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CMAR 16/10/1919

Canadian Music Trades Journal

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Christmas is coming.

AND this year the Christmas Season will mean much more to Columbia dealers than ever before. Be prepared to smash all records in sales.

NOT only are we placing Columbia distributors in a position to handle a greatly increased business in Columbia Grafonolas and Columbia Records, we are also backing up production with a tremendous publicity campaign.

THE best brains procurable have been occupied in studying the situation from every angle and every view point in an endeavor to create a condition that will enable every Columbia Dealer to profit to the greatest possible degree through his possession of the Columbia franchise.

AND EVERY DEALER WILL provided he prepares accordingly and links his best efforts with those of the Columbia sales promotion organization.

PLACE your holiday sales' requirements immediately with your regular Columbia Distribution and be liberal with the quantity—you'll need 'em.

Columbia Graphophone Co.

Toronto

LOOK at this



+ + + + + + + + + + +

THAT quality in a Piano which above all others leaves its impress, is the **TONE** and its adaptability to the expression of Musical thought. The best critics of tone have insisted that the tone qualities of the

Martin-Orme Piano

are not equalled.

+ + + + + + + + + + +

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

Ottawa - Canada

"Qualities like our's tell, prices like our's sell."



There is something more than mere Piano or Player-Piano in the Gourlay.

There is something more than first grade materials and faultless workmanship.

There is a charming expression of the artistic, a distinctive beauty of tone, a pronounced superiority of performance that creates a wonderful feeling of pride in ownership on the part of every possessor of a Gourlay.



Gourlay, Winter & Leeming, Limited

TORONTO, CANADA

Head Office and Factories:
309-325 LOGAN AVENUE

Salesrooms:
188 YONGE STREET

Bell *Art* Pianos.

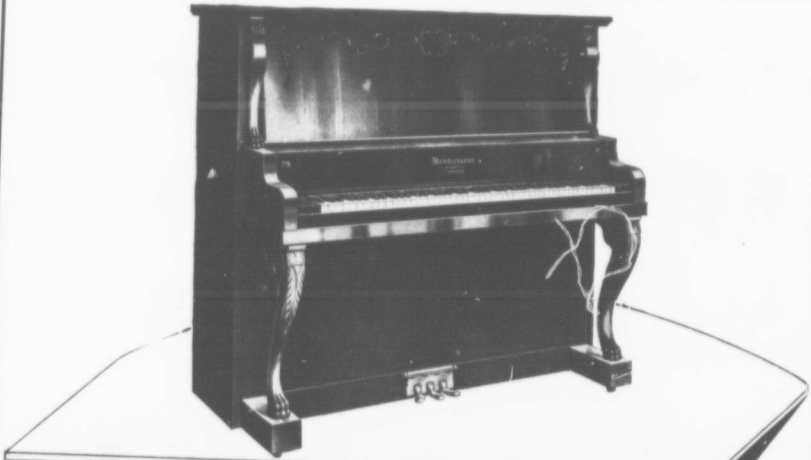
in TONE,
DESIGN,
MATERIAL
and
FINISH

possess the qualities
critical judges demand
—qualities which have
brought world-wide
recognition.

Where Bell Pianos are in
stock, attention and sales
follow.

BELL PIANO
& ORGAN CO., Limited
GUELPH, ONT.
AND LONDON, ENG.

Pianos, Player Pianos, Organs, Benches



QUALITY

For over 30 years the Mendelssohn platform

MENDELSSOHN

The highest type of Canadian Quality

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

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

MENDELSSOHN PIANO CO.

GUELPH, CANADA

The Seal of*Superiority*

OTTO HIGEL

PIANO AND PLAYER-PIANO ACTIONS

ARE OF UNIVERSALLY ACKNOWLEDGED SUPERIORITY

IN

*Quality, Accuracy, Dependability
and Efficiency*

Every Higel Action, be it Piano or Player-Piano, is so near perfection that it stands absolutely above criticism.

The instrument with a Higel action is marketed with a marked degree of confidence because of the certain knowledge that it embodies the greatest degree of action efficiency, a feature which will enable it to perform daily to the utmost satisfaction of the owner.

There is lasting satisfaction in every Higel Action.



The Otto Higel Company, Limited

King and Bathurst Sts., Toronto, Canada

The British Empire's Largest Music Trade Supply House



Upright Piano Actions
Grand Piano Actions
Player-Piano Actions

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

GROWING WITH OUR DEALERS

To build business for our dealers and to grow with them - rather than to seek numerous new accounts - is our policy.

To work with them giving the maximum of personal attention this is our idea of directing an account to mutual advantage.

We realize our success is dependent upon the success of our dealers. We believe in serving them primarily, but naturally are building our organization to occasionally accept new accounts.

LONSDALE PIANO COMPANY

Office and Factory
Queen St. E. and Brooklyn Ave.
TORONTO - CANADA



Style "M Louis"

GEO. W. STONEMAN & CO. PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street
CHICAGO - ILLINOIS

Mozart Piano Quality



STYLE O

Height 4 ft. 7 in. Mahogany only

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

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

National Piano Company, Limited

266-268 Yonge Street, Toronto

Factory: Mozart Piano Company, Ltd.
94-110 Munro Street



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

DISCRIMINATING purchasers judge a piano by its musical qualities. A name in some instances sways opinion, but when it is a matter of real musical quality, the verdict will always go to the instrument of merit.

The **HAINES BROS. PIANO**

embodies in its construction, elements such as distinctiveness, exclusiveness and efficiency that ensure the highest musical qualities and an instrument of superior merit. Combine with this a most liberal policy of co-operation with the dealer, and it makes for the dealer a most interesting proposition.



The Popular Haines Bros.' Louis Design

FOSTER-ARMSTRONG CO., LIMITED

J. W. WOODHAM, General Manager

Head Office and Factory: KITCHENER, ONT.

STERLING

Piano Actions - Player Actions - Keys



THE STERLING PLANT

At no time in the history of the Piano Industry has high quality construction and reliability been so essential as at the present day.

Increased cost of labor and materials has necessitated the manufacturer and dealer getting higher prices.

Purchasers of Pianos, though willing to pay the higher prices, are more exacting because of the greater amount of the investment and demand high quality and reliability.

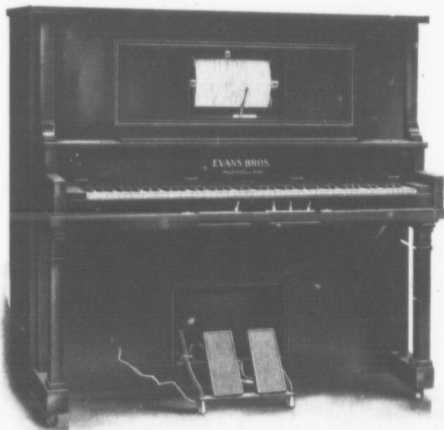
In Piano Actions, Player Actions and Keys.

STERLING

is the essence of high quality and reliability.

Sterling' Actions and Keys Ltd.

Noble Street - Toronto, Canada



A Magnificent Example of
Craftsmanship is this

EVANS BROS. PLAYER PIANO

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

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

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

TORONTO
516 Richmond St. W.

Established 1891

NEW YORK
134th St. and Brook Ave.

W. BOHNE & CO.

MANUFACTURERS OF

Pianoforte Hammers
and Covered Bass Strings

For the better grade manufacturer. Proved by 27 years' experience.

American Steel and Wire Company's

**PERFECTED
and CROWN**



PIANO WIRE

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

**United States Steel
Products Co.**

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

"Superior" Piano Plates

—MADE BY—

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

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United
States

J. BRECKWOLDT, Pres. W. A. BRECKWOLDT, Sec.-Treas.

Factory and Office: Saw Mills
Dolgeville, N.Y. Fulton Chain and Tupper Lake

NOTICE

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

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

C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



Player Accessories

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

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

Felts, Cloths, Punchings

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

Imported French and also Domestic Bushing Cloth. Hammers.

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

Newcombe Pianos

"Never suffer by comparison"

Established 1870

OVER forty-five years of unremitting pursuit of the most advanced ideals in piano-craftsmanship have placed Newcombe Pianos high in the public's estimation. They are known to be superior to just what any "good piano" might be.

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



The Newcombe Piano Company, Limited

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



CHURCH ORGANS

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

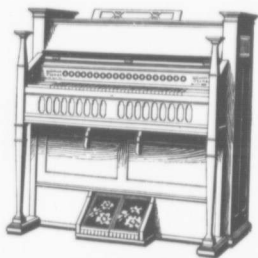
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

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

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

*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 Wornwith Piano Co., Kingston

Pianos and Player Pianos



Style A Player

We have others to suit all comers.

WRIGHT IS MIGHT

in the Piano Business



Style 65

There were dark days during the great war when we had cause to wonder whether "Right was Might" or "Might was Right," but "Right eventually proved to be Might."

Since the introduction of the Wright Piano to the market "Wright" has always been "Might" in the piano business.

Because "Wright" was founded upon the principles of Right and these principles have been applied to the thousands of Wright instruments that have found their way into Canadian homes.

Recognition of this fact has caused many piano dealers to make "Wright" the leader in their business.

Wright Piano Co. Ltd., - Strathroy, Ont.

REED ORGANS PIANO BENCHES ROYAL TALKING MACHINES

COPY OF ORDER

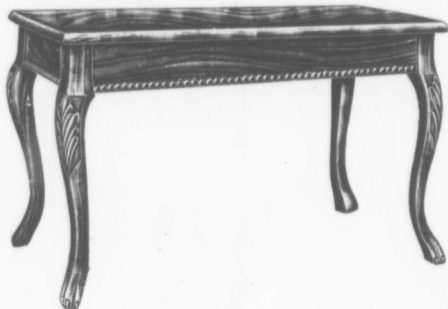
*Please ship at once,
per G.T.R.:*

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

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

Yours truly,

Quoted just to show
the demand for
piano benches.



No. 204 Piano Bench

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

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

THE GODERICH ORGAN COMPANY LIMITED
GODERICH - CANADA



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"



Lesage Style "Colonial"

NO piano in recent years has so rapidly obtained the appreciation of the most cultured and critical musicians of the day.

The reason is not far to seek.

Made with the utmost care from the finest materials by the most skilled craftsmen, the *Lesage Piano* is manufactured on the basis of a high ideal and represents the supreme standard of excellence reached in piano production.

A. LESAGE

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

ST. THERESE - QUEBEC

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

Ask for Catalog No. 182

**Phonograph Cabinet
Hardware**

Ask for Catalog No. 183

HAMMACHER, SCHLEMMER & CO.

New York, since 1848

4th Ave. & 13th St.

"Tell Me" is a fascinating fox-trot rendered
by the Waldorf-Astoria Singing Orchestra.
You'll tell us to send you more when you
hear it. A-2783.

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



High Quality

CONSISTENTLY
MAINTAINED

Creations ever combining the
artistic and the practical is the
logical result of the faithful
purpose and long experience
behind the production of

Doherty Pianos

Dealers who sell Doherty
Pianos have all the advan-
tages of handling a product
nationally and favorably
established.

DOHERTY PIANOS

Established 1875 LIMITED

CLINTON ONTARIO



Pianos

DOHERTY

Organs

Benches



CECILIAN



Special Apartment Models

STYLE III

Cecilian "Apartment Model"



SPECIFICATIONS

| | |
|------------------|------------------|
| Height | 4 feet 3½ inches |
| Depth | 2 feet |
| Length | 4 feet 1 inch |

With Straight Fall Board

FINISH

Mahogany, Fumed Oak, or Burl Walnut

CASE

Double Veneered inside and out
Patent Maple Back and Acoustic Rim

TRADE MARK

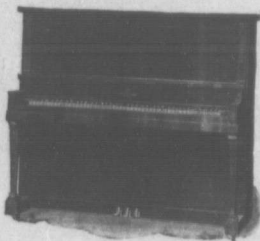


*A
World
Famous
Piano*



STYLE IV

Cecilian "Apartment Model"



SPECIFICATIONS

| | |
|------------------|------------------|
| Height | 4 feet 3½ inches |
| Depth | 2 feet |
| Length | 4 feet 1 inch |

With Boston Fall Board

FINISH

Mahogany, Fumed Oak, or Burl Walnut

CASE

Double Veneered inside and out
Patent Maple Back and Acoustic Rim

The two additions to the famous range of Cecilian Styles are rapidly gaining favor with the dealer and public alike.

Linking their exceptional adaptability to modern housing conditions with the exclusive and superior features of Cecilian construction, features which insure supreme musical qualities in every Cecilian Piano, results in a combination that enables the dealer to create sales which would otherwise be impossible.

The Cecilian Company, Limited, Toronto

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

Head Office and Salesrooms:
247 Yonge St.

Factory:
89-93 Niagara St.



"The Aristocrat of the Phonograph World"

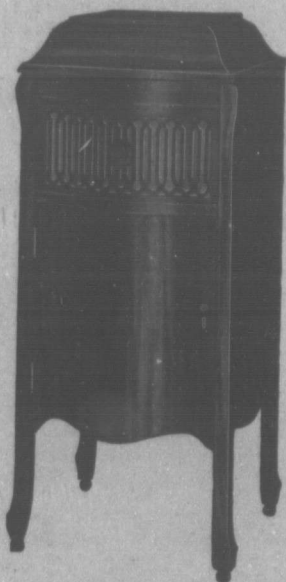
CECILIAN CONCERTPHONE

THE masterpiece of refined design, faithful tone reproduction and marvellous mechanical operation.

ARTISTIC BEAUTY, musical excellence and reliability have made the Cecilian Concertphone the favorite in many Canadian homes.

THE all-wood amplifier, the wonderful ball-bearing tone arm, the modulating tone control, the patented electric stop are some of the prominent features of Cecilian Concertphone construction which are responsible for its exceptional high standing in the musical world.

Write for Catalogue



"Superb" Model
Height, 40 in.; Width, 17 $\frac{1}{4}$ in.
\$174.00

The CECILIAN COMPANY, Limited

Canadian Distributors for Cecilian Concertphones

247 Yonge St.

TORONTO



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SALE OF MILITARY STORES, ETC.

**DRY GOODS, HOSPITAL FURNITURE, BEDDING,
HARDWARE, LEATHER GOODS, JUNK, ETC.**

SALES WILL BE MADE BY SEALED TENDER

Persons desiring to tender are requested to register their names and addresses with the
Secretary of the War Purchasing Commission, Booth Building, Ottawa

stating the class of goods in which they are interested, whether new or second-hand, or both.

Tender forms, with full details of the goods and places at which samples may be seen, will be mailed when ready to those who have registered as requested above.

Special Terms to Hospitals, Etc.

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

Returned Soldiers and Sailors and Widows and Dependents of Soldiers and Sailors killed in the War may obtain supplies, for their own personal use and not for re-sale, through the nearest branch of the Great War Veterans' Association, who will combine individual orders and forward to the War Purchasing Commission through the Dominion Command of the Great War Veterans' Association. These services are rendered by the Great War Veterans' Association to all parties in the classes named, whether members of the Great War Veterans' Association or not.

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

A Special Offer in Bugles

Here is your opportunity, Mr. Dealer, to buy Regulation Military Bb Copper Bugles "advantageously, plus". This is a special offer, as you will see, and it will be a matter of good business indeed, to give this your immediate attention.



No. 50

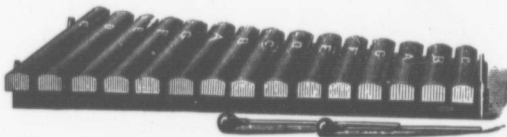
No. 50—British-made Bb Copper Military Bugle; bound with brass, Government issue, regulation weight.

Regular list, \$10.00
Regular Trade 7.00

Present Reduced Price, \$5.25

Toy Xylophones

- No. 1—15 maple bars on heavy cord, good quality. Retail price, each \$2.50
Wholesale, each 1.85
- No. 2—18 maple bars on heavy cord, good quality. Retail price, each 3.00
Wholesale, each 2.20
- No. 3—32 maple bars on heavy cord, good quality. Retail price, each 3.50
Wholesale, each 3.10



Bones



- No. 1—Imitation ebony, boys' size, 5½ inches, in sets of 4.
- No. 2—Imitation ebony, men's size, 7 inches, in sets of 4.
- No. 3—Rosewood, boys' size, 5½ inches, in sets of 4.
- No. 4—Rosewood, men's size, 7 inches in sets of 4.
- No. 5—Ebony, best quality, boys' size, 5½ inches, in sets of 4.
- No. 6—Ebony, best quality, men's size, 7 inches, in sets of 4.

Retail price, set \$1.00
Wholesale, set .50

Retail price, set 1.10
Wholesale, set .70

Retail price, set 1.10
Wholesale, set .70

Retail price, set 1.20
Wholesale, set .70

Retail price, set 1.30
Wholesale, set .80

Retail price, set 1.50
Wholesale, set .90

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

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

EDISON PHONOGRAPH DISTRIBUTORS.

WRITE FOR INFORMATION OR CATALOG.

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VOL. XX

TORONTO, NOVEMBER, 1919

Number 6

Analysis of U. S. Piano, Player, and Organ Export Figures

This Year Averaging About 1,000 Pianos
a Month at \$222 Each

A GLANCE at the United States piano and organ export figures is informing. For the first seven months of the present year American piano manufacturers exported 7,043 pianos, valued at \$1,562,000, as compared with 6,430 at \$1,137,000 in the corresponding period of 1918. This works out the average value per piano to be \$222 and \$177 respectively. From these figures it will be seen that the average export price per United States piano has advanced a trifle over 25 per cent. in the year.

In players from January to July inclusive this year they exported 2,663 players valued at \$981,000 as against 1,944 at \$604,000 the year before. The players represent an average value per player of \$368 and \$310 respectively, or an increase of roughly 19 per cent.

Player piano rolls to the value of \$147,500 were exported in the same period.

In organs the export figures show a total of 1,302 in the seven months valued at \$82,600 as against 983 at \$57,400 in 1918, making respective averages of \$63 and \$58, or an increase of about 9 per cent.

Had to Sell at Customers' Own Price

An Old-Timer's Experience With an
Obdurate Piano Customer

SEVERAL of the piano selling experiences the Journal has published lately were secured by tapping the younger generation of salesmen. Here is one from an old-timer who has long since gone on to his reward. It relates how he, a bulldog salesman, instead of handling a hard buyer was handled by the hard buyer. Perhaps it should be made plain that the securing of the details of this incident does not carry with it any implication that the Journal has been making any attempts to communicate with the spirit world.

The party in mind began his business career selling sewing machines. Later on he added organs and pianos. He represented one of the foremost Canadian pianos and also a cheaper make. The time came when the wealthiest family in the town was in the market for a piano. The salesman in question had only one man in direct opposition. His competitor was an implement agent, with the agency for a good medium-priced piano, which was sold any time he could manoeuvre a sale at his cost price plus \$25 or \$30. The head of this wealthy family was no man to let a dollar

slip through his fingers needlessly. So he appraised both piano men of the fact that he was going to buy and asked for quotations.

The customer wanted to know the price of salesman number one's cheaper piano. "The idea of a person of your standing in the community considering anything other than a — piano!" exclaimed salesman number one, naming his highest grade piano. "I wouldn't sell you any other kind. It's all right for some of the farmers and mechanics to talk a cheap piano, but I'm going to put nothing but a — in your home."

Interviews along these same lines took place from time to time for a few months. Finally one day Mr. Customer met salesman number one on the way to the post office. "This piano deal has to be closed up," he said, after the usual "good morning." "We've decided," he continued, "to put a piano in our house by a week from to-morrow. For the piano that goes in we will pay exactly \$——," naming thirty dollars over the wholesale price to salesman number two. "Personally I don't care which piano we get, though I'd prefer to deal with you, because we have always been rather close friends. But it's up to you; either your best piano goes in at that figure or the other fellow's will."

Salesman number one simply laughed at the idea. Why he would be selling at a loss under those conditions. However, as the days slipped by he saw his prospective customer was obdurate. The day before the time limit expired he made a final stab, but he saw a gleam in his customer's eye that told him there was no bluffing. So on the last day, rather than lose to a competitor who was only a piano man on the side, and rather than see any piano other than his leader in the wealthiest home in town, this piano man, who had a reputation for ability to sell anybody and get top-notch prices, sold his best piano at the customer's own price. But he never forgot nor forgave.

The mention of the implement man who was only handling a few pianos as a side line recalls the fact that the insurance men of Alberta are seeking provincial legislation to prevent men in other lines of business from being part-time insurance men in competition with the men whose regular occupation is selling insurance.

Men in the music industries have at least five times more respect for the legitimacy and status of their own business than they had before Canadian Bureau for the Advancement of Music began its Music-in-the-Home work.

A One-Price System Sale

Without Dropping in Price

UNTIL the manufacturers and dealers co-operate to secure standard prices for pianos the same as exist in the phonograph trade there should be no let-up in the opinion of a successful retailer Canadian Music Trades Journal was chatting with. This party said: "I have always made it a practice to push the higher grade instruments. Only the other afternoon about 5.30 a farmer came in. He had been around to the other stores and one of my opposition said if he came to me he certainly would 'pay the price.' That made him think I had the goods the paltry of which could command a higher figure.

"What d'ye want fur you one," queried the farmer snagging out one of our real good instruments.

"I said: 'Four hundred and twenty-five.' 'O come off,' said he, 'I kin beat that by seventy-five to one hundred and fifty over at so-and-so's. I'd hate to shake three hundred and fifty in yur face. Quit yur dickering and spit out yur lowest figure—spot cash.'

"Now, Mr. F——," responded the dealer, "that ticket on that piano says \$425 in good plain figures. That's the price and that's the lowest price to you or to the King of England. \$424 of any man's money won't take it away from this shop. Of course, there's our usual ten per cent. discount for cash."

"You can't put that over on me so easy as you think," came back the farmer, as he started to the door.

"Then he paused. 'Knock off \$25 and you can send the thing along,' he said, intimating by his voice that that was his final offer.

"No," said the dealer. "I didn't start out asking you \$475 so I could drop fifty. You asked me my lowest price and I gave it to you off the bat. I can't do a cent better. Look at that price card. There are no secret signs on it. The price is there in plain figures for every one to see. *That price is the price.*"

"Well, to make our haggling a short story we talked until 6.30 and Mr. Farmer wouldn't go the \$425. So I put on my hat and coat, turned off the lights. We started out together. Just as I was taking out my key to lock the door, Mr. Farmer says, 'All right, boss, I'll take your piano.'

"We went back in and closed the deal. That's the kind of business I like to do."

People Are Proud to be Able to Pay Cash

A Retailer's Experience that Encourages Others to Strive for Cash Sales

ONE of the largest retail stores on the continent is managed by a woman, the widow of the former head of the business. She is Mrs. Neuberger, of Chicago, who has incorporated her policies and experiences in continuing her husband's work in an article for the American Magazine. Some of the observations she makes are well worth serious consideration by those who may lack well defined policies in the conduct of their own stores. Among other things Mrs. Neuberger

emphasizes that to reduce the cost of operation she always comes back to the one main feature—the consideration of cash.

"I know cash stores are not the fashion," she goes on to say. "And I know it takes courage to operate only on that basis. But there is no other single way to bring down expenses that compares in value with dealing for cash. A look into the offices of any large credit store and then one into our offices will tell why. Whenever one visits the credit department of a store run on a charge basis one sees rows of officers and great floor spaces given over to desks, and dozens of people working there. In our store the whole office-room does not cover more than a space thirty by fifty feet. And this not only means dispensing with salaries and having more floor space to use for selling goods, but other important advantages as well. We don't have people getting angry at us because there is some mistake in the bill. And we don't have to hire any collectors, for the reason that we *have* no outstanding bills.

"Perhaps there is a feeling on the part of people starting in business that it is a reflection on customer demand cash. I do not think so at all. The number of dead-beats in the world is very small. If it were not so the instalment plan houses could not run. It would be easy enough for a man to lose himself in a large city if he wanted to. But the average man does not want to

"My feeling is that people are proud of being able to pay in cash. Certainly nothing has been more valuable to us in bringing custom to our house than the inscription on our delivery wagons. It reads: 'Our wage at your neighbor's door means that the package being delivered is paid for.'

"Credit is just a fashion, and a very expensive one. It not only runs up the direct cost of operating, as we have shown, but induces that expensive habit of having things sent home on approval, which necessitates the carrying of a much larger stock than a cash house has to carry.

"When I pass some little store that hasn't grown in years I feel sure I know what the trouble is. The proprietor doesn't know how to figure right or to follow up right figuring. Any one taking charge of a business has learned much if he understands the value of keeping down expense. But if he is really to grow, he must learn how to make every dollar invested work hard and fast. Two per cent profit four times a year on given investment is certainly better than seven per cent once. But it is amazing how few people realize the business axiom enough to practice turning their money over fast at small profit. There are altogether too many investments everywhere of, let us say, twenty thousand dollars where only twelve are working."



From now on let your slogan be
"double up."

MUSIC
SUPPLY CO.
Toronto



WILLIAMS-MADE PLAYERS

OUR instruments combine mechanical perfection with distinctive beauty of case design. Among their superiorities are: Automatic Tracker, Automatic Transposing Device, Floating Rail Device, Accentuating Bellows. Our actions are made airtight by a secret enamelling process which gives better control of the pedals and eliminates all lost motion. The Christmas selling season is now pretty close. How are you fixed for Players? Better get some Williams-Made Players on the floor to meet the demand for a really good instrument at a reasonable price.

THE WILLIAMS PIANO COMPANY Limited

Canada's Oldest and Largest Piano Makers

OSHAWA

ONTARIO

That Old Copy-Book Headline

**"It Pays to Be Punctual" Not Always
True—Punctuality Often Wastes Time**

COPY-BOOKS that members of the music trades used when schoolboys contained certain headlines that are still fresh in the mind. The laborious task of writing these out from 50 to 500 times, according to the measure of the punishment, has impressed them indelibly upon the memory. But there is one at least that, to meet modern conditions, needs revision, viz., "it pays to be punctual." It doesn't pay to be punctual to-day.

If it is attending a trade committee meeting any set hour means from fifteen to forty-five minutes later. That is taken for granted. It isn't "the thing" to be there on the tick of the clock. And so the fellow who is so antiquated as to go by the old copy-book rule waits for his conferees to straggle in. He loses valuable time and an hour was never rated as much above par as it is to-day. The men who are wise enough to spend that half hour or so extra in their stores gain just that much time and miss none of the meeting's proceedings. If it is a trade dinner there is usually from a half to a full hour leeway. Men stand around wearily until their vests hang loosely over contracting stomachs awaiting the dinner signal.

The calls on a business man's time for committee and association meetings have multiplied perhaps excessively. That only serves to increase the need for meetings to convene promptly, and to carry through the business with dispatch.

Leipzig Autumn Fair Affords Insight into Germany's Trade Conditions

**Claim That All Pianos Shown Were Made
Without Substitutes**

THE foreign press correspondent of the London Music Trades Review gives an interesting account of the music exhibits at this year's Leipzig Autumn Fair. He goes on to say:

"In the piano section all the firms that exhibited last time were again present; and most of them had laid out comprehensive exhibits of excellent workmanship and finish. Special attention is called to a number of the exhibits, some cottage pianos and grands by new exhibitors being considered exceptionally fine.

"A most interesting point is that all the pianos without exception were made of what is called peace constituents—that is to say, without substitutes. It is astonishing how quickly substitute materials have disappeared from the piano business. This was particularly obvious in the exhibits of those firms that specialize in parts. Anything in the nature of substitute appears to have been suppressed on principle.

"A feature of the business done was the number of orders given by buyers from Czecho Slovakia for piano parts, which would appear to indicate that a piano manufacturing industry is in process of creation there. Generally there was active business in the purchase of parts, as all were anxious to be covered promptly for their requirements during the following few months, owing to the transport difficulties that are anticipated.

"Harmonium makers were in no greater numbers than in the previous fair. A lightning strike is blamed for the non-appearance of some exhibits.

"Relatively good business was done in mechanical instruments, though a certain reserve was manifested in respect to very large orchestrons, owing as it appears to their cost to the buyer being out of reach for the most part. The scarcity

in pianos is largely caused by the existing taxation as well as the taxation that is believed to be impending, in consequence of which production is much discouraged. Piano player apparatus found the best customers amongst the foreign buyers. One firm made a fine display of pedal pianos, etc. There was a fine selection of automatic instruments from various shops, including grand pianos with player apparatus adapted. In sundries quite good business was done, in fact record business in some cases. But a note of doubt as to delivery is interjected on account of uncertainty as to the supply of fuel or current.

"The talking machine section is reported to have been irregular. Many exhibitors were content, others otherwise. There were contrasts in qualities. First line goods stood cheek by jowl with rubbish. Buyers of records are very displeased with the sellers owing to their price policy."

French Peasants Offer Large Sums For Used Pianos

**The Result of Being Almost Musically
Starved During the War**

HOW hungry the French peasantry are for music can be roughly ascertained from reports which returning Canadian officers have been bringing from France. Only a few days ago one of the Journal's representatives was in conversation with a Y.M.C.A. officer who had to remain behind in the war zone to assist in straightening up certain matters and who had only been home in Canada a few weeks. "Do you know," he said, "that for pianos, some estates which had received their fair share of knocking about, the peasants were offering unbelievable prices. We were continually being bombarded by enquiries for pianos. The question of appearance didn't seem to concern these peasants especially. What they wanted were pianos. Prices were of secondary importance."

From this conversation it can be gathered that France is also in up against the difficulty of supplying the great demand for pianos. This condition has no doubt become more accentuated as a result of the restraint in music which was the unfortunate lot of a good many French people during the war. In these districts, overrun by the Germans at different times, the inhabitants suffered particularly from lack of music, many of their pianos having been destroyed or others again having been carried into the enemy's line. So, it will be seen that the piano shortage is not alone confined to Canada and the United States. It is a grave problem in France and other European countries. In fact the present shortage is world-wide.

England Wants Pianos Not Over 4 ft. 4 in.

**Summary of Report by Consul Hugh
Watson, Birmingham**

PRIOR to the war most of the pianos sold in this country were English, and nearly all the imported instruments were German," says Consul Hugh H. Watson in a report from Birmingham. "Manufacturers of the latter country sent over representatives, who studied the requirements of the English market and produced in accordance therewith a good piano, moderate in price, but not intended to last over twenty years. This type of Garman-made piano soon occupied first place in the local trade among the cheaper grades. English pianos somewhat higher in price being better in tone and finish and excelling in lasting quality only."

"During the war the market was entirely in the hands of the British manufacturers, but now, with the lifting of tra-

restrictions, outside competition will again become severe. German manufacturers are taking active steps for the sale of their pianos here, and it is stated that already arrangements have been made for the shipment of 4,000 pianos from Germany to England.

