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# Canadian Music Grades Journal

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## Convention Number

### MARCH

1919

## NATIONAL MUSIC WEEK

### April 12 to April 19

ending with Easter Sunday

**T**HE proposition is to have Canada resound with music from one end to the other for one whole week—singing, playing, in the homes, in public, every day of that week—music everywhere.

The trade is keen on it. Every music dealer is asked to advertise "Music Week," talk up "Music Week," dress his display window appropriately and bend every energy towards making his town really musical for that week.

Make "Music Week" a big drive from the Atlantic to the Pacific.

Sell music in every form for "Music Week."

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



## Columbia Makes the Public Look Up Your Store

Every ounce of energy, brain, and skill of the entire Columbia organization is working night and day for just one thing.

To bring music-hungry men and women into your store.

We make Columbia Grafonolas, just as good, just as beautiful, just as honestly as we know how.

We make Columbia Records that we are absolutely certain the people want.

We tell the people about Columbia products, we awaken desire in their minds for Columbia goods, we give them the original impulse that lands them in your place of business ready to buy.

You know how easy the rest is.

**Columbia Graphophone Company**  
Toronto



## Martin-Orme Piano

**T**ONE quality should be *lasting*. It is in the accomplishment not only of rare tone beauty, but in giving it long life, that Owain Martin, the master piano maker and inventor of the Violform method of construction, justifies the personal care bestowed upon every instrument. Lasting tonal beauty is assured by the use of every modern device and by advantages found only in the Martin-Orme.

Manufactured by  
The Martin-Orme Piano Co., Limited  
Ottawa, Ontario

These instruments of rare merit are to be seen only in the Showrooms of

(Dealer's name goes here.)

53

## SAMPLE OF Martin-Orme Publicity

These and other plates are supplied  
Martin-Orme  
Dealers from coast  
to coast.

They will assist  
you to get business.

We are interested  
in hearing from  
dealers in open  
territory.

May we send you  
a catalogue?

## The Martin-Orme Piano Co. Ltd.

Ottawa - Canada

"Manufacturers of Pianos and Player Pianos of the Highest Grade Only"

# BELL PIANOS

POSSESS THE MERIT OF DISTINCTION

## TONE

This (both in quality and volume) delights the connoisseur.

## CASEWORK

This embodies the choicest creation of the artist designer.

## EXCLUSIVE FEATURES

These comprise the Illimitable Repeating Action, and the renowned Metal Back.

The BELL PIANO

& Organ Co., Limited

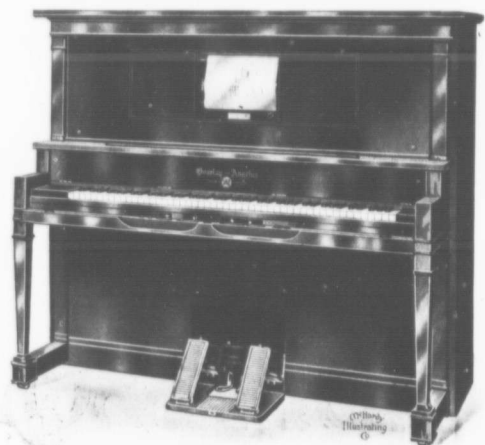
GUELPH, ONTARIO

AND

LONDON, ENGLAND

New Art Catalogue  
(Illustrations in color)  
mailed on request





**J**UST the other day a dealer made the remark that "the Gourlay is a pedigreed piano." Or in other words it is a thoroughbred. Not exactly orthodox piano phrases but they convey the idea intended, clearly.

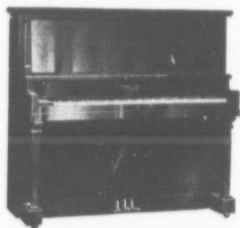
This loyal representative's assertion needs no elaboration—just let the bald statement sink in—the Gourlay Piano is a thoroughbred.



## Gourlay, Winter & Leeming, Limited Toronto, Canada

Head Office and Factories:  
309-325 LOGAN AVENUE

Salesrooms:  
188 YONGE STREET



New Style "E"

EXPECTED GOOD VALUE IN THE  
**MENDELSSOHN**  
AND WAS NOT DISAPPOINTED

THE MENDELSSOHN PIANO CO.

DEAR SIRS:—I have now had a Mendelssohn piano in use for seventeen years, and feel sure you will be interested to learn that it is still giving perfect satisfaction.

At the time the piano was purchased, I thought I was getting good value. I have had no reason to change my opinion in this respect; in fact, the longer I have it the better pleased I am with the piano, and the more firmly convinced that I made no mistake in selecting a Mendelssohn seventeen years ago.

I compliment you upon the splendid instrument you manufacture, and feel sure anyone looking for a piano that will wear well, stand in tune perfectly, and retain its handsome appearance for a long period of time, will make no mistake in selecting one of your pianos.

(Sgd.) Mrs. F. A. DURE,

Toronto.

Original of this letter in the Mendelssohn office

**MENDELSSOHN PIANO CO.**  
110 Adelaide Street West      Toronto, Canada

For the dealer in

# Lonsdale Pianos

there is no limit to his field. The great wave of interest in music is paving the way for a piano—an active piano, not a silent one—in every home.



Lonsdale Style "A"



Lonsdale Style "E"

There are few homes that cannot afford a Lonsdale. There are no homes in which a Lonsdale would not be a creditable acquisition.

In competition with higher priced instruments, its price commends it to the careful buyer. In competition with lower priced instruments, its general excellence readily shows it to be equally prudent to pay the few dollars extra the Lonsdale brings.

There is a Lonsdale design for every taste.

You see now why it is profitable to have the Lonsdale agency.

## LONSDALE PIANO CO.

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**PIANO VENEERS**

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Walnut but with the Circassian  
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We show the largest and most select line of Walnut in  
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Cross banding stock.

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Here They  
Come Home  
Victorious



## Are You Ready to Welcome Them ?

**B**ACK from overseas they come—our victorious armies. And they are coming back imbued with a lasting love for music.

Many of these men will purchase a piano for their homes, to celebrate their re-union with their families. They want to give their children the opportunity of developing and cultivating their musical taste. Many new homes will be founded by the boys who marry on their return. They will all want a good piano, and the best is none too good for our victorious men.

Dealers who desire to most satisfactorily meet this demand, will offer them one of our pianos. Are you ready to supply the piano needs of these homes? Do you wish to know all about the wonderful quality and attractiveness of our pianos? Do you wish to know our proposition to dealers that will enable you to take advantage of the present great opportunity?

Write, wire or telephone us to-day

# National Piano Company, Limited

266-268 Yonge St., Toronto

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



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

## It Goes Against the Grain to Lose a Sale

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

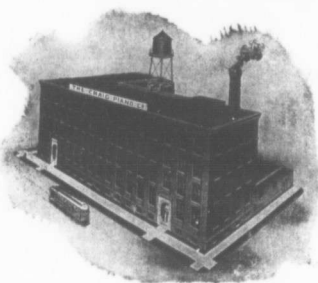
With an agency for **Evans Bros.**' pianos your lost sales are reduced to a minimum because you have an instrument of the highest grade quality at a surprisingly low price.

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

## A Solid Wall of Good-Will

has been built up by Craig Pianos during the time since they were established in 1856. For that length of time they have represented the best in piano building. The dominant note behind the line has been always that of Quality—the maximum quality at the minimum cost.

You can therefore sell your best customers with a feeling of pride, knowing that they will be thoroughly satisfied with their Craig piano.



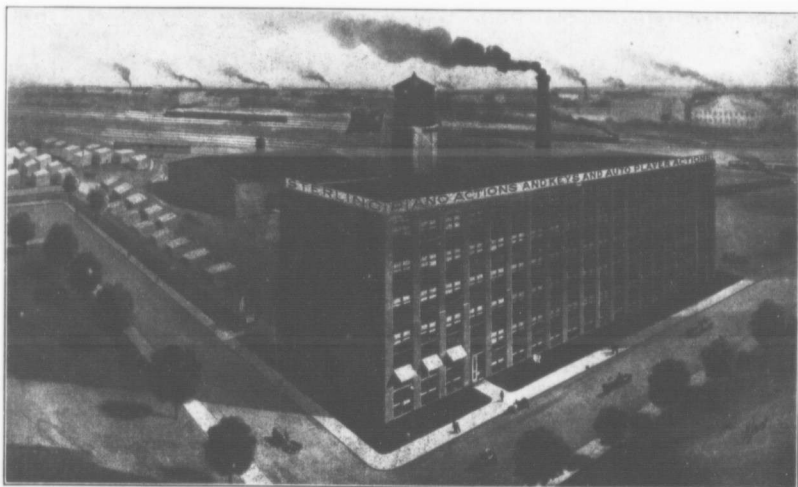
Nothing goes into the construction of our pianos and player pianos that we cannot thoroughly recommend.

Men in the Trade who know Pianos like a book, and musicians who understand tone in a critical way, recommend the Craig pianos.

## The Craig Piano Co.

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

MONTREAL - QUEBEC



Where Sterling Piano actions and keys are made

**T**HE increased interest in music throughout the length and breadth of the land is going, among other things, to revive interest in the pianos already sold. People who have bought pianos will use them more.

Let the pianos be used without stint! Sterling Actions have always been designed and made for pianos that were expected to be in constant use.

It is the piano used every day, year in and year out, that shows the capabilities of Sterling Actions

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## American Steel and Wire Company's

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

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Style 65

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

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

The Wright designs are correct.

The Wright appearance is stylish.

The Wright workmanship is experienced.

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

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

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

**Wright Piano Co.**  
Limited

**Strathroy - Ontario**

# STANLEY PIANOS AND PLAYERS

are symbolical of the latest and best in up-to-date pianos. The aggressiveness of the Music Trades Industries in Canada as represented by the gathering of manufacturers and retailers at the Annual Meeting of the Canadian Bureau for Advancement of Music, is instilling a new and greater love of music in the hearts of the public.

The future is full of opportunities for the aggressive agent and it will be to your advantage to have the Stanley as your best seller.

Write for Catalogue

STANLEY PIANOS  
241 Yonge St., - Toronto

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

## Weber Kingston

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

**The Weber Piano Co., Ltd.  
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The Wormwith Piano Co., Kingston

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We have others to suit all comers.

# C. F. GOEPEL & COMPANY

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PIANO AND PLAYER TRADE



## Player Accessories.

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

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

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

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

Imported French and also Domestic  
Bushing Cloth———Hammers.

## The Piano Merchant of To-day

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

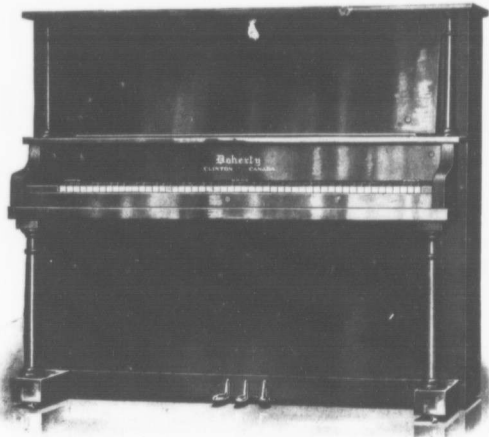
Such is the **Doherty Line**. Ever since 1875 Doherty instruments have been giving excellent satisfaction in homes which now total well over 70,000.

