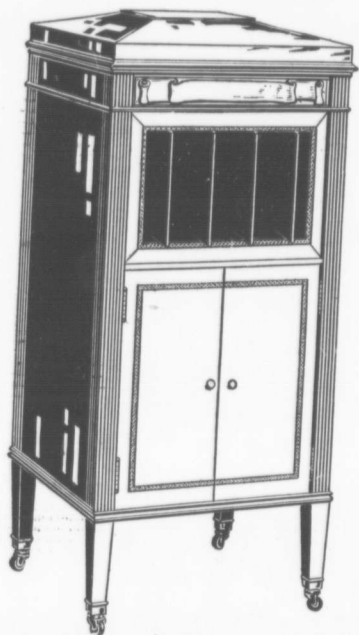
## *"BUBBLES" and "MICKEY"*

The biggest musical hits of the day. Place your order immediately for an ample supply of these records because there is a big demand for them.

## *Columbia Grafonolas* in Walnut

In spite of the fact that walnut has advanced 30% in price, while the stock lasts walnut cases are obtainable at the same price as mahogany or oak, but it would be advisable to anticipate your needs and place your order at the earliest possible moment.

Columbia Grafonola and Record Agencies are still available for some districts. Dealers in districts where we are not represented, looking for the most reliable and profitable agency, would do well to write, wire or phone immediately.



## *MUSIC SUPPLY CO.*

36 Wellington St. East

TORONTO, - ONT.

within hearing distance was packed during the recitals. There is great public interest in competitive musical events as this experience proves.

On the last day of the Exhibition a meeting of the phonograph exhibitors with Mr. John G. Kent, manager, and Mr. H. W. Waters, assistant manager of the Canadian National Exhibition, was held on the grounds. The purpose was to present to the Exhibition authorities the claims of the phonograph industry for a suitable building.

The discussion was opened by Mr. W. D. Stevenson on behalf of the phonograph exhibitors calling attention to the importance of the industry and the enterprise displayed at this year's Fair which could be accepted as assurance that this industry would make good use of a building and make it a real public attraction.

Mr. Kent and Mr. Waters assured the phonograph men of their ease being under advisement and their anxiety to accommodate them at the Fair. They could make no definite promise of a building but made suggestions that may lead to the problem being solved before another year. They had visited the phonograph exhibits several times and also the vocal competitions in which they were very much interested. They were agreeably surprised with the beautiful exhibits of the phonograph firms.

Those present at the meeting and the firms represented were: H. R. Braid, I. Montagnes & Co., Toronto; S. J. Cooke, McLagan Phonograph Division, Stratford; O. C. Dorian, Pathe Freres Phonograph Co., Toronto; J. D. Ford, R. S. Williams & Sons Co., Ltd., Toronto; A. C. Kerrigan, Berliner Gramophone Co., Ltd., Montreal; A. H. E. London, Columbia Graphophone Co., Toronto; H. H. Main, Nordheimer Piano & Music Co., Toronto; James Pollock, Phonola Co. of Canada, Kitchener; W. D. Stevenson, Starr Co. of Canada, London; F. A. Trestrail, Musical Merchandise Sales Co., Toronto.

It was decided to call a general meeting of the phonograph manufacturers on Thursday, Sept. 25, for the purpose of forming an association to handle the matter of exhibition accommodation and such problems peculiar to the business that may from time to time arise.

This business meeting is to be followed by an informal dinner at the King Edward Hotel, and it is expected that the adjudicators in the competitions will be the guests of the trade on that evening as well as the prize winners. Miss Esther Shaw and Mr. Plumstead, of Paris, but who has now removed to Toronto to continue his musical studies and take advantage of the scholarship won by him.

Miss Mae E. Skilling, assistant principal of Perth Ave. public School, and who is already known to many of the Journal's readers in connection with her famous school children's choir, handled the contest, looking after the competitors, arranging their hours of appearance, etc. So efficiently and zealously did she fulfil the duties of Secretary of the competition that it was decided to express the appreciation of the exhibitors in some tangible form. This is to be taken care of at the dinner above referred to.

Public interest in the phonograph is undoubtedly greater than it has ever been, and laymen and laywomen exhibit a surprising intimacy with the various makes, styles, prices, etc., as well as with the recordings of the artists of note. As a result of this year's Fair many thousands of people have gained a fairer perspective of the industry that has arrived among the country's greatest enterprises almost without the country realizing it. The humblest cottages, the most pretentious residences and everything between, whether in crowded city, small town, purely urban locality or in most lonely

and remote districts, owe a debt to the phonograph that can scarcely be paid in dollars and cents. Homes are made better homes, children are started on the right line of thinking, their dispositions are improved, the lives of adults are cheered and brightened, old people, young people and middle-aged are encouraged and inspired as the soldiers in the trenches were. The lot of the invalid is made more bearable, the desire for musical education, to play the piano, the organ, the violin, the cello, the harp, the saxophone, the cornet and all the other musical instruments is heightened and increased—and yet the ten per cent. war tax remains unopposed.

At the close of the contest Dr. A. S. Vogt, in announcing the findings of the adjudicators, expressed the hope that a Music Temple in connection with the Exhibition would soon be realized. This could be used all the year and would provide the necessary accommodation for musical festivals and competitions equal to the best held anywhere in the world.

With the entire music industries uniting on the proposition of a Temple of Music at the Canadian National Exhibition there can be no doubt as to the outcome. If those firms who exhibit at this Fair each year and those who wish to make up their minds to work together to the end that it shall have a world-wide reputation as an annual musical event it can be done.

#### The Brunswick

In their regular and choice location in the Industrial Building, Brunswick phonographs were at home to Exhibition visitors. The chief attraction was the \$2,750 "Italian Renaissance," made in mahogany, imported for the occasion. It is extensively hand carved and all metal trimmings are gold-plated. This instrument is also obtainable in walnut, and it is the company's intention to manufacture it in the Canadian factory.

The "Japanese Laequer" model 27, at \$425, also attracted much favorable comment. Brunswick model 35 was shown for the first time. Model 22 was exhibited in the white.

The Brunswick booth was rendered more attractive by the use of four "Anrolites" for which electric sign the Musical Merchandise Sales Co. announce that they have the sole distributing rights for Canada. While this is for sale to other trades among the phonograph dealers it is to be reserved exclusively for Brunswick representatives.

Orders looked during Exhibition show that Brunswick models in oak cabinets are growing in popularity; also that No. 17 at \$280 and No. 10 at \$175 are probably the largest sellers.

During the first week of Exhibition Mr. W. B. Puckett left for Winnipeg. Mr. F. A. Trestrail and Mr. John E. White divided their time between the exhibit and the warehouses. Mr. B. Bensingner, president of the Brunswick-Balke-Collender Co., Chicago, paid a brief visit to the Brunswick Toronto factory and the Toronto Fair.

#### The Stewart

In the Industrial Building, too, Stewart Phonograph Corporation, Ltd., of Pape Ave., Toronto, exhibited the Stewart Phonograph. The little table machine, is made of pressed steel with a mahogany enamel finish baked on. The phonograph stands on rubber studs to prevent scratching. The turn-table, reproducer and handle are nickel plated.

#### The Cecilia Concertphone

Visitors to the Cecilia piano booth in the manufacturers' Building took advantage of the opportunity to examine the Cecilia Concertphone line, which was

shown there. The new feature was the "Minuet" design, a 40-inch phonograph in mahogany and fumed oak, double veneered inside and out, equipped with the Cecilian all-wood tone chamber, record shelves, double spring motor, ball bearing tone arm, Cecilian automatic stop and tone modifier, retailing at \$100. The other Cecilian Concert-phone types are the Apollo, Alexandra, Superb, Royal and Empire, ranging in price from \$75 to \$325.

#### Gerhard Heintzman

Along with Gerhard Heintzman pianos was shown the Gerhard Heintzman line of phonographs, models E, D, C, B and A, fitted with all their latest equipment. The sensational news of this line was that during the Exhibition Mrs. Armand Heintzman, wife of the vice-president and general manager of Gerhard Heintzman, Ltd., left Toronto in charge of an aeroplane carrying a shipment of Gerhard Heintzman phonographs for delivery to the firm's Hamilton branch. When a few minutes on the journey, one of the phonographs became detached and fell overboard from an altitude of 500 feet. The trip was completed in 42 minutes. Immediately Mrs. Heintzman rang up the factory and reported the incident. It was soon located, brought back to the factory and when placed in the testing room, though the packing case, cabinet and lid were damaged, the instrument went through several records, playing with as good tone as if nothing had happened it. Full page daily paper advertisements heralded Mrs. Heintzman's feat. She is said to be the first lady passenger in Canada to fly an aeroplane carrying freight.

#### The Gourlay

At the Gourlay booth in the Manufacturers' Building along with Gourlay pianos was shown the Gourlay phonograph, made by Gourlay, Winter & Leeming, Ltd., Toronto. This instrument is produced in three designs, A, B and C in mahogany and oak. The Gourlay phonograph is not on the market making an active bid for business but is the outcome of an insistent demand from dealers handling Gourlay pianos who wanted a phonograph bearing that name and of the high standard that that name stands for.

#### The Aeolian-Vocalion

Although the House of Nordheimer, sole Canadian distributors of Aeolian-Vocalion phonographs and records had no display on the Exhibition grounds, having issued a special invitation to their dealers to visit the firm's Vocalion warehouses, they had two or three samples on their stand along with Nordheimer pianos. Style 540, 44 inches high in s/elected mahogany, equipped with the Graduola, multiple spring motor, Vocalion automatic stop, and record shelves with six albums, was greatly admired. Style 540 retails at \$265. References to the Aeolian-Vocalion Period mode's appear on another page.

#### The Sherlock-Manning

The Sherlock-Manning Baby Grand Phonograph, a product of the Sherlock-Manning piano factories, London, was on exhibition in the Manufacturers' Building, side by side with Sherlock-Manning 20th Century pianos. This instrument is in a neatly designed, attractively finished cabinet, equipped with a strong, easy-running motor, and fitted with two handy record filing sections, one on either side of the motor compartment. The public showed their keen interest in phonographs by unhesitatingly going into the demonstration room to hear for themselves the Sherlock-Manning Baby Grand.

#### The Williams

By a grand rush the Williams Piano Co., Ltd., Oshawa, managed to have samples of their new Wil-

liams phonograph ready to show exhibition visitors. This was brought out at the insistent request of Williams dealers, whose experience with Williams pianos had led them to ask for a phonograph by the same makers. Piano workmanship, the company says, is to be the key-note of the construction of Williams phonograph cabinets. While plans are not by any means matured, it is the intention to feature three styles at \$175, \$250 and \$300 in mahogany, walnut and oak. They are equipped with universal tone arm to play all records, a quality motor, a tone chamber of sounding-board spruce and sliding drawers for records. The samples of Williams phonographs were shown at the firm's piano booth, in charge of Mr. H. P. Bull.