"The present range of retail prices for pianos is \$150 to \$450. Before the war a good German-made piano sold here for \$125 to \$150. Owing to the shortage of materials, particularly wood, together with the higher rate of wages being paid and shorter hours worked, the cost of production of British pianos is increasing heavily.

"There is a duty of 33 1-3 per cent. on the c.i.f. value of pianos coming from foreign countries, and this, together with the present rate of exchange, would make it very difficult for American manufacturers to compete here. The duty is less of an obstacle to German makers who are selling in marks, from which a great advantage is secured by English buyers. Under the colonial preference scheme pianos from British colonies and dominions would pay two-thirds the regular rate of duty, but imports from these are not yet a factor in the piano trade.

"American-made pianos are so little known in Liverpool that it is difficult to determine just how they would be regarded. One primary consideration, however, is that the cases are in many instances too large and little suited to the average English house, the rooms of which are smaller than in American houses. The popular size for upright pianos in this country is from 4 feet to 4 feet 4 inches. The cases most in demand are mahogany and rosewood, French finished, plain or with very little decoration. By some dealers it is stated that tonal qualities of American pianos do not suit this market."

Outwitting the "Gyp" Dealer

Effective action against "gyp" dealers in various lines, who masquerade as private householders when they use classified advertisements in newspapers, has resulted from a recent conference of the advertising managers of the daily newspapers in Louisville, says a statement from the Associated Advertising Clubs of the World. The Kentucky newspapers agreed that in the future every such dealer would be required to identify himself as a dealer. The agreement was as follows:

"That every individual or firm, advertising in the classified section of local newspapers, known to be dealers in any class of merchandise, shall be required to insert the word 'dealer' in their advertisement for the protection of the public from misrepresentation. A dealer's license, or other suitable proof, shall constitute sufficient evidence for the requirement of the above regulations."

The "gyp" dealer has been a nuisance in most communities, says the National Vigilance Committee of the advertising association, especially because his work has a tendency to undermine public confidence in advertising. Moreover, experience of local vigilance committees indicates that the "gyp" dealer often defrauds his customers. He has little at stake. To obtain an entirely new set of victims, he only needs to move to a new location.

In most cities where vigilance committees of advertising clubs operate, a careful watch is kept for all such dealers. Several newspapers have adopted the rule of investigating any "want" advertisement, offering anything for sale, which is too often repeated. Another method checking up arises through the fact that in some of the cities where such committees operate, the committees advertise to the public that they receive complaints in all cases where people have been defrauded by an advertiser. Pianos, phonographs, furs and other wearing apparel, jewelry and furniture have often been the lines dealt in.

Truth the Basis of Advertising

Only Honest Representations Can Build Sound Business.

THE basic principle of advertising is truth. And by truth is meant the statement of all the important facts regarding the article advertised, without the suppression of any detail which, if omitted, would tend to make the article seem more desirable than it really is. The foregoing statement forms part of a statement issued by the Vigilance Committee of the Advertising Club of Baltimore. The document also goes on to say: "Comparative values have no place in truthful advertising. By comparative values is meant the statement that an article is 'worth' a price in excess of the selling price. Such statements of worth are usually the optimistic opinion of the one man or woman who bought the merchandise, and are usually exaggerated. Where an article, up to the time immediately prior to the appearance of the advertisement, has been selling in the advertiser's regular stock, at a higher price, it is entirely permissible to mention this. Such a statement is a fact, and capable of being verified. The use of a comparative price several months old, however, is likely to be misleading and should be avoided.

"Illustrations should always faithfully represent the object advertised, and should not convey any false or misleading impression of its size or appearance. The custom of using illustrations which do not directly refer to the article advertised should be discontinued, unless such illustrations are clearly used only as a decoration to the advertisement or as an identification of the class of merchandise advertised. Store signs and windows and other merchandise displayed must conform to the same standard of truthfulness as the advertising.

New List of Otto Higel Player Music

The following new Word Rolls and other rolls are announced by the Player music department of the Otto Higel Co., Ltd:

Solo Artist Word Rolls

| | |
|--|--------|
| W-582 "Himalya," Fox Trot (Henry & Onivas) | \$1.00 |
| W-602 "Sugar," Fox Trot (Bernard) | 1.00 |
| W-612 "Everybody's Crazy Over Dixie," Fox Trot (Donaldson & Cowan) | 1.00 |
| W-622 "I've Lived, I've Loved, I'm Satisfied," Waltz Song (Von Tilzer) | 1.00 |
| W-662 "Dear Old Sue," Waltz Song (Mohr) | 1.00 |
| W-682 "I Cannot Believe I Lost You," Waltz Song (Prival) | 1.00 |
| W-693 "Sometime," From "Sometime," Marimba Waltz Song (Friml) | 1.10 |
| W-703 "Dreamy Alabama," Waltz Song (Earl) | 1.10 |
| W-712 "Eyes That Say I Love You," Fox Trot (Fisher) | 1.00 |
| W-733 "Buddha," Fox Trot (Pollack) | 1.10 |
| W-722 "I'm Going to Settle Down Outside of London Town," One Step (Monaco) | 1.00 |

Solodant Music Rolls

| | |
|---|-----|
| 016353 "Lonesome, That's All," Ballad (Bradley & Roberts) | .65 |
| 016334 "Hawaiian Lullaby," Waltz Song (Bridges) | .80 |
| 016324 "Alabama Lullaby," Waltz Ballad (Roberts) | .80 |
| 016303 "Oh, What a Pal Was Mary," Waltz Song | .65 |
| 016264 "Robbers' March" from "Chu Chin Chow" | .80 |
| 16374 "Dear Old Daddy Long Legs," One Step | .80 |

Can the Piano and Organ Trade Utilize the Technical and Industrial Education Activities to Secure More Trained Labor for Piano Factories?

Dominion Technical Education Act Authorizes Annual Expenditure of \$10,000,000 for Ten Years Provision for Night Classes for Industrial Workers in all Fields—In Britain and United States Shortage of Piano Labor Drives Trade to Think Along this Same Line Expressions of Opinion From Some of the Canadian Piano Manufacturers

TRAINING young men for work in our piano factories is probably the most vital question facing the Canadian piano trade right now. In Canadian Music Trades Journal for October the subject was taken up at some length and the suggestion that at least a partial remedy might lie in co-operation with the technical education authorities and Y.M.C.A. night class instructors was commended to the serious consideration of the Canadian Piano and Organ Manufacturers' Association.

It is interesting to hear, since the Journal began this discussion, that in other countries the piano trades' attention is being directed in the same channel. The Pianoforte Manufacturers' Association and the Federation of Master Organ Builders in Great Britain have instituted a series of classes which will have for their object the increasing of the supply of skilled and efficient labor in the music industries. In commenting on this movement Music of London says:—

"Only boys actually apprenticed to the trade are eligible for the day classes, while free apprenticeships may be arranged for to all branches of the musical instrument trade, pianoforte, organ, string, brass, and wood. Applications for free apprenticeships may be received at any time, but awards will be made at the following periods:—Easter, Midsummer and Christmas. All candidates will be interviewed, and those selected will be apprenticed for a period of five years. The indenture, which has been approved by the London County Council, provides for attendance at the Trade school for the following periods:—First year, two and a half days per week; second and succeeding years, one day per week.

"Instruction is given in Handicraft, Trade Work Technology, Science, Geometry, Trade Drawing, Mathematics and English.

"There is also a special course for sons of employees and others actually connected with the trade, also a series of evening classes in the Technology of Pianoforte construction, and another on experimental work in technology of pianoforte manufacture.

"With the sections devoted to pneumatics and piano players, violin construction and repairs, to French polishing, and to other matters, the wide scope and usefulness of these classes may be seen. It only remains for all who have the interests of the trade at heart to make them widely known and patronized so that there shall be no lack of skilled workmen to ensure the British piano manufacture shall be the best in the world."

A glance at trade discussions in the United States reveals the same trend of thought. Since the last issue of the Journal, a copy of New York Music Trade Review comes to hand, and the following is an extract from its leading editorial:—

"This industry of ours, at the very moment we write, groans under the most perplexing and apparently unfillable labor shortage it has ever known. We have no reserve of

trained men, and we are making little progress toward gaining recruits. Yet it is a fact that, throughout the majority of our factories, the work of the different branches is so nearly standardized that a finisher, a regulator or a bellman from any one shop can, at any time, go to work with scarcely the slightest suspension from difference of method in any other shop. That is simply another way of saying that there is a great problem of individual specialization any longer to harass those who are ready to put forth to the trade the project of a training institution for piano mechanics. The United States Department of Labor is looking into this matter of vocational training in our industry, as in many others. It is doing all this because it wishes to help in assuring, during coming years, the international industrial position of the United States.

"The Music Industries Chamber of Commerce has appointed a committee, whose chairman is Richard W. Lawrence, to investigate and report upon the question of how this industry can organize technical training for a future supply of skilled workers. So far the question has been academically treated, although the Government has performed a skeleton scheme for the organization of a technical school. But the question is not academic, it is immensely practical, and decidedly immediate. We have no reserve of trained men. Our existing trained workers are not (to us admit it) of high intelligence, generally speaking. The work is not showing adequate daily progress. There is a method so slow as the average piano shop to introduce new methods or scrap old ones. Production per man is therefore small compared with the scale of other industries one might mention. Therefore, the cost of manufacture is always higher than it might be. Hence, again, the possible earnings per man are never what they might be.

"This is no one's fault. Neither manufacturer nor worker is individually to blame. The fault lies with an antiquated system, to which all alike are bound, and from which the entire industry must be freed before maximum efficiency can possibly be attained. No panacea for industrial ills exists. But one effectual remedy for some of the specific ills which affect our own industry is to be found in organized technical training. We need more skilled men, many more of them, with better skill. We need more intelligence. Thus, and thus alone, we may aim at higher production, higher earnings, higher standards of living for all of those whose field of activity is found in the music industry. Let us put our industry on the high plane whereon it truly belongs. Let us work for technical training on a national scale at the hands of the industry itself."

Since the last issue of the Journal, Ontario's minister of Education has made a public announcement on the details of the proposed operation of the Dominion Technical Education Act. Grants are to be paid to each municipality to the extent of 50 per cent. of the cost of buildings and equipment especially provided for technical and industrial day

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evening schools and classes. Salary grants on a definite scale have also been approved.

The Dominion Technical Education Act provides that \$10,000,000 will be annually set aside, for a period of ten years, for promoting and assisting technical education. The Act is administered through the Federal Minister of Labor, and the Department of Education will at once give assurance that all payments will be applied and used for technical education according to the agreement between the Provincial and Federal Governments.

The provincial scheme, which has been evolved after months of careful consideration, has been approved by the Lieutenant-Governor in Council. It will be carried out under the provisions of the Provincial Industrial Education Act, and provides opportunities for instruction for industrial workers at every stage and in every field. The schools and classes that may be established include day industrial schools, day technical schools, part-time co-operative classes, special day industrial classes and evening schools.

The day industrial and technical schools are designed to give a thorough training in the essentials of a general education as a basis for citizenship and vocational efficiency, and, at the same time, furnish specialized training in the subjects and operations which are fundamental to trades and industries.

The part-time co-operative classes and the special day classes are planned to provide supplementary training for those actually engaged in industrial pursuits. It has been found in some cases that arrangements can be made for employees to attend school from one to two hours a day for one or more half days a week and to work in the shop or factory for the remainder of the working time. In other cases it has been found more practicable to have the employees grouped in pairs, the one taking the place of the other alternately at school and at work. Persons who may, through slack periods in their particular line of work, find themselves able to devote full time for a limited period to securing further training in line with their occupation, may also take advantage of the opportunities offered through these classes.

The evening schools may offer any course of instruction designed to meet the needs of those who are engaged in industry, or who propose to be engaged in industry. Such courses may include instruction in practical, theoretical or technical work related to any trade or industry.

For the day schools the courses of study provide on the industrial side for a thorough training in mechanical drawing, a study of materials and instruction in some approved form of industrial work.

One Month in a Factory is Worth More Than a Year's Training in a School

Canadian Music Trades Journal has invited the piano and organ manufacturers to participate in an exchange of views on this important question of technical and industrial training in its application to the music industries. Among the interesting letters received on the subject was one from Mr. R. P. Newbigging, head of the Newbigging Cabinet Co., Limited, of Hamilton. Mr. Newbigging's viewpoint, though from the standpoint of a cabinetmaker, is of direct interest to the piano and organ trades in that it looks at the subject from a fresh angle. He says:

"The training given in technical schools is no doubt helpful from an educational standpoint in broadening the views and giving a bent to the minds of the pupils, but from the practical standpoint of a manufacturer, or as a solution of the shortage of craftsmen, it appears to be a waste of money. One month in a factory is worth more than a year's training in a school.

"Try as we like, there is no substitute for the old apprenticeship system, and we are reaping the result of dis-

carding same. The writer has trained a score of apprentices in his day, but not one for the last fifteen years, and we think this is general throughout the trade—every manufacturer trusting, apparently, to Providence and the Old Country to supply men, and now both of these have failed us, and we are up against a shortage of trained men. If business continues to expand, or even remains stationary, there is going to be a shortage for some years, for cabinetmakers do not fall from the skies, whatever they may do in the other direction.

"The solution of the problem is not in building expensive schools in a few favored localities, but in using the hundreds of factories in every part of Ontario for training men the way we want them trained. We have to get back to something like the old methods. Everyone knows that it does not pay to train apprentices, but neither does it pay to run half-manned factories, and an agreement among manufacturers to put an apprentice to every stated number of journeymen would be a start in the right direction. If the government would lay aside some of the millions which are going to waste on technical training, and give houses to young men who will agree to serve twenty-four to thirty-six months in a factory, the money would be well spent.

"The point that we are trying to make is: the kind of men we want can only be trained in cabinet factories, and these training schools are already situated just where the men are wanted. And that the manufacturers draw the attention of the government to these facts and have the money appropriated where it will not be wasted."

From the Weber Piano Co., Kingston, Limited:

"We certainly second your idea of training the young chaps in the technical knowledge of the piano business. We think that in this country there is far too little of the technical school work being done and it does not give a young fellow a chance to get out of a groove once he gets in. We are perfectly willing to do anything possible in this matter."

From T. J. Howard, Managing Director Newcombe Piano Co., Limited, Toronto:

"We have yours enclosing proof of the Journal article on the possibility of training young men for piano factories in night courses at the technical schools, night schools and Y.M.C.A.'s. We, of course, are greatly interested in any system that will attract more labor to our factory. Never was there such need, and of course everyone is well acquainted with the present lack of help, especially in the piano factories.

"One of the great causes for this, as far as Toronto is concerned, in my estimation, is the fact that we are working nine hours a day and the phonograph workers, etc., only eight hours a day; in fact every factory that is using the same kind of labor as our own is working the extra hour. We agree with you that the piano industry attracts a better class of labor, but in the face of that they have to work an extra hour and get less pay. I may be the only one who believes in shorter hours, and I do not regret the position that seems to prevail in the world to-day recognizing the longer hours, and I do think that the piano manufacturers would attract more and a better class of labor if they were to put themselves on a level, as far as conditions are concerned, with the manufacturer in similar lines that attract labor of a similar quality.

"However, we most certainly believe in technical training and night schools as a foundation for building up more labor. At the same time, we cannot, as we say, see how we are going to attract them after they are graduated unless we put the hours on a par with those of the other industries mentioned above. We are not speaking at any great length at the present time but we feel strongly on the position we have taken."

(Continued on page 30)



Ten Improving that the Prophet Pianos sometimes Gets Honor Sold in His Own Country = = to One Institution

WHEN Sir Edmund Walker, C.V.O., and Dr. A. S. Musical Director of Toronto Conservatory of M. officially open the new London Institute of Musical Art November 26th, ten new Sherlock-Manning Pianos will a life of long, useful service in the cause of fostering growth of Canadian musical composition and expres

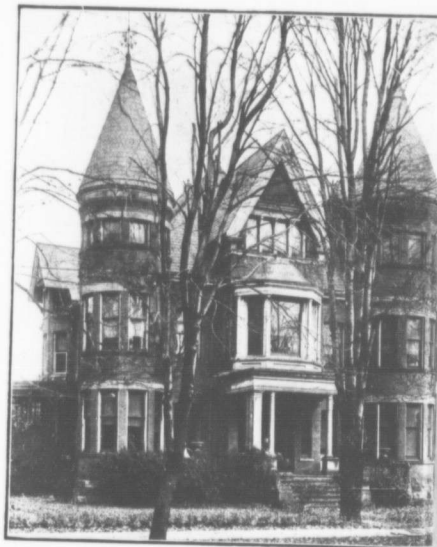
ON November 26th there will be held the formal opening of the new London Institute of Musical Art—the latest addition to Ontario's ts of musical culture, affiliated with Toronto Conservatory of Music.

The staff, headed by Mr. A. D. Jordan, will include some of the best chers in Canada, and many specialists to do advance work.

With such a faculty and under such distinguished leadership, the new dle of musical art must of necessity be equipped with all that is best the matter of furnishings, and especially so with regard to the pianos d.



A. D. JORDAN
Founder The London Institute of
Musical Art.



The London Institute of Musical Art

Therefore secured Ten Instruments bearing the Name of

SHERLOCK-MANNING

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

Enough said! As a Piano Dealer and a Merchant, you will recognize the value of having the representation of such a sterling line. Write us if interested.

SHERLOCK-MANNING PIANO COMPANY
LONDON, CANADA

**CAN THE PIANO AND ORGAN TRADE UTILIZE THE
TECHNICAL AND INDUSTRIAL EDUCATION
ACTIVITIES TO SECURE MORE TRAINED
LABOR FOR PIANO FACTORIES?**

(Continued from page 27)

**From A. P. Willis, President, Willis & Co.,
Limited, Montreal:**

"Your favor received containing draft on the possibility of training young men for piano factories in night courses at the technical night schools, and we have carefully studied over the same.

"We can assure you that we would be only too happy to co-operate with other manufacturers in promoting this object. It is undoubtedly necessary that some means of this nature should be employed, otherwise the piano industry is sure to be affected before very long, and, indeed, it is already much affected. We are strongly in favor of the apprentice system, and this might take its place in a measure. No one will dispute that in the manufacturing of pianos there is a necessity of apprenticeship, this line of business being so different from many other trades that are offering positions to young men. We note the great success that has been attained by the Grand Rapids furniture industry, and further successes are looked forward to from the number of students who are at present shaping themselves in the various technical schools in the furniture business.

"It is a serious thing to have to contemplate the manufacture of artistic pianos by the employment of unskilled labor, which has to be broken in and developed. The labor situation is in such a condition that it is very difficult to get skilled labor for the manufacturing of pianos. The fact is that the industry is too small and inconsiderable in the Dominion of Canada to place it in a position to be able to place skilled labor of a unique character, as it requires men specially trained for the piano industry, hence we would hail with a measure of satisfaction any system of the education or training that would tend in any way to help the furnishing of skilled labor.

"Assuring you that we welcome your idea, and we hope you will have success in this propaganda."

From Frank Stanley, Toronto:

"Have read with interest the Journal's article on training young men for the Piano business at the Technical School, and operated by practical men, and I believe this would be one of the many desirable ways that Technical education could be directed.

"It is true that few boys to-day seem inclined to take up Industrial employment, apparently from their school education having got the impression that Commercial life offers the best opportunity.

"It is well known, and yet not too well known, that Industrial employment to-day pays better than Commercial employment, except where marked genius is shown, so that to begin farther back than the Technical School is desirable, and have the Public schools addressed by men prominent in Industrial life, pointing out the very great advantages to a boy who has passed through the Mechanical, Industrial phases of life having a better foundation for large success than for the boy who has just Commercial experience.

"For instance, a boy taking his public school training, with industrial, Technical training, might then take up, if he were ambitious, a further course in Commercial training, but certainly the boys in our Public Schools should know more of the great opportunities before them in the trades than they seem to know at present.

"Possibly the Government might discover a method by which boys, taking up apprenticeships direct from Public school, might receive a government allowance for a period of two or three years to supplement the money

that a factory could afford to pay them, and thus insure at the lowest cost, the best kind of Industrial training that a boy could possibly get, that is practical experience in a factory where he is getting enough to support himself at his own home, by having the government allowance plus his apprenticeship wages.

"From experience, I know that many good boys could be obtained as apprentices in our factories, but the maximum wage that we can afford to pay the boy training him is not enough to help the boy in his home, and the parents are thus led to give the boy the privilege of training himself for something that pays higher from the start, but which does not fit him for Industrial life. There are boys driving waggons to-day at \$10 and \$12 a week, who would be apprentices in factories if the government gave them a small pension, in addition to what the factory gave them.

"This is a point of view that possibly might sound radical.

I would not have this interfere with giving Technical training where the trade was of a nature requiring educational facilities. There are trades, no doubt, that could not be fully learned by an apprentice if he spent ten years in a factory, but which the Technical schools could make him ready to follow in a shorter period.

"The crying need to-day is for more boys to go into the factories, and the usual boy likes to handle tools, and such boys could be obtained in larger numbers if they did not need to bring home fair wages to support the home.

"I am glad to have the opportunity of approving any effort that may solve this problem, which is getting more acute than ever."

**From E. J. Wright, general manager, Wright Piano Co.,
Limited, Strathroy**

"We are very much in sympathy with this move. Unfortunately, our town is too small to support a Y.M.C.A. or night school. We have often thought that small towns are not nearly as good as larger centres for the production of apprenticed mechanics. The condition here is that all men, whether they be professional mechanics or common labourers, have an idea that their sons are entitled to every chance in the world and rightly so, but the fact remains that these boys are educated and prepared for a professional life, and no doubt most of the ambition along this line with young boys is caused through jealousy. Therefore, the parents in small towns, who really all belong to the one clique, feel embarrassed, or that they are stepping down when they enter a factory, when their fellow play-mates continue at school.

"We find the above obstacle the greatest in procuring young men or boys to learn a trade. We believe that in larger centres a man knows nothing of what his neighbour is doing, therefore, each is guided by his own initiative.

"The piano trade should be in a position to pay the highest possible wage, and I am convinced that it is through lack of organizations on the part of the manufacturers in not getting together and discussing what should be a fair margin of profit in the manufacture and wholesaling of pianos. I am absolutely sure that there is not a single class of merchandise to-day made in Canada that is sold to the middleman at such a narrow margin of profit. And when the fact is considered that pianos take so long in course of construction, the amount of expert labour required and high quality material, that the entire business resolves itself into a joke, as far as wholesale prices are concerned, and I am led to believe that there are firms to-day striving for an existence, and quoting prices that will not pay for the actual cost of material and labour if figured at present cost.

"Now, I have strayed away more or less from the point in question, but I simply suggested the matter

(Continued on page 37)

The Brakesman's Definition Not Applicable to Work of Canadian Bureau for the Advancement of Music

Music-in-the-Home activities just as necessary now as at the time when conditions forced the trade to start them. They yield not only indirect but direct results.

DID you ever hear of the brakesman's definition of "a platform"? He said "a platform is something to go in on but not to ride on." Politicians make use of that definition. But it does not apply to the trade's attitude toward the educational work of Canadian Bureau for the Advancement of Music. To say it was good business blast during the war, but that now when selling is easy, such anyone can be let slide is a failure as a business deduction. If the Music-in-the-Home propaganda as indirect results that person is failing to get what he should out of these activities. The results are direct—very direct.

Some day the man who obtains his bread and butter from the musical instrument and music business, and who has not got in behind the Canadian Bureau for the Advancement of Music with his active interest and financial support will wake up to the enormity of the opportunity he has missed.

For the past few years the Music-in-the-Home propaganda has been to the trade what food is to the human body. In Canada and the United States one almost shudders to think where the piano industry would have gone, had the trade not pulled itself together and presented its own case to the public through the Bureau's activities. In Britain for a time the piano and phonograph trades were in some quarters so discriminated against that they were in a sorry plight. At one time indeed the whole industry's life hung by a thread, and a very frail thread at that. Now after having gone through such an experience the Journal hears reports of the British piano, phonograph, sheet music and small goods trades seriously examining the field for some similar music-in-the-home work there.

Any thinking man in the music trades will readily see the untold good that will come to his business through the cultivation of public opinion in proper channels. If he would stop to reason it out he would conclude that his business depended on public opinion. If public opinion were to go back on one thing—the desirability of giving the children a musical education—then piano and sheet music sales would be at least cut in half.

Here are some of the lines along which the Bureau has been working in moulding public thought:

1. That the piano should be tuned regularly, and at least twice a year.
2. That varnish checking is no fault of the piano's finish.
3. That the only way to get away from this varnish checking is by buying a piano in either a satin-finish or an oak case.
4. That every public and high school in Canada ought to have a piano as part of its necessary equipment—and the large schools more than one piano.
5. That music should be taught seriously in the schools—and that music study should not be confined to singing.
6. That bands and orchestras should be established in the schools.
7. That the public should be convinced of the fact

that Canadian-made pianos as a class take second place to no country in the world.

8. That interesting stories be circulated concerning pianos, keys, actions, hammers, strings, cases—how they are made—where the ivory, wool and wool comes from, and how the highest quality is secured.

9. The numerous ways in which phonographs can be used in the schools, public libraries, waiting rooms, factory recreation rooms.

10. Readable incidents in connection with the great composers of the past and present and of the recording artists.

11. Discussions of every form of music in language that the average newspaper reader will understand and be impressed by.

12. Community singing.

13. Musical competitions and festivals.

14. Information about the various instruments of the orchestra.

15. The advantages to the ordinary working man and woman to attend musical concerts and recitals.

16. Municipal music.

17. Making more use of the fine pipe organs in our churches.

18. The drawing power of music at the movies.

19. Encouraging children in musical games and to use toy musical instruments.

20. Music for the masses.

21. Music not for the women folks. The piano, the player piano, the phonograph and the violin are just as much men's instruments—see what Schwab, the big steel magnate says on that.

22. Children's choirs.

23. The place that still exists for the reed organ.

24. The young beginner needs the best piano parents can afford. A cheap second-hand is not good enough for little Mary to practice on.

25. What some sort of systematic study of music appreciation means to 99% of the people.

26. The fact that music is indispensable to life.

27. Advocating the extension of the musical season to an all-year one.

28. The place of music in industry.

29. How by repetition the phonograph familiarizes those who think themselves non-musical with the world's best music.

30. The good influence of phonograph and player piano recitals.

This by no means exhausts, it only nicely starts the list of subjects, discussions of which the Bureau has been the means of instituting and continuing in the daily papers and in addresses before various societies and clubs all over the country. But this much of the list suggests the telling work that is being done, in developing the masses musically. This has already attained a momentum that is rolling on, and it is in no small measure due to the work that has been done in this direction that there is prosperity in every branch of the music trades to-day.

What is the Proper Form for the Piano Salesman's Card?

The Journal Opens its Columns to a Discussion of the Subject by the Trade—Correspondence Published Shows How Important the Card is—Many Useful Points Come to the Surface

LAST issue Canadian Music Trades Journal published a short article on the question raised by a member of the Ottawa selling staffs, on "What is the proper form for the piano salesman's card." The object of the article was simply to open the way for an exchange of opinions on the question as the Journal has frequently been asked by piano salesmen for some ideas on the form of card that would serve the best purposes and make the best impression.

In the last issue the Journal said: "Some salesmen think that looking to the future their best plan is to build up an I maintain a large personal connection and accordingly want their name to stand out on the card. Again, some salesmen studiously select salesmen with connections in different cliques, preferring when they make good to let each man play up his connection for all it is worth. Other men out selling want to make the house's backin' count for all they possibly can. They say there's so many thousands of dollars back of every claim they make. They say the house of — is not here to-day and gone to-morrow. They do not waste much time in getting the prospect's confidence. They seek to get it almost at once by swinging in the firm's reputation and the firm's standing, at the very outset of their sales talk.

"Upon one's policy in these matters will depend the form of card the salesman will use. Then, further, comes how much and what else should appear on the card. The salesman's card is important. It is either important or it is no good at all. The Journal is glad to open its columns for a discussion of this sort and will welcome expressions of opinion from salesmen and the outside piano salesmen particularly. Send along your card and your opinions."

As a result of the invitation, the Journal is glad to publish the following helpful comments from the trade.

"It is My Opinion That Most Piano Salesmen Do Not Attach Enough Importance To Their Card"—H. J. McEntee, R. S. Williams & Sons Co., Ltd., Toronto

"Re your article in the October number of the Canadian Music Trades Journal, and your asking my personal opinion on what is the proper form for the piano salesman's card, this is a problem I have given much thought to," says H. J. McEntee, of R. S. Williams & Sons, Co., Ltd., Toronto. "To be frank with you at one time I was convinced that a card was only a polite way of saying good-bye and a flimsy sort of protection in the case one of the many people I handed my card to might accidentally call to the store and present my card. Since then I have learned quite differently and make use of my card as a part of my selling routine, which I start from the moment I call on the prospect.

"I, as a rule, open my selling talk by telling the prospect my name and the firm I represent. During the conversation I dwell very forcibly upon the reputation of my firm, their policy and their method of doing business. This I find eases the prospects' mind as to the little black thoughts that might come into her head such as, "Suppose we all should take the 'Flu' again," or other such worries. I then impress upon her how little she really knows about a piano and what a big asset it would be to deal with a firm where she cannot

possibly make a mistake (then I use my card), then as a rule if I am inside the house I reach for my hat and say "Very well, there is hardly any use of us arguing about some thing you cannot see. I tell you what I'll do: I'll call for you and your husband to-night with my car (there I hand her my card) an let you see what a nice line of pianos we have and have you hear the tone that has made my firm famous."

"I notice most prospects at this point are looking at my card, and I believe my appointment depends on the impression my card makes. She finds my card, a real engraved card, which speaks quality, the very thing I have been talking, since I met her, and the expression on her face tells me she begins to believe there must be something in what I say after all. What she expected to get was the usual cheap card, and I have surprised her, pleasantly. I say without boast or brag I have noticed a prospect's insinuating attitude change after fingering my engraved card.

"It is my opinion that most piano salesmen do not attach enough importance to their card. They hand out a cheap printed card all covered with advertising print that no lady would dare leave on her card tray or parlour table for fear her friends might see it. This card in my estimation is not only useless, but gives the prospect a poor opinion of the man and his firm.

"I believe my card is the introducer of myself to the lady's husband when she tells him of my call during the day, and the impression it makes means whether he will cut me off short when I meet him or whether he will say, "Come right in."

"As to which is proper to strike the prospect's eye first when he presents his card, the salesman's name or the firm's name, I believe this should rest entirely with the firm he represents and the company's policy should be carried out.

"My card one of the best advertisements I have"—Geo. A. Ball, of Orme Limited, Ottawa

"Regarding your article in the October issue in reference to "piano salesmen's cards," I consider my card to be one of the best advertisements I have. Ever since I have been in the piano business I have had a card with my name standing out prominently. I think the salesman's name is as important on his card as the firm he represents. I also think that part of the success of any piano salesman lies in hard work coupled with keeping his name before his prospects all the time. My card has had a lot to do with my success in the selling game."