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

**DOHERTY PIANOS**  
LIMITED

Established 1875

CLINTON - ONTARIO



DOHERTY

PIANOS — ORGANS — BENCHES



LESAGE Style "Colonial"

## A. LESAGE

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

ST. THERESE

QUEBEC

## The Keys of Lesage Pianos Unlock the Doors of Melody

That is one of the chief reasons why Lesage Pianos sell so readily—their tone.

Every dealer likes to handle an easy seller because pianos, even though they have all the merit that can be built into them, if they are slow sellers, are money losers.

Lesage Tone, backed up with Lesage appearance, Lesage workmanship, and at the Lesage prices, makes Lesage Pianos quick and steady sellers.

If you are not familiar with Lesage Pianos we would be pleased to receive a sample order.

# The Newcombe Piano

## Your Judgment

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

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

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

## The Newcombe Piano

Company, Limited

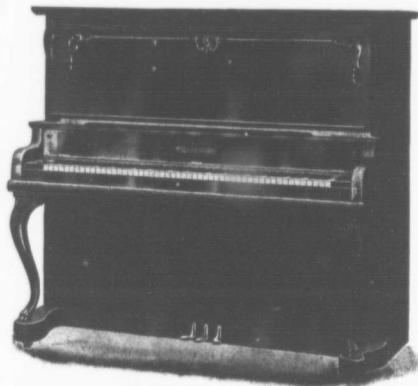
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Factory, 121-131 Bellwoods Avenue

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Hardware, Felts & Tools**

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**Our Business is Handled Entirely by Mail**

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

Your Inquiries for

**Stools, Benches and Organs**

will be appreciated and will have our  
prompt attention

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



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Established  
1891

NEW YORK  
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# W. BOHNE & CO.

Manufacturers of

## Pianoforte Hammers and Covered Bass Strings

For the better grade manufacturer  
Proved by 27 years' experience



### "CHOIR MODEL"

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

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

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

**Thomas Organ &  
Piano Co.**

Woodstock - Ont.

# HAWAIIAN STEEL GUITARS

In spite of difficulties and delay in obtaining your necessary supplies of guitars, we can still supply you with the best standard makes in all the most popular styles. Stocks are not extensive, but are ready for immediate shipment. Check over your requirements from the list below and order at once. Delay may mean disappointment.



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|---|---------------------------|
| No. H100—Mahogany finish, spruce top, steel strings, metal tailpiece (Standard size).   | Regular price.....\$12.00 |
|   | Wholesale.....6.20        |
| No. H330—Mahogany imitation finish, birch sides, steel strings, metal tailpiece (Standard size).  | Regular price.....\$12.00 |
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|   | Wholesale.....7.90        |
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|   | Wholesale.....7.65        |
| No. H102—Quartered Oak back and sides, steel strings, metal tailpiece (Standard size).  | Regular price.....\$15.00 |
|   | Wholesale.....8.95        |
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|   | Wholesale.....9.05        |
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|   | Wholesale.....9.60        |
| No. H847—Imitation Rosewood back and sides, white spruce top, steel strings (Concert size).   | Regular price.....\$17.00 |
|   | Wholesale.....11.35       |
| No. H 1R—Dark Mahogany back and sides, spruce top, gut strings (Standard size).   | Regular price.....\$20.00 |
|   | Wholesale.....13.70       |
| No. H1522—"Genuine Washburn" selected Spanish Mahogany, beautifully figured back, sides and top, steel strings (Concert size).            | Regular price.....\$40.00 |
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- When playing the Steel Guitar picks are used on the right hand, one on the thumb, first and second fingers. In the left hand use the steel. These articles we can supply separately, and are not included with guitar unless ordered.
- No. 172—Guitar Steel, heavy nickel plated, polished plain front and sides.
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|  | Regular price.....\$0.75 |
|  | Wholesale.....0.45       |
- No. 176—Guitar Steel, heavy nickel plated, polished and finished, grooved on one side to prevent slipping, thereby giving a firm comfortable grip. Correct in weight and size.
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|--|--------------------------|
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|  | Wholesale.....0.45       |
- No. 177—Guitar Steel "Hilo," made of highly finished glued steel specially shaped to fit the hand and has grooved and corrugated sides, splendid steel for professional use.
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|--|--------------------------|
|  | Regular price.....\$0.90 |
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- |  |                             |
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|  | Wholesale.....doz. 0.95     |
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- |  |                             |
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|  | Regular price.....each 0.15 |
|  | Wholesale.....doz. 1.05     |



## CANVAS GUITAR CASES

No. 88—(Standard size).  
No. 89—(Concert size).

Regular price, \$3.50; Wholesale, \$2.15  
Regular price, 3.50; Wholesale, 2.15

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**THE WILLIAMS & SONS CO. LIMITED.** WINNIPEG, CALGARY,  
R.S. *MUSICAL INSTRUMENTS OF QUALITY* MONTREAL, TORONTO

# Canadian Music Trades Journal

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

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

British Representative:

DUNCAN MILLER

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

PUBLISHED BY

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

JOHN A. FULLERTON  
HARVEY A. JONES  
Editors  
Telephone  
Adelaide 5434

VOL. XIX.

TORONTO, MARCH, 1919

No. 10

## Piano Workmen and Employers in London, England, Reach Agreement

Have a 50 hour week—One apprentice or improver for every three workmen—Rates for women fixed.

MEMBERS of the piano trade in Canada will be interested in the agreement reached between the piano workmen and the manufacturers of London, England. This is of special interest to those who are examining the cost of production in other countries as it figures in the possibility of getting export trade. Following is the memorandum of agreement the delegates of the London Pianoforte Manufacturers and the delegates of the Pianoforte Workers Union entered into. The term London District to include a radius of twenty miles from Charing Cross.

1. The normal working hours to be fifty per week. Each factory to be allowed to make its own conditions as to how the fifty hours are to be worked.

2. The minimum rate of wages for skilled workmen of twenty years of age and over to be 1s. 7½d. per hour. This to be considered a war wage. Piece work and contract system to be abolished. Rate of pay for boys and improvers (other than those under indenture), old men, laborers, storekeepers, unskilled and semi-skilled to be fixed by the employer and shop committee in consultation. If any workman below the age of twenty becomes fully qualified by reason of his ability, his claim to full money shall not be contested.

French polishers may be employed at the rate of the cabinet trade.

3. Overtime rates to be charged as follows: first two hours, time and a quarter; second two hours, time and a half; after which, double time until the recognized time of starting in the morning. Saturday afternoon, time and a half for the first two hours; after which, double time until the recognized time for starting on Monday morning. Bank Holidays, Christmas Day, and Sundays to be double time. Such rates not to apply until a full day has been completed.

4. Employees working outdoors in town to receive twopence per hour above their rate of wages in the shop.

5. Employees when sent to work in the country, and not able to return home at night, to receive 3s. 6d. per day expenses. Sundays included.

6. When men are working on outside jobs in the London district, all time spent in travelling to and from the shop, before and after the usual time of opening and closing, shall be charged for at the usual overtime rate. When men are travelling at night by rail or boat, after making the usual working hours, they shall be paid overtime, in accordance with Rule 3, in addition to which they shall receive the usual 3s. 6d. expenses.

7. A workman shall be at liberty to undertake any class of work or accept employment in connection with his trade, except in cases where differences and disputes exist.

8. There shall not be more than one apprentice or improver to every three men, but where less than three workmen are engaged in any branch, one apprentice or improver to be allowed. Tuners' section may be exempted from this rule if conditions justify it in the opinion of the shop committee and employer. This rule shall not be retrospective.

9. That before discharging, or men leaving their employment, one hour's notice to be given on either side, the same to be devoted to the grinding of tools and putting them in order.

10. That all pressure be found by the employers.

11. That no deduction shall be made from the employees' wages for artificial light, hot water, or any other material, for any other purpose.

12. That shop committees be formed and shop stewards be elected, these same to be recognized by the employers.

Shop meetings to be held outside the factory, unless otherwise arranged with the consent of the employer. All meetings to be held in the men's time.

13. Women over twenty years of age, when employed on skilled processes, are to be paid a minimum of one shilling per hour. All rules otherwise apply to female as to male workers.

14. If any differences occur in a shop as to the interpretation or application of these rules, the same shall be considered by the shop committee and employer; if they fail to agree, the issue shall be submitted to a Joint Committee of the Employers' Association and the T.U. Joint Committee, who shall give a decision on the case within seven days.

15. In any shops where better conditions than those specified in this schedule prevail, the same shall be maintained.

16. The unions will take all possible steps to ensure that in the critical state through which the country has to pass, the greatest possible output will be secured and maintained.

The economic conditions and systems and bases of remuneration, necessary in the interest of industry, shall be the subject of consideration within six months from the date of the application of this schedule, and the parties agree to deal with these conditions from a broad national standpoint.

Provision for avoiding disputes shall be immediately entered into with all trade unions.

# Music Industries Convention

A successful Trade get-together—Canadian Bureau for the Advancement of Music hold 2nd Annual Meeting—Attracted record and representative attendance—R. H. Easson elected to the Presidency.

THE Second Annual Meeting of the Canadian Bureau for the Advancement of Music, held at Toronto on Friday, February 28, was a huge success. It was the largest, most representative and most enthusiastic gathering of the music industries ever held in Canada. Last year the first serious attempt to bring about a real get-together was made and the efforts of those interested were thought to have been well rewarded when between ninety and one hundred risked the experiment of trade sociability. But last year's success suffered a total eclipse by the magnificent gathering on the evening of February 28, when over 150 members of the various divisions of the music industries gathered at the big informal dinner at the King Edward Hotel.

and incidentally to prevent the hasty conclusions that are sometimes the result of too little time for the amount of business.

The salient accomplishments were the enlarging of the Bureau's Board of Directors from seven to thirteen members; the decision to adopt a systematic assessment system of raising funds for financing the Bureau's activities; the decision to feature a "National Music Week," commencing this year with the week ending Easter Sunday; the election of a prominent representative of the Supply Trades—Mr. Robert H. Easson—to the Presidency.

## The Business Meeting

The business meeting was held in the King Edward, in what is known as the Banquet Hall, a spacious, airy room, and the improvement over the low-ceilinged, ill-smelling compartment in which the trade gathered last year in the same building, was quite generally commented upon. Incidentally, since the last convention, the hotel has passed into the hands of more intelligent, progressive management that is attracting business on a basis of service, and the hotel in outside and inside appearance, in demeanor of managers, clerks, housekeepers, waiters, porters and bellboys, in the atmosphere of its clientele and in every other way is in such pronounced contrast to the old conditions that Toronto business people have reason to be proud of the change. It is interesting also that the hotel, under prohibition, has converted a deficit into a substantial profit showing that the bar is not necessary to the financial success of the modern hotel handled as a business proposition.