#### Talking Books and Dolls

The tent in which the newly formed Talking Book Co., Ltd., exhibited their talking dolls, animals, birds and books, was the centre of much interest and comment especially by the kiddies, who eagerly examined the display and felt of the records to see if they were real. Messrs. C. R. Stilwell and B. A. Trestrail, who were handling the exhibit, were very well pleased with the reception accorded the line, both by the trade and the public. Mr. Stilwell said, "We would have sold thousands of these records if we had offered them to the public, but our sole object in exhibiting was to acquaint the public with them, so that when they appear in dealers' stores the public will be looking for them. The trade has taken to them in a manner that assures us of their success, and our problem is going to be production, not distribution."

#### Electric Phonograph

H. P. Bellingham was one of the tent exhibitors and demonstrated an electric phonograph, which comes in four models, in oak, mahogany and walnut, priced from \$125 to \$250. The feature of the instrument's equipment is the Arnold Electric Motor, for which it is claimed there is no slowing down nor speeding up, as a variation of as much as 30 volts in the electric light current does not affect the speed of the turntable. Application has been entered at Ottawa to register a trade name for this electric phonograph, announcement of which will be made later.

#### The Repeat-O-Graph

The "Repeat-O-Graph" and other phonograph specialties were featured from a canvas show room by Arthur K. Kempton, of Montreal, who is already well known to the trade. Mr. Kempton, who had not intended exhibiting, was in Toronto shortly after the Fair opened. He returned to Montreal and came immediately back with his samples, secured a tent and was ready for business. He booked many retail and wholesale orders for the "Repeat-O-Graph," which retails at \$5.00. As its name suggests this is an attachment to make the repeated playing of records possible without human assistance. It can be attached to any disc phonograph, is simple in construction and on being demonstrated makes an immediate appeal. Mr. Kempton's headquarters are at 205 Drummond Building, Montreal.

#### Paramount

Paramount Phonograph and Record Co., Ltd., of Montreal, were newcomers among the exhibitors. They occupied a large tent and showed their line of Paramount phonographs in different designs and finishes. A special feature of the Paramount is that the tone chamber is brought down to an opening at the bottom instead of at the top. Mr. Fowler was with the exhibit.

In the "East Wing" of the Horticultural Building  
The Sonora

The first public appearance of the Sonora Period Phonographs, which make their appeal to the finest homes, was at the exhibit of I. Montagnes & Co., Canadian distributors of the Sonora. The William and Mary, and Louis XVI designs were in walnut, and the Colonial in mahogany. The attractiveness of the design of these instruments brought much favorable comment as did that of the \$1,500 Supreme. These models were equipped with the new wooden tone arm, suitably carved in each case, thus providing an all-wooden tone passage, which Sonora enthusiasts are greatly pleased with.

The portable Sonora retailing at \$90 was also examined by many visitors. The case of the Sonora Portable is of fine calfskin, leather-lined, provided with well-made spring locks; trimmings nickel-plated; weight 15 pounds; dimensions 10 $\frac{3}{4}$  inches long, 10 $\frac{3}{4}$  inches wide and 10 $\frac{1}{2}$  inches high. The motor is of the "double-spring" type. Bookings for fall and winter shipments showed that Sonora dealers were going in strong for the Nocturne, Minuet, Trovatore and new style Baby Grand designs. Mr. H. R. Braid was in charge of the exhibit, assisted by Miss Herity. Mr. Emil van Gelder paid frequent visits to the grounds.

Visitors also heard demonstrations with the Sonora semi-permanent silvered needles, which play from 50 to 100 times without changing. These retail at 5 for 40 cents, and in three degrees, soft, loud and medium.

"His Master's Voice"

One of the busiest exhibits on the grounds was that of "His Master's Voice" products. What the exhibit lacked in numbers of Victrolas it made up in activity and enthusiasm. The travellers on the selling staff of "His Master's Voice" Ltd., remained in the city to meet and be of service to the customers from their respective fields who might visit the city, and divided their time between the warehouses and the exhibit on the grounds.

There is, of course, a scarcity of Victrolas, consequently the display was more in the nature of featuring "His Master's Voice" records and demonstrating to the public and to the trade the class of artists they listen to when playing these records.

A quaint object among the instruments of to-day was the little old gramophone shown on this stand. This was the first gramophone made, when to hear a record it was necessary to continue winding until the record was played through. Set on a plush-covered pedestal with Nipper in front of the horn in the familiar listening attitude made a real hit with visitors. A couple of miniature editions of Nipper sat on the window sill inside the demonstration bungalow, peeping through the curtains at the passers-by.

The staff who looked after this exhibit included Messrs. A. C. Kerrigan, J. H. Biggar, A. E. Clarkson, J. C. Klock, Norman Black, S. W. Gazeley, C. Howarth and W. T. Lee. "Tommy" Nash, manager of "His Master's Voice," Ltd., looked the exhibit over before he departed on a visit to the West. R. H. Murray, manager of Promotion and Sales department, returned from the Victor educational convention at Camden in time for the second week of the Fair.

Columbia

The frontispiece of the Columbia display was their Queen Anne design, the characteristic features of which are its simplicity of line and form, cabriole leg and Chinese decoration. The cabinet is of cherrywood, the hand-painting and general color being toned down to give the cabinet all the beauty of having been made a

hundred or more years ago. In the cabinet is provided space for 80 records. Electricity is the motive power, the motor starting and stopping automatically. This model was a prime favorite among visitors to the phonograph exhibition. Other period designs shown were the Columbia Company's conception of Jacobean, William and Mary, and Adam designs, and these were a delightful surprise to many visitors. The standard models were, of course, all shown and still have a strong hold on public desire. The period models, however, which have an appeal to the more aesthetic home owners, are becoming more generally demanded.

Mr. A. E. Landon, who succeeds Mr. Jas. P. Bradt in the management of the Columbia Co.'s Canadian division, was at the Toronto Fair with a Columbia exhibit for the first time and was able to meet many in the trade, while Mr. Bradt visited the display several times and on behalf of the management committee of the Phonograph Exhibitors kept a watchful eye to see that the rules and regulations were carried out. Mr. W. T. Maynard and Mr. Chas. Hly. of the Columbia staff, were also with the exhibit.

Mr. John A. Sabine, of the Music Supply Co., also found some time to devote to the display, meeting Columbia dealers from various parts of the country. Mr. Wolff, of the Toronto Grafonola Co., was also on the stand, while Miss Skilling was there in behalf of the Columbia Co.'s educational work.

Pathé

The new Pathé tone arm and reproducer was demonstrated to the visiting trade and public who showed a keen interest in the improved equipment. By the simple alteration of the position on the sound box to play Columbia, "His Master's Voice" or Gennett lateral cut records, the necessary weight required to play them well is adjusted automatically. A very simple extra adjustment makes the weight still lighter for playing Edison records. The new tone arm and reproducer is neat in appearance and makes for clearer tone. All Pathé designs are expected to be fitted with the new device this fall.

Pathé period phonographs were attention-getters. The French Gothic is a copy of an ancient piece in one of France's famous cathedrals, gorgeously hand carved out of genuine old oak and high lighted to represent the effect of age on the wood. The other two were the English Gothic and Early English designs.

Geo. H. Honsberger was in charge. R. W. Burgess, manager of the service department; C. Le Voi, and Mr. Dawson were present to meet dealers and the public. James Malcolm, president; W. J. Craig, secretary, treasurer; and O. C. Dorian, general manager of the Pathé Co., were frequent callers at the Horticultural Building.

Starr

Only the standard Starr line was shown by the Starr Co. of Canada, London. The new feature, however, was the new improved leak-proof Starr motor. This is made of solid aluminum without any screw holes whatever under the spring barrel to allow the grease to escape. By retaining the lubricant where it is needed, in the springs, its designer has secured an especially smooth, easy running motor. The Starr phonographs bulking largely in orders being placed now are the design 1 at \$180 and the 10 at \$335. The management of this firm report a strong movement towards the higher priced types and that this tendency has increased very materially even since last exhibition. Mr. W. D. Stevenson spent most of his time at the grounds meeting Starr dealers, making two or three trips home to headquarters in London to attend to important matters there. On

the stand also were J. N. Caswell, Ontario salesmanager; Alex. Parks, H. D. Harmon, Victor Lang, V. Riddell, the Starr mechanical instructor; and representatives of the local dealers, Standfield-McPherson Co.

#### Phonola

The Phonola designs shown were the regular 8 types—Organo a, Princee, Princess, Grand Duke, Duke, and Duchess in cabinet instrument, B, and G in table machines—several of these being exhibited in different finishes. With the exception of the one smallest type, all were equipped with the new Phonola Universal Tapered Tone Arm and the Angelus reproducer. One noticeable feature of the dealers' orders reproduced by this firm was the increasing proportion for the higher priced designs.

Concurrently with the Exhibition the Phonola Co. issued the first of a regular series of hangers listing the new Phonola records in suitable form for window and inside display in their dealers' stores. The hanger is lithographed in two colors and is neat and distinctive in design.

Several Phonola dealers brought personal friends to the Phonola booth to show them the Organo a in walnut, the principle of which attracted much attention. Mr. R. C. Willis was in charge of the exhibit. Mr. Scruton was also on the stand. Mr. A. B. Pollock, head of the Phonola Co., and Mr. James Pollock both came down from Kitchener to visit the exhibit.

#### Edison

The Edison instrument creating the greatest attraction on the stand was the new S19 Sheraton, with trimmings in gold plate, retailing at \$295. This comes in mahogany, fumed, weathered and golden oak, with filing device arranged so that records can be filed in separate compartments. Then the official Laboratory Model C250 in mahogany showed up prominently. The new period designs were represented by C450 table cabinet, 18th century English Adam, the neatness and plainness of which were widely commented upon; also by the more elaborate period cabinet, 18th century English in mahogany. The upright period models were the new Jacobean, \$378; William and Mary, \$431; Sheraton Inlaid, \$453; and the A100 Moderne.

Samples of the new Chalet type in natural finish and the popular Heppelwhite in fumed oak.

With Mr. J. D. Ford on duty on the stand were J. A. McKay, T. A. Dillon, Wm. Dunn, H. R. Fournier and Clifford Marr, members of the R. S. Williams & Sons Co., Ltd., town staff, which firm are Canadian distributors for the new Edison, the Edison Amberol and Edison Re-creations.

#### McLagan

Of the twenty-five instruments displayed by the Phonograph Division of the George McLagan Furniture Co., Ltd., Stratford, the new period designs came in for exceptional recognition. These were the Elizabethan in walnut, trimmed with French Burl inlaid; Queen Anne console type in antique mahogany; William and Mary Library Table in black walnut, antique finish; Louis XV upright in satin finished mahogany; Adam upright in satin walnut; Adam, Console type, in satin mahogany; and Chinese Chippendale in burl walnut, satin finish, hand carved, gold trimmings. The other instruments were a varied range of upright designs.