From Frank I. Wesley, of Gerhard Heintzman, Limited, Toronto

"I think that as there are different classes of salesmen employed by every house, so there should be different kinds of business cards. To my mind, city salesmen and canvassers should undoubtedly use a card wherein the firm's name should be more prominent, as the impression which is to be conveyed is the name of the firm and the location of their warehouses as probably 80 or 90 per cent. of such sales are closed at the warehouses. I also think that outside canvassers should use this class of card in order to introduce the name of the firm prominently and thus pave the way for the salesman.

"On the other hand, however, my opinion is that the

outside sales should have as he must of personality, reputation to this way factor, and enough to er likely have c sequently, it men every as home, or plac



outside salesman, who secures all his business by catalogue, should have a card that will introduce himself, personally, as he must create a confidence with the prospect by his own personality, although at the same time he uses the firm's reputation to assist him, as in the majority of sales closed in this way the individuality of the salesman is an important factor, and if the personality of the salesman is not strong enough to create this confidence with the customer, he will likely have considerably more promises than orders. Consequently, it is highly advisable to give such class of salesmen every assistance to close the business at the customer's home, or place of business, at the first opportunity."

"In My Opinion the Firm's Name Should Come First."—G. W. Sherlock, of Sherlock-Manning Piano Co., London

"In my opinion the firm's name should be first and foremost," says G. W. Sherlock, of the Sherlock-Manning Piano Co., London, "because a customer would first want the firm's reputation and as to quality of piano and last, but not least, square dealings and service.

"The best salesman's name on a card representing some firms or pianos, would not make much impression if he represented a house that made promises which were never fulfilled, so the good salesman would have a glorious

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Mr. T. Bailey
Sole Representative
4 W. Bond Street
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140 YONGE STREET

Mr. Addison L. Pegg
Manager, Grand Department
2102 HARRISON AVENUE, PIANO & MUSIC CO.
LIMITED
Toronto

time selling a piano for a house of that kind, no matter what his personality or smooth talk might be."

"Purchasers Could Not Keep in Mind the Names of the Salesmen Who Call on Them But the Firm Name is Easy to Remember."
—C. L. Gray, Manager, Mason & Risch, Ltd., London

"The writer is of the opinion that the firm's name should appear in larger letters than that of the salesman, for many reasons, one of which is that the prospective purchaser could not attempt to remember the salesman that called upon them, but the name of the firm that the salesman represents being before the public in the newspapers, etc., it is very easy for them to remember this.

"Then, too, the salesmen are continually changing from one firm to another and some even dropping out of the piano business entirely. In this case the parties would be looking for Mr. Smith, who might possibly be working in the insurance business.

"The writer personally does not think that the connection in piano selling counts very much as a good wide-awake salesman, working in a strange town, can get far more business than a man who is depending entirely upon his friends for the sales."

"I Know of One Salesman Who Uses Two Kinds of Cards, One Supplied by the Company, the Other a Better One Supplied by Himself for Use in Particular Cases."—J. A. Hassall, of R. S. Williams & Sons, Co., Ltd., Toronto

"The subject, 'What is the proper form for a salesman's card?' is very broad," said J. A. Hassall, manager of the piano department of R. S. Williams & Sons Co., Ltd., Toronto, "and I believe what is suitable for one Company would not be acceptable to another, and I think it the proper form for a salesman to fall in line with the general policy of the Company where he is employed, and in so doing, he cannot help but feature the Company, for it is expected the prospect will always accept the salesman as being honored by holding the position as representative of the house whose merchandise he is selling, after that, it rests entirely with his personality as to closing.

"The quality of the card in some cases carries great weight, as does the kind of card; in fact I could recite some very amusing instances in this respect, and know of one salesman that uses two kinds of cards, one the Company supplies (which, by the way, he often uses for writing memos on) and the other a better card supplied by himself, and used in particular cases where he thinks necessary. This may be a good practise where the firm thinks they should supply cards of a certain quality only. The firm may be perfectly justified in their attitude, as some salesmen may not want to consider the cost of a more expensive card, and prefer to use them as a memo pad.

"Then there is the constant change of salesmen, and when starting a new salesman he always wants to start with a card, and some firms do not think they should be called on to supply a new salesman with an expensive card, hence the reason for a plain and not too elaborate but uniform card.

"As an illustration of what a better card can do, I remember an occasion where the salesman called on a prospect that had been bothered a great deal with piano salesmen, the lady opened the door but a very few inches and said, 'another piano salesman, I suppose,' the salesman practically caught unawares answered, 'yes,' the prospect at once proceeded to say 'nothing doing,' but the wily salesman immediately caught the spirit and slipped his toe in the door, saying: 'but Mrs. —, I am Mr. —, at the same time taking from his pocket a very dainty book of embossed

cards, removed the tissue paper from one and handed it to the prospect, she felt the card and possibly thinking it was someone of more importance than she had previously met, opened the door further then caught sight of the car, and said, 'well, just step inside.'"

**From E. D. Gray, City Salesmanager
Heintzman & Co., Toronto**

"We have considered the matter carefully and are prepared to outline that the card should carry with it five important things: First, the firm represented and their address. Secondly, the name of the person presenting the card. Thirdly, the position occupied by the individual. Fourthly, the line of goods handled. Fifth, the business standing, occupation of the party.

"Referring to the enclosed card you will see that the prominence is given to the name of the individual. Having considered this the writer feels that it would have been better to have put the name of the firm with their address with the prominence and to have placed the name of the individual in the lower right-hand corner of the card.

"One thing which we piano men must bear in mind is that we are representing a particular firm in a line of business where there is a great deal of competition. Considerable money is spent each year by many of these different firms to bring their name before the buying public. It is surely evident that this money should bring a return in making it easier for the individual to sell the different lines of goods. The thing then, according to our mind, is to impress them first with the line of goods we are handling, and secondly the name of the individual soliciting the business.


"We understand a practice has been made by some individuals of having their photographs on the back of the card. As a firm with a high-class trade we feel that this is rather commonplace and would not be prepared to recommend it. The card should be printed with importance given to the outline of the card as mentioned above, namely, 1st, 2nd, 3rd, 4th, etc."

"The Writer Used to Have a Special Card Which He Used For Calling at the Better Homes and Offices." J. D. Clarke, Grinnell Bros., Windsor, Ont.

"In the old days," says J. D. Clarke, of Grinnell Bros Windsor, "the writer used to have a special card, which he used for calling at the better homes and offices, where the maid, or the clerk, as the case might be, asked for the caller's card, in these instances, the caller had asked to see the mistress, or some member of the firm.

"This card was of the very finest quality, in every way but just contained my name and the address of my firm. This gained me an audience in many instances, with the people that I was desirous of seeing; and, of course, resulted in business."

(Continued on page 35)



More money makers in the December list. Be sure to get them.

**MUSIC
SUPPLY CO.
Toronto**

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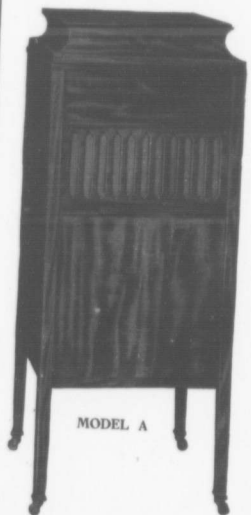
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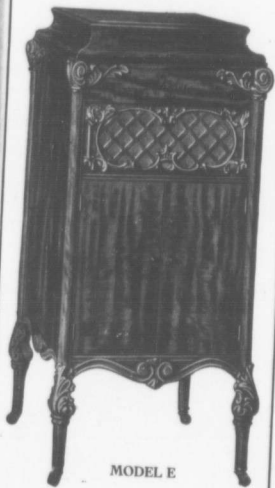
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MODEL A



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Gerhard Heintzman Phonograph

*continues to strengthen its grip on the
Music Loving Public*



THE three chief factors of phonograph
character—

*BEAUTY, TONE
and DURABILITY*

are deftly combined in the Gerhard Heintzman. The carefully thought out refinements add to its essential character value. It is the Phonograph naturally expected of the builders of Canada's greatest piano—of an organization with the spirit and principles established through more than half a century's successful piano making.

We advise prompt selection of an ample assortment of Gerhard-Heintzman phonographs for your Christmas Trade.



Gerhard Heintzman Limited
Sherbourne Street Toronto, Canada

GENERAL PHONOGRAPH CORPORATION of Cana, Limited

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

Elyria, Ohio, Newark, N.J., Putman, Conn.
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CUT



OKEH
RECORDS

Our latest innovation which will beyond the shadow of a doubt create still greater popularity for the already most popular of all popular records.

Played on any machine without additional attachments.

Lateral cut list contains all the latest Broadway Hits—every one a BEST SELLER.

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HEINEMAN and MEISSELBACH

The Dominating names in the field of

PHONOGRAPH

MOTORS and TONE ARMS

Dominating because of the supreme quality of the products produced.

Dominating because of the superior performance of these products.

Dominating because of the prompt service extended by the largest concern of its kind in the world employing specialists and unequalled facilities in every department.

If you desire to make your product Dominating in its particular field, use only

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Our Trade Mark: Quality

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Wherein Art and Science combine with ideals and traditions to produce new standards of excellence in the production of a musical instrument.

Golden beauty of tone, perfect operation and finest workmanship are the attributes of the



M 52
Mahogany and Walnut

McLagan



M 42
Solid Mahogany and Quarter-cut Oak



M 19
Solid Mahogany

The McLagan Phonograph Division

(The McLagan Furniture Co., Limited)

Stratford, Canada

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WHAT IS THE PROPER FORM FOR THE PIANO SALESMAN'S CARD?*(Continued from page 34)*

"We have used this form of card for over 40 years."—H. C. Wilson & Sons, Limited, Sherbrooke, Que.

"We enclose the business card used by all of our salesmen. We have used this form of card for over 40 years," says the House of H. C. Wilson & Sons, Limited, Sherbrooke, Que., "believing that the name of the House is first to be introduced, especially in the case of a new prospect, and next the line of pianos handled. This method with an earnest salesman will, in our opinion, bring the best results, more particularly so in the case of a firm long established and well known. It is quite possible that in a large city, and under some circumstances, the other form of card might work out better, and if it was found that a salesman could get more business for his house in this way there should be no objection on the part of the management."

"The Chief Points to Consider are the Firm and Product."—A. E. Grassby, President Winnipeg Piano Co., Limited, Winnipeg, Man.

"As regards the proper form for same we would simply say that in our opinion the chief points to consider are the firm and product," says A. E. Grassby, president Winnipeg Piano Co., Limited, Winnipeg.

"No matter how nice or otherwise the traveller may be he has only one chance in a hundred of getting the sale if the proposition offered and the firm offering it, are not to the prospect's liking. There are isolated cases, of course, where the salesman may be the chief consideration in the deal, but we think it policy even in that case, to boost the firm and product rather than the salesman whose personality will take care of itself,—especially as his name is on the card anyway. One cannot go by the exception instead of the rule and we all know that as a rule it is the article and firm that have to be sold to the average customer."

"A Good Salesman Will Sell Practically As Many of a Medium Grade Article as of a High Grade Article; Consequently Personality is a Big Factor."—T. A. Switzer, Managing Director, Switzer Bros., Limited, Vancouver, B.C.

"Replying to yours of the 5th inst., concerning subject opened by our friend Bailey in Ottawa as to the proper card for salesmen to use," writes T. A. Switzer, managing director of Switzer Bros., Limited, Vancouver, B.C., "wish to say our candid impression is a proper co-operation between the firm and staff will always give proper representation of the firm regardless of the displacement of the representative's or firm's name on the card.

"We are enclosing cards we are using, and in two cases you will notice we give prominence to the parties in charge of sales with the firm's name over the representative's. This is from the salesman's standpoint as it should be, as he is the standard bearer of the firm, and the standard should be above his name. Personality is such a big factor in all matters that it is a question whether the old standing of any firm is sufficient to counteract the force of the individual salesman. The best of us have had experience to prove that a good salesman will sell practically as many of a medium grade article as of a high grade article, consequently personality is a big factor in the deal. What every firm wants is business, and whether they get it through the salesman's personality and force, or through the prestige of the firm's standing, is of very little consequence, providing

a proper understanding exists between the salesman and the firm he is representing.

"Having been in the position of both employer and employee, I have no hesitation in saying salesmen who are salesmen have always advanced the policy of the house they are representing as one of their big arguments, while the firms employing salesmen always recognize and give credit to the salesmen of initiative.

"As an employer, we expect introduction to each customer, as we believe the personal touch with the customer makes for a better understanding all round. Co-operation means team work, and team work has proven its power."

"Cards Should Always Have the Salesman's Name Printed On, As Such a Card Gives the Prospect a Sense of the Fact That the Salesman Calling on Him is One of the Permanent Staff, and Not a Casual Canvasser."—G. H. Tully, of Mason & Risch, Limited, Winnipeg, Man.

"The question having been asked: What is the proper form for the piano salesman's card? and an invitation extended by The Canadian Music Trades Journal for a discussion of the subject by piano salesmen, as to what form of card will be most helpful in securing the favorable attention of your prospect, whether the name of the firm or the name of the salesman, should be the more prominently displayed, etc.," writes G. H. Tully, of Mason & Risch, Limited, Winnipeg.

"Inasmuch as the firm which manufactures or deals in the goods offered by the salesman is always the dominant factor in the proposition, guaranteeing the goods and being responsible for the whole business policy under which the instruments are sold, and is probably very much better known to the general public than any salesman can hope to be. It would appear to be the part of wisdom to make the name of the firm the focus of attention, and make the announcement of lines represented as brief as possible, consistent with the conveying of a pretty adequate idea of what they consist of.

Cards should always have the salesman's name printed on, as such a card gives the prospect a sense of the fact that the salesman calling on him is one of the permanent staff, and not a casual canvasser, seeking to earn a little commission on the side; an impression almost inseparable from the card on which a salesman's name is either written or stamped.

"Every piano salesman, worthy of the name, always desires to make himself as 'solid' on his territory as possible, and there may be those who think that the best way to do so is to keep the capital 'I' always to the fore; by means of a card giving prominence to the name of the salesman and by a general display of ego; a little of which, by the way, is necessary in the game. But the piano salesman who is loyal enough to the firm he represents, to gladly at all times keep the name of his firm in the place of honor throughout all his transactions, will have nothing to fear, should the fortunes of war make it necessary for him to change employers. He will have a reputation for fairness that no amount of self-advertisement could build up.

"I shall be interested to read the opinions of others on the subject."

Are you prepared to make a drive on player roll sales to pre-Christmas shoppers?

Niagara Peninsula Music Dealers Want Manufacturers' Building for Welland Exhibition Grounds

The Niagara Peninsula Music Dealers' Association held a recent meeting and luncheon at the Dexter House, Welland, at which the most important matter of business dealt with was the erection on the local exhibition grounds of a manufacturers' building, plans for which were presented to the meeting. The proposal is to secure the co-operation of a number of local manufacturers who will act with the music dealers in erecting the building. It is proposed that those undertaking the erection of the building will have its free use for a number of years, after which time it will be turned over to the Agricultural Society. From that time on it will be leased by those wishing to utilize it for exhibition purposes.

The proposed building, as shown on the plans submitted, which were drawn by W. W. LaChance, is 84 feet 6 inches in length, and 35 feet 6 inches wide. It is built to contain fourteen booths for exhibits, each of which is 14 feet square, and contains a small office with a floor space of 24 square feet. These booths are in two rows down the outside of the building, the centre of the building being taken up with a twelve foot aisle or concourse, the floor of which is six inches lower than the floor of the booths at the sides.

The exterior of the building is to be of rough lumber, which will be stained in the manner in which many buildings in the west have been built. At each corner there will be a brick pier to give durability to the structure and add to its appearance.

The meeting, which was very largely attended, was unanimous in its endorsement of the scheme and a committee was appointed to secure the co-operation of other manufacturers in the matter.

Alterations in St. John Store

The C. H. Townshend Piano Co., of St. John, N.B., have recently completed alterations and enlargements to their salesrooms. The firm now occupy six floors ninety feet deep with a frontage of about nineteen feet. The phonograph salesrooms have moved up to the second floor, where four good sized demonstration rooms have been built and in addition to which there is a large and cheerful general show-

room. On the next floor up is the main piano display and salesroom with used goods. Organ and storage departments on the other three floors. The office is now located on the ground floor in a new addition to the main store. The firm purpose giving the musical merchandise and sheet music departments more attention and are giving the entire ground floor to this branch of the business. Charlie Townshend, who has been in business ten years on his own account has been active in the music business for the past twenty seven years. He recently organized his firm into a joint stock company.

The Prince Shows His Democratic Spirit by Repeatedly Playing His Favorite Air, "Johnny's in Town"

Newspaper reports covering the Canadian tour of the Prince of Wales tell us two interesting things that give a glimpse of the democratic nature of our future king. One is that the Prince is just crazy about dancing and the other is that "Johnny's in Town" is singled out as a favorite of his. The timely announcement, therefore, of this selection on "His Master's Voice" records is a fine piece of enterprise. "Johnny's in town" dance selection is also a fine piece of recording. It was made by Henri's Orchestra in the recording laboratories of Berliner Gramophone Co., Limited, Montreal, where already an extensive list of Canadian recordings has been produced and which list is to be greatly enlarged in the very near future.

"Johnny's in Town" fox trot, introducing "I've Got My Captain Working for me Now," is a good type of well-balanced, faithful recording which, on its own merit and especially because of the frequency with which the Prince played that selection, will be wanted by almost every owner of a phonograph. On the other side of this record "Baby" fox trot, introducing "When You See Another Sweetie Hanging Around," also played by Henri's Orchest-

E. J. Howes in the West

"I am enjoying the balmy breezes of the Pacific in a meeting Admiral Jellicoe," said E. J. Howes, manager of the National Piano Co., Limited, in a card that the Journal noticed. Mr. Howes is visiting the trade in Western Canada in the interests of Mozart Pianos.

Nora Bayes in a bit of brogue!—"Jerry."
Nora Bayes in a beautiful Southern Song!—
In "Miami." That means Nora Bayes in
hundreds of homes! A-2785.

Columbia Graphophone Co.
54-56 Wellington St. W.
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Australian Piano Man Here

H. C. Beale, vice-president of Beale & Co., piano manufacturers, of Sydney, Australia, recently visited Canada and the United States on his way home from England. Mr. Beale saw over three years' war service as an officer in the Field Artillery. Upon demobilization from the army he came to this side of the Atlantic to spend some time among the piano factories before going to the Pacific Coast to embark for Australia.



Mr. John Brown, who on November 3rd completed 56 years in the employ of R. S. Williams & Sons Co., Limited, Toronto. Mr. Brown is 24 years old and can still take his end of a piano without any trouble.

Australian Dealers Do Not Like Japanese Pianos

Another of the procession of piano dealers from Australia and New Zealand to visit this continent in search of instruments is Mr. B. Dawson, of Sydney, Australia, who until recently was part owner of Carnegie & Co., of that city. Mr. Dawson is now in business for himself at 122 Pitt street, Sydney.

"On numerous occasions I have been asked as to the future of the German piano in Australia," said Mr. Dawson, when interviewed by the Piano Trade Magazine. "Knowing the feeling that exists in my country, I am sure that I would not want to be the first German piano traveler in the commonwealth. If public opinion there remains as it is to-day there will be no German pianos sold. I feel very sure that if American manufacturers will grasp the opportunity that is now theirs, they can obtain a standing in the Australian market that will be impregnable. England, of course, is at present able to do very little for us in the way of giving us pianos. Her production has not recovered from the war restrictions nor have her domestic demands been satisfied. With Germany out of the reckoning as a source of supplies, we naturally look to America. If she cannot supply us I have no doubt that some other country will fill the breach.

"Japan is making pianos and shipping some to Australia. But they are so inferior as to be practically worthless

as factors to be considered. What Japan may do in the future, I do not know, but no reputable Australian merchant that I know of has given a second order for Japanese pianos. They are inferior to any pianos that I have ever seen from any country."

Mr. Dawson stated that the player piano was gaining very rapidly in favor in Australia. The demand for reproducing pianos, he said, was also increasing and the sales were limited only by the ability of manufacturers to supply the goods.

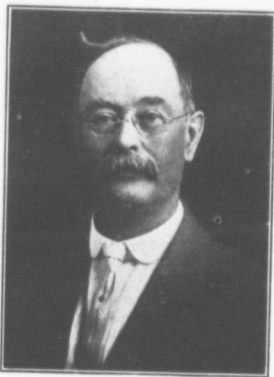
Higel Officials in England

Messrs. Otto Higel and Robt. H. Easson, of the Otto Higel Co., Limited, who are in England, visiting the firm's London factory, report a fine passage going over, though it took them ten days instead of eight to cross the Atlantic owing to the poor quality of coal the steamer was using. That London hotel accommodation was taxed to the limit and overflowing became an actuality to both these gentlemen when they could not secure a room at all, and were obliged to go to a private house. Mr. Easson expected to visit Paris and some of the battlefields, to which excursions were being run for tourists three or four times a week.

A Lifetime on the Road

One of the very well-known Canadian piano travellers is John Taylor, Ontario representative of the Bell Piano and Organ Co., Limited, of Guelph, who has spent almost a lifetime on the road. Mr. Taylor started his career by learning the art of watchmaking, afterwards entering the employ of the Raymond Sewing Machine Co., who soon discovered his special abilities and appointed him as their travelling salesman.

Feeling that he required a change from the sale of sewing machines, Mr. Taylor switched to the insurance business and acted for the Wellington Mutual Fire Insurance Co. for some years. Later he was induced to take charge of the sewing machine department of the Adams Furniture Co., Toronto.



John Taylor, Guelph

Mr. Taylor then entered the employ of the Bell Piano and Organ Co., Limited, and has represented them on the road in Ontario for the past 10 years. Mr. Taylor is well known to all the dealers and is always pleased to give any assistance which may be required in securing a sale which presents more than ordinary difficulty.

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"DOMINION"

PIANOS -- PLAYER-PIANOS -- ORGANS

Recognized for Reliability throughout the world



FOR nearly half a century the knowledge and ability of the most skilled craftsmen have been devoted to the attainment of the highest artistic ideals in piano and organ building with the result that no finer instruments are made, regardless of cost.

They enjoy a most enviable reputation everywhere.

In more than eighty thousand homes the Dominion Piano alone enthuses and inspires its owners with harmonious melody.

The power of resistance demonstrated by Dominion Products to elements detrimental to the musical qualities and life of an instrument has earned for them recognition for reliability throughout the world.

An outstanding feature of Dominion Instruments is the fact that economical conditions under which they are produced enables us to give you dollars more in value than is obtainable from any other source.

We are very busy and therefore urge our customers to anticipate their requirements and order well ahead.

THE DOMINION ORGAN AND PIANO CO.
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The Phinney Staff at Halifax Meet and Discuss Business

Weekly Meetings Held at Six O'clock For A Couple of Hours

IT was the good fortune of the Journal representative to arrive in Halifax recently on the day of the Phinney staff's weekly meeting. Col. E. W. Phinney, of N. H. Phinney, Limited, has found that weekly meetings with different branches of the organization are productive of valuable results in enthusing the members in cultivating esprit de corps, and in bringing out new ideas. On this occasion it was to be the meeting of the selling staff; the office staff will meet another week, the repair staff another, and about once a month the entire staff.

To the number of twenty, the staff adjourned to a cafe near the store, and promptly disposed of a tempting dinner. Mr. Horton Phinney had just returned from a visit to Toronto and Montreal. He excused himself from making any remarks, however, on the plea that he preferred to hear what the boys and girls on the selling staffs of the main store and the branch had to say.

Col. Phinney occupied the chair and introduced John A. Fullerton, of this Journal, and gave him a carte blanche order to talk to the meeting as long as he cared to. Mr. Fullerton was most sincere in his congratulations to the staff on their selection of a house with which to connect. He was equally sincere in his congratulations to the firm in their selection of a staff. He had already seen the different members in action, and was impressed with the courteous reception with which customers, and persons who quite apparently were not customers, met on entering either of the Phinney stores. It was clean-cut, intelligent and bright men and women, such as were before him, he said, that were elevating the music business to a standard that made an active connection with it something of which to be proud, and not a fact to be apologetic about as was the case not long ago. He, of course, took advantage of the opportunity to dilate at some length on his favorite topic, "Music-in-the-Home," and told of the work of the Canadian Bureau for the Advancement of Music.

The meeting was thrown open to the staff, and one of the ladies started a spirited discussion on the subject of handling record customers and "shoppers;" "Is it good business to sell a customer more records than he comes in to buy?" and "How would you handle those persons who just dropped in to look around?"

The ideas expressed indicated a variety of opinion, and the discussion brought out a number of very valuable points in salesmanship that made each one present a more thoughtful and more capable saleswoman and salesman as a result.

Naturally the question of selling slow movers came up, and the experience was that when customers came in with a general request for "something new in records," that which might be old to the person selling might be new to the customer. Literally complying with his request "for something new" was not considered good salesmanship, for there were many opportunities to dispose of perfectly good titles and acceptable musical recordings that were not on the new supplement, and remained on the shelves because not offered or recommended.

Space does not at this time permit of a complete report of the discussion, but firms who are not doing as the Phinney firm are doing in encouraging the members of the staff to advance ideas, are recommended to try out their plan.

H. J. Boulter, Hamilton, Back With His Old Firm

H. J. Boulter has just resigned from the R. S. Williams & Sons Co., Limited, Hamilton, Ont. branch, and gone back to his old position of six years' standing as sales-manager of the Nordheimer Piano & Music Co., Limited.



H. J. Boulter, who has resumed his former position as Sales-Manager of the Nordheimer, Hamilton Branch

Hamilton store. It is understood that Mr. Boulter's decision was influenced by his desire to remain in Hamilton, where he recently purchased a home, and where all his business and social friends are, rather than go to Toronto.

Martin-Orme Factory Altered to Facilitate Production of Their Grand

Alterations have been made in the Ottawa factory of the Martin-Orme Piano Co., Limited, to facilitate the production of the Martin-Orme grand piano. As announced in Canadian Music Trades Journal at Toronto Exhibition time Mr. Owain Martin had arranged 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. 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 "Violiform." The plate itself is so built as to give the greatest possible freedom to the sound board vibrations.

Here, There and All Over

E. McCreadie has opened up again in the piano business in St. Thomas.

As an indication of the buying power of Halifax, N.S., it is said that during the war a sum of over \$50,000,000 was expended in that city.

Employees of the Evans Bros. Piano and Manufacturing Co., Limited, Ingersoll, won the Prince of Wales' Honor Banner in the Victory Loan campaign.

A recent successful musical event in London, England, was the Czecho-Slovak Festival. That republic sent 200 artists to participate.

George C. Allan, of Allan & Co., Melbourne, Australia, has been visiting some of the United States piano manufacturers en route from England.

Work is progressing rapidly on the new piano action factory for J. M. Loose & Sons, Toronto, Ont. The building will be four storeys, 55 x 125.

C. W. Lindsay, head of C. W. Lindsay, Limited, Montreal, spent two days in Toronto recently. Mr. Lindsay is always a welcome visitor in the Queen City.

The J. M. Greene Music Co., Limited, of Peterboro, with branches in Lindsay, Belleville and Kingston, is planning the opening of a new branch in Orillia.

Among the employees of firms to win the Prince of Wales' Honor Flag in the Victory Loan campaign were those of the Sherlock-Manning Piano Co., London.

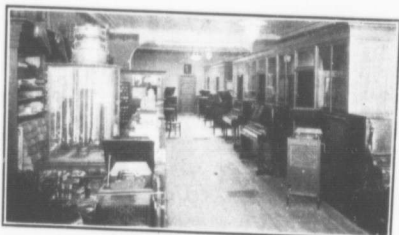
The piano dealers in Southern California are planning a "Player Piano Week" to inaugurate a series of music weeks. The campaign is expected to be largely educational.

In the recent Navy League campaign in Toronto Mr. Henry H. Mason was noticed among the members of the music trades captaining one of the aggressive teams.

The new president of the Mercantile Section of Peterboro's Board of Trade is Frank Whitehouse, the enterprising local Nordheimer and Aeolian-Vocalion representative.

The beautiful organ of the Simcoe Street Methodist Church, Oshawa, Ont., was recently destroyed by fire. The organ was remodelled in 1912 by Casavant Freres, and was valued at \$25,000.

Among the new members received by the Toronto Board of Trade is noticed the name of H. A. Grimsdick,



An interior view of the fine new store of J. Kellestine, Owen Sound, Ont. Referred to in a previous issue of the Journal. The individual demonstration rooms will be noticed down the side.

managing director of the Bell Piano and Organ Co., Limited, Guelph.

A. W. Hale, a London, England, retailer, who has been a recent trade visitor to this side of the Atlantic, is reported to be going into the retailing of player pianos exclusively in London.

A. E. Switzer, sales manager of the Martin-Orme

Piano Co., Limited, Ottawa, has been paying his respects to the Maritime Province dealers, where he met with the characteristic cordial reception.

Word comes from New York that the first German trade paper to cross the Atlantic since the war has been received. It is the Deutscher Instrumentenbau Zeitung, published by Ernst Euting.



Another interior vision of the new Kellestine Store, Owen Sound

A chair of ecclesiastical music is being discussed in England to aid in setting the standards of church music. New York has had for some years, at Columbia University a well-endowed chair of church music.

Daryl H. Kent and G. L. Bell, both of the Kent Piano Co., Limited, Vancouver, has organized the Kent-Bell Concert Bureau to arrange for the appearance in Vancouver of the leading artists of the musical world.

The Journal noticed on the envelope containing letter from Child & Gower Piano Co., Regina, a red stick bearing in white wording the phrase, "Give a thought to music." This is good propaganda for music.

C. P. Tilley, late of C. W. Lindsay, Limited, Ottawa branch, has joined forces with Robertson and Pingle, to conduct a piano and phonograph business at 525 Bank Street, Ottawa, under the name of Robertson, Pingle and Tilley Limited.

When a piano manufacturer or dealer leaves this world his will usually attracts the trade's attention. To read of a piano salesman's will in which he left \$12,000 for life insurance is something to attract more than ordinary attention.

H. J. Bristed, a London, England, piano man visiting in America, has been absorbing the details of the activities of the National and Canadian Bureaus for the Advancement of Music with a view to starting some similar movement by the music industries in Britain.

At the annual meeting of the Bowmanville, Ont. Hospital, J. W. Alexander, head of the Dominion Organ Piano Co., Limited, was elected Honorary President, and C. Rehder, of the Bowmanville Foundry Co., makers of piano equipment, was elected president.

During the first seven months of the present year pianos to the value of £20,435 were imported by New Zealand. During the corresponding months of 1918 pianos to the value of £29,868 were imported by the same country. The foregoing figures have been supplied by the Trade Commissioner, W. A. Eddoe.