Within a few minutes after the hour scheduled for the opening the President called order and briefly but earnestly expressed the pleasure of the executive at the representative attendance. The Secretary, John A. Fullerton, was at once called on for the minutes of the last meeting, which were on motion approved.

Probably having in mind the beneficial results that followed the suggestion of last year, the President requested that, by way of promoting greater intimacy and that those present should know each other by name, each should get up and give his name and address. This was done in a few minutes and served to introduce to each other men from different sections of the country.

A number of communications were read from members of the trade unable to be present but who expressed sympathy with and interest in the progress of the "Music in the Home" movement. These included Senechal & Quidoz, St. Therese, Que.; P. Forster, Assiniboia Music Co., Lethbridge; H. S. Berliner, Berliner Gramophone Co. Ltd., Montreal; Goderich Organ Co., Mr. Alex. Saunders, head of that firm, being at the Lyons Fair in France; J. Kellestine, Owen Sound; Orme Limited, Ottawa; Mr. Otto Higel, President The Otto Higel Co. Ltd., Toronto and New York; Craig Piano Co., Montreal; James H. Seythes, Swift Current; Fletcher Bros., Ltd., Vancouver; Newcombe Piano Co., Ltd., Toronto; A. P. Willis, Montreal; J. H. Todd, New Westminster, B.C.; Geo. H. Suckling, Calgary; and from Rhynd Jamieson, Music and Drama Editor of the Vancouver Sun, who wired as follows:—



Geo. W. Pound, New York, who was the Chief Speaker at the 2nd Annual Banquet of the Canadian Bureau for the Advancement of Music.

Upwards of seventy men attended the business session in the afternoon, which was characterized by the bright, crisp and businesslike ideas advanced in the discussions. Each subject as it came up was taken hold of in an earnest, intelligent manner and there was not a dull moment during the afternoon. So interesting were the arguments that it was time to adjourn almost before the meeting realized that the afternoon was over.

It has since been suggested that in view of the number of other projects that could profitably have been reviewed, there should have been another session, which would provide the additional advantage of breathing space to thoroughly assimilate what had gone before

# By Direct Comparison WILLIAMS MADE PLAYERS

are the most satisfactory players in Canada because they are made **RIGHT** to give many years of service with a minimum amount of repair requirements.

Our Players are leak-proof, which means permanent control of expression and easy pedalling.

It is generally known that there is as much music in the feet as there is in the hands. This is why our player is made to give a masterful expression of music by pumping alone without necessitating the use of the hands on many levers and buttons, although we include levers and buttons on our players for the benefit of those who prefer to use them.

The popular player of to-day is the one that is controlled by the pedalling, and this great control is only possible through our exclusive **Floating Rail Device**, which automatically graduates the distance of the hammer strokes in accordance to the strength of the pedalling.

When pedalling rapidly the Floating Rail automatically brings the hammer back with a long stroke, giving a loud tone.

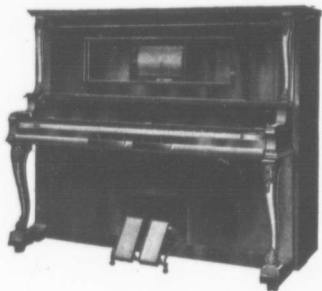
When pedalling slowly the Floating Rail forces the hammer near the strings, shortening up the distance, therefore, softening the tone.

Williams Players have many exclusive features of their own under the Williams Company's inventions and the Williams Company's patents.

The superiority of the Williams-made player is made possible by the fact that it is made in its entirety in the Williams Factory.

Every valve and every pneumatic is thoroughly tested as to the durability and efficiency. The players are made **RIGHT** to stay **RIGHT** for all times.

It is the one first-class player for Canadian Dealers to handle—the one to build up a big player trade.



Write to us for agencies  
—Two hundred and fifty dealers sell our players—there are still a few open territories left.

Manufacturers of New Scale Williams, Ennis & Co., Canada Company, Everson and Krydner Pianos and Players — the oldest and largest manufacturers in Canada.

The Williams Piano Company Limited  
OSHAWA - ONTARIO

**The San Carlo Grand Opera Company's  
Musical Director, Gaetano Merola**

pays this tribute to the

**WILLIS ART PIANO**

W. M. HOWE, Esq.,

Mgr., Willis & Knabe Showrooms, Calgary.

Dear Sir,—Having used your beautiful Willis Art Piano at all the performances given in your city this week, it gives me much pleasure to state that it met the most exacting requirements, and gave entire satisfaction to every member of our company. In this instrument we found such a sympathetic response of rich, full and beautiful evenness of tone that makes it a delightful instrument to play on. It does credit to the Dominion of Canada and I know of no better instrument in an upright piano.

Yours sincerely,

(Signed), GAETANO MEROLA,

Musical Director of the San Carlo Opera Company.

**Other Leading Artists who praise  
THE WILLIS PIANO are :**

LEO ORNSTEIN

ZIMBALIST

MARTINELLI

DE LUCCA

ALMA GLUCK

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LAZARO

THIBAUD

ALICE NIELSEN

ANNA CASE

RUSSIAN SYMPHONY ORCHESTRA

**Willis & Co. Ltd., Montreal**

Head Offices: 580 St. Catherine St. W.

Factories: St. Therese, Que.

"Regret pressure of business prevents attendance at Music Trades' Convention. My message to you is to unite whole-heartedly in greater expansion of excellent work being done by Canadian Bureau for Advancement of Music. Vancouver Sun sends warmest greetings and best wishes for success of convention."



R. H. Eason, Toronto, the New President of Canadian Bureau for the Advancement of Music.

The President's address then followed. This was a comprehensive report of the Bureau's activities and ambitions and in consideration of the demands upon the time of the Secretary-Treasurer in preparing for the Annual Meeting, embraced phases of the work that ordinarily he should be expected to report on. The address of the President is published on another page.

The Secretary-Treasurer gave a tentative report on the moneys received and expended, explaining that it was quite impossible to present a financial statement as the Bureau's fiscal year was just ended on that day. He gave assurances, however, that when the statement could be prepared and audited, copies would be supplied to subscribers to the Bureau's funds.

The meeting was then thrown open for impromptu discussion of any subject of trade advancement. Mr. J. M. Greene, of Peterboro, was invited to outline the progress of the "Music in the Home" movement in his city. Mr. Greene told of the inauguration of the campaign nearly two years ago and of its steady maintenance ever since. He urged the necessity of the retailers supporting with their advertising the newspapers that were reciprocating by giving attention to matters musical. He considered the "Music in the Home" propaganda such a splendid movement for the public, the press and the trade that newspapers active in spreading the gospel of music should receive trade support.

In Peterboro there is a music supervisor for the schools and Mr. Greene referred to what is being done for the children. He is an active member of the Board of Education in Peterboro and in a recent inspection of the schools noticed the music scale on the blackboard in every school but one. He referred to the fact that on

the night of the Dr. Dann dinner in Toronto the Peterboro School Board was in session and the question of music in the schools was discussed, the members present admitting that it was a sadly neglected subject. Mr. Greene concluded with an inspiration for dealers in other centres by emphasizing that the intention of the Peterboro Board of Education is to stimulate music in the schools.

Mr. Harry Sykes of the Thomas Organ Co. referred to Toronto as the "mountain among Canadian music centres," and, as an outsider, was delighted with the "Sermon on the Mount," facetiously alluding to the comprehensive address of the President. Mr. Sykes paid a tribute to the musical co-operation of the Woodstock Sentinel-Review, which regularly published a bright "Music in the Home" page. The editor of that paper was also referred to by Mr. Sykes, who commented upon his personal activity in spreading the gospel of music. Mr. John Markley, the editor referred to, has a magnificent collection of phonograph records with all the grand opera selections he could secure, and these he has used on many occasions in giving public lectures on music, imparting an interest in and an enthusiasm for music.

#### National Music Week

The advisability of the trade in Canada co-operating in a concentrated effort to turn the attention of the public from one end of Canada to the other on "Music" for one whole week was advocated by Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd. He thought it unnecessary to enlarge upon the advantages. They were so obvious. The scheme would simply involve specially dressed windows, the store being suitably decorated, special advertising in



H. H. Mason, Toronto, on the Board of Directors of Canadian Bureau for the Advancement of Music.

the papers, recitals and local concerts to secure the co-operation of the musicians, and even the clergy might be interested. The possibilities the speaker considered unlimited.

The proposal was heartily applauded and brought a number of those present to their feet to commend the idea. A vote was taken and showed that the meeting was unanimously in favor of at once getting busy on a "National Music Week." It was suggested that a special committee be placed in charge of this proposition and

# Julius Breckwoldt & Co.

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*Specialize in the manufacture of*

Piano Backs, Sounding Boards,  
Bridges, Rib Stock, Keybottoms,  
Traplevers, and Hammer Mould-  
ings. Goods always dependable.

## We Are Sole Agents in Canada

for the following celebrated lines :

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

LATCH & BATCHELOR, Music Wire, Birmingham,  
England.

WEBB WIRE WORKS, Music Wire, New Brun-  
swick, N.J., U.S.A.

In the manufacture of our Hammers and Strings we  
use the finest quality of material and made by expert  
workmen.

Shipments of Music Wire are now commencing to come  
in regularly.

**D. M. BEST & CO.**

455 King St. West Toronto, Ont.



the nominating committee was accordingly asked to retire and bring in a report. This resulted in the unanimous election of the following with power to add to their numbers, the committee to elect its own chairman: Frank Whitehouse, Peterboro; John Raper, Ottawa; W. N. Manning, London; J. A. Croden, London; H. A. Grimsdick, Guelph; A. P. Willis and C. W. Lindsay, Montreal; Fred Kille, E. J. Howes, J. P. Bradt and F. A. Trestrail, Toronto.



Jas. P. Bradt, Toronto, a New Addition to the Board of Directors of Canadian Bureau for the Advancement of Music.

Mr. Fred A. Trestrail, of the Musical Merchandise Sales Co., introduced a discussion on advertising and on co-operating with the various advertising mediums in the publication of articles on musical subjects. He pointed out that he had found the periodicals and magazines very responsive to any requests he made for the appearance of a music article in the issue of the publication he might be using. The speaker emphasized the need of the trade assisting the Bureau not only in this way but by helping the papers to get the necessary articles, either by supplying them direct or through the Bureau.

The discussion also introduced the matter of "letter fills," the value of which Mr. Trestrail enlarged upon. Sample folders were submitted, such as might be enclosed in the other mail matter. The suggestion that the Bureau print a large quantity and supply the trade at cost was so favorably received that in a few minutes orders for 227,000 copies from 29 firms were received.

At this juncture Mr. George W. Pound, who was to be the Bureau's guest at the banquet, arrived, his entrance to the room provoking enthusiastic applause, causing him to remark that it was "truly like coming back home."

Gordon V. Thompson, of the Thompson Publishing Co., called attention to the recently organized Authors' and Composers' Association which had come into existence for the three-fold purpose of:

Protecting Canadian composers;  
Teaching of music composition;

To open ways and means of hearing Canadian songs. This Association, to which Mr. Thomson invited attention, is referred to elsewhere in this issue in the report of a recent open meeting at which "Copyright" was discussed.