A feature of the McLagan equipment was the new tone arm and the McLagan-Fletcher reproducer. The McLagan tone arm is a substantial, hexagonal, solid-cast arm, equipped to easily adjust to any one of the three weights necessary to properly play all makes of records. The McLagan-Fletcher reproducer, with which

all McLagan instruments are equipped, is designed so that none of the softer tones are lost, while all harsh, metallic sounds are eliminated, thus giving a full, round, natural tone to both vocal and instrumental records. There are no screws on the McLagan-Fletcher reproducer to work loose and cause a blast or jarring sound, and no adjustments are necessary.

Visitors to the McLagan stand were received by S. J. Cook, the company's salesmanager; R. L. Teeple, who has covered Canada from coast to coast, calling on the trade in McLagan interests; J. W. Chown, and W. E. Stern.

#### Jones-Motrola

Each of the Victrolas shown with "His Master's Voice" exhibit was equipped with a Jones Motrola. As all readers of the Phonograph Journal are doubtless aware, the Jones Motrola is a little electric motor that does not take the place of the ordinary spring motor but takes the place of the human arm in winding the spring motor. Press a button and the Motrola does the rest, even to stopping before the motor is wound too tightly and that is more than can be said of most people; also, it automatically cuts in and winds the instrument to which it is attached before the motor runs down, but, of course, intelligent users will anticipate its winding while a selection is being played.

"His Master's Voice," Ltd., Toronto, are Canadian distributors of the Jones Motrolas, which can be fitted to any make or style of phonograph, and whatever amount the customer may pay for it will soon be forgotten in the pleasure it is to have this convenient and always-there means of winding his phonograph.

#### Exhibition Notes

It would be interesting to have a complete register of all members of the trade who visited the Exhibition, but that is seemingly impossible. Among those present from outside the city reported to the Journal were: William McPhillips, London; T. J. Barton, Brantford; M. R. MacFarlane, Almonte; N. J. A'terman, Brampton; S. Hantz, Montreal; J. C. Kentner, Orangeville; H. R. Armstrong, Millbrook; A. Gilbert, Mount Dennis; D. A. Manson, Collingwood; Louis Bloch, Owen Sound; Horton Phinney, Halifax; T. Brady, Lunenburg; J. E. Maloney, Perth; T. W. Dale, Trenton; Chas. Rymal, Hamilton; W. B. Rollason, Welland; Chas. Robertson, Ottawa; Geo. W. Pringle, Ottawa; C. W. Kelly, Guelph; Fred Kelly, Guelph; Capt. Warren, Lindsay; G. H. Arthur, Kingston; W. H. Fetterley, Morrisburg; Somerville Sons, Welland; H. J. M. Glockler, Saskatoon; T. A. Switzer, Vancouver; F. S. King, Georgetown; J. E. Clegg, Midland; D. M. Craig, Moose Jaw; F. O. Creighton, Woodstock, N.B.; W. W. O'Hara, Montreal; Major W. A. Child, Regina; Mr. Hardy, Brantford; Mr. Gadsby, Hamilton; Stanley Addison, Hamilton; Frank L. Orme, Ottawa; Arthur Studdy, formerly of Ottawa just returned from serving with the British Navy; Ralph O. Higel, New York; Jos. Booth, Ottawa; S. B. Battner, New York; B. Bensing, Chicago; E. Lashmar, Melbourne, Australia; Dave Dickie, Ottawa; Chris Kavanagh, Ottawa; Mr. Kittel, Linwood; Albert Blair, St. Catharines; Robt. Fleming, Markham; W. H. Tovell, St. Marys; Jos. Betzner, Kitchener; Mr. Sternberg, New York; Mr. Griffin, Guelph; W. G. F. Seythes, Regina; Harry Sykes, Woodstock; Otto Higel, New York; Clifford L. Gray, London; Adam Blatz, Hamilton; H. Forsyth, Norwich; Jos. McAlpine, St. Thomas; Jas. G. Whiteacre, Vancouver; E. R. Jacobson, Hammond, Ind.; Bert Williams, Ottawa; R. L. Morgan, Lindsay; F. H. Avery, St. Catharines; S. Minnes, Hamilton; Jos. Minnes, Hamilton; C. A. Boily, Chicoutimi, Que.; Jas. M. McKerrow, Sudbury; Wm. A.

Thibault, Pieton; Mr. McIntyre, Orillia; John McBride, Millbrook; C. Crawford, London; D. D. Stotts, Highland Creek; Geo. Rouse, Galt; B. S. Bolton, Ottawa; J. E. Maloney, Perth; James Deyman, Bowmanville; J. J. Ting, China.

Albert Benoit, of Willis & Co., Ltd., Montreal, was at the Fair for the first time. "Children's Day" was a genuine surprise for him, as he had recently read a Toronto report bemoaning the drop in the birth-rate. The Children's Day attendance belied the reports.

Mr. D. M. Best, proprietor of D. M. Best & Co., hammer manufacturers, returned from a visit to New York in time for the Fair. Mr. Best made the trip by automobile and commented favorably on the New York State roads in contrast to most of our Ontario highways.

Mr. W. K. Elliott, the veteran music dealer of Brampton, who is well known to so many patrons of the Fair, was not present this year, and his absence caused many inquiries as to whether he was prevented from coming owing to illness.

Mr. James Deyman, of Bowmanville, who so energetically and successfully features "Dominion" lines, was in the stand of the Dominion Organ and Piano Co. throughout the Fair as was also Mr. Robert Fleming, of Markham. Mr. Fleming is as well known throughout the territory adjacent to Markham as was the late Mr. Fleming, Sr.

Mr. Otto Higel, president of the Otto Higel Co., Ltd., came up from New York to visit the Fair and meet his old friends in the trade. Wherever Mr. Higel goes he creates enthusiasm in the player business, and looks forward to the time when every piano made will also contain a player action.

Mr. James G. Whiteacre, of Vancouver, B.C., the western manager of Mason & Risch, Ltd., arrived in Toronto before the conclusion of the Exhibition. Not until he was on the train nearing this city did he realize that the great Fair was on. Mr. Whiteacre was quite appreciative of the magnitude and magnificence of the Exhibition, which he visited for the first time in some years.

Any firm in the trade needing a display card writer ought to get in touch with the man who was fixing up a blackboard in front of one of the Coney Island Red-Hot tents. With the aid of a salmon can full of white-wash and his first finger he was printing the sign, "Full course dinner 50 cents."

Miss Nellie Malcolm, the Winnipeg pianist, who for

some years has demonstrated Sherlock-Manning pianos at the Exhibition, was telling her little niece that "the Sherlock-Manning Baby Grand phonograph would play 7 records without winding." "Well, how many records would it play if you wound it," responded the little girl.

F. A. Clark, of Stanley Pianos, Toronto, has returned from a good rest and holiday in the Lake of Bays district adjoining Algonquin Park. On the way home Mr. Clark visited Huntsville.

J. H. Fortier, of P. T. Legare, Ltd., Quebec City, visited the Fair going on to New York.

F. H. Avery, of Avery & Hara, St. Catharines, reported the peach crop of his district somewhat of a failure in yield, but the higher prices the fruit farmer would get together with the abundance of grapes would bring quite the average financial returns. Mr. Avery is a great student of economies, by the way.

An interested visitor to the Exhibition was Mr. J. J. Ting, special trade representative of the Ministry of Agriculture and Commerce of the Chinese Republic. Mr. Ting was quite impressed with the display of phonographs and the possibilities of the phonograph manufacturers of Canada doing business in China.

A flight in an aeroplane was one of the thrilling experiences of Mr. H. J. M. Gloeckler, the well-known music dealer of Saskatoon, while in Toronto recently. Mr. Gloeckler came east in an endeavor to increase the shipments of Gerhardt Heintzman instruments of which he has had the agency for many years and of Sherlock-Manning lines, the home of which he visited at London. In spite of unfavorable reports that have been circulated in the east concerning crops in certain parts of Saskatchewan Mr. Gloeckler is preparing for the largest autumn trade in his business experience, both in pianos and phonographs. He is an energetic "His Master's Voice" dealer and speaks enthusiastically of the growth of record business which year by year shows an improved and regular trade with better homes. The recent revision of prices in Red Seal records, he stated, was just the one thing necessary to give an impetus to the business in records by the star artists. Mr. Gloeckler visited the Exhibition and was very much impressed with the enterprise represented in the exhibits of the piano and phonograph manufacturers which he considered valuable publicity work for the retailers handling the various makes shown as well as for the manufacturers themselves.

GERHARD HEINTZMAN, LTD.,  
EXHIBITION STAFF—1919.

Back row, from left to right: H. Howson, C. J. M. Fairfield, T. Kent, J. J. E. Collyer, Lou Lee, C. Bunt, A. Barton. Front row: Fred Killer, Sec'y-Treas.; Gerhardt Heintzman, President; Frank I. Wesley, Supt. of Agencies.





Louis XV—Style "W."  
4 feet, 8 inches.

**I**N selecting the Willis Piano you have that feeling of security which inevitably comes with the knowledge of the quality of your purchases, enabling you to make life-long friends of your patrons.

In addition to assuring you that Willis represents most remarkable piano value, we guarantee its beautiful tone and exceptional constructional qualities will remain unimpaired throughout a lifetime.

## Willis & Co., Ltd., Montreal

Head Offices: 580 St. Catherine St. W.

Factories: St. Therese, Que.

### Montreal City Council Adopts Early Closing By-Law

A NEW early closing by-law was adopted at a meeting this week of the Montreal City Council.

The new by-law decrees that there must be early closing of all shops now covered by the civic by-laws four days a week: Monday, Tuesday, Wednesday and Thursday. On Friday evening the closing will be at 9 and on Saturday evening at 11. Exceptions are made for the evening of—

(a) The days preceding Epiphany, Good Friday, Immaculate Conception Day, Empire Day, Dominion Day, All Saints Day, Ascension Day and Thanksgiving Day;

(b) The last days of the month of December of each from the 15th of said month, inclusive;

(c) The days of the week preceding Easter Day;

(d) The day before the eve of the following holidays of the Jews: the first day of the year, Atonement Day, Passover Day and Tabernacles Day.

The penalty for infringements is \$40 for each offense, or in default of payment, imprisonment for not more than two months.

We regret exceedingly the typographical error in our Montreal letter of last month whereby J. A. Hebert was quoted as vice-president of C. W. Lindsay, Ltd. This should have read general manager. This honor belongs to Dr. McDiarmid, who has filled this position for a number of years.