The death is announced in London, England, of John William Taylor, one of the world's best bell founders.

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addition to knowing all the delicate processes of bell making, he conducted experiments in the tuning of bells. To do this he invented special machinery and by his methods it is possible to maintain a set of bells in perfect tune.

Edward Lye, organ builder, and one of Toronto's oldest residents, passed away a few days ago at his residence 18 St. Albans St., in his 91st year. For over 20 years the late Mr. Lye rang the chimes at St. James' Cathedral. He was born in Somersetshire, England, coming to Canada in 1856 in an old-time sailing vessel. In 1904 Mr. and Mrs. Lye celebrated their golden wedding.

Harry N. Briggs, who is well known in the piano trade in Toronto and Montreal, is back in New York, having rejoined the piano salon of John Wanamaker's store. Mr. Briggs was formerly with Wanamaker's piano department but since 1914 has been salesmanager at Wiley B. Allen's, San Francisco. Mr. Briggs is a brother of Jeff Ford, of R. S. Williams & Sons Co., Limited, Toronto.

The New York Piano Merchants' Association has recently appointed a committee to determine just what is represented by the term "service to the customer"—how extended that service should be, and to how much of it the customer is entitled as a natural right. There are somewhat divergent opinions on this important subject and it is well that there be some basis determined upon as a guide for the industry.

Mr. W. H. Shapley, president of Sterling Actions and Keys, Limited, Toronto, was one of the two representatives of the Canadian Manufacturers' Association to inspect the experiments being carried on in the peat bog at Alfred, Ont., to ascertain the possibilities of peat as a fuel. The party which included Mr. Shapley made the inspection at the invitation of the Minister of Lands, Forests and Mines for the Province of Ontario.

A news despatch from Paris says: "German music, barred during the war, has again appeared on the programmes of orchestra concerts, and is being heard at some of the theatres. A referendum taken recently at a large concert resulted in an almost unanimous vote favoring the return of German music. One newspaper, commenting on the subject asks: 'Why not take advantage of the music of a vanquished foe; it is one of the spoils of war?'"

The Gulbransen-Dickinson Company, of Chicago, are following up their experiment of last year in providing some of their workmen with tickets for the performances of Chicago's two best music organizations—the Chicago Symphony Orchestra and the Chicago Grand Opera Company. The members of the tone production department, to whom the tickets are allotted, are thus enabled to hear and assimilate all that is best in music and in musical tone.

The prospective establishment of a hydro-electric power plant on the Winnipeg River, at an estimated expenditure of \$9,000,000, is a topic greatly interesting the trade in Winnipeg. Should the scheme become an accomplished fact, Winnipeg would forge ahead as a manufacturing centre. Enormous development of power from this source is feasible, and it is said could be delivered to this city more cheaply than that received by any other municipality in Canada.

A monkey escaped from her cage and fled into the recesses of the great pipe organ in the municipal auditorium in San Francisco, during the California Land Show held there recently. Five days later she was found in the bass clef of the organ with two offspring born during her period of hiding. Apparently the trio had not been seriously disturbed by the playing of the huge instrument. Nightly raids on the fruit exhibits are believed to have furnished the monkey with the necessities of life.

A Canadian by birth and one of the foremost figures in the United States piano trade passed away early this month

in the person of Edwin S. Conway, vice-president of the W. W. Kimball Co., Chicago. The late Mr. Conway, or "Colonel" Conway as he was usually called, was born at McGillivray, Ont., in 1850. When six years old his family moved to Wisconsin. To meet his school expenses he sold a few organs for W. W. Kimball. This led to a much closer connection with the Kimball Co., with which firm he served for forty-eight years. At the time of his death Colonel Conway was president of the Chicago Piano Manufacturers' Association.

"Unjust," says R. J. in the Vancouver Sun. Professional music teachers in Vancouver must pay a license fee of \$10 for the privilege of teaching music in this city—more evidence of the wonderful interest which our civic authorities take in the development of our artistic life! According to the city trades license by-law, no discrimination is made as between junk dealers, Chinese peddlers and teachers of music. If you doubt us, just consult the by-law. The civic fathers have no respect for professions. But, why exempt lawyers? Further, why not license every school teacher and the professors in our university? Whoever framed that license by-law anyway?

The recently completed cathedral at Queenstown—completed after fifty years' work at a cost of \$1,000,000—can boast the finest and largest carillon in the United Kingdom and the best-adjusted set of bells in the world tuned to equal temperament. It is a carillon of forty-two bells, with clavier, the compass extending through three and a half octaves. The great bell weighs 3,755 pounds and the smallest only thirteen pounds. One of the programmes played by Anthony Neuvalearts, the city carillonneur of Bruges, at the formal inauguration of the completed cathedral, affords a fair idea of the possibilities of a carillon such as can now be heard across the Queenstown harbor. It embraced a sonata by Van Hoesy, the Schubert "Ave Maria," one of Bach's organ preludes, the Adagio from Beethoven's Sonata Pathétique, a march by Benoit and a Neapolitan song by Alfredo Casella, the Italian futurist.

The tedium of travel on the Metropolitan, the suburban electric railway from Toronto north, was lightened recently for a crowded carload of passengers by a race which was run between a Metropolitan car and a piano. The piano was on a truck and both the car and the truck left the southern terminus together. With a burst of speed the car out-distanced the piano at the start and held the lead to stop 3, where it stopped for compressed air for the brakes, allowing the piano to take the lead for a few seconds. At the passing track at Stop 4 the piano drew ahead again and this time the lead which it gained carried it almost out of sight, but nothing daunted the car plunged ahead once more and at Stop 7 the lead of the piano was trifling. That was the end of the race, however, for at the Davisville passing track the passengers saw the piano steadily mounting the hill and disappearing over the crest at Eglinton. From then on the piano was seen no more, but while the car was making the usual pause on the Eglinton switch the truck which was going south and had some pace on, for the piano arrived at its destination and was delivered long before the hungry passengers on the Metropolitan arrived at their homes.

"I believe the Bureau's Music in-the-Home activities has given the manufacturers, jobbers, retailers and salesmen in our industry the biggest boost we have ever had."—A man who measures the results in dollars.

E. D. LOTT, MANAGER

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Toronto, October 11th. 1919

The Music Supply Company,
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Dear Mr. Sabine:-

We are taking the pleasure of writing you to express our appreciation for the recent Advertising that you had done in our district re Columbia Goods. When the Company's interest is shown to a dealer in this way, not being asked for by the dealer at all, it certainly gives us pep and that means we shall aim for a larger Columbia business this Fall than we ever had before.

Might say we have had good results from your efforts already, also wish to express our appreciation of the improved record service we are getting - 100% better than last year at this time. It is certainly a pleasure to a dealer to get what he wants when he wants it.

Thanking you for past favours, etc., we remain.

Yours very truly.

THE WEST TORONTO MUSIC COMPANY.



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ACTION 6976



Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—NOVEMBER, 1919

The Popularity of the Phonograph Is Not Yet Near Its Crest

Nobody But the Most Blinded to Facts
Would Say That People Ever Tire of
Good Music.

EVERY now and again some chronic prognosticator looms up with the warning that the phonograph is "at the flood tide of its prosperity," and that before long machines in large quantities will become silent through their owner's interest dying out. Thinking of the phonograph merely as a means of amusement these people, though let it be admitted they are very few in number, see the "craze," as they term it, is on its last legs, the novelty almost worn off, and the doom of the industry almost sealed.

Nobody but the most blinded to facts would take responsibility for saying that people tire of good music. The phonograph, which puts good music within reach of the masses, has before it its greatest development, although almost everyone, dealers and laymen alike, know of the present dimensions and stability of the industry. Phonograph Journal has published many articles showing what the influence of the phonograph amounts to, and desires to add to these in a condensed form this story from the Nation's Business:

"You'll find a Swede named Olsen up on the mountain, with a whole raft of white-headed kids. What for he ever took out a homestead way up there is past me; but there he is, and he must be making good. He packed in a washing machine and a canner last week; had a sewin' machine an' a phonograph a long while ago."

"The speaker was a forest ranger directing a government inspector to where he might spend the night, in a trip over the mountains, provided the inspector didn't lose his way. The directions were plain, and the inspector had only to follow a telephone line and some well-blazed trails.

"But he thought he was lost when a little after sunset he heard some children singing in unmistakably pure Italian 'La donna è mobile.' When he came to the circle of light from the dining-room window he saw the 'raft of white-headed kids,' and knew they were not Italians. They weren't Swedes either, but Danes; and they couldn't talk English, except a very few words of welcome by the oldest girl, around whose skirts the smaller ones clustered when the inspector rode up.

"That night, after a bountiful supper, the inspector heard from the phonograph the selection from Rigoletto, which the children, parrot-like, had repeated with all its shadings of inflection and respiration, though they did not know a word of Italian. Then he realized as never before the wonderful value of recorded and reproducible sound. In his own home, back East, he, too, had a machine, by which his own children danced, and from which he had derived many an hour of pleasure. But it had not occurred to him what such an instrument must mean in carrying civilization into the back country, though he

had often marvelled that his four-year-old boy, on hearing the first bar of any of thirty or forty classical selections, could name the piece unerringly, and would always know whenever or wherever he heard it.

"This is the keynote of making good music popular, because popular music is familiar music. The so-called classical music, then, becomes popular as soon as it becomes well-known. The growing audience of lovers of real music is a sure indication that more and more of such music is being heard by a constantly growing circle. There is a greater interest in concerts; opera performances bring out the 'Standing Room Only' sign, and all of the better type of musical productions are well patronized. This continent is no longer unmusical. Not very long ago it was musically a barren ground. Good artists could be heard in the larger cities only, and if they ever got to the smaller towns there was little inclination to pay the prices asked as admission. The people did not know what they were missing.

"But the almost overnight changes came when the best music was brought into the home by the phonograph. It is hard to believe that no place in the country is unreachd by a machine which had its first crude beginnings less than forty years ago. Educators, scientists, musicians, business men in their daily and indispensable use of the phonograph testify that it has passed from precarious infancy to efficient maturity.

"In the field of education there was originally some objection to the phonograph, just as there is to-day an objection to the 'movie' as an educational adjunct. Some of the older generation maintain that too much is done for the student of to-day, that we tell him instead of teaching him. Educational leaders of an outworn day have degenerated into common soldiers in their denunciation of the modern devices of the phonograph and the motion-picture machine as giving a machine finish to the art and science of teaching. It seems strange now that most of the opposition to the talking machine in the educational field came from music teachers. Yet vocal students use the phonograph to study the phrasing, expression, and enunciation of the great singers. Olsen's white-headed kids, through the initiative instinct, learned this without realizing it. Operatic stars employ the phonograph to criticize their own singing. Titta Ruffo, the great baritone, is said to have declared that he learned more from his phonograph than from his teachers.

"Now the school value of the phonograph is everywhere acknowledged. More than three thousand cities in this country have them in their public schools. New York alone has 459 to use in connection with physical training, and this does not include those bought by individual schools. They keep time in marching to assemblies, they lead concourse singing, add to entertainments; folk dances, drills, calisthenics are all conducted with their aid.

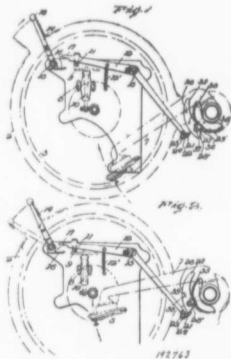
"Music is given its place in the treatment of the sick. The phonograph is the only source for any and all types of music at will. The wounded in Europe's war hospitals had reason to be thankful for it. One French soldier, wounded at Verdun, wrote back to a benefactor, 'I could not get the pounding of the guns out of my ears until I heard the old folk songs on the phonograph.'

Stop Mechanism Patented by American Graphophone Co.

The American Graphophone Company, assignee of Frank C. Hineckley, both of Bridgeport, have been allowed 43 claims on Canadian patent No. 192,763, which is a device in stop mechanism for talking machines. Below is a description of same: *Claim.—1.* The combination with a rotary record support and a tone arm, of a member moved by said tone arm and provided with a shoulder, stop mechanism comprising a governor disc and a co-acting brake pad, and controlling means for said stop mechanism comprising a member co-operating with said first-named members and effecting the actuation of said stop mechanism upon passing said shoulder.

2. The combination with a rotary record support and a tone arm, of a member moved by said tone arm, said member being provided with an arcuate surface and a shoulder, stop mechanism comprising a governor disc and a co-acting brake pad, and controlling means for said stop mechanism comprising a member engaging said arcuate surface and effecting the actuation of said stop mechanism upon passing said shoulder.

3. The combination with a rotary record support and a tone arm, of a member moved by said tone arm and provided with a shoulder, said member being adjustable to vary the position of said shoulder, stop mechanism



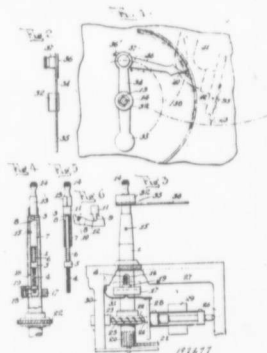
comprising a governor disc and a co-acting brake pad, and controlling means for said stop mechanism comprising a member co-operating with said first-named member and effecting the actuation of said stop mechanism upon passing said shoulder.

General Phonograph Corporation Granted New Patent

Patent No. 192,477 has been assigned to a stop mechanism device for talking machines, said patent having been registered in Canada by the General Phonograph Corporation of New York, assignee of Pliny Catucci, of Newark. Twenty claims have been allowed on the above patent, a description of which is as follows: *Claim.—1.* In a stop mechanism for talking machine motors, the combination of a record driving mandrel, a governor driven thereby, a balanced arm concentric with said mandrel, means for connecting said mandrel and

said arm to cause the same to normally rotate together an adjustable index arm carried by the balanced arm and a friction brake mechanism operating upon said governor and actuated by the stopping of said index arm to gradually stop the rotation of said mandrel.

7. In a stop mechanism for talking machine motors the combination with a governor having a brake disc thereon, a rotating mandrel having gear connection with said governor to drive the same, a spring brake rigidly mounted upon the motor frame in position for engagement with said brake disc, a reciprocating spindle within said tubular mandrel, an external collar on said



mandrel connected to said spindle, an index arm detachably mounted upon said spindle to rotate therewith and with said mandrel, and means for reciprocating said spindle within said mandrel as and when said index arm is engaged and stopped by the sound box stylus to cause said collar to depress said spring brake upon said disc and thereby stop the rotation of said governor.

20. A device of the character described having record driving mandrel, gear connections on said mandrel, a governor on a shaft having gearing meshing with the gear connections on the mandrel, a governor brake disc mounted upon the governor shaft, said mandrel being provided with a longitudinal recess, near mounted upon said mandrel, a spring brake in contact with said means and for engagement with the governor brake disc, a reciprocating spindle within the recess of said mandrel, said spindle having connections with the means on the mandrel for actuating the brake mechanism, and means for operating the spindle.



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NEW RECORDS

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Lateral Records

- 4000-A "The Vamp." Rega's Dance Orchestra.
 4000-B "My Cairo Love." Green Bros. Xylophone Orch.
 4001-A "Peggy." Rega's Dance Orchestra.
 4001-B "Patches." Rega's Dance Orchestra.
 4002-A "Peter Gink." Dance Band.
 4002-B "Russian Rag." Dance Band.
 4003-A "Flutter on My Broadway Butterfly." Van Eps Quartette.
 4003-B "Mummy Mine." Green Bros. Xylophone Orch.
 4004-A "Sliding Sid." Concert Band.
 4004-B "Chu Chu San." Green Bros. Xylophone Orch.

VOCAL

- 4005-A "Chong." Irving Kaufman.
 4005-B "Oh Death, Where is Thy Sting?" Arthur Collins.
 4006-A "You Don't Know." Sam Ash.
 4006-B "Carolina Sunshine." Burr & Meyers.
 4007-A "Tulip Time." Lewis James.
 4007-B "Yearning." Sterling Trio.
 4008-A "For All Eternity." Joe. Phillips.
 4008-B "Sweet and Low." Shannon Four.
 4009-A "Stein Song." Royal Dadman.
 4009-B "Hunting Song." Dadman & Miller.
 6001-A "E Lucevan le Stelle" (Tosca). Forrest Lamont.
 6001-B "Di Quella Piro" (Il Trovatore). Forrest Lamont.

BAND

- 4010-A "Coronation March." Conway's Band.
 4010-B "Entry of the Boyards." Conway's Band.

His Master's Voice Records for December

10 INCH—90c.

- 18617 "Alcoholic Blues." Medley Fox Trot. All Star Trio.
 "Jerry." Medley Fox Trot. All Star Trio.
 18618 "Tulip Time." Medley Fox Trot. Joseph C. Smith's Orchestra.
 "Yellow Dog Blues." Medley Fox Trot. Joseph C. Smith's Orchestra.
 18619 "Blues" (My Naughty Sweetie Gives to Me). Esther Walker.
 "Sweet Kisses." Esther Walker.
 18621 "When the Preacher Makes You Mine." Adele Rowland.
 "Granny." Adele Rowland.
 18624 "I Love You Just the Same, Sweet Adeline." Lewis James-Charles Harrison.
 "Pretty Little Rainbow." Sterling Trio.
 263032 "De Sa Mère on Se Souvient Toujours" (Despres-Levy-Goublier) (François) Tenor (Avec Trio Instrumental). Ch. Dalberty.
 "L'Angélus" (Deschamps-Lamart) (François) Tenor. (Avec Trio Instrumental). Ch. Dalberty.
 63033 "Souvenirs" (Christinè) (François) Baryton (Avec Trio Instrumental). Hector Pellerin.
 "Parfum du Soir" (Christinè) (François) Baryton. (Avec Trio Instrumental). Hector Pellerin.

DOUBLE SIDED—10 INCH—\$1.25

- 45171 "Tell Me." Lambert Murphy.
 "Yearning." Lambert Murphy.
 45172 "Venetian Boat Song." Littlefield-Baker.
 "Canoe Song" (Ciribiribin). Littlefield-Baker.

RED SEAL—10 INCH—\$1.25

- 87304 "A Vucchella" (A Little Posey) (d'Annunzio Tosti). Enrico Caruso.
 64828 "Nelly was a Lady" (Stephen C. Foster). Alma Gluck.
 64833 Caprice No. 20 (Paganini-Kreisler). Jascha Heifetz.
 64830 "Molly" (Rida Johnson-Victor Herbert). Reinald Werrenrath.
 64827 "The Deluge"—Prelude (Le Deluge) (Saint-Saens). Efreim Zimbalist.
 64834 "La Spagnola" (The Spanish Dancer) (Dole-Di Chiara). Renato Zanelli.
 64835 "Zaza-Bu-na Zaza" (Dear Zaza) (Leonecavallo). Renato Zanelli.
 216065 "Yearning" (Fox Trot). Henri's Orchestra.
 "Oh! What a Pal was Mary" (Fox Trot). Henri's Orchestra.
 216'66 "Johnny's in Town" (Intro. "I've Got My Captain Working for Me Now") (Fox Trot). Henri's Orchestra.
 "Baby" (Intro. "When You see Another Sweetie Hanging Around") (Fox Trot). Henri's Orchestra.

Columbia Records for December

10-INCH—VOCAL—90c.

- A2788 "Oh Come all Ye Faithful." Columbia Stellar Quartette.
 "Hark! The Herald Angels Sing." Columbia Stellar Quartette.
 A2801 "Silent Night, Hallowed Night." Charles Harrison, Tenor solo.
 "Oh, Holy Night." Charles Harrison and Stellar Quartette.
 A2789 "Christmas Time at Pumpkin Center." Cal Stewart, Ada Jones and Peerless Quartette.
 "Evening Time at Pumpkin Center." Cal Stewart, Ada Jones and Peerless Quartette.
 A2794 "I've Got My Captain Working for me Now." Al Jolson, Comedian.
 "Wait Till you Get Them up in the Air, Boys." Billy Murray, Tenor solo.
 A2792 "They're All Sweeties." Van and Schenck, Character Duet.
 "Sweet Kisses." Van and Schenck, Character Duet.



Quantity production of a quality product permits prompt shipment and provides prestige and profit for the dealer.

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- A2796 "You Didn't Want Me When You Had Me, so Why Do You Want Me Now." Irving Kaufman, Tenor Solo.
"That's Worth While Waiting for." Irving Kaufman, Tenor solo.
- A2793 "While Others are Building Castles in the Air I'll Build a Castle for Two." Campbell and Burr, Tenor duet.
"Broken Blossoms." Charles Harrison, Tenor solo.
- A2795 "Nobody Knows and Nobody Seems to Care." Irving and Jack Kaufman, Tenor duet.
"I Wanna Go Back to Dear Old Mother's Knee." Campbell and Burr, Tenor duet.
- A2791 "Golden Gate." Lewis James and Charles Harrison, Tenor duet.
"I am Climbing Mountains." Lewis James and Charles Harrison, Tenor duet.
- 10-INCH—INSTRUMENTAL 90c.**
- A2800 "The Kiddies' Christmas Frolic" Part 1 (Morning). Columbia Orchestra, descriptive.
"The Kiddies' Christmas Frolic" Part 2 (Evening). Columbia Orchestra, descriptive.
- A2798 "Blues My Naughty Sweetie Gave to Me" (Fox Trot). Ted Lewis Jazz Band.
"India Oriental Intermezzo" (Fox Trot). Yerkes Novelty Five.
- A2799 "Cloo" (Fox Trot). Yerkes Jazarimba Orchestra.
"Tasi" (One Step). Waldorf-Astoria Dance Orch.
- A2797 "The First Rose of Summer" (Medley Fox Trot), introducing "I've Been Waiting for You all the Time," "Teacher, teacher," from "She's a Good Fellow." The Happy Six.
"Somebody's Heart" (Fox Trot), introducing "High-Yaller." The Happy Six.
- E4404 "Stephanie Gavotte." Olga Bibor's Gypsy Orch.
"Don't be Cross." Olga Bibor's Gypsy Orch.
- 10-INCH—\$1.00**
- A2790 "The Star of the East." Barbara Maurel and Columbia Stellar Quartette.
"The Birthday of a King." Barbara Maurel, Mezzo-Soprano.
- A2779 Serenade from "Les Million D'Arlequin." Sascha Jacobsen, Violin Solo.
"Sovenir." Sascha Jacobsen, Violin solo.
- 10-INCH—SINGLE—\$1.50**
- 78557 "Abide With Me." Rosa Ponselle and Barbara Maurel, Soprano and Alto Duet.
- 12-INCH—\$1.50**
- A6122 Samson and Dalila "Danse Bacchanale." French Symphony Orchestra.
"Capriccio Espagnol." French Symphony Orch.
- A6121 "The Missouri Waltz." Columbia Orchestra.
"The Moonlight Waltz." Columbia Orchestra.
- A6123 "A Pretty Girl is Like a Melody from Follies of 1919." (Fox Trot), introducing "Mandy." The Happy Six.
"And He's Say Oo-La-La! Wee-wee" (One Step), introducing "Take Me to that Land of Jazz."
"I'll be Happy When the Preacher Makes You Mine." Yerkes Jazarimba Orchestra.
- 12-INCH—SINGLE—\$1.50**
- 49623 "Africana—O Paradiso." Charles Hackett, Tenor solo.
- 49570 "Cavalleria Rusticana." Voi Lo Sapete, O Mama. Rosa Ponselle, Soprano.
- NEW FRENCH RECORDS 10-INCH 90c.**
- E4340 "Drapeau Francais." H. A. Normandin, Baryton.
"Ripp-Ripp." H. A. Normandin, Baryton.
- E4341 "Ladebauche Chez Le Recorder." Elzear Hamel, Conrad Gauthier, Comediens.
- E4342 "La Saint Jean Baptiste." Conrad Gauthier, Comedien.
- "Ladebauche Chez le Pere Titoin." E. Hamel, autres.
- E4343 "Airs Napolitains, 1 ere et 2 em parties." Mandolin et Orchestre.

New Gennett Records

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- 1500 "Sand Dunes" (One Step) (Gay). Cordes' Orchestra.
- "Tell Me" (Fox Trot) (Callahan and Kortlande) For dancing with singing chorus. Supervised by John Cordes, Jr.
- 1501 "The White Heather" (Haase-Coots).
- "Weeping Willow Lane" (Klickman and Froehart and Shaw, Tenor and Baritone.
- 9002 "Barcarole." Tales of Hoffman. (Offenbach.)
- "Serenade" (Titl). Longo Trio.
9003. "Sweet Hawaiian Moonlight" (Waltz) (Klickman) Gennett Orchestra.
- "Valse Marie" (Valse) (Israel). Milano Orchestra
- 9004 "Alcoholic Blues" (Fox Trot) (Laska-Von Tilze) Conklin's Novelty Orchestra.
- "I'll Say She Does" Medley (Fox Trot) (DeSylva) Kahn-Jolson, intro. "Out of the East." Rile Cabaret Orchestra.
- 4552 "The Music of the Wedding Chimes" (Fox Trot) (Leslie-Wenling). Cone Island Jazz Orch
- "Gates of Gladness" (One Step) (Brennan-Cunham-Rule). Johnson's Big Five.
- 4554 "Girl of Mine" (Foeman). Arthur Hall, Tenor
"Dreamy Alabama" (Earl). Campbell and Barrett Tenors.
- 4555 "Tulip Time" (Fox Trot) (Stamper). From Ziegfeld Follies, 1919.
- "My Baby's Arms (Tierney McCarthy). Ziegfeld Follies, 1919. Duane Sawyer, Saxophone
- 4560 "Whitlock's Christmas Party." W. W. Whitlock descriptive.
- "The Old Tramp." W. W. Whitlock, descriptive
- 4561 "Big Ben." Xylophone Solo. Whitlock and Or
- "Mac's Birthday." Billy Whitlock, Xylophone
- 4562 "I Wish it Was Sunday Night To-night" (York, Comedian.
- "Where Does Daddy Go When He Goes Out" Ted Yorke, Comedian.

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Whitlock and Or.
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- 4563 "All Aboard for Glory." Albert Whelan, Comic.
"Preacher and the Bear." Albert Whelan, Comic.
4564 "Hearts and Flowers" (Intermezzo). Royal Court
Orchestra.
"Cupid's Garden" (Intermezzo). Royal Court
Orchestra.
4565 "It's Nice to Get Up in the Morning." Hector
Gordon, Scotch Comedian.
"The Portobello Lassic." Hector Gordon, Scotch
Comedian.
4566 "A Man's a Man for a' That." Archie Anderson, Scotch.
"Scot's Wha Ha'e." Archie Anderson, Scotch.
4567 "Pat in America." Foden's Prize Brass Band.
"Dreadnaught March." Foden's Prize Brass Band.
4568 "La Pere la Victoire." His Majesty's Irish Guards
Band.
"Sambre et Meuse." His Majesty's Irish Guards
Band.
4569 Irish Jigs. His Majesty's Irish Guards Band.
Irish Jigs. His Majesty's Irish Guards Band.
4570 "Hop Scotch." Alexander Prince, Concertina.
"Darkies Holiday." Alexander Prince, Concertina.
4571 "Tickle the Ivories." His Majesty's 1st Life Guards
Band.
"Hysterics." His Majesty's 1st Life Guards Band.
4572 "Imperial Britain." His Majesty's 1st Life Guards
Band.
"The Vidette March." His Majesty's 1st Life
Guards Band.
4573 "If You Look in Her Eyes." Mr. Stanley Kirkby,
Baritone.
"Cosy Corner." Mr. Stanley Kirkby, Baritone.
4574 "British Empire March." Dudley Roy, Xylophone.
"Punjaub March." His Majesty's Irish Guards
Band.
4575 "The Rosary." Mr. Robert Carr, Baritone.
"Tommy Lad." Mr. Archie Nicholson, Baritone.
4576 "Softly Unawares." Royal Court Orchestra.
"Dream Thoughts" (E. R. Moss). Violin-Flute-
Harp.
4577 "Peer Gynt Suite," Part 1 (Morning). His Majes-
ty's Scots Guards Band.
"Peer Gynt Suite," Part 2. His Majesty's Scots
Guards Band.
4578 "Quand Madelon March." His Majesty's Irish
Guards Band.
"The Campbells are Coming." Pipe-Major For-
sythe, Bagpipes.
4579 "The Territorial March" (Blackenburg). London
Military Band.
"Dancing Dan Jig" (Whitlock). Mr. W. Whitlock,
Bells.
4580 "Knocking, Knocking" (Sacred). Mr. Robert Carr,
Baritone.
"Keep on Hoping."
4587 "Deil Amang the Tailors" (P. Dick). Mr. Pamby
Dick, Accordeon.
"Flowers of Edinboro" (Country Dance). Mr.
Pamby Dick, Accordeon.
4588 "The Merriest Man Alive (Laughing Song). Mr.
Billy Whitlock.
"A-be My Boy." Mr. Fred Gibson, Comic.
4589 "Where the Morning Glories Bloom in Alabama."
Fanning and Fortune, Duet.
"If I Might Come to You" (Squire). Mr. Robert
Carr, Baritone.
\$1.50
2504 "Invitation to a Waltz" (Weber). J. H. Squire's
Karsino Orchestra.
"Coppelia Ballet Waltz" (Delibes). J. H. Squire's
Karsino Orchestra.
- 2505 "Tango Girl Tango." J. H. Squire's Karsino Orch.
"Joy Time Waltz." J. H. Squire's Karsino Orch.
2506 "Amarti Vietz ("Fedora"). Umberto Geordano.
Signor Angelo Roselli, Tenor.
"Zanetta Overture." His Majesty's Scots Guards
Band.
3000 "Stradella Overture" (Flotow). His Majesty's Scots
Guards Band.
"Semiramide Overture" (Rossini). His Majesty's
Scots Guards Band.
3091 "God is Calling Yet" (Sacred). Vocal Quartette.
Mixed voices.
"Along the River of Time." Vocal Quartette.
Mixed voices.
3002 "Floral Dance." Mr. E. Halland, Bass.
"Watchman." Mr. E. Halland, Bass.
3003 "Bedouin Love Song" (Pinsutti). Mr. Robert Howe,
Baritone.
An Old Garden. Miss Mary Williams, Contralto.
\$1.75
3501 "Pagliacci" (On with the Play) (Leoncavallo).
Signor Angelo Roselli, Tenor.
"Rigoletto" ("La Donna e Mobile) Verdi. Signor
Angelo Roselli, Tenor.

Pathe Records for December

SIZE 10—PRICE, 90c.