The question of a method by which funds to carry on the work of the Bureau should be raised was next introduced. In bringing this matter to the attention of the meeting, Mr. Henry H. Mason had hoped that someone other than a member of the Board of Directors would have done so. The amount raised for the year's operations Mr. Mason considered ridiculously small, and that it was not larger, he thought, might be due to the method of raising the money. Some equitable system of assessment he thought might be devised which would be more successful than the method previously employed.

In this connection Mr. Pound was asked the experience of the United States trade. He explained that they had gone through a three-fold experience of no system at all the first year and an assessment of one-tenth of one per cent, the second year. Last year a capable committee estimated the possibilities of each manufacturing or musical centre. A captain was appointed in each locality to lead the canvass which resulted in every centre but one going "over the top" on its allotment.

After further discussion it was finally moved, seconded and carried that an equitable assessment system be decided upon by the Board of Directors. This decision eliminated the passing of the subscription list at the banquet as formerly.

The nominating committee was now asked for. The nominating committee recommended that owing to the growing duties of the Bureau and the numerous directions in which its activities are being directed the Board



W. N. Manning, London, a New Addition to the Board of Directors of Canadian Bureau for the Advancement of Music.

of Directors should be enlarged and to meet at stated intervals, sub-committees being appointed by the Board to handle the different phases of the work, so that the demands upon the time of the individual members would not be so great, and to facilitate the getting together of the committees which is more efficiently accomplished when of a smaller size.

Columbia production will be so greatly increased this year that we expect to be able to take care of all orders.

Columbia advertising will be on a vaster scale than ever before.

The Columbia agency is a real money-maker.

We are now ready to appoint dealers in towns where we are not properly represented.



### THE MUSIC SUPPLY COMPANY

LARGEST COLUMBIA DISTRIBUTORS  
IN CANADA

36 Wellington St. E. TORONTO

The committee's entire slate was adopted as follows:

**BOARD OF DIRECTORS:**

A. P. Willis, Montreal; E. C. Seythes, H. H. Mason, H. G. Stanton, C. A. Bender, D. R. Gourlay, E. Whaley, C. W. Lindsay, Montreal; W. N. Manning, London; Fred Killer, J. P. Bradt, E. J. Howes, R. H. Easson.



Fred Killer, Toronto, a new addition to the Board of Directors of the Canadian Bureau for the Advancement of Music.

**ADVISORY COMMITTEE:**

Horton Phinney, Halifax; J. Harrison, St. John; A. P. Willis, Montreal; H. E. Biggs, Winnipeg; D. H. Kent, Vancouver; Jas. G. Fletcher, Victoria.

**NOMINATING COMMITTEE:**

W. N. Manning, John E. Hoare, R. H. Murray.

The President then announced the Banquet in the Pompeian Room at 6.30, with a request that everyone attend.

The meeting then adjourned to reassemble in the Banquet Hall.

Immediately on adjourning the Board met and elected Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., president for the ensuing year. J. A. Fullerton was re-elected Secretary-Treasurer.

**The Big Trade Banquet**

When the delegates reassembled in the Pompeian Room, the King Edward's most palatial banqueting hall, they received a genuine surprise and a real treat. The lay-out of the tables alone created an immediate favorable impression. Instead of straight tables running at right angles from a head table, round tables seating eight and ten were used. The head table alone was of the oblong variety and flanked one side of the hall, placing the entire room in view of those seated behind it. The tables with their floral decorations, shining silver, rich china and cut glass with a ground of snow white linen made an inviting picture.

At each plate was an attendance card with a space left for name and address and a polite intimation that it was desired to have a complete and accurate list of those present. These were gathered up as the dinner proceeded.

The souvenir menu was exactly that and not a single copy of it was left in the hall after the last banqueter had departed. As each guest took his place at the table

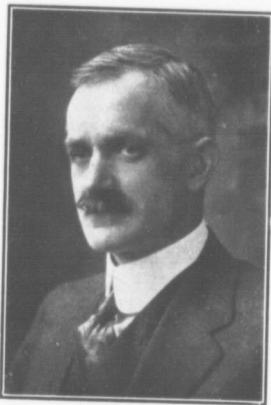
he was goaded by a prompt curiosity to open the little box on the table in front of him. This proved to be a new player roll, an "Entaroll," entitled "Till We Eat Again," number 28219, a composition of K. E. Chef. To play it, of course, a special player will have to be built with a tracker bar not more than four and one-half inches wide. The roll proved to be real modern. It was actually a word roll with the items of the menu in regulation stencilled lettering. The dynamic line was also correctly marked indicating, for example, that soup should be *Pianissimo*.

Jules Brazil, a well-known Toronto entertainer and a genius in his line, had control of the song sheet and the big grand piano that he insisted should be in a position of prominence, certainly was. Jules is a dapper chap and not large in stature but great in ability to handle the piano, contribute humor, pathos, sentiment, sing, recite or make a speech. He has a style all his own and is a success in getting a crowd at a banquet enthused. Imagine, if you can, the effect of one hundred and sixty healthy men singing at the top of their voices to the melody of the national anthem, the following:

Ova tannas Siam, geeva tannas Siam;  
Ova tannas,  
Sucha biggas Siam, bu tee-fulas Siam;  
Osueha nas Siam, osueh nas.

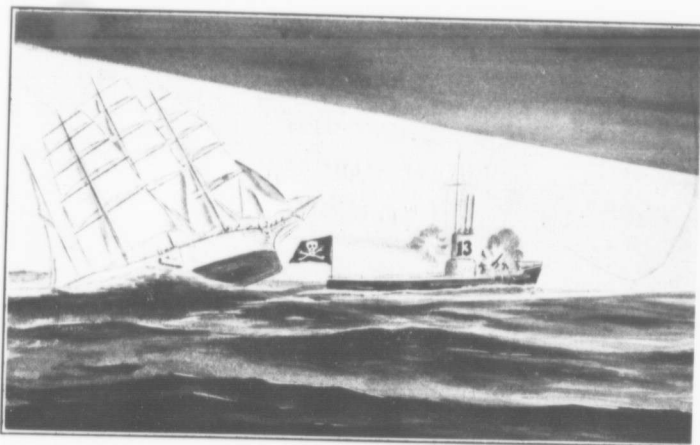
Should you feel a bit blue because you missed the banquet shut yourself in a room and go at the above chorus as loud as you can yell. The blues will soon be cured.

There was ample entertainment—too much in fact—for if the committee erred it was in over anxiety to do better than last year, when the lack of entertainment was noticeable. First of all came a surprise in the way of a real treat. While the dinner was in progress the chairman called upon Mr. M. E. Vanzant, a baritone



E. J. Howes, Toronto, a New Addition to the Board of Directors of the Canadian Bureau for the Advancement of Music.

soloist in Sherbourne Street Methodist choir. Mr. Vanzant has a voice of great purity and sweetness and his artistic work brought an insistent demand for an encore. His accompaniments were played by Mr. Carmen, a finished and talented local musician.



*"The Shark of the Seas."*

## *The Pirate of the Piano Business is the Cheap Stencil*

There are land-sharks as well as sea-sharks.

There are sharks who prey on every line of legitimate business.

In the piano trade the shark is the cheap stencil—a nameless, worthless outcast, sold in the dark, under the surface, trying to "submarine" honest trade and victimize honest buyers.

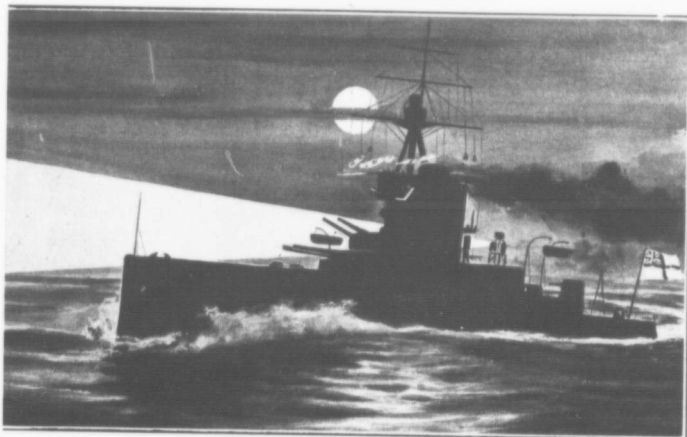
Its very producers will not father their own product or give it their name.

The instructions given to the "commanders" of these under-cover trade pirates are "Get the business by hook or by crook."

The outstanding piano merchants of to-day are those who have built a trade on a named make with an established reputation from which there are no come-backs. Avoid the Submarine and get into the Dreadnought class.

*NOTE:—It is a well-known fact that the war caused a heavy falling off in the demand for cheap stencils, both in Canada and the United States. They could not stand the searching test of wartime conditions.*





*"The Sea-shark's Conqueror."*

*The Dreadnought of the Piano Trade is the*

**SHERLOCK-MANNING**

*- 20<sup>th</sup> Century Piano -*

*"The Piano worthy of any Home"*

Like the smashing, big open-sea fighters of the Navy, the Sherlock-Manning is an instrument of known capabilities, with a name that is on all lips, a reputation achieved by accomplishment.

Here is a piano that comes out into the open, meeting all comers in fair competition—the sworn foe of trade-pirates and under-cover "camouflageurs."

Dealers will find the Sherlock-Manning name a big asset to trade upon and the Sherlock-Manning fame a sure producer of sales.

Write us for an open, aboveboard proposition.

**The Sherlock-Manning Piano Co.**

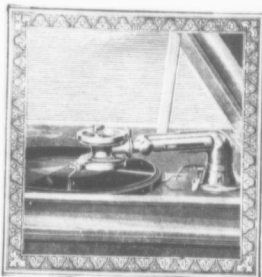
LONDON

CANADA



— FIND OUT! —

## Why the Brunswick Method of Reproduction Insures a Superior Phonograph



The Ultona

The Brunswick owner can choose records without regard to make. Every singer, every band, every musician, every selection may now be played at its best on the one phonograph.

**Reason No. 2** Equal in importance to reproduction is tone amplification. The Brunswick Method of Reproduction also includes a new idea in acoustics—The Brunswick Amplifier.

Old-time ideas were at variance. Some makers still cling to metal construction. Others use a combination of wood and metal—a wooden horn and a metal casting as the "throat."

But the Brunswick Amplifier is oval in shape, and built entirely of wood, like a fine violin. It is molded of rare holly-wood.

Sound waves require uniform amplification to reach their fullness. You will note that the Brunswick tone is richer and more natural. Strident, metallic notes are absent.

Make comparison. Let your ear decide. Try to find an equal to Brunswick tone.

Dealers at the convention called and asked us to demonstrate these facts. Find out for yourself.

Watch the Brunswick full page Ads. in these National Mediums in March.

Saturday Evening Post.  
Literary Digest.  
Metropolitan.