Mr. A. P. Willis, president of Willis & Co., Ltd., on his return from an extended trip through the Maritime Provinces, remarked upon the promising crops, which though on an average a month later than in the remainder of the country, were good. When Mr. Willis visited the Willis Piano and Organ Co., of Halifax, that firm was preparing to remove to their old store in the Roy Block, which had been rebuilt, following its destruction by fire some time ago. The new warehouses provide much better facilities for the merchandising of pianos and will take care of the natural expansion of the various departments.

Wm. Eckstein, the Strand's popular pianist, recently demonstrated his new song hit, "Good Bye Sunshine, Hello Moon," at the warehouses of the Cowan Piano and Music Co. The biggest song success in the Follies of 1919, now playing in New York. This store carries a complete line of all the music Mr. Eckstein plays.

Mr. R. A. Haman, of J. W. Shaw & Co., greatly enjoyed his vacation amidst the scenic beauties of the Adirondac Mountains, and brought back with him many views of that section of the country.

R. Valiquet, 1968 St. Lawrence Boulevard, has added pianos and sheet music featuring all the popular song and dance hits of the hour. This new department bids fair to equal his ever growing Pathe department.

Lavigueur & Hutehison, Quebec, recently sold eight pianos to the Ursuline Convent of Roberval, Que., and have since received a request for two more.

A. E. Moreland and W. Poissant, of J. W. Shaw & Co., have both returned from their vacations looking the picture of health and contentment. The firm are now reaping the benefit of the same in increased volume of business.

Leopold A. Poulin, display manager of C. W. Lindsay, Ltd., returned, the past week, from his summer holidays, when he toured the White Mountains and the Berkshire Hills in his big McLaughlin 6. Besides being a skilful motorist Mr. Poulin's ability as a display manager is now known from coast to coast, examples of his work appearing from time to time in the Canadian Music Trades Journal.

Mr. Piper, formerly connected with the Steinert Piano Co., Boston, Mass., is now associated with the house of "Lindsay," and to date has been most successful in closing several big sales.

J. A. Hebert, general manager, C. W. Lindsay, Ltd., recently spent some time at his summer cottage situated at St. Agathe, in the Laurentian Mountains.

### A Visitor From Australia

Mr. E. Lashmar, manager of Chappell & Co., Ltd., Melbourne, Australia, branch, was a recent trade visitor to Toronto en route to England. Mrs. Lashmar accompanied him. Upon his arrival on this continent Mr. Lashmar visited Chicago and points in the Western States, arriving in Toronto just at Exhibition time. Here, he was the guest of Mr. W. J. Roberts, of Chappell's local branch, through whose hospitality he and Mrs. Lashmar saw as much of Toronto and the Exhibition grounds as a flying visit would permit; also Oakville and Hamilton.

Mr. Lashmar was greatly impressed with Toronto, with the extent of our Exhibition and with the quality of workmanship and tone of Canadian-made pianos. He expressed himself to the Journal as hopeful that opportunity would present itself to allow the Canadian piano manufacturers to take advantage of the Australian market, where he felt sure an opening awaited them if only it were possible for them to get an output large enough to warrant export trade.

It is just ten years ago since Mr. Lashmar went to Australia. He expects to return home in December. From Toronto he went to Buffalo and thence to New York to embark for England.

**"Beautiful Ohio" and "Till We Meet Again," played in waltz time by the Kalaluki Hawaiian Orchestra! You'll run short in waltz time unless you order a lot! A-2743.**

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





## London Exhibition Considering Enlargement

WITH a piano man on the Board of Directors the music trade exhibitors at the Western Fair, one of the annual events for which London is noted, should be able to get real accommodation. Not that the Journal heard them complaining, but the fact remains that the spaces occupied by the piano exhibits are inadequate. The building in which they are housed is inadequate, and so are the entire grounds and facilities of the Fair. The premises have been outgrown. Each year they have become more congested and this year the attendance was greater than ever. In fact, the problem that the Exhibition Directorate is considering now is enlarging the present premises or securing a new location. And this is one of the encouraging signs of the times. The very congestion that is each year characteristic of the London Exhibition, bespeaks prosperity. The people who are the logical patrons are able to get to it and the distance from which patrons can be logically looked for has been remarkably extended by that modern means of transportation, the automobile. These people have the wherewithal to buy what they want, and they in turn make it worth the exhibitors' while. Not so very long ago the motor car was a formidable competitor of the piano man. It was all very well for his own use, but how it did hurt to have the piano deal turned down because the farmer and his family preferred a Ford. But that stage has been passed and we have now advanced to the period where the motor car is the piano man's ally. It has broadened the farmer's viewpoint, made him a visitor and a spender; to the extent that the price of a piano or a player no longer staggers him.

The piano men at the Western Fair were in good spirits. They said business was good; they said it as if they meant it. They received the names of many good "prospects," and some of them remarked that from the salesmanship standpoint most people are sold on the idea of a piano, and it becomes a proposition of selling one's particular instrument against another.

Undoubtedly the "Music in the Home" propaganda of the last three years is having effect. More people in more centres are interested in music, and getting music into the schools and its homes and the industries. Not so very many decades ago to be able to read and write was a luxury. It is almost unbelievable that such was ever the case, and yet it is no more unreasonable than the attitude of some otherwise intelligent people toward music. But their children are demanding music and organs and pianos and phonographs and are getting them.

Mr. W. N. Manning, of the Sherlock-Manning Piano Co., is on the Board of Directors of the London Exhibition. He is also a member of the local Board of Education. He has strong convictions with respect to the place of music in the home and the school, and is doing his utmost to get proper recognition for it. That music will not be lost sight of at the Western Fair can safely be left to Mr. Manning.

Although the Sherlock-Manning exhibit is the first one to the right of the main entrance to the building that houses the music trade exhibits, this choice location has no connection with Mr. Manning's directorship. It was secured long before he became a member of the Board. They had their regular lines on display, and Miss Malcolm, the well-known concert pianist of Winnipeg, who has for several years demonstrated for this firm at the Toronto and London exhibitions, was with the exhibit in London this year. Mr. J. F. Sherlock and Mr. Will Sherlock were kept busy meet-

ing old customers and friends and new ones. They showed a sample of their baby grand phonograph, which was entitled "A Phonograph with a History." The history connected with this particular instrument is as follows: "Made by Sherlock-Manning from the first organ exhibited at the Western Fair, 54 years ago. The organ was purchased by the late Geo. F. Jewell, then city auditor, and after being used in his home for many years was donated by him to St. Paul's Cathedral, and after several years' use was then passed on to the Y.W.C.A."

Gourlay and Gourlay-Angelus lines were displayed by the local dealers, The Starr Co. of Canada, who have the location immediately to the left of the entrance. They had also a display of Starr phonographs, for which they are Canadian distributors. They had a number of Western Ontario dealers call at their warehouses and express appreciation of the quality and service given in Gennett lateral cut records, in which they are developing quite an imposing list of titles.

Gerhard Heintzman pianos were featured by the city's veteran dealer, William McPhillips, who knows and is known to every piano user and prospective purchaser in Middlesex County. The McPhillips music house has always been a meeting place for visitors, and each year its popularity increases. This is one of the best appointed stores in Ontario, and no expense has been spared in fitting up salesrooms for the piano, player and roll departments, and demonstration rooms for the phonograph department, in which Edison, Columbia and Melagun lines are featured.

The Nordheimer Company's local branch featured the "Human Touch" player and a Steinway grand also attracted much admiration. Interest in the grand continues to develop, and inquiries evidence a noticeable development in public appreciation of the graceful architecture and rich musical qualities of the grand. The Nordheimer firm made a separate exhibit of the Aeolian-Vocalion in the gallery of the main building.

The local manager of Mason & Risch, Ltd., Mr. C. L. Gray, occupied a large proportion of the floor space in the annex to the main building, and was able to make a comprehensive display of Mason & Risch pianos and players, including examples of their baby grand. Mr. Gray has a strong force of salesmen, who remained in town for the exhibition, with good results for themselves and the company.

The Willis line was featured by the Crawford Piano Co., and a small girl playing a Chickering grand, with all the composure and precision of a seasoned artist, captivated the constant audience. The Crawford Co. also featured the Brunswick phonograph with good results.

Wright pianos, the home of which is in Strathroy, just a short distance away, were very much in evidence, the exhibit being in charge of the local manager, Mr. Douthwaite. The Wright player was a conspicuous feature of the stand, where the Brant-Ola, made in Brantford, was also shown.

Harmony Hall featured Cecilian Concertphones and Columbia Graphophones, Mason & Risch, Ltd., and Heintzman & Co. played up "His Master's Voice" lines, and this well-known trade mark was a feature of both exhibits. Pathe Pathephones were displayed in conjunction with the exhibit of the Ontario Furniture Co. on the mezzanine floor.

There never was as much interest displayed among piano men in the "one-price" system as now.

## Ottawa Exhibition Big Success in Spite of Weather.

THE weather man must have had a little grudge against the directors of Central Canada Exhibition, Ottawa, this year because he did not hand out the sort of days that they would like to help them in their aim to make the Fair a rousing success. Indeed, considerable discussion took place as to the advisability of extending the Exhibition for three days the following week, but as the exhibitors, management, bands, and the public all had their plans made, many of them to fit in with other fair dates, the proposal was deemed impracticable.

In spite of the weather handicap the Ottawa Exhibition was a success. On one of the few fine days the attendance ran 70,000. On the Thursday, a dull day with a heavy shower in the afternoon there were 55,000 in attendance. These figures give an idea of the big scale on which the Exhibition is operated. Splendid musical programmes proved a strong attraction. This music was provided by the Governor General Foot Guards' Band, the Ottawa Great War Veterans Band and the bands from Perth, Renfrew, Smiths Falls, Prescott, Hull and Brockville (Boy Scouts).

The piano and phonograph exhibitors had nothing but satisfactory reports to make of the Fair. At least one firm believing that a large number of pianos is not necessary to a successful exhibit, had a smaller number of instruments on their stand than last year. The phonographs were for the most part displayed in separate booths altogether from the pianos.

Manager Norman Brownlee, of the Willis & Co., Ltd., Ottawa branch, had the usual attractive display of Willis instruments. The new Willis designs W and V and also the R, in a small 4-ft. 2-inch case, proved exceptionally popular. The Knabe-Ampico was prominently featured. Mr. Brownlee is quite pleased with the volume and quality of sales being closed with the opening up of fall trade. Mr. Brownlee was assisted by J. F. Gray, J. A. Walker, E. P. O'Callahan, and M. Conway. J. W. Bush held the fort at the uptown warehouses.

The John Raper Piano Co., Ltd., featured Mason & Risch pianos, for which they have for long been local representatives, Raper pianos, "His Master's Voice" and Brunswick phonograph lines. H. A. Leach, J. H. Kelly, A. J. Paquette and P. J. McFaul looked after the piano exhibit while Cecil Leach and W. G. Gorman, who has just recently returned from overseas, cared for the phonographs. "We seem to be having a run on wa'n't cases just now," reported this firm.