- 22208 "Poor Little Butterfly (Lewis-Young-Jerome). Belle
Baker, Comedienne.
"I Love Him" (Lew Brown). Belle Baker, Comedienne.
22196 "While Others are Building Castles in the Air"
(Mahoney-Fisher). Campbell and Burr, Tenor
Duet.
"Sometime it Will be Love Time" (Walker-Arthur).
Henry Burr, Tenor.
22199 "Open up the Golden Gates to Dixieland" (Yellen-
Van-Schenck). Acme Male Quartette.
"Mending a Heart" (Gilbert-Cooper). Sam Ash,
Tenor.
22200 "Your Eyes Have Told Me So" (Kahn-Van Alstyne-
Blaufuss). Sam Ash, Tenor.
"Weeping Willow Lane (Frost-Klickmann). Lewis
James, Tenor, and Elliot Shaw, Baritone.
22201 "I've Got My Captain Working for Me Now"
(Berlin). Eddie Cantor, Tenor.
"When They're Old Enough to Know Better"
(Lewis-Young-Ruby). Eddie Cantor, Tenor.
22197 "I Used to Call Her Baby" (Johnson-Roth-Hess).
Billy Murray, Tenor.
"If You Don't Stop Making Eyes at Me" (Brennan-
Cunningham-Rule). Arthur Fields, Baritone.



Better service—booms business and
boosts profits.

MUSIC
SUPPLY CO.
Toronto

- 22190 "Rock of Ages" (Hastings). Shannon Four, Un-accompanied.
 "Abide With Me" (Monk). Earl F. Wilde, Tenor, Organ acc.

SIZE 12—PRICE, \$1.65

- 52045 "Noel" (O Holy Night) (Adam). Percy Hemus, Baritone.
 "Star of Bethlehem" (Weatherly-Adams). Percy Hemus, Baritone.
 40185 "The Moon has Raised Her Lamp Above" (Benedict). Turner Roe, Baritone, and Lewis James, Tenor.
 "Robin Adair" (Burns). Campbell and Burr, Tenor Duet.

SIZE 10—PRICE 90c.

- 22191 "Christmas Eve in the Toy Shop" (Penn). Russell Hunting and Sterling Trio.
 "Twas the Night Before Christmas" (Recitation). Russell Hunting.
 22202 "Karavan" (Wiedoeff) Fox Trot. Joseph Samuels' Orchestra.
 "La Guapa Muchacha" (V. Speciale) One Step. Joseph Samuels' Orchestra.
 22204 "Coo Coo" (Smith) Fox Trot. Tuxedo Syncopaters, intro. "Baby" Medley. Tuxedo Syncopaters.
 22205 "You'll be Sorry" (Pinkard), intro. "Breeze" Medley Fox Trot. Palace Trio.
 "Just for To-day" (Wiedoeff) One Step. Palace Trio.

SIZE 12—Price, \$2.75

- 60080 "Thais" (Massenet) "Scene du Miroir" (Mirror Scene) in French. Yvonne Gall, Soprano.
 "Faust" (Gounod) "Le Roi de Thule" (Ballad of Thule) in French. Yvonne Gall, Soprano.

SIZE 12—PRICE, \$2.20

- 59079 "La Favorita" (Donizetti) "Ange si pur" (Spirit so Fair) in French. Charles Fontaine, Tenor.
 "L'Africaine" (Meyerbeer) "O Paradis" in French. Charles Fontaine, Tenor.

New Edison Re-Creations**PRICE, \$5.00**

- 83084 "Perfect Day" (Jacobs-Bond). Anna Case, Soprano.
 "Somewhere a Voice is Calling" (Tate). Anna Case, Soprano.

PRICE, \$4.25

- 82568 "Caro nome" (Dearest Name)—Rigoletto (Verdi). Freida Hempel, Soprano, in Italian.
 "Evviva la Francia (France I Salute Thee)—Daughter of the Regiment (Donizetti). Freida Hempel, Soprano, in Italian.

PRICE, \$3.50

- 82160 "Come Paride vezzoso" (As did Paris, fam'd in story)—L'Elisir D'Amore (Donizetti). Mario Laurenti, Baritone, in Italian.
 "Fae ut portem" (Thus Christ's dying may I carry)—Stabat Mater ("ossini). Carolina Lazzari, Contralto, in Latin.
 82161 "Day by Day" (C. W. Smith). Marie Rappold, Soprano.
 "Magic of Your Eyes" (Penn). Ralph Errolle, Tenor.

PRICE, \$2.60

- 83483 "Little Tommy Went a Fishing" (Macy), and "Musical Trust" (Hadley). Criterion Quartette, Male voices.
 "Out on the Deep" (Lohr). Donald Chalmers, Bass.

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

PRICE, \$1.80

- 50550 "Honest Injun" One Step (H. Von Tilzer). Le Chiha "Frisco", Xylophone, for Dancing.
 "Sweet Siamese" Fox Trot (Earl). Tuxedo Dan Orchestra.
 50569 "B-Hap-e" One Step (Be Happy) (Lada-Nunez-Burger). Louisiana Five.
 "Foot Warmer" Fox Trot (Cawley-Nunez-Lada-Louisiana Five.
 50581 "Opera at Pun'kin Center" (Stewart) Cal Stewart
 "Uncle Josh in a Cafeteria (Stewart). Cal Stewart
 50589 "Love Blossom (Denni). Metropolitan Quartette, Mixed voices.
 "My Golden Re-se (Logan). Lewis James, Tenor.
 50573 "Royal Vagabond" Selection (Goetzl-Cohan). Peerless Orchestra.
 "Tiger Rose Waltzes" (Reid-De Rose). Lenzberg, Riverside Orchestra.
 50582 "Lola"—Italian Serenade (Friedemann). Conway Band.
 "Patrol of the Scouts" (Boccalari). Conway's Band
 50583 "Dixie is Dixie Once More" (Pinkard). Premier Quartette, Male voices.
 "Take Me to the Land of Jazz (Wendling). Be Harvey.
 50584 "Breeze" (Blow My Baby Back to Me) (Macedonia Goodwin-Handley). Premier Quartette, Male voices.
 "Ragging the Chopsticks" (Frankl-Gottler). Art Fields, Baritone.
 50585 "I'm Forever Blowing Bubbles"—Medley With (Introducing "Till We Meet Again"). Tuxedo Dance Orchestra.
 "Peacock Strut" Fox Trot ("Frisco"—Martyn). Le Chiha "Frisco", Xylophone, for Dancing.

Edison Amberol Records for December**ROYAL PURPLE RECORDS—\$1.50 each**

- 29041 "How Fair Art Thou!" (Weidt). Bass-Baritone orch. acc. Arthur Middleton.
 29040 "O Holy Night"—Christmas Song (Adam). Soprano, orch. acc. Freida Hempel.



Music Supply Service "Serves you Right."

MUSIC SUPPLY CO.
Toronto

REGULAR LIST—90c. each

- 3875 "A Day in Toyland" (A Descriptive Tone Picture) (Hager). Peerless Orchestra.
- 3865 "Bye-Lo" (Perkins). Orch. acc. Vernon Dalhart.
- 3870 "Christmas Bells, Celesta." Robert Gayler.
- 3877 "Did You Mean All You Told Me Last Night?" (Fisk-Pomerance). Tenor, orch. acc. Manuel Romain.
- 3873 "Everybody's Crazy Over Dixie" (Donaldson-Cowan). Tenor, orch. acc. Vernon Dalhart.
- 3874 "Faust Waltz" (Gounod). Peerless Orchestra.
- 3869 "Gypsy Girl"—Fox Trot (Wallace). Tuxedo Dance Orchestra.
- 3861 "Heads Up March" (Seltzer). Conway's Band.
- 3863 "He Used to Be a Farmer But He's a Big Town Slicker Now" (H. Von Tilzer). Rube song, orch. acc. Byron G. Harlan.
- 3866 "I Love to Be a Sailor (H. Lauder). Orch. acc. Gien Ellison.
- 3882 "I've Got My Captain Working for Me Now" (Berlin). Orch. acc. Fred Hillebrand.
- 3868 "Macusbla" (Macmurrrough). Tenor, orch. acc. Albert Lindquest.
- 3883 "My Baby's Arms"—Ziegfeld Follies 1919 (Tierney). Tenor, orch. acc. Vernon Dalhart.
- 3872 "Oh! What a Pal Was Mary" (Wendling). Baritone, orch. acc. Edward Allen.
- 3879 "Rose of My Heart" (Lohr) Tenor, orch. acc. Will A. Rhodes, Jr.
- 3881 "See Old Man Moon Smile" (Bernard). Negro Melody, orch. acc. Al Bernard and Ernest Hare.
- 3867 "Shadows" (Lutter). Soprano and Tenor, orch. acc. Leola Lucy and Charles Hart.
- 3880 "Shall You? Shall I?" (McGranahan). Tenor, Baritone and Mixed Voices, orch. acc. Charles Hart, Elliott Shaw and Calvary Choir.
- 3871 "Shimnee Town"—Fox Trot—Ziegfeld Follies 1919 (Stamper). Saxophone, Xylophone and Piano for Dancing. All Star Trio.
- 3864 "Taxi"—One-Step (Kaufman) for Dancing. Lenzberg's Riverside Orchestra.
- 3876 "That Tumble-Down Shack in Athlone" (Carlo-Sanders). Counter-tenor, orch. acc. Will Oakland and Chorus.
- 3862 "Uncle Josh and the Honey Bees (Stewart), a rural story. Cal Stewart.
- 3878 "What Could be Sweeter" (H. Von Tilzer). Contralto and Baritone, orch. acc. Helen Clark and Joseph A. Phillips.

.50 each

Bass-Baritone

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MUSIC
PLY CO.

Toronto

New Phonola Lateral Cut Records

- 4000 "The Vamp." Rega's Dance Orchestra.
- "My Cairo Love." Green Bros. Xylophone Orchestra
- 4001 "Peggy." Rega's Dance Orchestra.
- "Patches." Rega's Dance Orchestra.
- 4002 "Peter Gink." Dance Band.
- "Russian Rag." Dance Band.
- 4003 "Flutter on by My Broadway Butterfly." Van Epps' Quartette.
- "Mummy Mine." Green Bros. Xylophone Orchestra.
- 4004 "Sliding Sid." Concert Band.
- "Chu Chu San." Green Bros. Xylophone Orchestra.
- 4005 "Chong." Irving Kaufman.
- "Oh Death, Where is Thy Sting?" Arthur Collins.
- 4006 "You Don't Know." Sam Ash.
- "Carolina Sunshine." Burr and Myers.
- 4007 "Tuli Time." Lewis James.
- "Yearning." Sterling Trio.
- 4008 "For All Eternity." Joseph Phillips.
- "Sweet and Low." Shannon Four.

- 4009 "Stein Song." Royal Dadmun.
- "Hunting Song." Dadmun and Miller.
- 6001 "E. Lucevan Le Stelle" (Tosca). Forrest Lamont.
- "Di Ruella Piro" (Il Trovatore). Forrest Lamont.
- 4010 "Coronation March." Conway's Band.
- "Entry of the Boyards." Conway's Band.

New Aeolian-Vocalion Records

\$1.65

- 30033 "La Boheme—Testa Adorata" (Adored One) (Leon-cavallo). Giulio Crimi, tenor, Italian. Vocalion Orchestra Accompaniment.
- 30034 (a) "Don Giovanni—Serenata" (Mozart). In Italian.
- (b) "Falstaff Quand'ero." Paggio When I was Page. (Verdi) In Italian. Vocalion Orchestra Accompaniment.
- 30035 "Dixie" (Emmet). May Peterson with Aeolian Male Quartet. Vocalion Orchestra Accom.

\$1.40

- 22053 "Semele"—Where'er You Walk (Handel). Colin O'More, tenor. Vocalion Orchestra Accom.
- "Come and Trip it" (Handel). Colin O'More, tenor. Vocalion Orchestra Accompaniment.
- 22034 "Smilin' Through" (Penn). William Barrie, baritone. Vocalion Orchestra Accom.
- "Sorter Miss You" (Clay Smith). William Barrie, baritone. Vocalion Orchestra Accom.
- 22035 "Priere pour nos Enemies." Prayer for our Enemies (Unknown). Sarah Bernhardt.
- "L'Eto le dans la Nuit." The Star in the Night. (Guerinon). Sarah Bernhardt.

\$1.25


- 12203 "The Boy and the Birds" (F. W. Hager). Sybil Fagan. Orchestra Accompaniment.
- "By the Babbling Brook" (Ring-Hager). Fagan and Burr). Orchestra Accompaniment.
- 12204 Beatrice Waltz (J. W. Alden). Played by Argonne String Quartette.
- Serenade (Victor Herbert). Played by Argonne String Quartette.
- 12205 "Swanee Shore" (Fields and Kaufman). Fields and Kaufman. Orchestra Accompaniment.
- "The Hand that Rocked the Cradle" (Irving Berlin). Henry Burr. Orchestra Accompaniment.
- 12206 "There's a lot of Blue-eyed Marys down in Maryland" (Yellow-Ager-Meyer). Arthur Fields. Orchestra Accompaniment.
- "Spanking the Baby" (H. O. Henneman). Arthur Fields. Orchestra Accompaniment.



Columbia records give you a combination of the big artists and the big hits.

MUSIC
SUPPLY CO.
Toronto

- 12207 "They're all Sweeties" (Harry Von Tilzer). Irving Kaufman. Orchestra Accompaniment.
"Alexander's Band is Back in Dixieland" (Yellen Grunke). Premier American Quartette. Orchestra Accompaniment.
- 12208 "I've Got My Captain Working for Me Now" (Irving Berlin). Billy Murray. Orchestra Accompaniment.
"I Used to Call Her Baby" (Howard Johnson). Billy Murray. Orchestra Accompaniment.
- 12209 "Golden Gate Open for Me" (Kendis & Brockman). Hart and Shaw. Orchestra Accompaniment.
"Weeping Willow Lane" (F. Henry Klichman). Hart and Shaw. Orchestra Accompaniment.
- 12210 "You'll be Sorry," introd. "Just Leave it to Me." Fox Trot (Tracey-Pinkard). Played by Novelty Five.
"The Vamp." Fox Trot (Byron Gay). Played by Novelty Five.
- 12211 "Florida Blues." Fox Trot (W. R. Phillips). Played by Dabney's Band.
"Lonesome Blues," introd. "Broken Hearted Blues." Fox Trot. Played by Dabney's Band.
- 12212 "Cleo." Fox Trot (Callahan-Roberts). Played by Aeolian Dance Orchestra.
"Girls are Like the Weather," introd. "Up Among the Stars"—"Scandals of 1919." Fox Trot. Played by Aeolian Dance Orchestra.
- 12213 "Oh What a Girl," from "Oh What a Girl" (Jules-Presbury). Samuel Ash.
"Just for Me and Mary" ("Twas a Beautiful Wedding Day) (Leo Edwards). Henry Burr.
- 12214 "I Wanna Go Back" (To dear Old Mother's Knee) (Goodwin-Hanley). Campbell & Burr.
"Fast Asleep in Poppyland" (Byron Gay). Peerless Quartette.
- 12215 "Whoa January!" (You're Going to be Worse July) (Harry Von Tilzer). Billy Murray
"Blues My Naughtie Sweetie Gives to Me" (Stone-McCarron-Morgan). Billy Murray.
- 12216 "Just Leave it to Me," intro. "You'll be Sorry." Fox Trot (Pinkard). Played by Novelty Five
"Yum Yum." Fox Trot (Greer-Eoyer). Played by Yerke's Trio.
- 12217 "On the Streets of Cairo." One Step (Geo. Hulten). Played by Dabney's Novelty Orchestra
"The Dancing Deacon." Fox Trot (Fred Bryan). Played by Dabney's Band.
- 12218 "You Didn't Want Me when You Had Me," introd. "Why do they Call them Wild Women?" One Step (Russell). Played by Aeolian Dance Orchestra.
"Roses of Picardy." Medley Waltz (Hadyn Wood). Played by Aeolian Dance Orchestra.



When you hang out the Columbia sign, people come in to buy not to shop.

MUSIC SUPPLY CO.
Toronto



A news dispatch from Montreal says that this window display on Charles Culross 610 St. Catherine Street W. of that City is one of the month's most attractive displays. Mr. Culross features the Aeolian-Vocalion line energetically and has met with exceptionally good success in handling Aeolian-Vocalion Records. The work of dressing this window goes to the credit of J. McLaughlin of Mr. Culross' staff.

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MUSIC
UPPLY CO.
Toronto



"His Master's Voice" PRODUCTS

—AND—

"His Master's Voice" SERVICE

—ARE—

The Envy of the Industry

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

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d success in
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MANITOWA:

SASKATCHEWAN (East):
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NEW BRUNSWICK:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL



THE INSTRUMENT OF QUALITY

Sonora

CLEAR AS A BELL



The Highest Class Talking Machine in the World



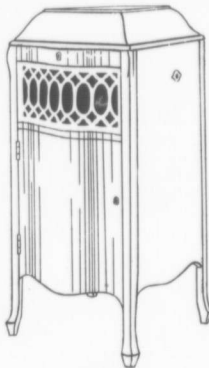
LOUIS XV.

*Unequaled
in
Tone
and
Superb
Design*



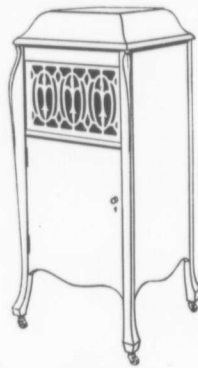
LOUIS XVI.

SONORA'S tone is matchless and this is daily proven by the public which chooses the Sonora after critical inspection of all makes of phonographs.



IMPERIAL

To the eye and the ear the Sonora is remarkably beautiful and it does not require a highly trained observer to appreciate the handsome line of the Sonora Period styles and the elegance of the gracefully curved upright models. The complete line of standard and art styles constitute a range of designs at prices from \$85 to \$1,500.



NOCTURNE

I. MONTAGNES & CO.

Sole Canadian Distributors of the
Sonora Phonograph and Sonora Needles

Ryrie Building

TORONTO

The "Partners"



"We'd Better Cinch This Thing, RIGHT NOW!"

ONCE upon a time there were two men, operating in partnership as dealers in phonographs, pianos, musical instruments, etc.

One fine day, in the pages of their favorite trade journal, they came across an advertisement that looked like an Opportunity to secure a highly profitable agency. The advertisement urged ACTION, and in consultation they came to the agreement which forms the heading of this page—"We'd better cinch this thing, right NOW!"

They did so, found the proposition about the best thing they had ever met up with, and lived happy ever after. See the opposite page and do likewise. But, act quickly, sure!

THE STARR COMPANY

More Expansion on Gennett Record Production

In addition to our present extensive facilities, the Gennett Laboratories have arranged for the exclusive work of two additional recording laboratories, which will be recording steadily from now on, making Gennett Records for the Canadian Market.

The complete output of these plants is at our command for the service of STARR dealers. On page 49 of this issue will be found a list, indicating the great variety of talent we can call upon at will. Gennett record dealers are assured of a wonderful repertoire and fast service, with three laboratories working at production.

Note these popular numbers :

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

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

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

"Amarti Vietz," from "Fedora"—Tenor Solo by Angela Roselli.

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

"Where does Daddy go when he Goes Out?"—Comic, by Ted Yorke.

"The Rosary"—Baritone Solo, Robert Barr.

"Tommy Lad"—Baritone Solo, Archie Nicholson.

There will be abundance of every kind of rendition, including Concertino, Accordion, Xylophone, Ocarina, Bagpipes, Orchestras, Bands, Harp, Violin and Flute trios, great Soloists, Duets, Trios and Quartettes, etc.

All ready for big business on

LATERAL
CUT

GENNETT RECORDS

LATERAL
CUT

In order to give Gennett dealers a good range for Christmas trade, we are preparing increased special supply of records which will be ready to ship the last week in November. These may be put on sale immediately, so that dealers will reap the full benefit of December and Christmas trade.

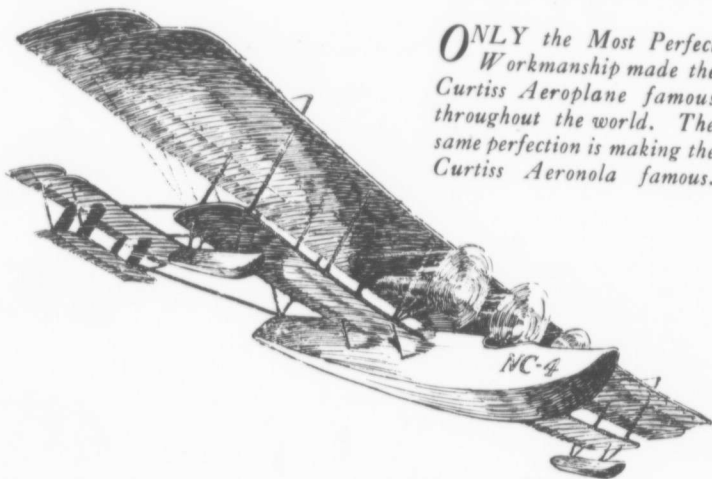
This special list contains the cream of recording. Those who take advantage of placing their orders for the special list will make big money on the Christmas sale.

ACT NOW! To-morrow may be too late

Canadian phonograph dealers have been quick to see the benefit to them of having the representation of Gennett Lateral Cut Records, and indications are that we shall shortly have to restrict the number of dealers in a town.

Don't waste time—secure the Gennett Lateral Cut Record agency while it is still available in your community.

OF CANADA, London, Ontario



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

Dealers Should Act At Once

Curtiss Aeroplanes made good in War. Curtiss Aeronolas are already making good in peace, and every resource of this big institution is being bent to the endeavor of making this new Talking Machine the **BEST SELLER** in the field.

Big Advertising, Rock Bottom Prices, Liberal Profits and an all round Square Deal are going to make the Curtiss Aeronola a big proposition for the dealer. Want to know more about our Styles, Prices, Terms, etc.?

WRITE TO-DAY—SURE

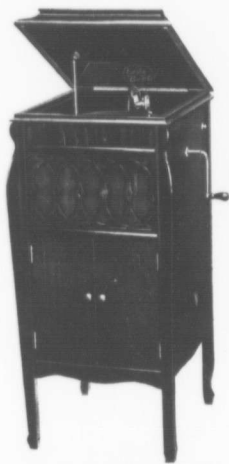
Christmas Trade orders will require your prompt attention. Certain shipment assured if you order **NOW**.

Curtiss Aeroplanes & Motors, Limited, Toronto

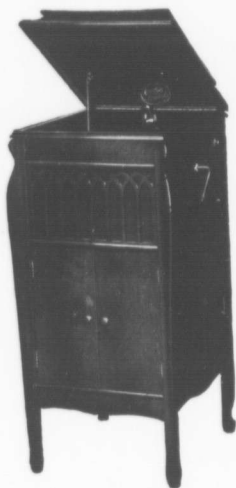
Curtiss Aeronola

Has literally "Winged its Way" into Public Favor

These Models embody the latest ideas. They make a beautiful showing and sell at sight.



Curtiss Aeronola, Model No. 3
\$125.00



Curtiss Aeronola, Model No. 4
\$145.00



Curtiss Aeronola, Model No. 5
\$150.00

PLACE ORDERS NOW FOR CERTAIN DELIVERIES

Curtiss Aeroplanes & Motors, Limited, Toronto



Rigid Inspection and a Precision Product

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

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

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

STEPHENSON
INCORPORATED
One West Thirty-fourth Street
New York City

Western



Distributors

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

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

122-124 Lombard St.

SPECIAL ANNOUNCEMENT

of our
First Bulletin of New Lateral or Needle Cut
PHONOLA RECORDS



Twenty-four Selections, as follows:

- | | |
|--|--|
| 4000—The Vamp.
My Cairo Love. | 4006—You Don't Know.
Carolina Sunshine. |
| 4001—Peggy.
Patches. | 4007—Tulip Time.
Yearning. |
| 4002—Peter Gink.
Russian Rag. | 4008—For All Eternity.
Sweet and Low. |
| 4003—Flutter on by My Broadway Butterfly.
Mummy Mine. | 4009—Stein Song.
Hunting Song. |
| 4004—Sliding Sid.
Chu Chu San. | 6001—E. Lucevan Le Stelle (Tosca).
Di Ruella Piro (Il Trovatore). |
| 4005—Chong.
Oh Death, Where is Thy Sting? | 4010—Coronation March.
Entry of the Boyards. |

We want every dealer in records to order these twelve numbers. We know you will be pleased with the recording.

Experts have heard them and admit they are second to none, every one a seller.

Send in your order at once and secure early delivery.

See Phonograph Journal for selections.

The Phonola Company of Canada, Limited
KITCHENER, ONTARIO

Edison Message No. 51

Theodore Roosevelt once said, "We move on to better things through labor and painful effort, by grim energy and resolute courage."

The accomplishment of *Music's RE-CREATION* was made possible by Thomas A. Edison only after years of labor with grim energy the driving force, backed up by resolute courage—to say nothing of the expenditure of millions of dollars. Thus he set a standard of endeavor which all successful Edison dealers are following.

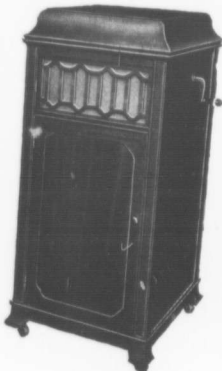
THOMAS A. EDISON, Inc.
Orange, N.J.

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.

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- "I've Got My Captain Working for Me Now."—*Eddie Cantor*. Dec. Supplement.
 "While Others Are Building Castles in the Air."—*Campbell and Burr*. Dec. Supplement.
 "Breeze (Blow My Baby Back to Me.)"—*Premier American Mail Quartette*. Nov. Supplement.
 "And He'd Say Oo-La! La! Wee, Wee!"—*Billy Murray*. Oct. Supplement.
 "Sweet Kisses."—*Acme Mail Quartette*. Oct. Supplement.
 "I'm Forever Blowing Bubbles."—*Lewis James and Charles Hart*. Sept. Supplement.

We would like to tell you more about Pathé Records. May we?

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Montreal

Toronto

Winnipeg

Courts Asked to Decide on The Payment of Royalties

On Records Sold in Canada, the Masters of Which Were Made in the United States

"Six suits have been filed against the larger mechanical reproduction companies by Leo Feist Inc., the music publishers," says a news dispatch from New York. "Three of these suits are against the Columbia Graphophone Co., and three have been filed against the Victor Talking Machine Co. These suits have been filed to recover royalties on the sales of talking machine records sold in the Dominion of Canada, and are based upon a decision handed down by the Appellate Division of the Supreme Court, which decided in a previous suit brought by the Feist concern against the Columbia Co. that the reproducing companies must pay a royalty on all records sold in Canada, the masters of which were made in the United States. Against the Columbia Co. the suits are as follows: One in the Municipal Court in connection with the song, "Alabama Lullaby," one in the City Court on the songs, "Hail, Hail, the Gang's All Here," "Homeward Bound," "I Don't Want to Get Well," and "In the Land of Wedding Bells," one in the Supreme Court on the songs, "The Navy Will Bring Them Back," and "Mother, Here's Your Boy." Against the Victor Talking Machine Co. all three suits are brought in the Municipal Court, and are in connection with the songs, "It's a Long Way to Berlin," "Ja Da," and "Everything Is Peaches Down in Georgia." The Columbia Co. has made application to have its cases transferred to the Federal courts.

Music Show and Conventions, February 2 to 7 in New York

The piano trade conventions of the United States will be held February 2 to 7 next with headquarters at the Commodore Hotel, New York. The "Music Show" and a "Music Week" will be held at the same time. Concerning the piano trade problems to be discussed, Music Trades says: It is conceded that the question of production will be paramount. Many believe that second in importance to consideration of production will be the question of some kind of apprentice system for piano workmen.

"The production problem has been especially serious for a year. It has been impossible for most manufacturers to produce sufficient pianos to meet the demand and this condition, it is admitted, has been aggravated by the strike of piano workers in New York. The condition grows more serious every week the strike lasts and even if the factories should open at once, it would be a long time before manufacturers catch up with orders.

"Dealers all over the country are clamoring for pianos and there is little doubt that they will still be clamoring next February. Their demands will bring the production question to the fore at the conventions and there is every indication that it will be a big topic with manufacturers and dealers alike.

"The apprentice question is bound up with the problem of production, and to some extent, with the present strike. Manufacturers have long been wrestling with the question of an apprentice system, and it is recognized an efficient system of training men for making pianos will greatly advance the welfare of the trade. The strike, it is thought, will make the need for an apprentice system more pressing, because if the contest is long drawn out, some experienced piano workmen will enter other trades. This will increase the scarcity of experienced men and direct more attention to the need of training young men to make pianos. It is felt that a system of indenturing men to a manufacturer for a period sufficient to make them good workmen would be

for the best interest of the trade. Many manufacturers think such an indenture system would stabilize labor conditions and prevent frequent labor turnover."

Are You Neglecting the Bureau?

Now, and Not When the Dip Comes is the Time to Get in the Telling Work

THE Journal senses a decreasing interest on the part of the trade in the activities of Canadian Bureau for the Advancement of Music, the propaganda work of which has given the music industries of this country service that it is impossible to estimate in dollars. Even though this is a period in the history of the trade that is probably unprecedented in the spontaneity of demand for musical instruments and musical instruction it would be lamentable if legitimate propaganda in the interests of music in the home and the school were allowed to languish.

One need not be accused of pessimism if venturing the opinion that in the natural course of events, just as surely as the tide ebbs and flows, the unusual trade activity will be followed by a depression. But there is nothing to indicate that a slump is at hand. On the contrary, underproduction of every commodity manufactured would suggest that an industrial dip is a long distance off. Nevertheless thinking men in the trade are asking themselves how long existing conditions can last.

The time to further stimulate public interest in music and get the public mind so fastened upon the fact that music is essential, that home is incomplete without it, that children must have musical instruction whether financial or other sacrifices must be made or not, is not when a trade depression comes. The time to do all this is when trade is active. This was surely demonstrated in 1914 and 1915, when conditions were made so acute that the trade was forced into a campaign that it had never before even thought of.

A consistent, ceaseless, intelligent propaganda must be maintained. Apart from the selfish necessity of the trade, to do so is a trade obligation to the public. Also it is an obligation of the profession, many of whom are unable to appreciate that they can benefit from a long-range proposition. Just so there are in the trade many who can see in financial support of the Bureau's activities only another expense account instead of a means of the most sure and effective of advertising.

At the annual meeting of the Canadian Bureau for the Advancement of Music held in Toronto last year a basis of support was decided upon. In response to the repeatedly reiterated opinion that some specific basis on which a dealer or a manufacturer could intelligently subscribe to the funds of the Bureau a basis was adopted. This basis was one-half mill on the dollar of sales. For example, if a dealer's sales were one hundred thousand dollars for the past twelve months his minimum subscription should be one-twentieth of one per cent., or fifty dollars, certainly a very modest amount.

There are yet many in the trade who have not subscribed to the 1919 campaign which has been going along, quietly and regularly, with no spectacular activities, but each day driving home the idea of the indispensability of music.