Ladies' Home Journal.  
Woman's Home Companion.  
American Magazine.

Cosmopolitan.  
Pictorial Review.

Send to-night for sales plan

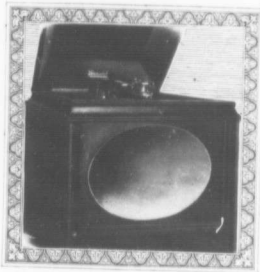
**THE MUSICAL MERCHANDISE SALES CO**

General Offices: Excelsior Life Bldg., Toronto.  
Branches: Montreal and Winnipeg

**Reason No. 1** The Brunswick Method of Reproduction includes the Ultona, a new conception in playing. The Ultona consists of an arrangement of the several necessary reproducing diaphragms upon one tone arm. This is an all-in-one arrangement, with no attachments—nothing to take off or put on.

At a turn of the hand, the Ultona is adapted to play any type of record. The proper diaphragm is presented, the exact weight, the precise needle. Thus the requirements of each type of record are met.

So each record, whatever make, is played exactly as it should be. The Ultona demands no sacrifice in tone, as attachments often do.



The Oval All-wood Amplifier

On proposing the toast to "the King," which was observed by singing the National Anthem, the chairman requested that the lighting of cigars be deferred for a few minutes. More surprises! Before they got it figured out the banqueters were attracted to a sweet little five-year-old doll of a girl, all in white, standing on the top of the piano. So suddenly did she appear from nowhere that it appeared as if striking a chord on the piano by



H. G. Stanton, Toronto, on the Board of Directors, Canadian Bureau for the Advancement of Music.

her accompanist, Mrs. Lakin, a member of the R. S. Williams & Sons Co. staff, must have brought her into existence. The little tot, Miss Muriel Kenny, sang with all the sang froil of a grown up, "Till We Meet Again." Her encore was a beautifully rendered song of nursery rhymes, which she also sang without the suggestion of hesitation either for word or air.

As little Muriel's disappearance was taking place from the piano, another surprise was entering the room. The audience turned round to look into the bright and sweet faces of thirty-five children, boys and girls from nine to fourteen. This was the choir of Perth Ave. Public School, the choir that at the Empire Day contest of last year in Massey Hall won the prize in competition with all the other schools of the city. These children are fortunate in their Principal, Mr. James R. Bulmer, who is sympathetic in an active and practical way with the advantages of school children being taught to sing. They are better children, they are better students, they make better citizens.

The choir is conducted by Miss Mae E. Skilling, who uses the baton with all the verve and effect that mark the accomplished and gifted conductor. Miss Skilling insists that there is nothing wonderful or marvelous about the singing of her children. "I maintain," said she to the Journal, "that children can be taught to do what grown-ups can do musically, with perhaps a little more time." Miss Skilling, whose father is a member of the trade at Teeswater, Ont., remarks also that it is never necessary to tell the children to come to practice, they love the work so well they come without urging.

When the choir had given "Fight the Good Fight" and "Song of the Sailors," a double quartette of girls stepped out and sang "The Lord is My Shepherd" under the guidance of Miss Hunter, who is also a wizardess in producing a sweet, melodious and finished blending of

voices as though she were playing on the strings of an instrument.

There was still more of this delightful part of the programme. Miss Doris Fox, a girl of fifteen, took her position by the piano and carried her audience with her through all the beauties of "Daffodils."

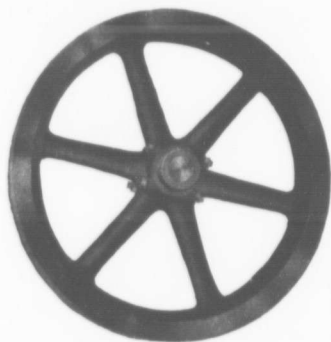
The grand finale was the ensemble number, "Indian Lullaby," a composition by Dr. A. S. Vogt, after which the children marched out of the room none the less delighted than their audience, every member of which was impressed with this effective and appropriate demonstration that music in the schools as well as music in the homes is the undeniable birthright of every child, and that the most energetic and persistent efforts of the trade to give the child that right are entirely justified.

To move a vote of thanks was the desire of no less than half a dozen who bobbed up in different parts of the room. The one who was so impudic as to proceed before getting the eye of the chair was rudely interrupted by a loud knocking at the door, followed by its being noisily pushed open, and in spite of efforts to keep them out a blind fiddler accompanied by a vagrant with a hand organ broke in. They insisted on playing. The chairman was tolerant and they wandered around at will, the violinist playing to the organist's accompaniments. When it came to passing the hat, Mr. R. S. Gourlay, who was at the head table, rose to his feet. "Before our friend the vagrant musician passes the hat may I say a word or two?" said Mr. Gourlay. "I was handed a \$10 bill by a gentleman who was not able to remain for the rest of the evening. Before referring to the \$10 bill may I just present two ideas that are the basic ideas of our



C. A. Bender, Toronto, on the Board of Directors, Canadian Bureau for the Advancement of Music.

Association? The first is that 98 per cent. of the children born into the world, in Canada and elsewhere, are born with a genius for music, whether it be greater or less, and if music, like any other talent, is not developed it becomes atrophied and when these children become men and women they have lost the God-given talent which they had when they came into life. Another thought is this: that music is the only universal

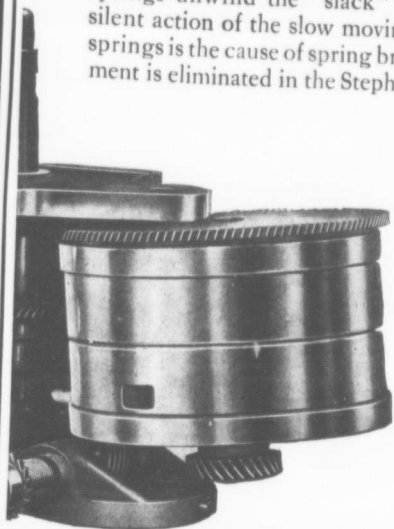


*Reducing  
Spring Breakage  
to a Minimum*

*Inertia is greater at the circumference  
of a wheel than at the hub*

The spring barrels of the Stephenson Precision Made Motor are free to revolve independent of any gear . . . as the springs unwind the "slack" is taken up by the smooth, silent action of the slow moving drum. Violent jumping of springs is the cause of spring breakage. Violent, quick movement is eliminated in the Stephenson Precision Made Motor

because shock is absorbed by the inertia of the spring drums. This feature, in conjunction with the interchangeable spring drums is an exclusive feature of the Stephenson Motor—one reason why it is a Precision Made Motor.



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



language. Do you get it? Music is the only language that every race in the world can talk and discourse in and understand; and to-day when we are forming a League of Nations it is appropriate that this nation should see to it that the generation, through the children being taught now, shall be able to read this language and read it intelligently, and understand it as they read it, and interpret it intelligently, through the instru-



D. R. Gourlay, Toronto, on the Board of Directors, Canadian Bureau for the Advancement of Music.

mentality of throat and mouth, or fingers and hand and instrument. This universal language can be interpreted on an immense number of instruments; and it is for us as an association to see that the generations to come shall use this universal language, music. It would cut down our prison population by 40 to 50 per cent, if everybody could use that language. It is in leisure hours that evil and crime is committed, and if we could teach the people to use these leisure hours through this universal language we would greatly reduce crime, and add immensely to our happiness. That is the task for our Association, gentlemen. (Hear, hear, and applause).

"We have reason to be proud of what has been done in our schools. Mr. A. T. Cringan started the work magnificently, and Mr. L. Rees has carried it on; and to-night you have heard the choir and the double quartette that carried off first honors on the last Empire Day in the great music competition between the schools. It is to the credit of Principal Bulmer of the Perth Avenue School, and to Miss Skilling, who conducted the choir so magnificently, and, by the way, whose father is present here, and is a member of the trade (applause) and to Miss Hunter, who conducted the double quartette. We not only thank all those, but we are proud that they are giving the demonstration, not only to us, but to the world, that this God-given talent is not being neglected in Toronto; and we thank them for coming here to-night and giving us this delightful treat, while we also have little Miss Muriel Kenacy, who sang so sweetly for us, while standing on the instrument. (Applause).

"While these mendicant musicians are going around with the hat I may announce that the \$10 which the gentleman left me to put into this hat and also its contents at the close of the collection are going to the Perth Avenue School, for their musical equipment. (Loud applause). I may say that the Perth Avenue School has now about four pianos and twenty-five violins. I trust that the contribution may be a liberal one." (Applause).

At a later stage of the meeting the Chairman announced, amid great applause, that the contribution had amounted to \$92.50.

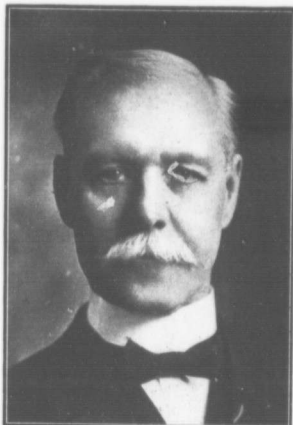
Others who contributed to the programme of entertainment were the Misses Donner, two efficient members of the staff of the R. S. Williams & Sons Co.'s phonograph department and faithful members of a local church choir. Mr. McKendry, a local entertainer who devotes his rare talent only to high grade work, was heartily approved, his last number, in which he sang a duet with himself, making a decided hit.

The speaker of the evening, as the advance notices of the Convention announced, was Mr. George W. Pound, counsel and general manager of the United States Musical Industries Chamber of Commerce, who was the Bureau's guest a year ago. Mr. Pound has just recently completed a schedule for a trip across the United States, the itinerary of which included leading centres, where he will address the trade with the idea of linking up actively in the great work of getting the gospel of music across.

#### Chairman Introduces Mr. Pound

In introducing Mr. Pound, the chairman said:

"It affords us the greatest pleasure, to welcome back Toronto and Canada the gentleman who left such an

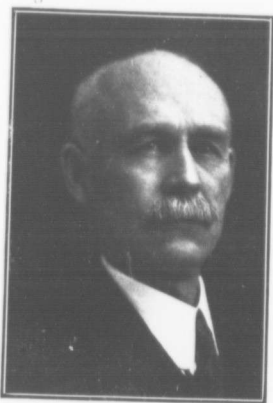


A. P. Willis, Montreal, on the Board of Directors, Canadian Bureau for the Advancement of Music.

impression with us last year—an impression that I am sure those who heard him have not forgotten, and will not forget for many a day. Indeed, those who heard him and those who read his remarks on that occasion have found his address a subject for discussion ever since. No speaker connected with the musical industries could make such an appeal to the members of the trade in

Canada as Mr. George W. Pound. (Applause). His work during the last two years in fighting legislation that was prejudicial in any way to the music trades, has won for him a reputation not surpassed by any counsel representing any branch of any industry. Mr. Pound's efforts at Washington have been indefatigable, they have been more than that, they have been crowned with wonderful success, and the benefits he has obtained in Washington for the members of the trade across the line have reacted in our favor here. Our legislation has been patterned or modelled very largely after the legislation at Washington, particularly in bills of a reconstructive character on industries.