C. W. Lindsay, Ltd., showed Nordheimer, Steinway, Lindsay, Heintzman and Wurlitzer Electric pianos and Estey organs, and in a booth across the aisle Sonora phonographs and Columbia Grafonolas. The exhibit was in charge of Alex. Bailey, assistant manager of Lindsay's Ottawa branch, and C. P. Tilley, J. E. Collard, J. O. Laplante, J. Dempsey, J. H. Scobell, C. Arkner, and J. A. Halpenney. Mr. Bailey this year made his 22nd annual appearance at the Ottawa Fair at a piano booth without having missed a day at any of the Exhibitions during that period.

Orme, Ltd., had on exhibition a sample of the new Martin-Orme Grand piano, which is described elsewhere in this issue of the Journal, and over which the selling staff is most enthusiastic. Beside Martin-Orme pianos, Gerhard Heintzman, Weber and Mason & Hamlin lines were shown. Martin Orme, G. A. Ball, David Dickie, G. Marsan and M. E. McCurdy were on the stand. In the phonograph booth, under the supervision of Chris. Kavanagh, "His Master's Voice" and Gerhard Heintz-

man lines were strongly featured.

Matthew Webster and B. S. Bolton, of Matthew Webster & Co., 202 Gloucester St., featured Gourlay pianos and phonographs and Gourlay-Angelus players. The Gourlay Queen Anne in walnut, Old English in mahogany, and Puritan in mahogany were much admired. In a separate booth were demonstrated Starr phonographs for which this firm has the local agency. J. N. Caswell, Ontario wholesale representative of the Starr Co., London, and H. D. Harmon, of the same firm, were assisting.

In the building known as "Howick Hall" an entire wing was used by E. C. Pelton, the Ottawa dealer of 43 Driveway West, and John Samuels, Eastern wholesale representative of the Sherlock-Manning Piano Co., London. They featured Sherlock-Manning 20th Century pianos, and in phonographs, the Sherlock-Manning Baby Grand, Starr, Cecilian Concertphone and Symphonola lines.

Charles Robertson and Geo. W. Pingle, under the name Robertson & Pingle, also exhibited in Howick Hall. Besides their own pianos they strongly featured Brunswick and Brant-Ola phonographs.

A. J. Freiman, the well known clothing and house furnishing house, included in their display representative designs of Columbia Grafonolas and Pathé Pathé-phones.

The Phonograph Shop, of 167 Sparks St., had a fine display of the leading Edison and Columbia instruments. Manager E. P. Burns was assisted by H. L. Stanley, W. H. Hanley, A. Cook and H. Stewart. Arthur Mandy, who, prior to enlisting in the British Navy, was manager of the Phonograph Shop and who has recently returned from service at sea, was present renewing old acquaintances.

The Ottawa Phonograph Co., 312 Bank St., distributors of Gold Medal Phonographs, were showing the Gold Medal line.

"Jerry" Curtain, of Brockville, well known to the piano trade in Eastern Ontario, was renewing old acquaintances in Ottawa during the Fair.

Frank Pratt, the Smith's Falls dealer, was noticed making the rounds of piano row.

B. Bolton, Inkerman, who has seen many years' activity in the piano trade was an interested visitor. His son, B. S. Bolton, of Ottawa, is associated with Matthew Webster in the Gloucester St. business.

John Farrell, who makes a hobby of selling Martin-Orme pianos and "His Master's Voice" lines at Finch, was on the Martin-Orme stand picking up prospects and sales.

William Lee, the energetic Montreal dealer, took in the Ottawa Fair and made use of the opportunity to visit the Martin-Orme factory.

N. H. Conley, of Mason & Risch, Ltd., Toronto, ran up from Montreal to see the "real" Fair.

E. J. Howes, general manager of the National Piano Co., Ltd., Toronto, took in the "Ex." en route from Brockville to Montreal and Quebec city.

Mr. Orvain Martin was telling some friends of his experiences in the piano trade in the early days when a farmer who came in to buy a piano "hefted" a half dozen instruments to see which was the most substantial for the money.

A. W. Brown, manager of C. W. Lindsay's local branch mentioned to the Journal that since the signing of peace there has been a noticeable revival in the sales of the higher priced pianos.

F. G. Clegg, secretary-treasurer of John Raper Piano

Co., Ltd., got home with a good coat of tan in time for the "Ex." Norway Bay, Que., is where he got the tan and some fish. "Of course, my record as a fisherman isn't in it with Mr. Raper's," he modestly remarked. Mr. Raper has an excellent recipe for pulling out the fish at Jones Falls.

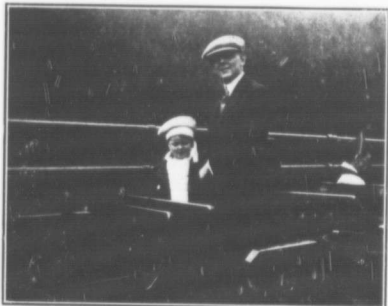
Frank Orme, David Dickie and Chris. Kavanagh returned from a fine motor trip just nicely in time for the Ottawa "Ex." The latter two motored to Brockville, crossed over to the States, went around by Niagara Falls and made Toronto for the "Ex." there. Frank Orme joined them in Toronto and the three drove home to Ottawa, breaking the journey by staying overnight in Belleville.

"The best holiday I've ever had," laconically replied Alex. Bailey, of C. W. Lindsay's, when asked by the Journal if he had vacationed yet. This "best ever" was spent with a good crowd on the St. Lawrence at Lansdowne. Incidentally, Alex. Bailey is a "one-price" enthusiast. "If you have never been in China, you don't know what China is like," he said. "You have very little idea. If you haven't sold pianos on a strict one-price basis you have no idea of its advantages. Our boys wouldn't go back to the old way on a bet."

Fred Trestrail, one of the proprietors of Musical Merchandise Sales Co., Toronto, spent a few days at the "Ex." He was greatly pleased with the phonograph exhibits in general and the Brunswick exhibits in particular.

A. E. Switzer, salesmanager of the Martin-Orme Piano Co., didn't bother the turn-stiles at the grounds any more than was necessary. After a strenuous trip to the Western Coast and two weeks at Toronto "Ex." naturally he had some office work to keep him out of mischief.

M. E. McCurdy, formerly a tuner on Bank St., has joined the Martin-Orme Piano Co.'s selling staff and will go on the road for that firm.



In the observation coach going through the Rocky Mountains—Ernest D. Grey, Heintzman's, Toronto, retail salesmanager, enjoying a holiday in the West with his sturdy son and heir.

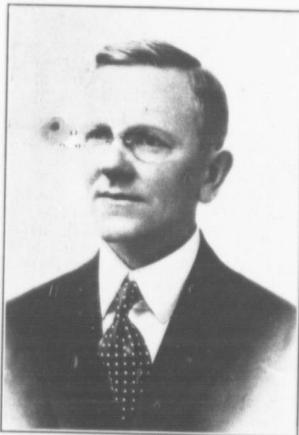
### Canada's Piano Key Ivory Importer

Mr. John A. Morris, Toronto, who succeeded to the manufacturer's agency business of the late Carl Zeidler, has removed his headquarters from 98 John Street to 28 West Wellington Street, where he has secured space in the Carlaw Building.

Mr. Morris, who is a native of Eastern Ontario, came to Toronto about fourteen years ago and associated himself with Mr. Zeidler, who was then specializing in piano key ivory and ebony sharps. Mr. Morris made an intimate study of these lines and for the past

eight or nine years the ivory and ebony branch of the business has been almost entirely in his hands. He retains the connections of his former employer with the English ivory cutting houses whose products he handled.

He is held in high esteem by those with whom he has come in contact, including his customers, who re-



John A. Morris.

alize that service to them is his greatest concern, and in whom he has no more sincere well-wishers for his success.

### Winnipeg Dealer Returns

Mr. A. E. Grassby, president of the Winnipeg Piano Co., Ltd., spent a day in Toronto en route to his home in Winnipeg from England, after an absence of ten weeks. He was accompanied by two of his boys, who thoroughly enjoyed their sight-seeing trip. This was Mr. Grassby's first visit to his old home in seven years. "I found conditions in England much changed," he remarked to the Journal, "and we in Canada know little indeed of war conditions. Pianos, like autos, are almost unobtainable there."

As a souvenir of his ocean journey Mr. Grassby had a copy of the programme of a vocal recital by Mr. and Mrs. R. Watkin-Mills. Mr. Watkin-Mills is well known in Canada, and particularly in Winnipeg, where he has resided for some years.

### Truro Firm Purchases Building

Charles F. McDonald & Co., of Truro, N.S., who feature a number of well known makes, have recently become their own landlords by purchasing a magnificent property and building on Inglis St. Mr. McDonald has sold his house in Halifax and is now a resident of Truro. The new store is most commodious, consisting of three stories with over 50 feet frontage and over 100 feet in depth. Several thousand dollars have been spent in equipping these warerooms with plate glass windows, individual salesrooms, etc. The whole represents the last word in modern construction, both interior and exterior, and justifies the great faith Mr. McDonald has in the industry.

### Hammer Manufacturer Marries

Mr. G. William Bohne, an efficient member of the staff of W. Bohne & Co., piano hammer and string manufacturers, Toronto, and the eldest son of the head of that firm, was recently married to Miss Norah Juliane, the eldest daughter of Mr. and Mrs. Fred. Langfield. The young couple spent their honeymoon trip motoring through New York State, the many beautiful scenic spots of which are familiar to Mr. Bohne, who is a motor enthusiast.

### Music in Woodstock Schools

As a result of the agitation in Woodstock, Ont., to have music taught in the schools the Board of Education have added a music supervisor to their staff. They have secured the services of Mr. Harry E. Hlingworth, of St. Mary's. Mr. Hlingworth commenced his duties on Sept. 2nd, and his arrangement is to teach every school hour during the year. The children of the Woodstock schools are fortunate in this happy result of the agitation to give them a musical chance.

### Householders Are Interested in This

Home owners the country over, where the phonograph is a part of the home equipment, are interested in a convenient and efficient means of throwing light on the turntable when changing a record and replacing the needle, or placing the reproducer on the record. In many homes the logical location for the phonograph in the room is just where the light, either by day or by night, does not strike it at an angle to be of use when changing the record. A number of devices have been tried out whereby a little auxiliary lamp, lighted from a battery perhaps, can be provided the operator,



PIANO MEN'S SONS.

Snapped on the recent visit to Toronto of Earl K. Fletcher, Cumberland, B.C., son of Geo. A. Fletcher, Nanaimo, (in the centre). The others are, from left to right: Jack, Allan and Ralph Hoare, sons of John E. Hoare, head of the Cecilia Co., Ltd.

so that wherever the phonograph is located in the room there can be light on the record.