But it is not too late to subscribe and it is not too late to take a sympathetic and moral interest in what the Bureau is supposed to be doing. Dealers and manufacturers who are buyers of advertising space in the newspapers can do so much by regularly reminding these newspapers that it is up to them not to overlook music. This cannot be done from the office of the director. His activities can only be as broad as the financial and active support of the trade permit.

If you have neglected your 1919 subscription to the funds of Canadian Bureau for the Advancement of Music attend to it now.

Ascherberg, Hopwood & Crew's

MONTHLY LONDON LETTER
TO CANADIAN MUSIC DEALERS

Gentlemen:— 16 Mortimer Street, London, Eng.

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

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

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| BELLS OF ST. MARY'S | A. Emmett Adams |
| JOY BELLS (From the Lonsoun
Hippodrome) | Fred. W. Chappelle |
| LOVE'S WHISPER | Lou Larna |
| MONS: BEAUCAIRE (From the
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| 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 Russel |
| 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)
(Including "I passed by your window") | May H. Brahe |
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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—NOVEMBER, 1919

Efforts to Improve on the Form of the Violin of Little Avail

A Journal Subscriber Sends in This Article by Robert Braine,
in the "Etude," Explaining the Unchanging Nature of the Violin

QUITE an interesting study in connection with the violin is that of all musical instruments, it has not been improved or changed in form for the past two hundred years. About the year 1700, Antonius Stradivarius, the immortal master of violin making, was entering on his "golden period," in which he made many of his most glorious masterpieces, some of which are, at the present day, delighting multitudes on the concert platform. Now, two centuries after, our best violin makers are devoting their best efforts to make violins which are, to a hair's breadth, exact copies of these marvelous instruments.

Think of the improvements which have been made in other instruments during that time. Compare the wonders of a modern grand piano, with its magnificent sonority and singing tone, to the tinkling harpsichord of that day; contrast the great organs of to-day with their wilderness of pipes and vast resources of tone, to the simple organs of the day of Bach; think of the inventions which have made modern wind instruments marvels of tone, the invention of the Boehm system flute, the development of the modern French horn and other brass instruments. In the face of all of this the violin has remained the same in every respect as when it left the hands of Stradivarius, Guarnerius, Maggini and the other masters of violin making.

Gladstone, the late prime minister of England, said that it had taken fully as much ingenuity and genius to perfect the violin as it has to produce that marvel of mechanical invention, the locomotive, but he neglected to say that while the violin seems incapable of radical improvement, the locomotive has been constantly improved and changed since its first invention, and is still in process of evolution.

While no improvements have been made in the violin for two hundred years, which have come into really general use, with the exception of the lengthening of the neck and increasing the size of the bass bar, which are mere details, it is not because violin makers have not tried to improve it. Thousands have experimented, and countless theories have been tested, but all to no avail. A few changes and alleged improvements have come into very limited use for a brief period, only to sink into oblivion in a short time.

Baking Violins

A large volume could be filled with interesting accounts of these efforts to improve the violin. Every kind of material has been experimented with. Wood of every conceivable kind has been used, as well as other materials. I have seen "freak" violins made of iron, tin, aluminium, glass, porcelain, and even one made entirely of glue. It goes without saying that this "glue" fiddle failed to develop a very brilliant tone. After all the countless experiments, however, it has been found

that nothing gives so good a tone as tops made of pine and backs of maple. Then a vast amount of experimenting has been done in treating the wood by different processes. Many years ago some genius suggested the plan of baking the wood from which the violin was to be made, and this method had quite a vogue for a time, only to be discarded as worthless. Some valuable old violins, made by the great masters, were put in the oven and baked in the hope of "improving them." It is needless to say that they were practically ruined in the process. Another theory which has been often tried is that the tone can be improved by filling the pores of the wood with some kind of oil or other material, before the violin is made. All sorts of "fillers" have been used, including many different chemical substances, but no great results have been achieved.

Violin makers have done much experimenting with changing the shape of the violin, and altering the thickness of the top and back, only to find that nothing gives such good results as the dimensions laid down by Stradivarius. Savart, an eminent French scientist, made a violin the shape of an oblong box, with square corners, in the hope of proving that the shape of the violin had nothing to do with the tone. This "box fiddle" is celebrated in the history of the violin, and although many interesting facts were developed during the experiments of Savart with his "box fiddle," there has never been any danger of its supplanting the creation of Stradivarius, with its artistic shape and beautiful lines.

Tuning the Plates

Probably more experimenting has been done along the lines of tuning the plates of the violin—the top and back—to various notes than any other. If, before the violin is put together, the top or back is suspended by a catgut string and struck with the knuckle, it gives a musical note of definite pitch, just as when one of the bars of a xylophone is struck. It has been the favorite theory of many violin makers that if the thickness of the top and back of the violin is gauged so as to give forth certain relative tones when struck, the violin when completed will possess an exceedingly fine tone. Many believe that the system of tuning the plates is the secret of the tone of the old Cremona violins. As might be supposed, there is much controversy as to the interval of the notes to which the plates should be tuned. A few years ago a firm of violin makers in Berlin announced that their experts had solved the Cremona secret, by the development of a secret system of tuning the top and back to certain notes. Many violins were made and submitted to all the leading violinists of the day, many of whom gave testimonials to the firm, alleging that the violins were the equal of genuine old Cremonas.

Sound Post and Bass-bar

As might be supposed, the sound post and bass-bar,

the proper placing of which has so much to do with the tone of the violin, have come in for their full share of improvements. Sound posts have been made of every size, shape, and thickness, and of every kind of material. I have seen sound posts made of ivory, glass, bone, metal, vulcanized rubber tubing, and glass tubing, and of a hollow pipe of wood. Not long ago a violin maker showed me a sound post which flared out to three quarters of an inch in the middle, forming a circular disk, in which was bored a hole a quarter of an inch in diameter. The inventor claimed wonderful things for his invention (?). Then experiments have been made by increasing the number of sound posts to two, three, or even four posts set around at certain points in the violin, the bass-bar being removed sometimes, and one or more sound posts substituted.

Experiments have been made of making the bass-bar of various sizes and different kinds of material, of using a bass-bar under the E string, instead of a sound post, and using as high as four bass-bars. An experimenter made a violin with four bass-bars, one under each of the four strings, and another violin with four sound posts, one under each string. He varied his experiments by trying two sound posts, and two bass-bars. While interesting as experiments, none of these changes from the established order has come into general use, and the best violinists will not have their violins fitted with anything but a sound post and bass-bar of pine, of normal size, placed in the same positions as in the days of Stradivarius.

Violin players are the most conservative of all instrumentalists, when it comes to supposed improvements, and want their violins fitted up exactly as in the time of Stradivarius. The chin rest is about the only invention which has come into really general use since that time. Money has been made, however, by inventors of various forms of chin rests, and shoulder rests.

There are a few inventions of a minor character which deserve to come into general use. One of these is the vulcanized rubber tail-piece, which has an elbow, bending down at the back, over the ribs of the violin, and fastening on the pin which holds the tail-cord. This fits away with the tail-cord altogether, as the tail-piece fits directly on the pin. The liability of the tail-cord to break, letting all the strings go, and causing the bridge to fly off, is one of the weak points of the violin, since it takes a good while to put on a new tail-cord, and get

the violin back in tune. The new tail-piece does away with all this danger.

Five Improvements

A violin maker claims to have made five distinct improvements over the ordinary violin, mostly in minor points, however. He makes the pin which holds the tail-cord at the back hollow, with another removable pin inside it. By pulling out the middle pin it is possible to look inside the violin, to see if the feet of the sound post fit, or for any other purpose, without taking off the tail-piece, letting down the strings, taking off the bridge, etc. This is an undoubted advantage. Every violinist suffers the inconvenience caused by the wearing of the notches in the bridge by the strings, with the constant tuning. One maker inlays the top of the bridge with four small pieces of ebony, where the notches for the strings come. As ebony is an extremely hard wood, the notches wear much less than if they were cut in the soft maple of the bridge. These notches, cut in the inlaid pieces of ebony, do not seem to alter the tone of the violin unfavorably. Another improvement of this maker is the hollowing of the string box somewhat further into the head of the violin than is ordinarily done, thus making it possible to push the A string further through the peg, when a new one is put on. In an ordinary violin, when a new A string is pushed through the peg, it strikes the end of the string box, which will not let it go through the peg far enough to admit of its being grasped by the fingers. Violin players often carry putchers to use in grasping the end of the string when putting on a new A string. The maker's other improvements consist of making the ribs of the violin concave, and in making the top and back of several pieces glued together, which he claims gives greater elasticity, and consequently better tone.

Every little while some inventor thinks of some change in the violin which he believes is bound to revolutionize the art of violin making, or of some little improvement which will work wonders in the tone. One day a man came into my studio and said he wanted to sell me the patent rights for the country, under a patent for improving the tone of violins, which had just been granted to him. All the invention consisted of was the lacing of a little silver wire between the short lengths of string between the bridge and the tail-piece. He said that he had discovered that these short lengths of string would vibrate when the violin is played, and produce discords with the notes being played on the other side of the bridge with the bow. The silver wire was to check these vibrations, and he claimed that the tone of the violin was

Al Jolson wants to know "Who Played
Poker with Pocahontas when John Smith
Went Away?" So will everyone else.
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Columbia Graphophone Co.
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Toronto Canada



wonderfully improved thereby. He demonstrated his invention for me, but unfortunately I could not see the slightest difference, whether his improvement was on or off, and did not invest.

The Bridge

It may readily be imagined that so important a feature of the violin as the bridge has not escaped attempts to improve it. Bridges have been made of various substances other than wood, such as ivory, bone, aluminium, etc. Every possible kind of wood has also been experimented with, as well as wood which has been soaked in various kinds of oil and chemical substances. Bridges have also been made with an extra foot in the middle and also with four feet, one under each string. The four-footed bridge had quite a vogue in England among amateur violinists seeking for novelties. After all these experiments and changes, however, the best violinists prefer the bridge made of maple with two feet, and with the same shape as originally designed by Stradivarius.

Possibly at some future time some genius will discover some really radical improvement for the violin, but although thousands of bright minds all over the world have been working on the problem for the past two hundred years, there have been few results of real importance.

Single Head Bass Drum Coming Into More General Use

"A GOOD many drummers are using the single head bass drum for general all-round dance playing," said an eastern orchestra player to a small goods wholesaler, asking, "Do you consider this drum satisfactory for this style of business, and will it work right with an overhead pedal? Of course I understand the traps may be packed inside the drum while traveling, but how are they kept from falling out unless there is some special holder made to carry them? I've always carried a double header, a big line of traps and xylophone, and I find I have more of a load than can easily be carried. If the single head bass drum is satisfactory I want to use one."

"The single head bass drum is coming into general use for light concert and dance playing in orchestra," replied the wholesaler. "With a head of correct weight, and when properly constructed, the single header produces a surprising amount of tone-quality and volume. The single header is being used to a great extent with combinations ranging from piano and drums to 8 and 10 men in small and medium size halls. All the traps are packed in the snare drum bag and the bag is simply placed inside the bass drum, after which the bass drum bag may be tied and you are ready for travel. The single header is the best drum for travel on street cars and the weight is so nicely balanced that you can carry it with much less exertion than you could manage a big double header."

"Either the floor pedal or the over head style will work satisfactorily upon this drum. In order to obtain best tone and volume it is of course necessary with either a single or a double header to have the drum raised entirely off the floor, which may be done by having two spurs, (either folding or detachable) on the front hoop and an adjustable back spur on the rear hoop. In this way a maximum of tone is obtained and even a bass drum of the lightest weight cannot creep along the floor while being played."

Sheet Music Suggestions

Use cross-reference wrappers or tabs when stocking novelties with double or ambiguous titles.

A wire for music ought to be despatched from the retailer as early in the day as possible. To be attended to in time for dispatch the same day the telegram ought to reach the publisher or wholesaler by noon.

Keep especially well dusted the bins or shelves of your Book department. Books move slowly in comparison to sheet music, of course, and dust therefore has more time to get in its disastrous work on them. The only remedy for saving actual loss from dust and shop wear on exposed books is constant dusting with a soft cloth.

Enoch Successes

"I PASSED BY YOUR WINDOW" ... *May H. Brahe*

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"COME TO THE FAIR" ... *Easthope Martin*

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

"THE WORLD'S THANKSGIVING"

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

"THE FLAG OF LIBERTY" ... *Claude Arundale*

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find its way back to your tills.

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"Feist" songs in the Canadian song centres.
Back of this again is the international
advertising in the big magazines. This is
why "You can't go wrong with any 'Feist'
song."

LEO FEIST LIMITED**193 Yonge Street, Toronto**

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Enoch & Sons' New Music

It is a truism that the second-rate composer of a generation ago stands little or no chance on the market against the living third-rate or even fourth-rate composer. Only the first-rate composer's music lives generation after generation. Providence is indeed merciful in this respect; for if the musical public demanded strictly and absolutely first-rate stuff from its contemporary composers, very few living men would succeed in obtaining a hearing. As someone once remarked: the living whelp is better than the dead lion, unless the lion happens to be a big one. Among contemporary composers whose songs have won general approval stands Easthope Martin. He has deservedly earned the undivided admiration of the musicians and the man-in-the-street. "On the safe side" tells of an octogenarian bachelor who at last decides to take unto himself a wife, feeling sure that if he "weds in haste" he cannot possibly "repent" for very long. The composer has entered into the little matrimonial joke with gusto. Also from Easthope Martin's pen comes an enjoyable duet entitled, "Who goes a-walking?" The voices run independently, each part having an individuality of its own, which is more than can be said of many vocal duets. Conspicuous by their absence are the commonplace progressions in thirds and sixths. Moreover, the pianist has here been given the opportunity of doing something more than merely copying and supporting the singers.

Songs of the broad, vocally expressive species are Denys Grayson's "Roses for you" and Henry Lovell's "A Song of Sympathy."

For the rest, we must acknowledge Felix Corbett's "A Song in the Air," Teresa del Riego's "Ludlow Tower" (an effective song version of A. E. Housman's poem from "A Shropshire Lad"), May H. Brabe's "Nothing to Say" (written in collaboration with Fred. E. Weatherly), Arthur Meale's "Coming to you," and Leo Lasco's "Little Boy Baby." These vocal productions are obtainable in keys suited to practically all voices.—Musical Opinion.

Whiffs of News

A music store in Liverpool is said to have ordered a large quantity of accordions from Spain and received only three.

The new orchestra at Longueuil, Que., is proceeding with its good work under the conductorship of Professor Paul Pratt.

The opening night of German opera produced in a New York theatre recently was attended by street riots and general disorder.

Milton Francis, piano dealer, of Port Arthur, is about to open a sheet music and music book department in his store in the Masonic Temple block.

Each Saturday night the College Book Store in Kingston, Ont., features a 7-piece orchestra as a drawing card to bring people to their sheet music department.

A Fijian hymn book is a novelty offered by a London publisher. It is written in the native tongue with simple music, based upon the tribal chants.

This year the Musical Times of London celebrates its seventy-fifth birthday. The Musical Times has been an outstanding factor in the world's development of choral music.

A prize of \$500 for the best overture produced by an American composer is offered by Hugo Reisenfeld, director of the Rivoli and Rialto theatres, New York. The date limit is March 31st, 1920.

On opening their mail one morning recently Whaley, Royce & Co., Limited, found an order for a set of their "Imperial Edition" books from Yakusho Yeo, a teacher in the Tamsui Middle School, Tamsui, Formosa.

In an enquiry conducted a few years ago a number of great pianists, speaking independently of each other, gave as their favorite piano composition Chopin's Sonata in B flat (Op. 35). This work remains a favorite for piano programmes.

Occasionally music shops receive orders, as a rule from rural districts, which are difficult to fill. A few days ago the Nordheimer Piano and Music Co., of Toronto, received the following order: Mendelssohn's "Spring Song" with words, set to the music of "Melody in F." Now, as we know, Mendelssohn's Spring Song is a song without words for piano and Melody in F is a favorite piano solo by Rubenstein. It is such amusing incidents as this that keep the party behind the sheet music counter smiling.

"It cannot be said that German music was wholly eliminated during the war," writes the London correspondent of an Aberdeen newspaper, "but, whether in chamber or hall, it was played at the risk of disapproval. Music sellers, however, tell me that a revival of German music is certain, and accordingly all the latest compositions are about to be imported within the next few weeks. Professional musicians declare that they welcome the prospect, and it is quite probable that recitals of the most up-to-date German music will be heard in the concert hall before long."

U.S. Federal Trade Commission Gets After Sheet Music Men

A news dispatch from Washington says: "The Music Publishers' Association of the United States and the National Association of Sheet Music Dealers, together with the officers of the two organizations, to-day were cited by the Federal Trade Commission to make answer on November 22nd to charges of unfair competition filed against them by the Commission. A "general conspiracy" to enhance the price of sheet music to the public and collusive action to maintain standard fixed resale prices of music was charged by the Commission.

"Relative to the charge of collusion the complaint sets forth that the two organizations have held their annual meetings during the same week in the same city and on alternate days; the members of one association alternately attending the sessions of the other. Most of the members of one organization are also members of the other, the complaint also alleges. A committee of one association conferred with a committee of the other, and resolutions passed by the one intended to result in increased prices to the public have been ratified by the other, the Commission further charged.

"Just why the Federal Trade Commission should bring charges against the Music Publishers' and Music Dealers' Associations is somewhat of a mystery, inasmuch as although committees of the two bodies have conferred on numerous occasions with a view to deciding upon the points in question between the two bodies, there has been no evidence of collusion regarding retail prices.

"Such discount questions that have been discussed have had to do primarily with the granting to the retailer of a discount sufficient to enable him to meet the increased overhead cost of his business, and realize a fair profit on his invested capital and labor, as well as to bring about the establishment of some working basis that will serve to simplify matters and prevent confusion.

"It is the general belief that the officers and members of the two Associations will have little difficulty in convincing the Federal Trade Commission at the hearing next month of the legitimacy of their action."

A later dispatch says: "Acting as counsel for the Music Publishers' Association of the United States and the National Association of Sheet Music Dealers, George W. Pound has filed an answer to the complaint recently made against the

alleged practices of those associations in the matter of price fixing. The answer denies that there have been any unfair methods of competition indulged in by the defendants."

Says Life-blood of a Sheet Music Business Depends Upon Novelties

In the J. H. Larway announcement which appeared in the London Daily Telegraph some few weeks back were the following words: "A moment's reflection will prove that all the permanent and standard sales arise from the fact that like an eager amateur, will not wait for the assured popularity of a song or piece of music before procuring it. He will adventure and make experiment with new music, not chiefly to show his desire to be up-to-date, but to fortify the position already attained by previous enterprise."

Singers are these days clamoring for new songs. They want something which the music-loving public have never

Music For The Moose Jaw Festival

The syllabus of the seventh annual musical festival which takes place in Moose Jaw next May has recently come off the press. The chief event in the festival is always the choral society contest. The selections for class A, choral societies of more than forty members, will be "Indian Serenade," D. C. Williams, and "Blest Pair of Sirens," Parry, both unaccompanied. For class B, choral societies having fewer than forty members, the selection chosen for competition are "Moonlight," Eaton Fanning, and "The Bells of St. Michael's Tower," Stewart, both unaccompanied.

The church choirs fall into three classes, according to number of members. Their competition selections will be: Class A (29 members or over)—(a) Hymn to Music (unaccompanied), D. Buck, full chorus throughout; (b) Holiest Breathe an Evening Blessing (unaccompanied), G. C. Martin.

Class B (19-28 members inclusive)—(a) O Lord our



A fine comment on the recent referendum is contained in the above picture of the transformation of a buffet, saloon into a Columbia Grafonola saleroom. The bar, bottles and glasses have gone and in their stead the real cheer of music is dispersed.
Photograph from Music Supply Co.

before heard. The old songs, of course, have their undoubted charm and drawing merit, but those songs are more often sung as encores. Novelty songs are the great need of the day.

Some of the novelty songs published by J. H. Larway which are meeting with success are: "The Harbour" (Herbert Oliver), "Happy Summer Song" (Gerald Kahn), "Princess Love" (Herbert Oliver), "Love Came into my Garden" (Jack Trolaway), "Your England and Mine" (Nellie Simpson), "Never Mind the Rain" (Herbert Oliver), "Water-crest" (Bernard D. Cropper), "Sleep and the Roses" (Arthur F. Tate), "The Piper of Dreams" (Margaret Wakefield), "When the Flag Goes By" (Herbert Oliver), "Fifinella" (Herbert Oliver), "The Garden I Fashioned for You" (Herbert Oliver), "Love's Gift" (Geo. A. Winddeatt), "The Orchard by the Sea" (Herbert Oliver), "Believe it True" (Frederic A. Coote), "Cinderella" (Herbert Oliver), "Demons Song" (Herbert Oliver), "Mary's Night Out" (Herbert Oliver).

These songs may be had from the Anglo-Canadian Music Co., the Larway agents in Canada.

Governor (accompanied), Gadsby; (b) O Gladsome Light (unaccompanied), Sullivan.

Class C (18 members or less)—(a) He Wipes the Tear from Every Eye (accompanied), A. Lee; (b) Thou Will Keep Him in Perfect Peace (accompanied), D. Buck.

Ascherberg, Hopwood & Crew Successes

A number of the publications of Ascherberg, Hopwood & Crew, Limited, the London publishers, are now in a position of prominence in the musical world. The songs referred to are being sung by leading soloists and the waltzes played by orchestras all over Britain, and now these numbers are selling big in Canada and the United States. Among these songs are "The Bells of St. Mary's" (Emmett Adams), "Three Roses" (Philip Arden), "The Clock in the Hall" (Phyllis Harding), "Wondering Eyes" (Arthur Anderson), "Sing me a Song with a Rousin' Rhyme" (Emmett Adams),

"Joggin' Along the Highway" and "Learn to Take Your Troubles Lightly" (Harold Samuel), "Pathway Over the Sea" (G. Carne), "Sleepy Town" (Percy Henri), "The Cottage of Dreams" (Pat Thayer), "Cupid's Arrow" (M. W. G. James).

The waltzes are "Oriental Memories" (Walter R. Collins), "Bells of St. Mary's" (Emmett Adams), "Joy Bells" (Chappelle), "Love's Whisper" (Lou Larna), "Mons. Beaucaire" (Andre Messenger), "Rapture" (Simson), "Afgar" (Cuvillier), and "Silver Clouds" (Collins).

Words of Love and Prayer

Ward-Stephens, the composer of "Christ in Flanders" and other sacred numbers of unusual merit, now gives us the Ward-Stephens musical settings of "Words of Prayer and Love." The following songs contained in this work are great in their simplicity: "Lead Me to Light," "God, and God Alone, Is Love," "The Prayer," "Thou Leadest Me," "While the Days Are Going By," and "God's Love."

Pianos Supplied by Willis & Co., Montreal, to Entertain the Prince

During the past weeks the public has heard much of the doings of the Prince of Wales on his itinerary, and, of course, in the various social functions music always played an important part. Messrs. Willis & Co., Limited, Montreal, manufacturers of the Willis Piano and sole Canadian wholesale agents for the Knabe, had the good fortune to have either Willis or Knabe pianos used on these occasions in various centres.

In the Royal visitor's private suite in the C.P.R. hotel at Banff; in the Prince's sitting room at the Ritz Carlton, Montreal; in his rooms at Rideau Hall, Ottawa; at the citizens' reception, City Hall, Montreal; at the military reception in the Rose Room, Windsor Hotel, Montreal; Citizens' Ball, Windsor Hotel; banquet at St. James Club,



How a former buffet saloon looks transformed into a Columbia Grafonola salesroom. This picture shows the interior from which the reader can imagine the charm that has taken place. Photograph from Music Supply Co.

Windsor Piano House Sells Big Pipe Organ to Local Theatre

A new pipe organ, the only one claimed to be in any Western Ontario theatre, will be installed in the Empire Theatre, Windsor, in about three weeks' time. Manager Glasco on Thursday signed a contract with P. S. Connolley, of the Maloney-Connolley Piano Company, of that city, for the installation of the organ, which will cost from \$8,000 to \$10,000.

The specifications have been prepared by Alexander Pepin, a leading Detroit organist, and will be manufactured by the firm of Warren and Son, Woodstock, which has been building organs for 83 years. The organ will be built in above and to the rear of the screen and will be equipped with cathedral chimes and 50 stops for all other orchestral features, although an orchestra will be maintained along with the organ. The organ will be 14 feet long and 10 feet deep.

Montreal; and in the Prince's apartment, Hotel Clifton, Niagara Falls.

Chappell's New Issues

The month's list of new issues announced by Chappell & Co., Limited, is as follows: "The Road of Looking Forward" (Hermann Lohr); "In Lilac Time" (Guy d'Hardelot); "Somewhere in Brittany" (Evelyn Sharpe); "A Night of Romance" (Horatio Nicholls); "When Lights Go Rolling Round the Sky" (John Ireland); "Nothing Venture" (Montague P. Phillips); "Noel" (Teresa del Riego); "Mary, Tender Mother" (Hugh R. Hulbert); "Lavender Dreams" (Robert C. Clarke); "A-Maying" (Herbert H. Nelson).

In instrumental music there is "The Mummy Hobble" (St. John Brougham).

Also another work from the well known Ward-Stephens "Musical Settings of Words of Prayer and Love for high and low voices."

Making Music a Bigger Feature in Sunday Schools

Orchestras and Children's Choirs May be Introduced More Widely

THERE is a sort of spontaneous movement on foot at the present time to raise the status of music in the Sunday Schools throughout the Dominion. The feeling which prompted this move was that the advancement of music was not keeping pace with other parts of Sunday School organization. An article clipped from a Canadian Sunday School teachers' publication in dealing with this question says:—

"Army, navy, fair, movie, social circle, worship—everywhere and with all sorts of people music is a feature and an inspiration; in the Sunday School, not less than elsewhere.

"In the face of this universal experience, it is a marvel how little attention is paid in the Sunday School to this enchanting art. Every other part of Sunday School organization and equipment has shown greater advancement. As to the music, this is mostly the last thing to be improved. In too many Sunday Schools the music is just where it was a generation ago; and this very greatly to the Sunday School's loss, for a Sunday School without good music is like a regiment without a good band, or a social circle without an instrument or singers.

"It is worth while, for example, for a School to take stock now as to where it stands musically. Is adequate provision made for the service of song? Does the School work at its improvement? What about the organ or the piano; are these first-class, and kept in first-class condition? The organist, or pianist, the leader, are these wide awake, and real lovers of music and of children? Is the superintendent keen to select the right hymns, and eager to have the whole School join

in their rendering? Do the teachers encourage their classes to take up the hymns heartily? What about an orchestra; is the talent that exists amongst the teachers and scholars utilized? These are questions to be asked and answered. It is worth a half dozen evenings of the teachers' meeting to make the reckoning, and to provide for making up whatever lacks.

"This particular year is an especially promising time to make a start for better music. We have the new Book of Praise, which is greatly richer in hymns and music for the Sunday School than its predecessors. What a lift it would give to the music, if even a dozen of the best new hymns were picked out, and superintendent, teachers, organist, leader should join their efforts to have them well learned this coming winter. It would be easier to keep up the attendance. The session of the School would go more smoothly. Its atmosphere would improve. Any work that it took in hand would go with more zip. The influence would overflow into the public worship and the home. Good music is a medicine for many ills; and it is pleasant to take."

From the foregoing article it is readily seen that the great realm of music in the Sunday School has scarcely been touched upon as yet. The suggestion as to the formation of an orchestra would put the music on a more substantial footing. Another notable innovation would be the raising of a children's choir to augment the general singing of the Sunday School.

Miami

If a conservative estimate of indications means anything, "On Miami Shore," the waltz song by Victor Jacobi, is in for a big run. Messrs. Chappell & Co., the publishers of "Miami," report a real exceptional demand for this number from Vancouver, Calgary, Halifax and other centres. It looks as if "Miami" is even safe enough to gamble on.

The Imperial Phonograph

Merchandise that is good will win out in practically every instance.

The Imperial Phonograph is built and marketed on that foundation—goodness.

The construction is honest, the finish and workmanship are true—the materials are of the highest grade and the mechanical equipment is the best procurable.

The Imperial Phonograph is always identified with progressive and reliable merchants—each a creditable reflection on the other.

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

Imperial Phonograph Corporation

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

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

Our two best selling models N. and L. can be shipped this month on receipt of order



Model R
Mahogany, Walnut

Here, There and Everywhere

The managers of the Song Shop, Edmonton, have added a phonograph record room to their premises.

P. A. Kennedy, Brandon, has taken the store adjoining his place of business, and opened up very handsome piano warehouses.

Mr. Horton Phinney, of N. H. Phinney Limited, Halifax, N.S., was one of the month's trade visitors to Toronto.

The Fowler Piano Co., of Winnipeg, have a magnificent store at 432 Main Street, where they are featuring Knabe and Willis pianos and His Master's Voice lines.

The sympathy of the trade is extended to Mr. C. B. Clarke, the well known Gerhard Heintzman dealer of Calgary, on the death of Mrs. Clarke, after a long illness. Two children survive.

It is said that forty thousand people witnessed a prodigious production of the opera *Aida* on the Sheephead Bay Speedway, New York. Open air performances are apparently becoming more common all the time.

The employees of the Warren & Son Organ Company, of Woodstock, Ont., are proud of the part they took in the recent Victory Loan drive, ninety-nine per cent. of them having taken out Victory Bonds. As a result of their record they are to-day in possession of their honor flag adorned with several crests.

Warren & Son, Limited, Woodstock, Ont., have been incorporated to manufacture pipe organs, pipe organ parts, musical instruments and musical cabinets. Capital \$200,000. F. R. Warren and S. R. Warren, of Woodstock, organ manufacturers, are two of the incorporators.

The Kingston Musicians' Union have protested to Ottawa over American orchestras coming to Kingston to play at dances and entertainments. If the law at present does not protect them, they say that the laws must be changed in the interests of Canadian musicians.

An addition to the Piano Department of the R. S. Williams & Sons Co., Limited, Toronto, is Miss Florence McGrath, who is taking the place of Miss M. Page. Miss Page has been with the Company for nearly three years, and upon her leaving the firm, was presented with a wrist watch.

Gingras Pianos & Gramophones, Limited, Montreal, P.Q., have been incorporated to manufacture and deal in pianos, gramophones and musical instruments of all kinds. Capital \$48,000. Elias Gingras, piano manufacturer, and Rene Gingras, piano tuner, are two of the incorporators. This firm recently registered in Montreal.

The Brunswick Shops, Limited, with head office in Toronto, have been incorporated with a capital stock of \$50,000, divided into 500 shares of one hundred dollars each, to buy, sell, and deal in phonographs, phonograph records and phonograph supplies and all other kinds of musical instruments and musical supplies.

Two former employees of Heintzman & Co., Nanaimo, Mr. Kirkham and Mr. Spurrer, have severed their connection with that firm to open up business on their own account. They will carry on under the name Kirkham & Spurrer, and will deal in high grade musical instruments. The location of their premises is 296 Wallace St., the building formerly occupied by the Nanaimo Electric Light Co.