"Up and down the country, like Paul on his missions, has gone Mr. Pound preaching the gospel of music. The subject is nearer his heart than ever before, and he fully realizes the importance of this great subject, and is determined to carry it to the place where it rightly belongs.



E. Whaley, Toronto, on the Board of Directors of Canadian Bureau for the Advancement of Music.

"When your committee were casting about for a speaker for this occasion many names were suggested, and some were considered, but always we came back to Mr. Pound. The appeal for Mr. Pound was so strong that, even knowing that he was a very busy man, we felt that we could at least ask him to come again. When his reply reached us we realized that his attachment for Canada was so strong that he could not resist the temptation, and, gentlemen, he is with us to-night to give us the fruits of his experience and benefit of his counsel and wisdom. I have much pleasure in introducing Mr. George W. Pound, Counsel and General Manager of the United States Musical Trades Chamber of Commerce."

Mr. G. W. Pound was received with loud applause, the audience rising and singing "He's a Jolly Good Fellow," and giving three cheers and a "tiger."

#### Geo. W. Pound's Address

On rising to address his audience, Mr. Pound met with hearty rounds of applause. He stated that when the invitation to again come to Toronto reached him, he felt that he must come in spite of all the demands that made the trip seemingly impossible. Mr. Pound, seven-

teen months ago, forsook a lucrative corporation law practice to undertake, on behalf of music, the work he is now doing. "I was filled somewhat with the fear that I could not do justice to that subject," said he. "It does not seem to me that anyone is competent to even speak for music. True, music needs no defender. As has been so beautifully said here, it is the only universal language, and man is the only animal that can speak that language. It is denied to all others of the animal kingdom."

Mr. Pound then reviewed the fight at Washington against all official prejudice, with every possible impediment such as England and France having "put the repressing and depressing hand on music in every form", and the United States had already classed music with confectionery and jewellery as non-essentials.

#### The Fight at Washington

The first great test came with the Fuel Administration, and as a result of representations the music industries received the slightest curtailment of any industry. Then came the War Revenue Bill, known as the Act of October, 1917, which proposed to put a 10 per cent. tax on all musical instruments. Finally, after a fight extending for months, the bill came out with only a three per cent. tax on "piano players." The trade went along on this basis, the Government accepting the trade interpretation by which the tax was paid by the player action manufacturers, thereby saving the tax on installation cost.

Next came the War Revenue Act. This Bill was signed by President Wilson on February 24th in his private car on his return from France. The bill came into effect on the following day. Said Mr. Pound: "This bill is not retroactive. It does not cover exports. There is no floor tax in the bill and the tax which started at 10 per cent, was cut in two, to 5 per cent. In this last Act we won everything for which we contended except the single word 'pianos.'"

Curtaiment was the next great problem, and after a keen contest, it was decreed that the music industries should survive. The industry that started out as a non-essential had become, through insistence and persistence, to be recognized as essential in war and in peace.

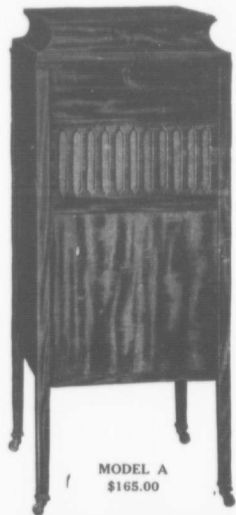
In reviewing the favored position that the music industries achieved as a result of the long, toilsome efforts, Mr. Pound said: "For the first time in the history of the world we forced the Government to actually recognize music as an essential," and he predicted that the United States output this year would be 400,000 pianos against last year's nearly 250,000 instruments. "We preserved," said he, "not only our factory organization, but our business organization, our industrial organization."

Mr. Pound reviewed the unifying of the various music trade organizations in the United States until now there are nine elements of the industry completely and fairly organized, all concentrated, through their delegates, into the United States Musical Industries Chamber of Commerce.

Last year this Chamber of Commerce spent about \$50,000, said the speaker, replying to a question put during the afternoon.

"Now we have made this investment, we have built the foundation of our house—and I am told by many of you that work of ours in Washington was just as helpful to you, perhaps in an indirect way, as it was to us—for surely this great cause of ours is world-wide, and I believe what we do there is going to benefit you and that every solitary thing you do over here is going to benefit us over there.....Let us all work together; let us all feel that we are in this great cause, in the

## Can You Sell any Phonograph That Offers as Much?



MODEL A  
\$165.00



MODEL E  
\$450.00

THE phonograph which folks want to-day is the phonograph that will play all makes of records. But it must play them well.

That's one of the big features the Gerhard Heintzman phonograph introduced.

It was expressly designed to play all makes of records—to give the correct weight and position of the tone-arm for every style of record.

And it plays them with a new beauty—a mellow, sweet tone and wonderful clearness. It makes phonograph music really pleasant!

Piano-craftsmen built it. They used ideas and experience gained in more than a half-century spent in producing the nationally-famed Gerhard Heintzman piano.

They fashion the singing throat from genuine piano-sounding-board spruce. That means TONE vibrant with beauty.

Piano-case artisans make the cabinets. That alone suggests the wonderful design and splendid finish of the Gerhard Heintzman phonograph.

Does any other phonograph offer as much?

**Gerhard Heintzman Limited**  
 Sherbourne Street      Toronto, Canada

# Otto Heineman Phonograph Supply Co. Inc.

25 West 45th Street, New York



**FACTORIES:**

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

**BRANCH OFFICES:**

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



10-inch hill and dale.  
Music on both sides.  
Play with sapphire or steel needle.  
Popular and standard selections.

Are selling like hot cakes. Shipments arrive at our Toronto warehouse and simply melt away. We claim the OkeH is a "Leader" record, as every Heineman product is a leader in its field. Let your ear be the judge.

*Otto Heineman*  
President

Canadian Branch:  
172 John St.  
Toronto



# Otto Heineman Phonograph Supply Co. Inc.

25 West 45th Street, New York



**FACTORIES:**

ELYRIA, OHIO  
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PORTLAND, ORE.  
CINCINNATI, O.  
SAN FRANCISCO, CAL.  
TORONTO, CANADA



## INSURANCE—

Life, fire, accident and other kinds is a vital part of our commercial activities to-day. No business man thinks of going without insurance. The Phonograph Trade's insurance against faulty reproduction of good records, against motor troubles, and against dissatisfied phonograph owners is the use of—

## HEINEMAN and MEISSELBACH Motors and Tone Arms

They are the records' best friends. They are world leaders. They have the international standing accorded to the products of the world's largest manufacturers of phonograph supplies.

**We are at Your Service.**

Canadian Branch  
172 John St.  
Toronto

*Otto Heineman*  
President



# MEISSELBACH

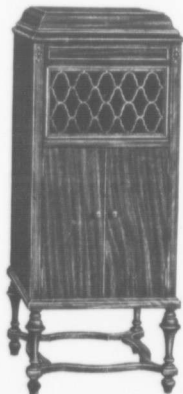


TONE ARMS

## MOTORS

SOUND BOXES

# Least Resistance



M 21  
Mahogany and Walnut

Why spend time, energy and money in trying to sell a Phonograph lacking in many of the essential points that land sales?

Work along the lines of least resistance. Stop worrying and order to-day the

## McLagan

### The Aristocrat of Phonographs



M 44  
Library Table Model  
Mahogany and Walnut

Examine the graceful lines, exceptional cabinet work, and perfect finish.

Study carefully the noiseless, long running motor, the universal tone arm, improved tone control, sensitive automatic stop and perfect sound box.

Hear the McLagan and be convinced of its many superior selling features.

## The George McLagan Phonograph Division

Stratford

(The George McLagan Furniture Co., Limited)

Ontario

cause of music—music in the home, in the highways, in the by-ways, music everywhere.

"It seemed to us that this great war was Opportunity, which spelled Trade for Music; and so we determined that on this fabric of war we would build safely the structure of music. War is not all an unmixed evil, gentlemen. Most of the great and grand principles of this world have been brought out of war. Lambs are not developed in the wolf's den. War brings out the manliest there is in manhood; it brings out the queenliest and gentlest there is in womanhood; and so we determined that from this time, and on this stress of war, we would build well for the cause of music. And so we tried to make every one of those 5,000,000 men musical, that went to the front in any way. All kinds of music were sent to them. We got behind General Pershing when he wanted the American military bands increased from 28 to 50 men, and we put it through. We sent music everywhere, with the great thought that those 5,000,000 men coming home would be a great whistling, humming, singing, marching army. And you know those friends of ours who are skilled in statistics will say that one adult man represents between four and five of the population; therefore, we are sending home 5,000,000 men who are made musical by our efforts in this time of war, then when they return they will carry the cause of music to 25,000,000 people.

#### Co-operative Advertising

"We carry on, over there, a very extended propaganda for music. We prepare series of these advertisements which are here for your inspection. This is the second series of co-operative advertising; 520 newspapers take our literature; they publish it free. In every way—in articles, in everything that even in the most remote way will appeal to men or women or children, we present the cause of music. You can do this work. Get together; organize; properly support this Bureau of yours; you cannot do it without the sinews of war. Narrow indeed must be the man who cannot see into the future. Someone said, 'Sufficient unto the day is the evil thereof.' Permit me to say unto you that sufficient unto the day also is the good thereof. To-night you cannot sleep to-morrow's sleep. To-day you cannot eat to-morrow's manna. Each day, each problem, each mission. So now, prepare well for the future. Oh, let us go ahead with this great work. Oh, let us have the music all up and down the land everywhere; these beautiful little children with their sweet voices, let not only them come up with the soul of music, but their children and children's children. Oliver Wendell Holmes splendidly said, in reply to the question when the education of a child 'should begin, 'A hundred years before the child is born!'"

In concluding his masterly address, so eloquently delivered and punctuated with humorous, pointed stories that clinched the argument, Mr. Pound said:

"Permit me, gentlemen, to wish you everything of joy, of prosperity. If there is anything in the future, as in the past, that our efforts can do in your behalf, you have only to command. Let me exclaim to you, as Ruth did, 'Where thou goest, there will I go; where thou biddest, there will I bide; your people shall be my people; your God my God.'" (Loud applause).

#### Mr. Lindsay Speaks

In introducing Mr. C. W. Lindsay, president of C. W. Lindsay, Ltd., Montreal, exclusively a retail music house with branches at Quebec, Sherbrooke, Ottawa, Cornwall, Kingston, Brockville and Belleville, the chairman announced:

"I am going now to call on a highly respected mem-

ber of the Industry, a gentleman who has achieved wonderful success, who, though not in possession of all the physical faculties, has put many of us to shame by his accomplishment and by the structure that he has built, and by his leadership in the adoption of modern methods in the conduct of his businesses. I refer to Mr. C. W. Lindsay, of Montreal. (Applause.) We had the pleasure of listening to Mr. Lindsay about two years ago, when he expressed to us some of his ideas regarding the conducting of retail piano business. He tells us that he believes the piano business, in order to take its place in the public estimation, should be put on the basis of one price. . . . That system has been in vogue in his various branches for a period of several months, and to-night he is going to tell us something of how it operates."