One of the most successful of these is the "Record-Lite." This little accessory directs the light on the needle point. The advantages of this are at once apparent. The "Record-Lite" is now available to the Canadian trade through His Master's Voice Ltd., Toronto, who are sole Canadian distributors. Dealers

interested in the "Record-Lite," which should prove a desirable accessory for fall and winter business, should at once communicate with the distributors and secure complete particulars.



Ralph O. Higel, of Otto Higel Co., Inc., New York, recently demobilized from the U.S. Army, and who spent his holidays in Toronto.

Mr. H. P. Bull, of the Williams Piano Co., Ltd., Oshawa, recently spent a week-end at the family's game preserve at Pickering. Mr. Bull was accompanied by a business friend from Australia.

### Edison Artist Entertains the Prince

The signal honor of being chosen as soloist for the brilliant reception at Government House, Charlottetown, Prince Edward Island, to His Royal Highness, The Prince of Wales, was bestowed upon Julia Heinrich, Edison artist, formerly of the Metropolitan Opera Company.

In an interview Miss Heinrich said of the affair:

"After the reception in one of the drawing rooms, where the Prince shook hands with hundreds of people, he seemed greatly to enjoy a dance with the daughters of the house, and one other pretty girl—a platform having been put down on the lawn with an awning roof above. And such splendid dance music! I did not wonder when I was told that this was the Royal Marine Band—part of the Prince's retinue.

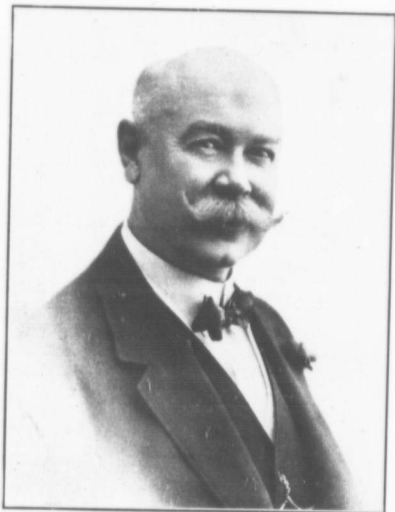
"After this came my turn—and I sang 'The May Morning,' and Mrs. Beach's 'The Year's at the Spring.' I felt the thrill of the moment and was keyed up to a fine pitch of enthusiasm, so think it did go well, for a burst of applause greeted my ears, and smiling and bowing a few times I prepared to retire, when one of the Prince's Aides came up to me and said the Prince desired to speak to me. Oh! dear, thought I, how does one address a Royal Prince? Just for an instant though, this thought, for the Prince has such an easy grace of manner, and said such nice things about my singing and his pleasurable anticipation of his visit to the States, that one could not but feel perfectly at ease. Soon after this the Prince and his suite left to

return to the battleship, and so on to the next festivity in his honor.

"In my memory, and in my mind's eye, I shall always see the pretty garden scene, the sunshine and the blue sky, and the bonnie figure of the young Prince, so natural and wholesome looking,— and every inch a Prince!"

### James P. Bradt Resigns Management Columbia Canadian Division

News of his having resigned the managership of the Canadian division of the Columbia Graphophone Co., will be received with genuine regret by the many



James P. Bradt.

friends of Mr. James P. Bradt in this country. For some time Mr. Bradt had been looking forward to the relinquishment of the duties attached to the office that, with Mrs. Bradt, he might live more leisurely than has been possible during the strenuous war years and that the reconstruction period makes even less possible. With business smoothly running and the factory output oversold, Mr. Bradt considered this the time to leave with the least inconvenience to the Company.

Although Mr. Bradt is leaving Canada, he remains in the service of the Company with which he first became connected twenty-three years ago. He looks forward, however, to less onerous duties than the exacting multiplicity of details connected with so important a branch as the Canadian division imposes. With Mrs. Bradt he left Toronto a few days ago for a holiday in the Canadian Rockies and then down to California, where he proposes spending the winter on the golf links.

Mr. Bradt has filled various important positions with the Columbia Company in various parts of the world. After some years in charge of the Columbia interests in the Southern territory of the United States, with headquarters in Baltimore, he went to Europe as director for the Columbia operations in Russia, Germany, Austria

and Hungary. England next claimed him and for three years he was manager of the Great Britain business.

Mr. Bradt first came to Canada in 1909. His thorough knowledge of Columbia product, his long business experience and strong personality soon won for him a splendid reputation among Canadians and soon Columbia was put over in a big way through a chain of distributors and dealers across the Dominion. The first Canadian factory of the Columbia Company was established by Mr. Bradt in 1910, and those premises compared with the present factory, put in operation only sixteen months ago, indicates the growth of the Columbia business in Canada. That it is growing much faster than even the optimistic Mr. Bradt could foresee is suggested by the search that has been going on for sometime for a much larger Canadian factory.

When some important changes were being made in the management of the Columbia Company in 1914, Mr. Bradt went back to New York as general sales manager and later on became assistant to President Whitten, before returning to Canada as general manager. During his regime Columbia in Canada has grown wonderfully.

Mr. Bradt received telegrams and letters from all sections of Canada expressing regret at the severance of business relations and wishing him all kinds of joys for the future. One admirer wrote:

"SO LONG, JIMMIE!

"We have wintered you and summered you,  
And we've found you on the square;  
When a little hoest was needed  
We have always found you there.

"There's a little way about you,  
A way we're going to miss  
When we have to do without you,  
And that way is simply this:

"There is nothing of you yellow,  
Every inch of you is white;  
You are nothing but a good fellow,  
Every ounce of you is right.  
God bless you by making your future bright."



The Gerhard Heintzman, Ltd., float in the Kitchener Peace Day parade.

Mr. W. F. G. Seythes, head of the Regina music house bearing his name, visited Toronto and Ottawa during the Exhibition. Although with only a limited time at his disposal, he visited the various piano exhibits at the Fair. Mr. Seythes was confident that the fall season trade of this year in musical instruments would eclipse the best previous year's record in spite of the crop damage in certain sections of the province.

## Here, There and All Over

D. Frank Smith, well known to the piano trade of London, recently joined the Mason & Risch staff there.

Mr. John A. Croden, of the Starr Co. of Canada, is in England. Mr. Croden's son, Captain J. E. Croden, of the Royal Air Force, returned home just as Mr. Croden left for England.

Otto Heineman Phonograph Supply Co., Inc., are preparing to place on the market the Okeil motor, which is to be of exceptionally high quality. They expect to be in position to make deliveries about Jan. 1st.



At the Collingwood "Welcome Home" parade. The Kitchener (Kitchen) Band created much merriment. The little girl standing at the back of the wagon with her hands on the post is the daughter of D. A. Manson, the well known Collingwood music dealer.

Mr. R. R. Leslie, of the Otto Heineman Phonograph Supply Co., has just returned from a trip to Montreal and other points East. Mr. Leslie reports that he found the trade everywhere doing excellent business.

D. S. Cluff, sales manager of Gerhard Heintzman, Ltd., Toronto, was in attendance at the Sherbrooke, Que., Fair in connection with the large exhibit of Gerhard Heintzman instruments made by P. T. Legare.

The town of St. Therese, Que., at the recent Peace Day Celebration, offered a handsome silver loving cup, open to the four factories of the town, for a tug-of-war competition. This was won by a team from the factory of Willis & Co., Ltd., St. Therese.



Collingwood's civic welcome parade.

The advertising department of the R. S. Williams & Sons Co., Limited, Toronto, is just getting over the loss of Miss Alice Grocott. Miss Grocott left the ranks of that department to join the staff of the record department. Miss Agnes Steels is taking Miss Grocott's place in the stock department as stock keeper.

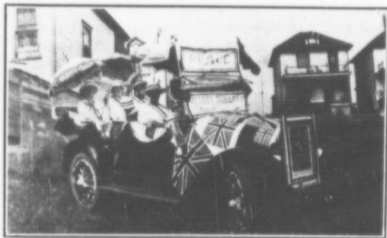
"Wally" Townson, the popular manager of the credit department of the R. S. Williams & Sons Co., Limited, Toronto, recently underwent an operation for appendicitis in St. Michael's Hospital. His many friends

will be glad to learn that he is well on the way to recovery, and hopes to be back on the job soon again.

Mr. Fred Lundburg, head of the player action department of the Otto Higel Co., Ltd., Toronto, is on a tour of the trade to the Pacific Coast. Mr. Lundburg's special mission is to impart to the retailer, his salesmen and repair men a practical knowledge of the player piano, thus carrying out the Otto Higel Co.'s policy of service to the trades.

One of the greatest problems of the piano supply trade to-day is to secure sufficient ivory. In fact, a sufficient supply is impossible, and each succeeding ivory auction in England sees the price advance higher than before. The present condition suggests the possibility of ivory being withdrawn from the market. Just recently American cutters notified the trade of an advance of three dollars per set.

Mr. James Rainer, of the Gourlay, Winter & Leeming, Ltd., selling staff, and who is a piano man by choice as well as by heritage, being the fourth generation of piano men, had just returned from a trip through the Maritime Provinces in time for the Toronto Fair. Mr. Rainer found conditions in the East favorable to good business, and this visit to the Maritime dealers proved to be the best he has ever had in that section of the country. Interest centred on the highest grade lines.



Showing the car of Col. Milton Francis, Port Arthur, driven by A. H. Francis in the Twin City Peace Parade. Milton Francis features Gourlay pianos and phonographs, Angelus players and "His Master's Voice" lines in Port Arthur.

"You came by motor?" suggested the Journal to Mr. R. Montgomery, of Woodstock, whom he met doing the London Exhibition. "Oh, no, I came by G.T.R. You see," he confided, "by train it is quite natural to travel alone, but by motor car at least fifty people are offended because you cannot accommodate them." So a motor car has its disadvantages, too.

### Camped at Turkey Point

Two members of the Toronto sheet music trade who are Oakville-ites out of business hours, Messrs. W. J. Roberts, of Chappell & Co., and G. Armand, of Hawkes & Harris Music Co., have returned from a week's camping out at Turkey Point on Lake Erie. Both reported an excellent time fishing, walking and living near to nature, and both now qualify as chefs par excellence.

### A Prince of Wales Song

"The Greatest Lad We've Ever Had" is the new Prince of Wales song just issued by Chappell & Co., and its very nature is pretty certain to make a big demand for the song right away. The words are by Gordon Johnstone, author of "Christ in Flanders," and the music by Geoffrey O'Hara, composer of "K-K-Katy."

To  
**Music Dealers and  
 Orchestral Leaders**

These are the four numbers you  
 hear on all the best orchestras from  
 ocean to ocean.

(1) "DREAM OF THE BALL"

Waltz 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 Farber. 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.

ASCHERBERG, HOPWOOD & CREW, LIMITED  
 16 Mortimer Street, LONDON, W.I., England

## ENOCH & SONS

Messrs. Enoch & Sons, of Enoch House, London, beg to announce that they have published the **LONDON MAGAZINE £1000 PRIZE SONG**

### The Flag of Liberty

Lyric by Fred E. Weatherley.