"High ocean freight rates," says the Toronto Globe's financial page, "have been causing discussion among Canadian exporters, who in some cases taken the view that, now that the war is over and the danger of submarine attacks passed there should be some relief. Instead of that, rates on the Atlantic continue at a price about six or seven times higher than before the war. This is considered

"FOOLS WE WERE"

"Looking back to the days before Canadian Bureau for the Advancement of Music began its Music-in-the-Home educational work, I see now what fools we were to allow the public's opinions on music and on our industry to form by chance and to let the musical instrument business be the football of alleged financiers and false economy advocates without protest.

"Knowing what has been accomplished, if I see aright what is ahead of us in the ordinary course of events, I would urge the doubling of our efforts in this Bureau work at once."—A man in the trade whose judgment never goes below par.

to be a handicap on foreign trade, and there has been some inquiry as to prospects for relief."

A service which is being featured by the R. S. Williams & Sons Co., of Toronto, for their Edison dealers, is the preparation by advertising manager A. L. Robertson and his staff of a series of ready-made ads. These embrace good strong copy on the New Edison, the Amberola and exclusive record ads. The Christmas copy is particularly well laid out, the text of which is sure to create Christmas business for the Edison dealers.

May Peterson, the celebrated prima donna soprano and exclusive Aeolian-Vocalion artist, is billed to sing in Montreal on December 16th and 17th and in Massey Hall, Toronto, on December 19th. These appearances of May Peterson will give a big impetus to the demand for the following Aeolian-Vocalion recordings of hers:—Annie Laurie, Comin' Through the Rye, La Boheme-Addio, La Boheme-Mi Chiamano Mini, Last Rose of Summer, Manon-Gavotte, Loch Lomond, Otello-Salce-Salce, Chanson-Indoue—Song of India (from "Sadko"), Carmen (Wilson), Carmen-Micela's Air.

Edwin J. Howes Returns

Spent a Month Visiting West

Mr. Edwin J. Howes, general manager National Piano Co., Limited, has returned to the headquarters of his firm at Toronto, from a business trip through the Western Provinces. Mr. Howes was absent exactly a month, going via Chicago and returning by the north shore of Lake Superior.

In a business way Mr. Howes found the Western dealers on whom he called in a cheerful frame of mind, although in some localities, notably Southern Alberta, crop conditions were quite unfavorable to active trading in musical instruments. The Western crop yield is this year slightly in excess of last year's returns.

Mr. Howes noticed a general tendency to shorten up on piano selling terms and to sell only with substantial cash payments, sales that a few years ago would have been acceptable being quite indifferently treated or refused altogether, because of too small down payments. The general tendency is toward better merchandising in the way of terms and the one-price system.

For his own lines Mr. Howes received a very good reception, and established a number of desirable agencies, with a list of orders that now increase the worries of production.



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That's your strong appeal when you are selling Brunswicks—the appeal of more and better music.

Hammer home the idea that the Brunswick plays ALL records—and plays them all BETTER.

Dwell on the ALL-WOOD oval Horn. It is a most important selling point. In our national advertising recently we have been laying great stress on the SHAPE of the Brunswick Horn and the fact of its being ALL-WOOD.

Then there is the ULTONA—one of the other big selling features. People nowadays don't want a restricted or a makeshift phonograph at any price. They want a phonograph that REALLY DOES play ALL records CORRECTLY.

And that's the kind of a phonograph you offer when you sell Brunswicks.

There's still some good territory open here and there. Get in on this while the getting is good.

Write us to-night for full particulars of our Music Dealers' proposition.

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143 Portage Ave. E., Winnipeg, Man.

Vancouver Trade News Notes

It has fallen to the lot of two progressive members of the Vancouver Music Trades Association to form a concert agency for the purpose of doing something big for the coast city in a musical way. Daryl H. Kent and George Langtry Bell, of the Kent Piano Co., Limited, conceived the idea a few weeks ago that the time was now ripe when Vancouver should have an up-to-the-minute organization for the bringing here of noted concert artists. Your correspondent sought out Mr. Kent the other day and found Daryl smiling all over, and justly so, for he placed before us the fact that the Kent-Bell Concert Bureau had arrived and was now doing business. Among the prominent artists who will appear in Vancouver under the Kent-Bell banner are Albert Spalding, the American violinist, November 28th; Isadora Duncan dancers and Geo. Copeland, Decemehr 17th; Sophie Braslau, March 3rd; Percy Grainger, April 13th, and the famous Galli-Curci on May 21st. It's a big order, says Daryl, but we are confident the Kent-Bell Concert Bureau will deliver the goods.

T. A. Switzer says the new store of Switzer Bros., Limited, at 310-4 Hastings street, will be opened and in full running order by the end of the present month. He has been quietly organizing his office and sales staff, but he is not yet ready to announce its personnel. Switzer Bros. will handle the Martin-Orme and Gerhard Heintzman pianos and Sonora Phonographs and "His Master's Voice" records. The firm will also make a specialty of sheet music and small musical instruments.

In the death of James E. Williams, of Calgary, a popular Columbia man, the local music trades have lost a true and beloved friend. Mr. Williams was not only well-liked by the trades but he had a host of admirers among the profession, for he was a fine vocalist. The deceased was an honorary member of the Vancouver Men's Musical Club. Mr. Williams was one of Calgary's most highly respected citizens. He was for years a leading member of the Wesley choir and was identified in much public work. He was Alberta representative for Cassidy's Limited Columbia Grafonola department and represented the J. Eveleigh Co., Montreal Waterproof Clothing Co., Samuel Hart & Co., and Society brand clothes. Mr. Williams, who was 36 years of age, was born in Haverford West, Pembrokeshire, South Wales, and came to Canada in November, 1904. He located first in Winnipeg, where he was employed by T. Eaton Co., and later by Eveleigh & Co. He came to Calgary in February, 1909, and was in business here up to the time of his death.

Walter Evans, of the Walter Evans Co. Limited, is in an optimistic mood as usual. He says that he is having a siege of brisk business with some very nice sales in the

Working from the angle prompted by the Bureau's Music-in-the-Home educational campaign within the trade, has almost revolutionized selling for some salesmen.

piano and phonograph departments. "Our collections are coming in well and money appears to be plentiful with our customers," quoth he.

The Ajello Co. have no complaints to offer save that they would like to have more stock on their floors. This, of course, applies to pianos the sales of which lately have been of an encouraging nature.

Mr. Kennedy, of the Mason & Risch, Limited, says: "Business is great with several excellent cash transactions in the piano department. 'His Master's Voice' records of course are still going strong, while in the player piano department we are glad to note increasing business."

Townley & Ward are making fine progress now and have established themselves in popular favor with a growing increase in trade. Mr. Townley states that Columbia Grafonolas and records have been going exceptionally well lately and that there has been a marked increase in the sales of pianos and small goods.

The Montelius Co. are still liquidating their piano stock and only recently completed an extensive selling campaign which brought in some excellent returns.

The trade in Vancouver is preparing for an active Christmas business which this year is expected to eclipse that of last year.

Whaley-Royce Notes

W. H. Myhill, manager of the wholesale small goods department of Whaley-Royce & Co., Limited, Toronto, is just back from a trip to Chicago, where he found the small goods industry head over heels in work. With orders booked away ahead the manufacturers are getting practically all their worries from the production end of their businesses. Mr. Myhill has some fine shipments of musical merchandise en route to Toronto, regarding which announcement will be made to the trade later.

Business in the sheet music section of the Whaley-Royce house keeps Holmes Maddock, manager of that department, with his coat off and sleeves rolled up more hours per day than any union would stand for. The Whaley-Royce "Imperial Edition" music books continue steady sellers that know no particular "season."

The first two records of Charles Hackett, the sensational new tenor of the Metropolitan Opera Company, are out. They are songs from the always popular "La Boheme" and "The Barber of Seville." Some combination! Columbia 49645 and 49604.

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



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and the
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The House Organ of Eug. Julien & Cie Limited

An evidence of the enterprise of the firm of Eug. Julien & Cie Limited, Quebec city, is their house organ, in French, issued monthly. This little publication, called "Le Bulletin Mensuel," is an 8 page paper a shade over 9 in. x 12 in. in size. In the heading is shown the Julien establishment as it was in 1895 and the fine large premises of to-day. The reading matter, set in three columns to the page, is interesting, informing and contains many illustrations.

"Le Bulletin Mensuel" is an excellent form of publicity to keep the affairs of Eug. Julien & Cie Limited to the front.

Henry Burr Sings "Oh, What a Pal was Mary"

The result of a recent visit of Henry Burr to Montreal is a new "His Master's Voice" record, "Oh, What a Pal was Mary," which is predestined to be a very big seller. Mr. Burr recorded this selection as the recording laboratory of Berliner Gramophone Co., Limited, and this particular number is a fine specimen of good recording. "Oh, What a Pal was Mary" is the combination of a very popular song and a very popular singer. With "While Others are building Castles in the Air," also by Burr on the reverse side, this will be a hard record to keep in stock.

Sherlock-Manning Employees Lead London List in Victory Loan Campaign

The employees of the Sherlock-Manning Piano Co., of London, have merited considerable praise for the big part

they played in the recent Victory Loan campaign. In winning the Prince of Wales' flag, together with nineteen crests, this company heads the list of London firms who subscribed to the loan and also ranks third in the whole of Ontario. Early in the campaign the employees had taken out over three times the amount necessary to secure the flag and then in the last two days an additional \$7,000 was raised as a result of a generous offer made by the firm. This was that every \$500 which the employees should subscribe, the firm

The "MOTROLA"

A SELF STARTER FOR THE
TALKING MACHINE



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.

It winds any make or price machine more evenly and more quickly than can be done by hand.

Starts winding by pushing a button and stops when springs are brought to proper tension.

Easily and quickly attached.

Attachment plug and ten feet of cord supplied with each Motrola.



HIS MASTER'S VOICE, LIMITED

Sole
Canadian
Distributors

would purchase a \$50 bond, which would be held for by the employees at a celebration to be given by the company.

Ivory Takes Another Jump

Since the October issue of the Journal, in which was announced a 25 percent advance in the price of ivory for piano keys, the news comes from Europe that at this month's ivory sale at Antwerp the raw ivory took a leap of from 75 to 130 per cent, according to the size of the tusks. As the last forms of the Journal go to press it is not definite just how this advance will work out to Canadian buyers, although sets of key ivory have already been invoiced at a 50 per cent. advance in price.

Apart altogether from the price, the scarcity of ivory is causing grave concern. It is generally known that the available supply is dwindling. In addition, the demand instead of decreasing is increasing. The United States trade is seeking ivory for a much larger output of pianos than they formerly had. Countries like England, Italy, Norway, Germany and others who have been using little or no ivory for five years, are now actively in the market to buy.

The very conditions of scarcity and high prices, therefore, are forcing attention to possible substitutes, about which more may yet be heard in the near future.

Cape Breton Music Dealers Have Live Association

THE citizens of Cape Breton may never have thought of it, but they are fortunate in the calibre of the merchants who supply their music wants from well-appointed stores in Sydney, North Sydney, Sydney Mines and Glace Bay. These music dealers are aggressive and enterprising, resourceful and attentive to business and receptive to any helpful suggestions and information as to what is going on in the trade in other places. The people with whom they do business are able to buy what they require in the way of comforts and necessities, and are not found paying more for anything than it is worth. Incidentally this is one of the sections of the country where the local dealer can handle his "prospects" more successfully unassisted than with outside help. The importation of an expert from some large city has no particular significance to the average householder here, who prefers dealing direct with the man he knows and in whom he has established confidence. The dealer here must be fair with his customer, for if he isn't, the fact soon becomes well known.

The success of the music merchants here depends upon the activity of the coal mines and the smelters, and the

by two of his five sons, all of whom returned safely from overseas. The sons are trading under the name of Smith Bros., while Mr. Smith, sr., has removed to Sydney, where he has purchased a home, overlooking the magnificent harbor and its beautiful opposite-shore-line. His home backs a store property recently purchased.

The secretary-treasurer of the Association is Mr. James A. Lawrence, of Sydney, who is associated in business here with his brother, Mr. F. H. Lawrence. He is very enthusiastic over the success of the dealers here in getting together.

The first and second vice-presidents are Mr. Angus McIsaac, Glace Bay; and William McPherson, North Sydney, respectively.

On learning of the contemplated visit to Sydney of John A. Fullerton, secretary of Canadian Bureau for the Advancement of Music, Mr. John T. McInnes, a most capable and enthusiastic piano man with a store in Sydney, and a branch at Sydney Mines, notified the President, and other members of the Association, and in a few minutes a special meeting was called. The visitor was invited to be present and extend any helpful suggestions that he might be able to give in connection with associations and the general advancement of music.

In introducing Mr. Fullerton, the President, Mr. H. E. Smith, who was in the chair, explained for the former's benefit that hitherto the various dealers were comparative strangers to each other, and that when the proposition of getting together was finally broached, it was found that the idea was in the mind of each man, but reluctance to take the initiative kept them apart. The meetings were of an

UNIVERSAL FIXTURES



THE READY SELLING ASSISTANTS

This is but one of the many Universal Displays. These displays are wonderful time and labor-saving devices, especially designed and constructed for the talking machine shop. Their economic qualities will in a short time save you the cost of installation.

FLOOR BULLETIN DISPLAY

Write for Particulars
and Prices

HIS MASTER'S VOICE, LIMITED

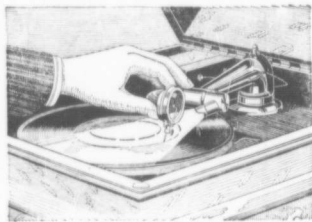
Sole
Canadian
Distributors



success of the fisheries and the farmers. Inactivity in the mines and failure in the fisheries is serious.

The music dealers in the places above named have a wide-awake, healthy association, a couple of months old, entitled "The Cape Breton Musical Dealers' Association." Mr. H. E. Smith, proprietor of Smith & Smith, Sydney, is the president. Mr. Smith's store here was formerly his branch, but the North Sydney business has been taken over

The "RECORD-LITE"



A LIGHT especially constructed for use on Victrolas. It consists of a handsome little 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 a leatherette-encased battery which is kept either in corner of 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 illustration shows you what it does.

HIS MASTER'S VOICE, LIMITED

Sole Canadian Distributors

informal nature, and held at the different stores after business hours. The stores here close at six o'clock, except on Saturdays, when they remain open until about ten. Wednesday afternoon closing is observed during the summer months.

Mr. Smith also extended the thanks of the Association to the Canadian Music Trades Journal for the draft by-laws and constitution and other information requested when it was decided to organize in September last.

Mr. Fullerton outlined the benefits of local associations in the music trades as he had observed them in different parts of the country, and emphasized confidence in each other as the basis of success, along with tact in effecting any reforms desired.

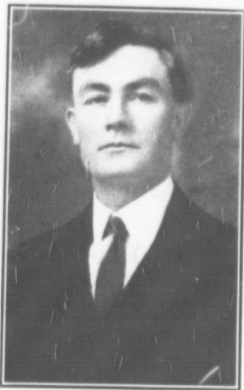
He also directed attention to the work of the Canadian Bureau for the Advancement of Music, in stimulating and increasing public interest in music, particularly in the homes and schools. During the day he and the president had interviewed the management of the "Record," a local daily, which had formerly endeavored to conduct a "Music-in-the-Home" page, but which feature had been dropped.

Mr. Smith was able to confirm the speaker's remarks and getting the newspaper again interested and the desire of the manager to co-operate with the music trade in conducting a live attractive page on music each week.

The members of the association were greatly interested in this feature, and in a personal explanation of the origin of the Bureau; the reasons for its coming into existence and the work it has been doing on behalf of the trade from coast to coast.

Following the informal talk by Mr. Fullerton, there was a general discussion of the various phases of the business. The matter of cartage is one that vitally concerns the dealers in Sydney. The flat rate for cartage from the freight shed to the merchant's store, for example, is \$5.00, or almost half the freight charge from Toronto there.

At the conclusion of the business discussions, the meeting adjourned to the dining hall of the Norfolk Hotel where refreshments were served.



H. F. Smith, Sydney, President The Cape Breton Music Dealers' Association

The guest of the evening was assured of the deep appreciation of his visit and that a hearty welcome always attended him in Cape Breton, where the dealers considered he belonged just as much as in any other place in Canada.

Those present were in addition to the officers named:

Messrs. F. H. Lawrence, Sydney; Donald Travis, of Travis Bros., Glace Bay and Sydney; Earl Smith, of Smith Bros., North Sydney, and C. B. Travis, of Sydney, in whose store the meeting was held, and by popular ruling the honorary president of the Association. Mr. Travis, who has a record of forty-six consecutive years in business, was elected to the Presidency of the Association, but urged the office going to a younger man.


The different members of the Association were unanimous in approval of their action in finally getting together.



J. A. Lawrence, Sydney, Secretary-Treasurer The Cape Breton Music Dealers' Association.

They only regret being that they had not done so long ago. They already realize that in the acquaintanceship resulting from their occasional meetings they are fortified against the habit the public has always had, in all parts of the country, of playing one dealer against another, and too frequently with success in getting price or other concessions that are not conducive to either profit for the individual dealer, or prestige for the trade as a whole.

It is now suggested that a Maritime Provinces Association would be a very effective medium through which to propagate a healthier public respect for the music trade and those in the business. The Cape Breton dealers look forward to the development of this idea and are in sympathy with linking up with the dealers in other eastern centres to boost music.



Quality products always dominate the market—hence the success of Columbia dealers.

MUSIC SUPPLY CO.
Toronto

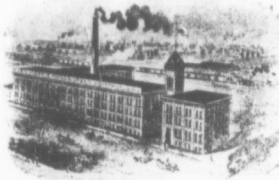
Morris Piano Plant Sold

To Company Organized by E. C. Thornton

The Morris piano factory and plant at Listowel, Ont., has just been purchased by a company organized by Mr. E. C. Thornton, and of which he will be the managing director. Associated with Mr. Thornton are a few intimate business and personal friends, who are applying for a charter for a joint stock company. Mr. J. H. Pettit, formerly with Delaney-Pettit Co., Limited, and well known to the manufacturers all over Canada, will be president of the new company, the executive offices of which will be located at Toronto.

The factory, in which Morris lines exclusively will be manufactured, continues under the superintendency of Mr. A. E. Windsor, a business associate of Mr. Thornton of many years' standing.

The new firm took over the factory and plant, the instruments in process of manufacture and all materials



The Morris Piano Factory, Listowel, Ont.

and lumber in stock. The programme of activities includes the early enlargement of the factory from its present capacity of 1,000 instruments per year to 2,000.

The Morris factory is modern and well-equipped. The present building was erected in 1909, replacing the original building destroyed by fire in October of the previous year.

Mr. Thornton has many friends in the trade who will be glad to learn of his success in getting a company organized to buy the Listowel portion of the assets of the Karn-Morris concern. He has been actively connected with the piano business in Canada since 1889, when he entered the offices of the late D. W. Karn as a junior clerk. In two years he had charge of the office and some years later left the Karn firm to take charge of the Morris business in Listowel, returning to Woodstock some years later.

The Journal expects that a more complete announcement will be available in time for the next issue.

Edison Phonograph Stood Explosion of Bomb

A testimonial to the superior methods and material used in the construction of the New Edison is contained in a letter recently received by Thomas A. Edison, Inc., from R. E. Joseph, an Edison owner, of Pittsburg. Some time ago a bomb was placed on the porch of the Joseph home by plotters against the government, according to the belief of federal officers. "The bomb destroyed the front part of the house," said Mr. Joseph, "but did very little damage to the New Edison, which was 12 feet distant from where the bomb was placed.

"The terrifying, vicious explosion demolished the front of the dwelling but only loosened the diaphragm of the New Edison reproducer. Of 70 Edison Re-creations not one was damaged. The instrument has a number of pieces of shrapnel imbedded in its casing."

Higher Piano Prices

The latest news of higher prices in the materials that go into the production of pianos and player pianos, that of ivory for keys advancing from 75 to 130 per cent. at this month's sale in Antwerp, and the consequently necessary substantial increase in the price of piano keys, is an indication of still stiffer wholesale piano quotations. Labor has also demanded more, with the result that the manufacturers' wage bill is still rising. Not only is the production not keeping pace with the advancing scale of wages, but in many cases the production per man is less than when lower wages were in vogue.

Again, it is difficult to retain good men and next to impossible to secure efficient new labor. Manufacturers are frantically endeavoring to ascertain how to secure apprentices for the piano industry, as for years no apprentices have been offering, partly because the financial inducements in other lines have been stronger. More money for apprentices is therefore unavoidable.

These two factors alone—keys and labor—make advances in the wholesale piano prices a positive necessity unless the net profit per piano is to disappear almost altogether on the manufacturer's books.

So still higher prices are inevitable. An examination of comparative prices reveals a fact that the trade would do well to keep in mind and to apprise their communities of, viz., that the prices of pianos have not advanced since 1914 in proportion to the increase of other commodities. The difference in England is away more than in Canada. A Canadian-made piano costs the consumer, here, considerably less to-day in relation to that piano's pre-war price, than does a piano cost the consumer in England to-day, judged on the same basis.

The wholesale price is bound to go up. The manufacturer must get an adequate price to cover these recent serious advances in his cost of production.

The retail price is bound to go up. The dealer must take his cost, selling cost and margin, decide on an adequate price to cover these and then get that price. The Journal would refer its readers to the August issue in which it was shown how that, compared with quotations of five years ago, the public is buying its pianos at too low a figure.

Robitaille of Quebec Visits Sherlock-Manning Plant

Joseph Robitaille, the well-known piano dealer of Quebec City, was a recent visitor to the factory of the Sherlock-Manning Piano Co., London, where he was much impressed with the modern equipment and the facilities there for efficiency in the production of high-grade instruments. Mr. Robitaille reported a record run of business in Quebec, the month of October this year being the biggest in their history, and in anticipation of a certain continuance of the growing demand for Sherlock-Manning pianos placed an order for two carloads of Sherlock-Mannings.

Lateral Cut Phonola Records

Phonola dealers throughout Canada will be interested in the announcement from the Phonola Co., of Canada, Limited, Kitchener, that the firm's records are now issued in the lateral cut type. The initial list is already made public, and it is expected that these selections are in for a big run from the start, which will make the second and succeeding monthly issues a subject of keen anticipation.

R. S. Williams' Staff Hold Masquerade

A very successful masquerade and dance, at which about one hundred and fifty persons were present, was recently given by the R. S. Williams & Sons Co. Toronto staff on the fifth floor of their Yonge street store, Toronto. This is only one of the various social functions which the employees of this firm give from time to time in the belief that they tend to foster the family spirit among the staffs of the various departments. The early part of the evening was given over to music and cards. At 10.30 the masqueraders doffed their masks and awaited the presentation of prizes. The gents' prize for the best costume was won by Art Villiers of the piano department, and the ladies' prize by Miss Newton. Special prizes donated by Mr. R. S. Williams himself were won by H. G. Stanton, vice-president and general manager of the firm, and by Miss Cook, of the record department. The remainder of the evening was then spent in dancing until the wee sma' hours o' the mornin'.

College Students Keen on Jazz Music

Jazz bands are proving useful factors in college circles. Only recently, on the occasion of Mr. Lloyd George visiting Sheffield University, he was carried around the college



A group of young ladies from the general office of R. S. Williams & Sons Co., Limited, Toronto, taken at the recent Employees' Masquerade.



The masqueraders at the recent social evening held by the Toronto employees of R. S. Williams & Sons Co., Limited. Mr. H. G. Stanton, the "G. M.," will be noticed in the centre of the second row from the back with that sweet lace collar. Mr. R. S. Williams himself is the third from Mr. Stanton on the readers' left.

"quad" by the students to the accompaniment of a jazz band. Again, in the intercollegiate rugby game the other day between McGill and the University of Toronto, it was a jazz band that furnished the noise for the rooters.

A Drive for Amberola Business

The Amberola business of Thomas A. Edison, Inc., shows an increase of 80 per cent. over that of last year, says K. R. Moses, Amberola sales manager for Thos. A. Edison, Inc., who predicts a far greater increase for the coming year. This increase, he says, is due in considerable measure to the announced sales plans for 1920, but principally to an accentuated demand on the part of the public for Amberolas. Mr. Moses has visited the jobbers preliminary to two great Amberola advertising campaigns, which have just been

launched. A third plan, which includes advertising in the Saturday Evening Post, will be put into effect soon.

"Indications promise a far greater success than we predicted for the Dealers' Co-operative Advertising Campaign, a campaign that will run until next April in each dealer's local newspapers," said Mr. Moses. "The expense of this campaign is shared by dealer, jobber and the laboratories. As an indication of the success of this plan, dealers earned sufficient allowances up to November 10th to pay for 2,126 full page ads. in their local papers. Before the campaign ends, it is expected that dealers will earn allowances sufficient to pay for more than 5,000 pages of advertising. Our other big advertising campaign is being run in twelve of the biggest and best family and home magazines in the United States and Canada, and features monthly Amberola supplements."

**CAN THE PIANO AND ORGAN TRADE UTILIZE THE
TECHNICAL AND INDUSTRIAL EDUCATION
ACTIVITIES TO SECURE MORE TRAINED
LABOR FOR PIANO FACTORIES?**

(Continued from page 30)

believing that if piano manufacturers want to retain their expert help, they must pay the top notch wages, and before this can be done, the selling price of pianos must take a rapid jump, and it is up to the different manufacturers, particularly those who sell direct to the trade, to get together and discuss the question.

"Why should the automobile manufacturers utilize the efforts of piano makers? The simple reason is that the people pay the price for the car; they have been educated to do so, and the piano purchaser has been taught from his babyhood that he could buy a pretty good piano for around \$400.00. There is absolutely no danger, but the piano makers could get all the help they required if they are willing to pay as good wages as competitors in other lines. Tell a boy that he can make more money as a piano maker, and you will get him every time. It is my intention to bring this point up at the next annual meeting of the Piano Manufacturers' Association.

"I am not sure that the above is any use to you, but I am convinced, however, that under present conditions it is a matter of dollars and cents with the average young man, and he will learn only the trade or profession that he is convinced will pay him best, in spite of the fact if it is possible that every town and city can be furnished with a technical school."

**Albert Barton Elected President
Canadian Lyceum Association**

On the occasion of the recent fifth annual meeting and dinner of the Canadian Lyceum Association, Albert Barton, of the retail piano department of Gerhard Heintzman, Limited, Toronto, was elected president for the ensuing year and Florence H. Wharton secretary. Mr. Barton, who has been with the Gerhard Heintzman firm for three years, is an Englishman by birth, having come from the



Albert Barton

Manchester-Liverpool district. He is an accomplished concert pianist, his musical training having been secured at the Royal Academy of Music, London.

Although Mr. Barton is busily engaged in selling Gerhard Heintzman pianos and phonographs, and for that reason

hasn't much time for concert work, yet he is still called upon to fill occasional important engagements. About conditions in Canada, the piano business in general and his own line in particular Mr. Barton is a great enthusiast. Equally interested is he in the Canadian Lyceum Association which now has one hundred and twenty members, comprising leading Canadian artists who entertain the Canadian public on the concert stage. One of the important questions discussed at this annual gathering was why the Victory Loan committee should have stuck to United States talent for the vaudeville performance in front of the City Hall, Toronto, when every dollar of the proceeds of the loan was advertised to be spent in Canada; these Canadian artists thought the programme should have been provided by Canadian talent.



Miss Newton, who won the prize for the best costume at the recent masquerade of the Toronto Employees of R. S. Williams & Sons Co., Limited



*'Tis better to make an easy sale
than a lame excuse. Keep well
stocked with Columbia.*

**MUSIC
SUPPLY CO.
Toronto**



The illustration shown above is an actual photograph of the

Nordheimer Apartment Upright

It is the tone of this superb little instrument that is winning for it the unqualified approval of musicians. Artistic though it is in case design, the Apartment Upright depends for its prestige upon its Grand Piano Tone—a volume and richness extraordinary in a piano of its size.

The merchant who aspires to the highest-class patronage should investigate the Nordheimer line.

NORDHEIMER

Piano and Music Company, Limited

Corner Yonge and Albert Streets, TORONTO

Canadian Distributors for the Aeolian-Vocalion
Canadian Representatives for Steinway & Sons

Death of Charles H. Steinway

Late President of Steinway & Sons, Was One of the Foremost Figures in the Piano Trade of the World

Not only were the Steinway dealers in Canada shocked to hear of the death of Charles H. Steinway, president of Steinway & Sons, New York, but the news came as a surprise to the whole Canadian trade. His passing occurred at the Sherman Square Hotel, where Mr. Steinway made his home. Mr. Steinway's death resulted from intestinal trouble, with which he had been afflicted for some time, and which had served to keep him away from his desk at Steinway Hall for several months past.

Charles H. Steinway was without question one of the leading lights in America piano and music circles, for the benefit of which he had contributed much in a practical way. He was born in New York on June 3, 1857, the second son of Charles G. Steinway, and after a thorough education in America as well as European schools, he entered the employ of Steinway & Sons as an apprentice in the factory on January 2nd, 1874. After several years of apprenticeship,



The Late Chas. H. Steinway

which is required by Steinway tradition, he began his activities in the sales department. In Steinway Hall he was thoroughly grounded in finance and general business management, for all of which he showed a natural liking and talent. William Steinway, then president of Steinway & Sons, was so impressed with his talent and activities that he designated Charles Steinway as his assistant and personal representative when the latter was still quite a young man. It was quite natural then that upon the death of William Steinway in 1896 Charles Steinway was elected president of Steinway & Sons.

Charles Steinway's business ability was strongly reflected in the results he accomplished as president of Steinway & Sons, for during his incumbency, the output of the company increased approximately 200 per cent. He was also instrumental in expanding the distributing organization of the company. His latest and most important act, which was recently approved by the Board of Directors, was the completion of arrangements for the founding of a Steinway factory in London, England, to take care of the demands of the vast English wholesale and retail trade.

Mr. Steinway was a talented pianist and musician,

and wrote a number of compositions for the piano. It was due to his quick recognition of Paderewski's genius that the latter got his first start in America, and other pianists, now enjoying international favor, owe no small portion of their early success to Mr. Steinway's support and advice.

Four Generations in Business

The present firm of Steinway & Sons consists entirely of Steinways or the lineal descendants of Steinways, now in the third and fourth generation from the founder of the house in this country. Each of these men has served an apprenticeship in the factory and counting house of the firm and has settled into his present position by natural aptitude and ability. Charles H. Steinway came up through this same school. He will be succeeded in the presidency by his brother, Frederick T. Steinway, similarly trained in the craft and business of piano building.


It will therefore be seen that the record of the Steinway house as to its product and general business is not only being maintained, but to-day is in that respect stronger than ever, considering the fact that there are more members of the Steinway family governing its management than ever before in its history.