On getting to his feet Mr. Lindsay was promptly met with a salvo of "Jolly Good Fellow." When he was



C. W. Lindsay, Montreal, a New Addition to the Board of Directors of Canadian Bureau for the Advancement of Music.

permitted to speak he suggested to the chairman that if he had one of those stop watches he should see that it was working. He congratulated the Bureau on the very fine entertainment of the evening and regretted that there were not more from Quebec Province to enjoy it.

"The subject on which you have asked me to speak is one that has been interesting every person, I think, in the trade, and I was very pleased when you honored me the last time I was here to speak to you on the one-price system; and I thank you for the compliment in asking me to say another word in reference to it.

"Prohibition is one of the things you have in Ontario that we have not reached in Quebec, but we expect soon to get there. Your worthy President and Secretary can tell you something about it as a result of their last visit to Montreal," Mr. Lindsay remarked amidst laughter. "Prohibition seems to be one of the subjects that is uppermost in the minds of the people of all countries today. Personally I highly approve of it. But I have not heard of any prohibition on the part of the piano makers in advancing prices, and I think if we could hear something about that it would be very interesting."

The speaker expressed the opinion that it was up to the manufacturers to give the dealer a lead on the one-price system. "Who ever heard of an automobile being sold at two or three prices?" Said he, "Did you ever

# The Seal of



# a Great Business

Upright Piano Actions  
Grand Piano Actions  
Player Piano Actions  
Player Piano Rolls  
Piano and Organ Keys  
Organ Reeds and Reed Boards

See  
opposite  
page



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

## Higel Actions

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

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

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

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

## **The Otto Higel Co., Limited**

**King and  
Bathurst Sts.**

The British Empire's Largest Music  
Trade Supply House

**TORONTO  
Canada**



THE HOME OF GOOD CABINET MAKING  
**The NEWBIGGING CABINET CO., Limited**  
 HAMILTON, - ONT.



MODEL D  
ELECTRIC

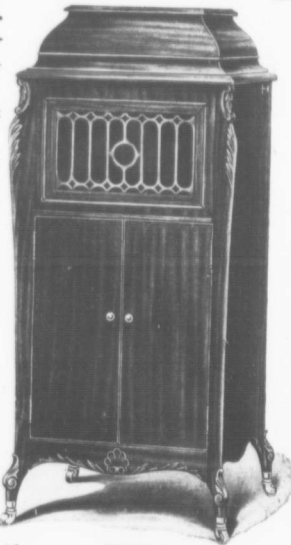
"How's business," we ask our friends, the dealers.

"Say, it's surprising how it keeps up," they answer.

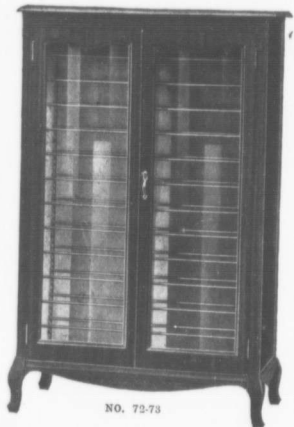
Why the surprise? It is going to keep up, if we do not lose heart ourselves. Good people who have pretended to despise canned music are changing their minds quickly when they hear high class records on good instruments. All Canada is thinking about talking machines. Let us all go to it.

We recently received an order for 4 special Musiciphones from one of Canada's successful manufacturers. We have never met the gentleman and the order came through a friend who has no interest in selling machines, but was simply entertaining this gentleman at his

home. He was delighted with the Musiciphone and would have no other. There must be a reason.



MODEL F  
ELECTRIC



NO. 72-73

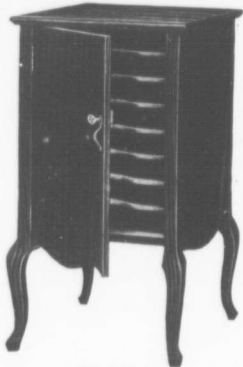
**Record and Player  
Cabinets**

For all makes of  
Instruments

We are making new customers daily and the old ones stay with us.

Our stocks are none too large, not a bad sign if you think about it.

Get in touch with us.



NO. 80-81-82



**HENDERSON & RICHARDSON**

Board of Trade Bldg., Montreal.

DISTRIBUTORS FOR  
EASTERN CANADA



hear of a Pierce-Arrow or a Ford car going from one extreme to the other, or being sold at other than one price?

#### Phonographs a Model of One-price Policy

"The phonograph industry is another that is attracting a great deal of attention. The slogan of some of the phonograph makers, we hear, is, 'Why dig for silver when you can get gold?' These people have given us a good example in the one-price system, and it is one of the things, to my mind, that is helping to make it the profitable industry that it is to-day. We hear of new phonograph makers coming up from day to day, yet we hardly ever hear of any even of the mushroom growth, from the smallest to the greatest of the makers, but that sell at one price. Now, in reference to the one-price system, which is what your President requested me to speak about, it is about two years since I had the opportunity of saying a word to you in reference to it. During the fall of that same season we decided that it was the proper and only system on which to conduct our business on the highest standard, and we put it into force. Our managers and all our salesmen had more or less different views on the subject; some would suggest one plan, and some another; but I was convinced that one price, and one price only, without any deductions whatsoever, was the proper plan, with interest at six per cent. on the deferred payments.

"That is the plan that we put into force at all our offices, and we are working absolutely on that plan; and I am free to tell you that if anyone asked me what was the best thing I ever did since I went into the piano business, I would say it was the putting of the one-price system into force. (Applause.)

"Now, gentlemen, I know what is often thought of some piano men when they make a statement, and perhaps some of you will think the same about me and wonder if this statement is correct, but I am telling you with all frankness that it is absolutely right; that is our policy, and the business has continued to improve, and I think perhaps improved more than ever under the one-price system.

#### Strengthens Salesman's Hand

"Last week one of our managers had a telegram from one of our travellers in the country wanting to know if we could take \$50 off the price of a high-class upright piano. I turned around to him and asked him sharply, 'Do the men not all understand that we have one price only?' He said, 'Yes, they do, but this is an exceptional case.' We had sold a piano in this territory of the same make two or three years ago, before prices were advanced, and this man wanted to get another instrument of the same kind and at the same price. He went on to say that the fact of our salesman wiring us and giving him a chance to wire back would strengthen our hand and help obtain the only price that the instrument could be sold at. He wired back and told him that we could not sell the instrument except at the price that was stated, and I am happy to be able to tell you that he succeeded in getting the business. (Applause.)

"Another of the managers said to me, 'One of our competitors has decided to try the one-price system for two or three months.' I said to him, 'I have more fear of that house than any house that is outside the one-price plan.' And that is the way I feel about it.

"If you will tell me that there is one of our competitors adopting the same plan and the same principle, I am going to tell you that that is the house I have the most fear of. There are no two ways about the fact that this is the proper system and the proper plan."

#### Five Minute Talks

The first of a series of five minute talks was by Mr. W. H. Shapley, president of Sterling Actions and Keys, Ltd., who responded for the "Supply Trades."

"I believe our piano manufacturers are turning out instruments equal to any that are made," said Mr. Shapley in the course of his address, "and I think the time has come when we should speak more confidently of the products of Canadian manufacturers, and when we should stop sending our money to other countries, thus making ourselves poorer and them richer.

"We are all proud of the work that our Armies, with our Allies, and our Navy have accomplished. There is a great responsibility resting on us at present. It is one thing to save the Empire, and another thing to keep the Empire. A responsibility rests on every man, woman and child in this country, and unless we keep this Empire, and keep it better than we have ever done before, this trouble is liable to come upon us again."

Mr. Shapley paid tribute to the splendid relationship between Great Britain and the United States as a result of the war. "We have had a number of opportunities of listening to splendid men from the United States and it has been a pleasure to hear them express cordial sentiments toward the British Empire."

"Co-operation in working together for business results," Mr. Shapley advanced as one of the country's greatest needs, and he thought it could be carried to wonderful lengths in individual businesses in every line. He advocated closer relationship of employer and employee.

James G. Merrick, Secretary of the Canadian Piano & Organ Manufacturers' Association, in responding for the manufacturers, said: "In connection with the music trades, two points have been illustrated to-night; one is the medium, and the other is the method. The medium is the receptive opportunity in the Canadian heart and Canadian home for the products of your manufacturers. The method is how to organize to take advantage of that opportunity. There is no class of product which receives such a receptive place in the home of the average family in this country as the piano, organ, musical instrument, sheet music, phonograph, or any other class that goes to help entertain the family; and there is no member of the family that looks forward with greater anticipation than to possess one of those instruments or to qualify to possess one. Having that field at your feet, the next thing is to cultivate it, and the only way to cultivate it is by organization.

"The Canadian Piano and Organ Manufacturers' Association has whole-heartedly come behind the Bureau for the Advancement of Music, and to carry on the Music-in-the-Home Campaign; and if there is any fact that has borne fruit during the past two years it is the fact of the advantage to be obtained in enlarging the sphere of that campaign for Music in the Home. . . . I can say that practically every piano and organ manufacturer is whole-heartedly behind the Bureau. Now we want every other trade, and the only way to make this Bureau a success is to provide the wherewithal to carry on the campaign. The field is only limited by the means available. The message I wish to carry to you to-night is that you should divert from the profits which you have so largely made during the war period to provide the means and funds for the Committee to work with and to enlarge the present plan of campaign, which has emerged from nothing up to its splendid proportions in the brief period of two years."

Mr. James P. Bradt was called upon to respond for the phonograph trades, but as he had left the room,





# The PRESTIGE of the STARR

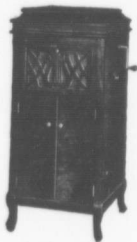
means much to the dealer in musical instruments. The prestige of the Starr is a prestige gained from fifty years' experience in the creation of musical instruments, a vast wealth of knowledge which has been poured into the making of the Starr Phonograph. The public knows this. The music loving public knows that "old friends are best." That is why the circle of those who own and love a Starr is constantly broadening.

It is easy to explain to a customer just why the Starr Phonograph is superior. "The difference is in the tone." The marvelous tone of the Starr—which is appreciated the moment it is heard—is due to "the singing throat" of the Starr Phonograph.

And the "singing throat" of the Starr Phonograph is due, in turn, to the material from which it is made—Silver Grain Spruce, the same wood as that from which the master violin-makers of olden days lovingly fashioned the priceless Stradivarius and the golden-voiced Amati. Surprisingly clear, mellow, resonant, the Singing Throat of the Starr is a revelation to all who hear it.

You have never really heard a record until you have heard it upon a Starr.

That is why we say "All 'stars' sound better on a Starr."



**THE STARR**  
Style III  
One of eight styles.  
Catalogue on applica-  
tion.

## The Starr Company of Canada

London - Canada

"All 'Stars' sound better on a Starr"

the chairman opined that he would have voiced the sentiment of the phonograph trades as being back of the work of the Bureau also.