Music by Claude Arundale.

OTHER BIG ENOCH SUCCESSES

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Ethel Montefiore

I PASSED BY YOUR WINDOW

May H. Brahe

"COME TO THE FAIR" Easthope Martin

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and

The Anglo-Canadian Music Co.

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 Geoffrey O'Hara  
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## Chappell & Co., Limited

347 Yonge Street - TORONTO

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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1919

## Embarking on a New Season

HOLIDAYS are over. Schools and conservatories have re-opened. Choirs have begun their regular weekly practices. Music teachers have their classes re-organized. So that the stage is clear for another season's work. The Journal has been told of many teachers whose classes are larger than ever. The enrollment at the Toronto Conservatory, which may be considered a reasonably accurate barometer of the country's student life, is the highest in its history by a considerable margin. One teacher pointed out that the pleasing part of his larger than usual class was the proportion of adults who were entered. These people have not had the advantages of a musical education and realizing the loss they are willing to settle down to practice to rectify things as much as possible. They never expect to become very proficient but they wanted to be able to appreciate music and to play or sing for their own and their family's enjoyment.

All this renewed activity is sending to the music dealer who is equipped to handle the business calls for teaching songs, piano and violin numbers, instruction books, music paper, metronomes and all supplies that the music student requires. Not only is the prepared dealer making these direct sales, but through them he is securing many prospects for future piano and violin sales. He is also occasionally closing a few direct piano and violin sales right at the season's commencement.

Of course the dealer who has not made preparations to handle this teaching material that is required will get little of the business.

## Sheet Music News Briefs

The death is announced of Rudolph Edward Schirmer, head of the New York music publishing house of G. Schirmer, Inc., at Sanata Barbara after a long illness. He died while, at his own request, his wife, formerly Miss Ann Swinburne, comic opera star, and his friend, R. B. Gring, sang from Beethoven.

Erie Howells, of Chappell & Co., Ltd., Toronto, recently paid a brief and busy visit to New York. Mr. Howells is now preparing for a trip in the interests of

Chappell publications to the Western coast. Being from the West he will be quite at home in the country of which the Prince of Wales lately said, "This country appeals to me."

## Back From European Small Goods Market

Mr. W. H. Myhill, manager of the wholesale music merchandise department of Whaley, Royce & Co., Ltd., Toronto, is back at his desk from a business trip to Britain and the continental markets. Mr. Myhill, when seen by the Journal, expressed his satisfaction at being home again. "This side of the Atlantic for me," he said.

His trip was even more successful than he had anticipated, he said, and as a result their arrangements for much larger purchases of goods for the Canadian dealers was very pleasing. The first shipment of the small goods purchased should reach Canada during October. "Order well ahead" is a better motto than ever," remarked Mr. Myhill. "The supplies available or in sight are not large and deliveries are uncertain, to say the least."

European manufacturers would give no definite quotations; you have to order in blank at the prices prevailing when the order is shipped. This is because the makers do not know where their wage bills or raw material costs will be a few weeks hence. One firm who had increased their workmen's wages three times in a year were now asked for another boost of 25 per cent. In band instruments, Mr. Myhill said, he considered the average manufacturer had only about 25 per cent. of his former number of employees after demobilization. Many band instrument men had gone into the automobile trade.

Manufacturing conditions in England were very bad; in France not so acute as in England, but worst of all in Italy, said Mr. Myhill. Strikes were the thing in England, but in France these extreme situations seemed to be avoided more successfully. The home demand for all lines of musical instruments had grown enormously and was likely to continue to increase, he said.

In the wholesale sheet music department of Whaley, Royce & Co., Holmes Maddock sits at his desk with

"D'Amor Sull' Ali Rosere," sung by Rosa Ponselle,  
is one of the purest examples of dramatic vocal  
melody ever recorded. Columbia 49559.

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





# Successful Songs

(In keys to suit all voices)

- THE WORLD'S THANKSGIVING** ..... *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*

## Song Cycles

- FOUR SONGS FROM "THE FRINGES OF THE FLEET"** ..... *Edward Elgar*  
**SONG PICTURES (Five Songs)** ..... *May H. Brahe*  
 (Including "I Passed by Your Window")  
**LYRICS OF LONDON** ..... *Herbert Oliver*  
**EIGHT BALLADETTES** ..... *Herbert Oliver*  
**FIVE CANZONETS** ..... *Landon Ronald*

## The Anglo-Canadian Music Co.

Limited  
 144 Victoria St., Toronto

Sole Agents for: Edwin Ashdown, Ltd.; Enoch & Sons; Enoch et Cie, Paris; Leonard & Co.; J. H. Larway, and other houses.

uprolled sleeves, as usual, but wreathed in smiles that don't wear off. Good business might produce a smiling countenance, but the real cause just now is the arrival of Holmes Robert, Jr., an energetic little fellow who has been receiving a royal welcome from many of Holmes' personal and business friends. The prediction is that if Holmes Jr. does not become an evangelist or a politician, he will enter the music business. When Mr. Maddock could get down to business he told the Journal that bulletin No. 14 was out, listing four pages of exceptional special offerings in sheet music, books and small goods.

## J. H. Larway Publications

The following selected songs from the catalogue of J. H. Larway are of more than usual interest. They are issued in keys to suit all voices and may be had from the Anglo-Canadian Music Co., the Larway agents in Canada: "One Day Nearer Home" (Kathleen Forbes); "The Garden I Fashioned For You" (Herbert Oliver); "Fairy Revel" (Herbert Oliver); "The Sun is Shining Somewhere" (Kathleen Forbes); "Arcady" (Harry S. Pepper); "Only Thee" (Harry Hague); "Keep Your Toys, Laddie Boy" (A. W. Kettelbey); "The Crimson Rose You Gave Me" (Herbert Bath); Also Song Cycles: "Songs of the King's Court" (Herbert Oliver); "Five Little Mascots" (Herbert Oliver); "Three Persian Songs" (Herbert Oliver).

## "The World's Thanksgiving"

An Enoch publication of more than usual interest is the new song by Ethel Montefiore entitled "The World's Thanksgiving," an Empire peace song. This

## Larway Best Sellers

### One Day Nearer Home

(In 4 Keys, F, G, Ab and Bb)

BY KATHLEEN FORBES

### The Sun is Shining Somewhere

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

BY KATHLEEN FORBES

### Follow the Golden Star

(In 3 Keys, C, Eb and F)

BY FRANK T. LATHAM

## J. H. LARWAY

14 Wells St., Oxford St., London W. I., England

Selling Agents for Canada:

ANGLO-CANADIAN MUSIC CO.

144 Victoria St., Toronto

song is being sung in England by Madame Clara Butt, which classifies it at once as a number worth while. It is published in keys to suit all voices and may be ordered through the Anglo-Canadian Music Co., Toronto, sole agents for the Enoch publications. The concluding verse of the song is as follows:

"So let us live full 'quipped for storm or sun,  
Ready with heart and hand till this life cease,  
Thank God who braced strong arms in stress of storm,  
But thank Him more, yes, thank Him most for peace!"

### Aeolian-Vocalion Period Models

As a logical development in the production of Aeolian-Vocalion phonographs, the Aeolian Company of New York is working in co-operation with two leading furniture manufacturers—the Royal and the Phoenix Furniture Companies—for the production of cases to harmonize with modern home interiors. With the result that it is now possible to obtain the Aeolian-Vocalion in a wide variety of period case designs, covering the whole range of present-day requirements. The motifs of many of these designs have been taken from historic pieces well known to the furniture connoisseur.

These include the Queen Anne in four styles, the Gothic-Windsor, the Duncan Phyfe—early American in two styles—William and Mary, Jacobean, in two styles; Robert and James, Adam, Chinese, Chippendale with Gothic influence, Gothic, about 1450-1485; Hepplewhite, Louis XIV, and Chippendale.

"There is no question about the public's interest in our period phonographs," said Mr. T. C. Wright, manager of Nordheimer's wholesale Vocalion department, sole Canadian Vocalion distributors, "but our worries are to get enough goods through."

### Yvonne Gall, New Pathé Artist

The announcement that Yvonne Gall, the famous French lyric soprano, is now an exclusive Pathé artist is sure to be of interest to the phonograph trade. Mlle. Gall is a native of Paris and a graduate of the famous conservatory there. From childhood she had an excellent voice, and when she went to Paris Opera House as a very young girl, it was predicted that she was the coming French soprano. It took but a short time to prove this, for in less than three years the young singer became the idol of the French public. There she sang in many roles. She made her American debut last season in "Thais," with the Chicago Opera Association. There she was immediately acclaimed as one of the finest lyric sopranos to visit this country in several years. As a concert artist Mlle. Gall achieved excellent success, so much so that she has received many concert dates, but her work with the Chicago Opera Association will take up most of her time.

## L. J. MUTTY & CO.

175 Congress Street BOSTON, MASS.

We manufacture fine calendar coated silks and nam-sooks for Pouches and Pneumatics, and special fabrics for Bellows of every description.

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

SAMPLES and PRICES furnished on request

Refer all enquiries to Dept. T.

### Inspects New Factory in Newark

While on a recent week's trip to New York, during which he managed to crowd in a little pleasure as well as business, C. J. Pott, Canadian manager of the Otto Heineman Phonograph Supply Co., paid a visit to the company's new Newark plant. It is expected that this factory on which work has been proceeding with remarkable speed will be completed by October 1st. Mr. Pott was highly pleased with the plant in every way.



Did you ever see C. J. Pott, Canadian manager of the Otto Heineman Phonograph Supply Co., playing the role of dog fancier? Well here he is with a dog that has won medals and prize ribbons galore. The snap was taken on a recent combined business and pleasure trip to New York.

Plenty of light is provided for the workmen especially by having an open space in the centre of the works, thereby gaining the maximum advantage from having light on all sides. The Heineman Newark factory will furnish an additional 350,000 square feet of manufacturing floor space.

In making this trip Mr. Pott went from Albany to Kingston by motor and down the Hudson by boat. He also stopped for a brief visit in the Catskills.

## "International" Motor

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

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## Musician's Demands

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

## CHAS. LAVALLEE

Agent for—Besson & Co., of London, Eng.  
Péllisson, Guinot & Blanchon of Lyon, France,  
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lawrence Blvd. - Montreal

### Takes Out Naturalization Papers on Return From Holland

Mr. I. Montagnes of I. Montagnes & Co., Canadian distributors of Sonora lines, has returned to Toronto from a visit to Holland. Mr. Montagnes was accompanied by Mrs. Montagnes and their little daughter, and paid their first visit in five and one-half years to their old home in Antwerp. "I never realized just how much I liked Canada and Toronto, the people and the business here until I was away from it," remarked Mr. Montagnes. "So glad am I to be back that on the very first day of my arrival I applied for naturalization. I now wish to complete the Canadianization of myself and family." Mr. Montagnes referred to the many advantages this country offers in comparison with European countries.