To the Journal, Mr. Albert Nordheimer, head of the Nordheimer Piano and Music Co., Limited, spoke feelingly of the loss of Mr. Steinway. The House of Nordheimer has had the Steinway agency for Canada for so long now that the association of the names of Nordheimer and Steinway has become a tradition in this country. "Nordheimer's is the oldest account on the Steinway books," said Mr. Nordheimer, "and our relationship is always the warmest possible."

The General Phonograph Corporation of Canada, Limited

It is now made public that the Canadian branch of what was formerly the Otto Heineman Phonograph Supply Co., Inc., and which recently became the General Phonograph Corporation, will now be operated as the General Phonograph Corporation of Canada, Limited.

This in no way affects the management, the relationship to the present firm in New York, or conduct of the business, but merely makes the Canadian business a separate company with a Canadian charter. The manager of the General Phonograph Corporation of Canada, Limited, C. J. Pott, is literally swamped with business. Between the increase arising out of the acquisition of the Pollock Manufacturing Co.'s plant at Kitchener, as already announced in the Journal, and the introduction of the OkeH lateral cut record in addition to an already large business in Heineman-Meisselbach motors and accessories and Dean needles, Mr. Pott is one of the busiest men living.



*What we say about Columbia records
we say loud enough for the whole
Dominion to hear.*

**MUSIC
SUPPLY CO.
Toronto**

FIRST CANADIAN INDEPENDENT RECORD PRESSING PLANT

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

WE supply everything but the mother matrix.

QUOTATIONS gladly submitted to reputable
manufacturers only.

Press in Canada and save duty.

THE COMPO COMPANY

131 18th Ave., Lachine

Province of Quebec

Canada

Are You Making the Best of an Opportunity?

Do you realize there has been an immense increase in the sale of Player Pianos within
the past year?

Do you know this means a steadily increasing demand for Player Rolls?

Do you appreciate the fact that this is enlarging your opportunity for more and better
business?

Are you making the most of it?

We are in position to extend most efficient service in

PIANOSTYLE & REPUBLIC
HAND PLAYED ROLLS WORD ROLLS

For Singing and Dancing

There will be a big demand for Player Rolls for the Christmas Season.

Send for our lists, they contain all the latest and best hits, and order early and amply.

Then push them for all your worth—it's good business.

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

PLAZA MUSIC CO.  CANADIAN OFFICE
911 Kent Bldg., Toronto

J. F. Sherlock Off to California

J. Frank Sherlock, of the Sherlock-Manning Piano Co., London, is taking the first real holiday of a lifetime. This fall he has not felt quite up to the mark so he has gone to spend the winter in California, accompanied by Mrs. Sherlock and his son, John. In the spring Mr. Sherlock plans to visit the Sherlock-Manning dealers in the western provinces on his return trip from California.

The Wilsons of Sherbrooke, Que. Visits Toronto

Mr. H. C. Wilson, of H. C. Wilson & Sons, Limited, of Sherbrooke, Que., accompanied by his son, Meredith Wilson, were among the month's trade callers at the Queen City. This old-established firm of Wilson & Sons dates from 1863. Branches of the Sherbrooke store are now conducted at Coaticook, Rock Island, Richmond, Granby and Thetford Mines. The Wilson business card shows their lines to be Steinway, Heintzman, Wilson, Weber and Canada pianos and "His Master's Voice" lines.

Cecilian Company Adopts The One-Price System

After operating the retail salesrooms on the one-price basis for quite long enough to prove to the management that it can be done, that it pays, that it protects the consumer, the retailer and the manufacturer, and that it can be adopted as a permanent basis of selling, John E. Hoare, head of the Cecilian Co., Limited, Toronto, informed the Journal that his firm has announced this policy and published the lists of standard prices for the various designs of Cecilian pianos and players accordingly.

Mr. Hoare is altogether satisfied with the manner in which the one-price policy is working out. There is no bothering the manager at nights by a salesman ringing up to see if he cannot cut a little off the given price to close a particular sale. It puts the piano business in better repute with the public and salesmen who have worked under the one-price plan say they would not return to the old system.

The Cecilian Company has made exceptional strides in the player end of their business by specializing in the production of player pianos and now the proportion of their output that is players is one of the best comments on the prospective trend of player piano popularity. The Cecilian Concertphones are also making very marked progress, as shown by the increasing size of dealers' orders for them.

Woodstock to Vote on Two By-laws Affecting Music Industries

Two industrial by-laws will be voted on in Woodstock, Ont., on Monday, December 1st, following the decision of the City Council at a recent special meeting. These by-laws have to do with the establishment of the Brunswick Canadian Products Co., Limited, and the Warren Pipe Organ Co., Limited, in Woodstock. The Warren people have been here for some time and under recent re-organization have decided to branch out considerably in order to take care of the large amount of business offered them in Canada. This business has to do particularly with the manufacture of pipe organs for theatres, for which there is a keen demand in the Dominion at the present time. This newly reorganized company has secured an option to purchase the plant of the Woodstock Lumber Company on Huron street, for the sum of \$15,000. They purpose expending \$10,000 in extending and renovating the building. They ask a loan of \$20,000 from the city to be

repaid with interest at 5½ per cent. per annum, in equal annual instalments covering a period of 20 years.

The by-law relative to the proposition which will be submitted to the ratepayers on December first provides for this loan, the city being protected by a mortgage on the complete plant and further by the arrangement that no money is to be paid out by the city to the Warren Co. until that company has sold \$20,000 worth of its stock for cash and has placed that amount to the credit of the firm in one of the local banks.

At the meeting of the council this by-law was passed through committee stage with little comment and provision made to have it completed and submitted to the electorate on the same date as the Brunswick Canadian Products proposition which was considered at an open meeting of the Board of Trade. The action of the council in deciding to submit the Warren by-law to the ratepayers followed the recommendation of the Board of Trade that the city make them a loan equal to 80 per cent. of the cost of building extensions and improvements as outlined.


Following the recommendation of the Board of Trade the council also went ahead with the by-law relative to the Brunswick Canadian Products Co., Limited, agreement and this also will be submitted to the electorate on December 1st. This by-law also passed through committee stage last night. It provides for a bonus of \$50,000 to this firm and the purchase of a ten acre site.

The Brunswick Canadian Products Co., Limited, will manufacture phonographs and records at the start. It is several months since representatives of the American concern visited the city and opened negotiations. Other towns and cities were hot after the concern whose American plant at the present time employs over five thousand hands. The new company will be given a site of ten acres of land. On this they promise to build a factory which, with equipment, will cost \$200,000 and will furnish employment at the commencement to at least 200 hands.—Woodstock Sentinel-Review.

Home From Maritime Trip

A. E. Switzer, salesmanager of the Martin-Orme Piano Co., Limited, Ottawa, is back at his desk after a business trip through the Maritime Provinces, calling on Martin-Orme dealers in Montreal, St. John, Halifax, Sydney, Charlottetown, Moncton and Quebec City. Mr. Switzer received excellent reports on the prospects for continued good business from C. H. Townshend, of St. John, N. H. Phinney, Limited, Halifax, and William Lee, Limited, in Montreal.

A reference appears elsewhere in this issue to the alterations in the Martin-Orme factory to facilitate the production of the Martin-Orme Grand, the announcement of which has caused no little comment in the trade.



36 Wellington St. East, Toronto.
That's the address if you want real service.

MUSIC SUPPLY CO.
Toronto

Facsimile
of an
"Ad"
published in the
Toronto
Daily
Star

It gives
an idea
of what
the
Adams
Furniture
Co.
Limited
think
of the
"Plaola"

A Wonderful New Player - Piano Makes Its Bow to Toronto Music Lovers



The PLAOLA is the most complete, durable and artistic combination of a piano and the mechanism to play it yet invented. With this wonderful instrument those capable of playing by hand can enjoy themselves as fully as with the finest piano, while those not proficient in playing can operate the Plaola and enjoy the masterpieces of the great composers or any of the lighter or more popular compositions of to-day.

The **Plaola**, though a new and consequently unheralded instrument, is the product of one of the largest makers of pianos in the world, who are equipped with every mechanical aid that makes for perfect piano building, combined with an experience of more than half-a-century.

Of the purely musical qualities, **tone** is the first consideration in a piano and the tone of the **Plaola** is uniformly beautiful throughout its entire range, exquisitely even and well balanced from end to end. The bass is rich and un-muffled, without being overmasterly heavy, the middle register—from which most is to be expected—is full, clear and sonorous with a charming singing quality, while the treble possesses wonderful liquid clarity.

You Don't "Pump" the **PLAOLA** You **PLAY** It With Your Feet

Few pianists are capable of playing the larger works of the master composers, but with the **Plaola** every light and shade, every modulation, can be reproduced with faultless accuracy and perfect expression by means of wonderfully sensitive pedals which enable the operator to apply just the required "touch" that hand-playing would produce by the artist-pianist.

Music-lovers who are familiar with player-pianos will appreciate the special devices for control, those for accentuating the bass or treble are quickly responsive, one for regulating the tempo does not—as in many players—deviate when extra pressure is put upon the pedals. Auxiliary expression buttons aid wonderfully in placing the special emphasis in a piece just where it is wanted. A transposing device enables the player to change the composition from the original key to another if so desired.

These player-pianos are strictly high class—pronounced by expert judges to measure up to the highest degree of perfection—unexcelled for

Quality and Volume of Tone-- Delicacy of Touch--Remarkable Durability and Capacity for Staying in Tune--Excellence in Design and Finish

We are delighted to add this splendid line to our widely comprehensive stocks of home comforts. We are sure it will do us proud and bring us a host of new friends. We want you to see, hear and know the **Plaola**, and extend a cordial invitation to come in to our store at any time.

Sold on Easy Terms

Adams

*Exclusive Agents in Toronto for
"Plaola" Player-Pianos and "Virgil" Pianos*

CITY HALL SQUARE

Manufactured
by
**Plaola
Piano
Co.**
Limited
Oshawa
Ont.

Write
for full
Particulars

Stanley Pianos

and

Player-Pianos

are not unrivalled—but they are unequalled for value.

In expression, ease of playing, richness of appearance and durability of construction, they stand alone.

To a large extent your customers are dependent on your superior knowledge of pianos and player-pianos.

With the Stanley at your command you are placed in a position to supply an instrument that will give you thorough satisfaction and create a high opinion of your judgment.

If the Stanley is not being sold in your territory, write us at once.

Stanley Pianos

241 YONGE STREET

Established 1896

TORONTO

Order Everything in Music and Small Goods from Canada's Greatest Music House

Established 1888

Piano and Vocal Music of all kinds—Solos and Duets—popular, classical, etc. And all the "HITS" when they are "HITS."

The WHALEY-ROYCE series of "IMPERIAL" 50c. music books, the finest collection obtainable anywhere.

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WALL-KANE and MAGNEDO NEEDLES

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

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

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

MOUTH ORGANS

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

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

TALKING MACHINE NEEDLES

Low tone, high grade steel needles, 75 cents per 1,000 "Ideal" needles, per carton of 60 packages, \$5.85.

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

RECORD ALBUMS

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

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

Quantity prices on albums furnished on application

WHALEY ROYCE & CO., LIMITED

311 FORT STREET
WINNIPEG

Contractors to the British and
Canadian Governments

237 YONGE STREET
TORONTO

Trade Gossip From Montreal

Layton Bros. are running good sized copy exploiting the Mason & Risch Miniature Grand Piano.

F. T. Quirk, manager of Sterling Actions & Keys, Limited, Toronto, was a recent visitor to the Montreal trade.

The strike of the workmen in the piano factories of Ste Therese, which lasted just about the even month, has been settled.

The Fairmount School, Montreal, has been supplied with a new Leach piano, purchased from the Leach Piano Co., Limited.

The tuning department of William Lee, Limited, is now under the direction of C. Adams, who got his training in England, at the Royal Normal College.

H. S. Berliner, vice-president of the Berliner Gramophone Co., Limited, was the speaker at a recent luncheon of the Kiwanis Club. Mr. Berliner's subject was "A Sketch of the Talking Machine Industry."

The Western Hospital Board is conducting a campaign for funds, in which Mr. C. W. Lindsay is taking a prominent part. On the list of subscribers appears the name of C. W. Lindsay, A. P. Willis, E. M. Berliner, Berliner Gramophone Co., Limited, and the Leach Piano Co., Limited.

P. A. Pratte, of the Pratte Piano and Phonograph Co., who lately joined the ranks of the married men, went to Toronto on his honeymoon. This was Mr. Pratte's first visit to Toronto and it was unfortunate that after being there two days he was called back to Montreal by pressing business.

By order of the committee in charge of the Military Ball held in Montreal in honor of the Prince, a Layton Bros. Cabinet Grand Piano was selected for this great social event. In speaking of the congratulations received from H. R. H. the Prince of Wales, the Eckstein Jazz Band feel that the splendid success of the music was largely due to the Layton Bros. Piano.

Display Manager Leopold A. Poulin, of C. W. Lindsay, Limited, was as usual well to the fore with lavish window decorations in honor of the H. R. H. Prince of Wales' visit to Montreal and also the Victory Loan campaign. His handsome window was one of the beauty spots on the old thoroughfare and attracted widespread attention, as do all of L. A.'s windows.

Willis & Co., Limited, announce that one of their Willis pianos has been purchased by Mrs. Gallo, wife of Fortune Gallo, director of the San Carlo Grand Opera Company and the Gallo English Opera Company. Quena Mario, the talented artist and pupil of Madame Semblich, who in her Canadian tour with the San Carlo Opera Company wrote Willis & Co. a special letter of appreciation of the Willis piano.

The numerous calls upon the time of W. Wallace O'Hara by the Red Triangle Hut and other institutions, where for some time he has given his services voluntarily, appearing on the programme of almost every entertainment they have had, has not in any way diminished his sales of Sherlock-Manning pianos and players, as the past month gives evidence of a large increase over the corresponding thirty days' business.

Tom Cowan, of the Cowan Piano and Music Co., is a busy man these days, being on a number of committees in connection with the Kiwanis Club and their participation in the Victory Loan campaign. He is chairman of the entertainment committee of the Kiwanis Club and numerous calls are made upon him for his appearance at concerts (he is well-named Caruso's successor). Business in sheet music and small goods is remarkably good asserted the ever popular "Tom."

Canadian-made pianos were featured in prominent advertising by William Lee, Limited, of 618 St. Catherine street west, during the visit to Montreal of the Prince of Wales, and the Victory Loan campaign. The lines were—Martin-Orme, Bell, Weber, of Kingston, and William Lee pianos and players. A Martin-Orme piano was chosen by the committee and used at the Army and Navy Ball in honor of the Prince, Wm. Lee, Limited, supplying the instrument.

Robert A. Willis, vice-president of Willis & Co., Limited, Montreal, who recently returned from a very successful business trip through Western Canada, is receiving the congratulations of his many friends on the advent of a fine boy into his family circle. The happy event occurred on November 2nd and the future member of the guild of piano manufacturers is said to be a hearty specimen of young Canada. The stork's gift naturally filled R. A.'s cup of happiness to overflowing. Two boys and one girl now bless his hearthstone.

"That in view of the great need of the school and the good work it is accomplishing, steps should be taken by the Montreal Association for the Blind to apply to the Government of the Province of Quebec for a grant commensurate with the number of pupils enrolled, and the work carried on," was the resolution passed unanimously at the eleventh annual meeting of the Montreal Association for the Blind held in the School for the Blind, Sherbrooke street, Notre Dame de Grace, the past month. This resolution was the result of the figures given in the report of the honorary treasurer, Mr. P. E. Layton, which showed that during the past year the cost of maintenance of the school had increased fifty per cent., the expense account being in excess of the revenue of the school by \$8,000, as compared with the difference between revenue and expense of the preceding year of \$4,000. In the discussion of the question it was announced that the Provincial Government grant to the school was only \$1,600, and as the inmates of the school and industrial home numbered 58, this worked out at about \$28 per pupil. The Lower Provinces make a grant to the institution for the blind at the rate of \$300 per pupil, and the Ontario grant being \$60,000 provides a generous scale for each institution. The report of the Board of Management was read by Mrs. P. E. Layton, honorary secretary, and showed that thirty pupils had been enrolled in the school, and twenty-four men in the Industrial Home, during the past year. The reports from Revs. H. R. Stevenson and Grover Livingstone, who had examined the pupils in the various subjects taught, were very satisfactory, and showed that good work had been done during the year and three pupils had passed in piano playing the examinations of the Associated Board of the Royal College of Music, London, England, and two in singing. Mr. P. E. Layton was unanimously re-elected on the Board.

"International" Motor

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

INTERNATIONAL MACHINE & MFG. CO., Ltd.

111 Adelaide Street West, Toronto, Ont.

ENQUIRIES SOLICITED



Our Prince
as we know him

"KNABE" and "WILLIS" PIANOS

"The World's Best"

"Canada's Best"

again demonstrate their worthiness of the confidence placed in them by their makers.

They play an important part in the coast to coast trip of

H. R. H. THE PRINCE OF WALES

KNABE and WILLIS pianos were used during the Royal visit clear to the East, back through the West at the various functions, even in the heart of the Rocky Mountains, where at the beautiful C.P.R. Hotel at Banff, a Willis piano was supplied for the use of the Royal visitor and his private suite.

At all the Royal functions, either the Knabe, the world's best or Willis, Canada's best were used.

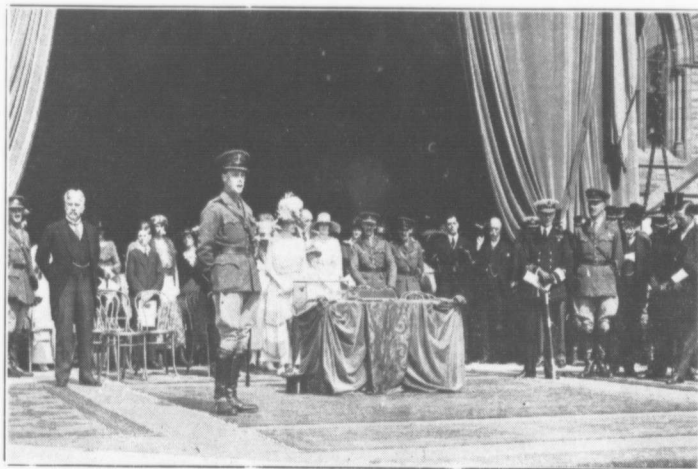
In the private sitting room of the Prince at the Ritz Carlton was a beautiful Knabe. The concert ball room and private suite at Rideau Hall were supplied with celebrated pianos from the House of Willis.

WILLIS & COMPANY, Limited

MANUFACTURERS OF HIGH GRADE PIANOS

580 ST. CATHERINE ST. WEST - - - MONTREAL.

Sole Canadian Distributors of Knabe Pianoforte and Chickering Pianos



H.R.H. The Prince of Wales making the address and laying the corner stone in the Capital of the Dominion



Found at Royal Functions are usually inscribed with the name

"KNABE"
OR
"WILLIS"

AS evidence of the prestige these two famous pianos enjoy, we mention a few of the Regal events at which they have been used.

Lookout Banquet or Informal Visit, Citizen's Reception, City Hall, Monday, Oct. 27th Willis Piano.

Military Reception in the Rose Room, Windsor Hotel, Tuesday, October 28th. Willis Piano.

Citizens' Ball, at the Windsor Hotel, Thursday, October 30th. Chickering Concert Grand.

Banquet at the St. James Club, Friday, October 31st. One Knabe Grand Piano and two Willis Pianos.

Willis & Co., Limited, enjoy the honor of having been appointed purveyors to His Royal Highness the Duke of Connaught when Governor-General of Canada, and have also supplied the pianofortes of Rideau Hall for the Duke and Duchess of Devonshire.

Willis & Company
Limited
MONTREAL, P.Q.



Upper Picture shows H.R.H. The Prince of Wales driving from the Pier at St. John, N.B. with Lieut.-Governor Pugsley.

□ □ □

Lower Picture shows H.R.H. The Prince of Wales pinning War Medal won by gallant Canadian Soldier.



J. A. Croden Home From England

Secures English Recordings for the Canadian Trade

After spending two months in England, during which time he laid the foundation for a close working arrangement between Canada and the Old Land that will mean much to



Jack Chavman, English Comedian, whose recordings were secured for Canada by Mr. Croden, of the Starr Co. of Canada, London

the musical life of the Dominion, John A. Croden, a partner in the Starr Co. of Canada, London, has returned. Mr. Croden reports a pleasant, an interesting and a satisfactory trip. Mr. Croden found old London much harder in which to locate himself than New York and that the London hotelkeepers could give the American and Canadian men many lessons on the art of overcharging.

Mr. Croden completed arrangements for exclusive recordings with two of the finest English laboratories following which the Starr Co. has received the first of the matrices from which records are already being pressed in Canada. With these additions to the catalogue of Gennett lateral-cut records the Starr Co. expects to have ready 200 records by Christmas and 600 by March, including the finest standard selections as well as the popular hits of the day.

The English artists that will thus be available on Gennett lateral records are Edward Halland, bass; Olley Oakley, the celebrated English banjoist; Leonard Lovesey, tenor; Jack Chavman, the English comedian, whose comic records are sure to take well; the Scotch comedian, Hector Gordon, and the inimitable Ted Yorke; also these new recordings will include H. M. Scots Guards Band, the Irish Guards Band, Imperial Guards Band, Foden's Band, winners of the \$1,000 prize in England this year, and Roselli, the famous Italian operatic tenor.

These arrangements now give the Starr Co. of Canada three recording laboratories, so that Canadians may expect from them a great variety of musical entertainment.

Mr. Maxwell to Address World's Salesmanship Congress

William Maxwell, vice-president of Thomas A. Edison, Inc., and recognized internationally as an authority on salesmanship, will address the 1919 session of the World's Salesmanship Congress, which will be held in Detroit December 10th and 11th. Mr. Maxwell's subject will be "Salesmen as Missionaries." Mr. Maxwell is the author of three books on salesmanship, which have a very large sale. Articles from his pen on salesmanship and other business subjects are eagerly sought by the big magazines, but for a year or more he has declined to write for publication and this is the first engagement for a speech in public that he has accepted in many months.

Mr. Maxwell is the originator of the idea of teaching salesmanship through plays, presented by professional actors. He always lays stress on one factor for the making of successful salesmanship. In his book "Salesmanship" he says: "Knowledge is everything. A man can't go very far wrong on a subject he knows a lot about and he can always make an impression when he talks about it."



Leonard Lovesey, the Ballad Tenor, whose English recordings were secured for Canada by Mr. Croden, of the Starr Co. of Canada, London



Edward Halland, the Great English Bass, whose recordings were secured for Canada by Mr. Croden of the Starr Co. of Canada, London.



Olley Oakley, England's Celebrated Banjoist, whose recordings were secured for Canada by Mr. Croden, of the Starr Co. of Canada, London

Stratford Industry Effects Reorganization

The Newly Formed McLagan Furniture Co., Limited, acquires Two Companies from George McLagan Estate—No Change in the Phonograph Division

As a result of the sale by the estate of the late George McLagan, Stratford, of its interests in the George McLagan Furniture Co., Limited, and the Stratford Chair Co., Limited, to a newly organized concern known as the McLagan Furniture Co., Limited, the latter firm will now own and operate both the former businesses. The officers of the new company are: D. M. Wright, president and managing director; W. K. Tower, Montreal, vice-president; H. S. Robertson, secretary-treasurer. W. J. Anderson will continue to manage the Stratford Chair Company.

These changes do not in any way affect the phonograph division of the McLagan Company.

For nineteen years the George McLagan Furniture Co. has been not only one of the foremost industries in Stratford, but one of the leading manufacturing concerns in the Dominion. Under the original name of Porteous and McLagan the enterprise was begun and under that name it continued until 1900, when the plant was burned. In less than a year a fine, big new plant was erected and operated under the name of the George McLagan Furniture Co., Limited. The original factory was materially enlarged eight years ago to accommodate their ever-growing trade. The whole plant has been one of the most modernly equipped for the production of high grade furniture to be seen on the continent.

When the phonograph division was more recently added, the McLagan reputation for high grade cabinet work made the phonograph end of the business an immediate success. It has continued to grow until now their sales are only limited by their production facilities.

Mr. D. M. Wright, the new head of the firm, was closely associated with the late Mr. McLagan from 1903 until Mr. McLagan's death. For the past eight or nine years, Mr. Wright has held the post of vice-president and manager until he became president at Mr. McLagan's death.

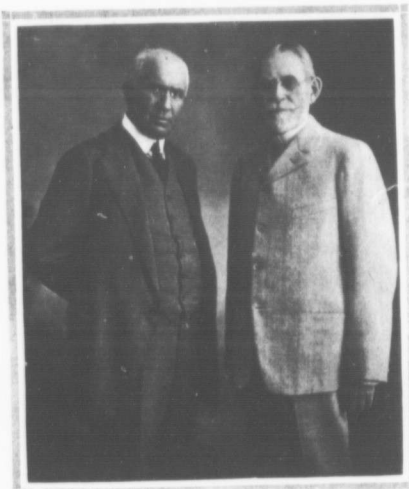
Although a busy man, Mr. Wright has had time to serve his home city on the council, where his steady judgment and sane viewpoint were always valued.

Mr. S. J. Cook, the McLagan salesmanager, has become known to many in the phonograph trade where the recognition of his counsel and his genial personality have quickly placed him in a position of prominence in the industry.

Another well known man in the phonograph division of the organization, and one who has met McLagan dealers from coast to coast, and who has been a consistent booster of McLagan phonographs is Russell L. Teeple. Mr. Teeple has travelled for McLagan phonographs since the phonograph division was organized two and a half years ago.

Recent Meeting of Two Inventors

Upon the occasion of the recent visit to San Diego, California, of Mr. Emile Berliner, the accompanying photograph was taken. It is also a historic photograph. The two gentlemen depicted may be described as the two men who put the talking machine on the map. The figure on the left is Mr. Emile Berliner, inventor of the gramophone, and



AN HISTORIC PHOTOGRAPH
Mr. Emile Berliner, Inventor of the Gramophone. Mr. Charles Sumner Tainter, Inventor of the method of wax engraving of sound.


on the right is Mr. Charles Sumner Tainter, who conceived and patented the method of wax engraving of sound.

The up-to-date records now sold by the leading record manufacturers of the world are a combination of the two inventions of these gentlemen. At the time of his invention of the wax method of engraving, Mr. Tainter was associated with Alexander Graham Bell, the inventor of the telephone. Mr. Tainter has resided in San Diego for years.

OkeH Records Now Lateral Cut

Announcement of unusual importance is made by the General Phonograph Corporation of New York and Toronto to the effect that they have changed their OkeH recordings to the lateral cut system. The first list of twelve OkeH lateral cut records, which is published elsewhere in this issue, will, it is expected, be completed and ready for delivery about December 1st. These are listed beginning with the serial number 2000 and it is intimated that a section of the OkeH record catalogue will be built up of classical and opera selections in the 4000 series.

Mr. C. J. Pott, Canadian manager of the General Phonograph Corporation, is greatly enthused over the quality of their new lateral recordings and over the plans for issuing the new lists of choice numbers each month as time goes on. A further statement in this connection is expected shortly.



Double the largest order you ever placed and you'll want still more.

MUSIC SUPPLY CO.
Toronto

L. J. MUTTY & CO.

175 Congress St., Boston, Mass.

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

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

SAMPLES and PRICES furnished on request
Refer all enquiries to Dept. T.

Wanted and For Sale Column

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

SALESMAN WANTED—Calling upon furniture and musical instrument dealers throughout Canada. Good proposition for live men. Canadian Symphonola Co., Limited, 31 Brook avenue, Toronto.

ANY FIRMS MANUFACTURING OR WHOLESALING musical goods of any kind might do well offering me their goods. Have opened a music store under live management. References: Dunn or Bradstreet agencies. E. J. Naffziger, Langenburg Sask.

BRANCH MANAGER OR TRAVELLING REPRESENTATIVE—Englishman with experience of U.S.A., Canada and West Indies, seeks responsible position. Practical tuner and repairer of any style piano, organ or automatic instrument. First-class mechanic and educated musician. Extra good salesman and demonstrator. Just arrived from England. Bank and other references. Manufacturers and exporters communicate; distance no object. Henry Nicholls, 464B Guy street, Montreal.

DECALCOMANIA

TRANSFER Name Plates and Trade Marks

for PIANO and TALKING MACHINE
manufacturers, also dealers

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 10-2427.

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FAUST SCHOOL of TUNING STANDARD OF AMERICA ALUMNI of 2000

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

Just Out - VICTORY - Phonograph Needles

Made of finest carbon steel with gold point, each needle plays 10 records, medium, loud, and extra loud. Put up in an attractive counter display package containing 60 boxes of 50 needles each.

Per Package\$5.85 each
Lots of 5 5.65 ,,
Lots of 10 5.50 ,,

Also EXTRA SPECIAL OFFERING

of finest grade carbon steel needles, medium and loud. Put up in packages containing 100 needles each. While they last,

85c per Thousand

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117 KING ST. W., TORONTO, ONT.
and LONDON, ENGLAND



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appearing in Daily Papers in
Canada, that is creating sales for

GERHARD HEINTZMAN PLAYER PIANOS

The
Gerhard
Heintzman

Canada's
Greatest
Piano



GERHARD
HEINTZMAN

Limited

Sherbourne Street
Toronto
Canada

Taking the Shell Off Dad

THREE weeks ago—before the new player-piano came—he used to sit there in his armchair, with cigar and paper—just didn't "want to be bothered to-night."

But that's all changed now. The youngsters take him in tow as soon as supper's through—perch him on the piano stool with a stack of rolls feet high!

And dad has found there's inspiration and brain-rest as well as mighty good fun in sitting at the player-piano.

Dad's was a bad case, too! Stubborn!

But now that he's made his investment in MUSIC, he realizes what his life has lacked. He feels the joy he has brought into the home, the happiness into the kiddies' lives. The best investment of his lifetime!

Watch him as he plays—he knows that a Gerhard Heintzman is not an ordinary "player." Look how easily and expertly he handles the expression. See the beam on his face—isn't he proud of his performance?

"Yes, somebody has got the right idea," he says cheerfully at the end of an evening's music. "Playing all that good music, playing it yourself like a regular master, fairly takes you out of your shell."

Go to it, mothers and children! Take the shells off all the dads!

We'll gladly demonstrate the Gerhard Heintzman player-piano to you—any time you call. It has many exclusive features of construction; yet its price is unusually low for quality so unusually high.



BY reason of its all-round perfection and wonderful tone qualities, the Mason & Risch is acknowledged the greatest of all Pianos. It has thousands of the kind of friends whose judgment you would not question. From its very inception it was known as a standard creation; and its reputation, like its quality, has been constantly advancing with the passing of the years.



Mason  Risch-
Limited

230 Yonge Street
Toronto