Foods are very scarce and high priced in Holland, and for the protection of citizens the Government has fixed prices at which foods shall be sold to persons holding ration cards, which system is still employed.

Mr. Montagnes regretted his inability to secure his return passage in time to get home for the Exhibition, which, from reports given him, he believes was very creditable to the phonograph industry.

### Beare & Son Developments

Mr. Walter Beare, of Beare & Son, London, England, the old violin and musical merchandise house, has arrived home from his visit to the Toronto branch, and already made a trip to the continental markets to increase his orders for certain lines that the already heavy orders placed for the Canadian trade were found insufficient. While Mr. Beare has made many trips to Canada, it was his wife's first visit to our country.



Mr. Walter Beare.

Mrs. Beare was greatly delighted with Canada and with our life. She felt that their stay was altogether too short.

A further expansion is reported by Beare and Son. D. R. Henderson has been appointed wholesale representative in New Brunswick, Nova Scotia and Prince Edward Island. Mr. Henderson has been covering that territory for the past three years representing Whaley,

Royce & Co., is thoroughly experienced in his line, and has a wide personal and business connection there. J. J. Dinsmore concentrates on the Ontario and Quebec trade, while W. J. Stumpf covers the West. Beare & Son also announce the arrival of a good stock of



Mrs. Walter Beare.

assorted accordions which they believe is the first shipment of accordions to reach Canada since the war interfered with importations. Fall trade, they say, has opened with a hum.

### Moved to New Quarters

The staff of Musical Merchandise Sales Co., Canadian distributors of Brunswick Phonographs, are now comfortably settled in their new quarters at 819 Yonge St. There they have commodious offices, and large floor spaces for display and stock purposes. The whole building is well lighted and divides up into departments of a size that are impossible down town excepting at an enormous rental. A new folder has been issued showing the current types in the Brunswick line with place left for the local dealer's imprint. This shows that styles 60 and 212 have been discontinued.

Also, this firm has issued for the use of their dealers a folder showing prints and particulars of cuts and mats of ready made advertisements for local use. They also report a good run on Brilliantone needles, for which they have the agency. These are being particularly heavily ordered from the Western Provinces.

### War Industry on Peace Basis

A twentieth century fulfilment of the prophecy relating to the transformation of implements of war into instruments of peace was witnessed by the many dealers who visited the plant of Curtiss Aeroplanes and Motors, Ltd. The big factory of this firm located on Dufferin Street, Toronto, overlooking the main entrance to Exhibition Park, used during the war years for the production of aeroplane parts, has been diverted to the very worthy peace-time occupation of manufacturing phonographs.

One of the slogans of the manufacturers of the Curtiss Aeromola is a "twenty-four hour service," and members of the trade who accepted the Curtiss Co.'s

invitation to visit them were impressed with the possibility of immediate deliveries, in view of the production facilities and the large quantities of finished cabinets in the stock rooms. These are in all the finishes that the four Curtiss Aeromola models come in. Models four and five, for example, are in fumed oak, mahogany and walnut. Model number two, their table cabinet, is in fumed oak and mahogany.

Owing to the impossibility of securing suitable space on the exhibition grounds, the Curtiss management decided to forego that event this year, and ar-



Norman K. Hodgins, now covering Eastern Territory for Curtiss Aeromola. Mr. Hodgins was for five years connected with "His Master's Voice," Limited.

ranged their exhibit in their own showrooms, where many visiting dealers were received by the staff of salesmen who remained in the city for the purpose. Illustrations of the four models offered by the Curtiss Company appear in this issue.

### The Aeroplane Is Used to Make Deliveries of Merchandise

But the aeroplane has already been requisitioned in the delivery of phonographs. So far as this Journal knows, the first firm in the world to make a phonograph delivery by aeroplane was Gerhard Heintzman, Ltd., of Toronto. During the Toronto Exhibition the papers contained the sensational announcement of a shipment to their branch store in Hamilton.

When it was decided to use the aeroplane in sending phonographs from the factory at Toronto to the retail branch in Hamilton, Mrs. Armand Heintzman, wife of the vice-president and general manager of the company, who had become an enthusiastic aeronautic, determined to accompany the phonographs, and would not be dissuaded. The flight was successfully accomplished, although one of the packages fell from the machine as it was leaving Toronto, and when the aeroplane had reached a height of about five hundred feet. As the phonograph dropped to the ground it rolled over and over for a distance of about one hundred feet. The spectators who had gathered to witness the "hop-off" crowded around the package, expecting to find it smashed to pieces. But beyond a damaged lid, the loosening of one or two minor screws, and the dislocating of the governor on the motor, it was practically uninjured. In a very short time it

was playing a record as nonchalantly as if dropping from an aeroplane was merely a routine duty.

At Hamilton the landing field was so crowded with spectators that the pilot in charge of the plane had considerable difficulty in locating another suitable field in which to get down to terra firma. This caused some delay in getting word back to Toronto of the completion of the journey, where the friends of Mrs. Heintzman were anxiously waiting the report of her safe arrival.

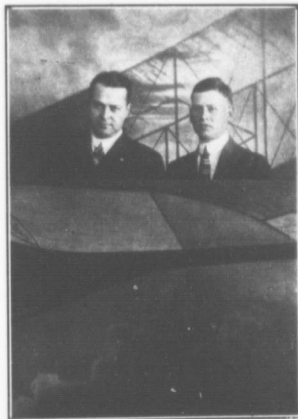
### Heineman Co. to Change Name

After October 1 the present Otto Heineman Phonograph Supply Co., Inc. will be known as the General Phonograph Corporation, with resultant developments of distinct interest to the entire talking machine trade.

The new company will have outstanding \$1,500,000 in first mortgage serials, and there will be 90,000 shares of common stock of no par value. The officers, directorate and executive staff of the company will remain as at present, with the addition of Joseph W. Harriman, president of the Harriman National Bank, and Charles E. Merrill, of Merrill & Lynch, the prominent bankers, to the Board of Directors. Otto Heineman will remain as president and general manager of the company. It is stated that plans have already been developed for an even more rapid expansion of the business than has been recorded in the past, which will give added importance to this concern already recognized as one of the largest makers of phonograph supplies in the world.

### B.C. Dealer Returns West

Mr. Earl Fletcher, son of Mr. George A. Fletcher, the well-known music dealer of Nanaimo, B.C., has returned west from a three weeks' stay in Toronto. Mr. Fletcher is manager of the firm's branch at Cumberland, and on this his first visit to Toronto not only thoroughly



When Armand Heintzman, Toronto, and Earl K. Fletcher, Cumberland, B.C., took to flying.

enjoyed the holiday and meeting the trade, but acquired valuable knowledge through visiting the factories in which are manufactured the various lines of which the Geo. A. Fletcher Music Company have the agency.

## Wanted and For Sale Column

This column is open free of charge for advertisements of "Help Wanted" or "Positions Wanted." For all other advertisements the charge is 3 cents per word per insertion.

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

### FOR SALE

**PIANO AND PHONOGRAPH MANUFACTURER'S EQUIPMENT**—Six veneer presses. Three steam caul boxes. Used only a short time for piano work. Can be seen at 110 Adelaide Street West, Toronto.

**LADY** with 25 years experience in the Music Trade (every branch), including piano, desires position as Buyer or Manager for high class firm in Canada. Used to installing new departments. Highest Canadian and English references. Apply box 213, Canadian Music Trades Journal.



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**T**HOROUGHLY reliable Musical Instrument Dealer with twelve years' experience, open to consider Consignment or Commission Contract with good reliable Piano House. Can furnish best references. Apply Box 213, Canadian Music Trades Journal.

**W**ANTED—Position as manager of high-grade piano business by man of experience in all departments of the retail piano business. Trained as executive, manager of sales force and reputation as sales class on the floor. Correspondent, aggressive business propagandist. No store or staff available October 1st. Please state plainly your financial proposition in first letter. Correspondence treated confidentially. Replies to Box —, Canadian Music Trades Journal.

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YOUR NAME on a talking machine, Mr. Dealer, brings the owner back to you for records, and his friends to you for a machine. Samples, suggestions and sketches furnished free. Write to-day.

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- No. 254A—Andrea Fiorini, Strad. model. Back and sides of selected maple, beautifully figured. Top of carefully selected spruce of close and even grain. Varnish, reddish amber, slightly shaded and highly polished. Trimmings of very best ebony. Polished fingerboard. Tone of wonderful sweetness and carrying power ..... each \$25.00



### Our Famous "Orchestral" Violin Strings

Made from finest selected gut, each string in separate envelope.

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|--|--------|
| No. 131—Orchestral, E or 1st, 4 lengths, per bble. ....    | \$4.00 |
| No. 132—Orchestral, A or 2nd, 2½ lengths, per bble. ....   | 4.00   |
| No. 133—Orchestral, D or 3rd, 2½ lengths, per bble. ....   | 4.25   |
| No. 134—Orchestral, G or 4th, single length, per doz. .... | 2.25   |

### Violin Resin "HIDERSINE"

The finest medium priced resin made.

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|---|--------|
| No. 71—Hidersine, small size, with cloth protector, per doz. .... | \$1.50 |
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*The*  
**Gerhard Heintzman  
Library Player Piano**



Height, 4 ft. 6 in.; Width, 5 ft.  $1\frac{1}{2}$  in.; Depth, 2 ft. 3 in.

It makes possible the installation in such abodes, of a player-piano of the recognized

## **Gerhard Heintzman High Quality**

a fact that will be much appreciated by many prospective purchasers.

The Live Dealer will readily recognize the value of having an instrument such as this at his command, as it will enable him to close sales for player-pianos which would otherwise be improbable.

The Gerhard Heintzman Library Player-Piano embodies all the elements responsible for that beautiful Gerhard Heintzman tone, which is to-day known and appreciated in over 40,000 Canadian homes. It expresses the wonderful charm and lasting goodness so characteristic of Canada's Greatest Piano.

## **GERHARD HEINTZMAN, Limited**

Head Office and Factory, Sherbourne St.

**Toronto**

**Canada**



Price alone sells few pianos.

There are but few people after all who will let a small difference in price obscure a great difference in quality.

There are fewer people still who feel that a low-priced piano is "good enough."

These facts make it worth while to sell

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The quality of the Mason & Risch piano makes the position of our dealers impregnable in the matter of sales. It is an instrument—a STANDARD instrument—about which you can tell the whole truth as the strongest part of your argument. Through all the years of our existence, the demand for pianos of our make has steadily grown because of their winning combination of tone, beauty and quality. They are Good Pianos to Sell, and Good-selling Pianos.

They are STANDARD instruments in the truest sense of the word, examples of how good a piano can be, of how well it can be built—examples of what fine materials and perfect workmanship will produce!

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