Mr. J. M. Greene, of Peterboro, had also departed when his name was called out as a representative of the retailers.

Mr. Holmes Maddock, of Whaley, Royce, Ltd., representing Music Merchandise and Sheet Music, said: "During this whole evening, I have been amazed that not one word has been said about sheet music, except that Mr. Merriek mentioned it in connection with his remarks. In my experience of 15 or 20 years, in which time I have gone over this country from end to end, I have found almost an antipathy to the sheet music business. Why you keep kicking our dog around I don't know. This is one of the best, most fascinating, most interesting, and perhaps one of the most important parts of the industry as a whole. We feel that we are at the base of all your activities; in fact, we are in advance of you. Sheet music is the basis of what the child or the human race gets to express the desire for music. We make the instruments useful; we produce the music on which you make your records and rolls.".....

The speaker urged a quickening of interest in the sheet music business. "You are not sheet music dealers," he said, "by merely stocking a few sheets of music and books. You must study the business. Many do not and consequently get nowhere. If we could instil into the sheet music business the studios methods put in the talking machine and piano business, I am sure each would find it a profitable enterprise."

The chairman at this point expressed the debt of gratitude to Messrs. Geo. Butt and A. P. Howells, of the Gourlay, Winter & Leeming selling staff, and Mr. J. D. Ford, manager of the R. S. Williams & Sons Co.'s phonograph department, for their efforts in connection with the entertainment programme.

Mr. H. A. Jones, editor of the Canadian Music Trades Journal, was then called upon, and made a suitable response.

At the request of the chairman, Mr. Henry H. Mason moved a vote of thanks to Mr. Pound, stating that "the meeting has indicated in so positive a way its interest in what Mr. Pound has said that I will do nothing more than simply propose a very hearty vote of thanks to him for the entertaining and inspiring address that he has given us this evening."

This was carried with loud applause, and following three cheers and a tiger, the National Anthem was sung and the Convention was at an end.

Those present were:

EDMONTON, ALTA.

Fred S. Cross, Jones & Cross.

MONTREAL

C. W. Lindsay, C. W. Lindsay, Ltd.  
Louis J. Bourgette, Musical Merchandise Sales Co.  
Henry Hamlet, J. W. Shaw & Co.

OTTAWA

A. E. Switzer, Martin Orme Piano Co., Ltd.

PETERBORO

J. W. Stuart.  
J. M. Greene, The J. M. Greene Music Co., Ltd.  
George Leader, The J. M. Greene Music Co., Ltd.  
Frank Whitehouse, Nordheimer Piano & Music Co.

ST. CATHARINES

W. Webb, Mason & Risch, Ltd.  
Harold Cadie, Heintzman & Co., Ltd.  
Frederick H. Avery, Avery & Hara, Ltd.

GUELPH

H. A. Grimsdick, Bell Piano & Organ Co., Ltd.

NIAGARA FALLS

J. W. Somerville, Heintzman & Co., Ltd.  
A. E. Gray, Mason & Risch, Ltd.

HAMILTON

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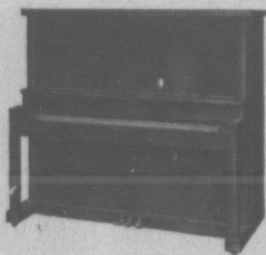
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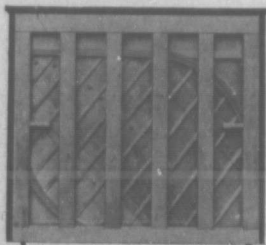
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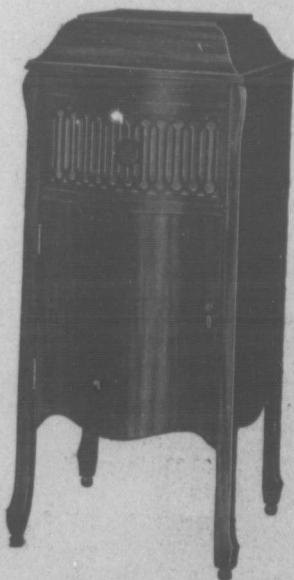
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## Banquet Tendered Visiting Enthusiast for Music in the Schools

Dr. Hollis Dann, guest and speaker—Sir Edmund Walker, presiding, said that no nation could be great, even commercially, if it did not care about music and the arts—Ontario's Minister of Education present—More orchestras in Canada a crying need.

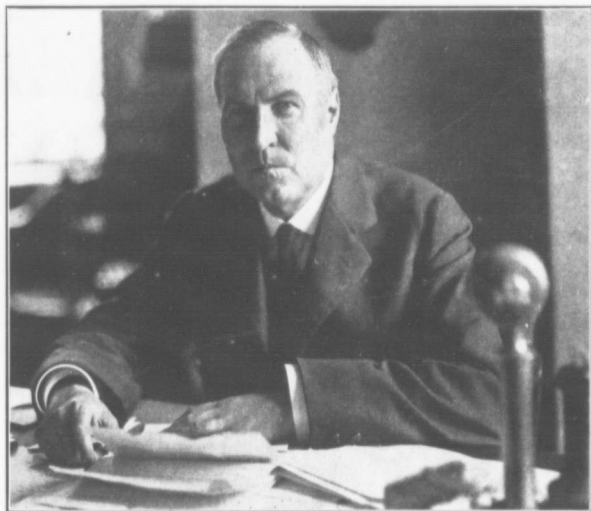
WHAT was in many respects one of the most important gatherings ever held in this country and one from which far-reaching influences will go out to apprise the great mass of the citizens of Canada of the immeasurable educational importance of making music a major subject of the curriculum of our Public and High Schools was a complimentary banquet tendered to Dr. Hollis Dann, Dean of the Music Faculty of Cornell University, at the King Edward Hotel, Toronto, recently. Sir Edmund Walker presided. Those present to do honor to Dr. Dann were about seventy representative educationalists, school music supervisors, public-spirited citizens, musicians and members of the music industries as follows:

Sir Edmund Walker; Hon. Dr. Cody, Minister of Education for Ontario; Dr. A. S. Vogt, Musical Director Toronto Conservatory of Music; Rev. James Buchanan, President Ontario Educational Association; Dr. H. C. Perrin, Dean of McGill University Music Faculty, Montreal; Llevellyn Rees, Supervisor of Music in Toronto Public Schools; Dr. Peter Kennedy, Musical Director Canadian Academy of Music; A. T. Cringan, Musical Supervisor Normal School, Toronto; Bruce A. Carey, Supervisor of Music in Schools, Hamilton; J. A. Smith, Supervisor of Music in Schools, Ottawa; T. A. Brown, Normal School, Ottawa; A. D. Jordau, London, Ont.; E. W. G. Quantz, London, Ont.

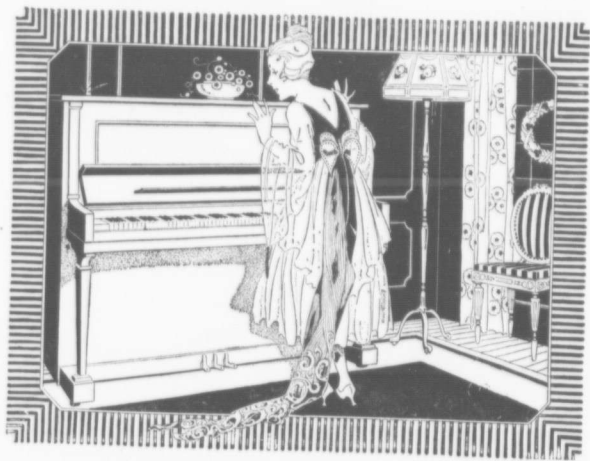
G. W. Fluker, Smith's Falls; T. L. Willgoose, London; J. H. Jones, St. Thomas; H. Whorlow Bull, Windsor; Ernest Wheatley, Belleville; Rupert Gliddon, Peterboro; Herbert Wildgust, North Bay; J. Bottomley, Stratford; W. Philp, Guelph; A. C. Skinner, Sherbrooke, Que.; George H. Ziegler, Kitchener; Norman Andrews, Brantford; F. Whitney-Scherer, Ridgeway; H. A. Stares, Hamilton.

Dr. Ernest MacMillan; R. S. Gourlay; Paul Wells; Geo. O. Martin; G. D. Atkinson; Ernest Seitz; W. O. Forsyth; H. M. Fletcher; W. H. Ball; E. Phazin; Healey Willan; C. W. James, Secretary to the Minister of Education; Thos. Bengough; C. G. Fraser; R. A. Stappels, President Empire Club; F. A. Mouré; John Hanna, President Canadian Sheet Music Trade Association; H. G. Stanton; Mr. Kihl; C. A. Bender; H. A. Jones, Canadian Music Trades Journal.

James Gill; James G. Merrick, Secretary C. P. & O. M. A.; I. E. Suckling; J. A. Fullerton, Director Canadian Bureau for the Advancement of Music; Dr. Albert Ham; J. S. London; Frank S. Welsman; Luigi von Knights; Hector Charlesworth, music critic; E. R. Bowles; F. J. Radcliffe; James R. Bulmer; John Waugh; E. C. Seythes, President Canadian Bureau for the Advancement of Music; Leo Smith; S. F. Bauleh; Gordon V. Thompson, President Authors' and Composers' Association.



Hon. Dr. H. J. Cody,  
Minister of Education  
for the Province  
of Ontario.



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Following the dinner at 7 o'clock, an exhibition of choral singing was given by a choir of 35 voices from Perth Avenue School. The surprisingly fine work of these children was a complete revelation to many in attendance of what children are capable musically if only given the chance. Their success is due largely to the painstaking work of Mr. Llewellyn Rees, the able and enthusiastic supervisor of music in Toronto's public schools, Miss Skilling, the choir's conductor, Miss Hunter, leader of the double trio, and Mr. J. R. Bulmer, principal of the school, who gives the musical activities of his school such strong and sympathetic support.

In moving a vote of thanks to the choir and these persons just mentioned, Mr. R. S. Gourlay intimated that he had a right to be interested in school music as he had at present eight grandchildren attending the schools of this fair land. "When I look back and know that I was deprived of the opportunity that the young people of this choir possess," said Mr. Gourlay, "I envy them; but I am glad to know that we, in our more enlightened age, are sending our children forth into life with all the joys that music can give to them in sorrow and in happiness." (Hear, hear, and applause).

#### Sir Edmund Walker's Remarks

After the toast to the King, Sir Edmund Walker rose and very appropriately introduced Dr. Hollis Dann, Dean of the Music Faculty of Cornell University, Supervisor of Music in the schools of his own city, and a song leader in the United States army. "To-night I am dealing with a subject about which I only have the knowledge of a layman," said Sir Edmund, "but sitting here before those children sang—because they dashed a little of what I was going to say—I recalled a night in Amble-side, in Westmoreland, the night after the relief of Mafeking, when at a little inn at which I was stopping we heard from its windows from seven or eight in the evening till one or two in the morning, the choir of the village and the people who came down from the dales singing pretty nearly everything they knew in celebration of the peace that had come with the relief of Mafeking. Old inhabitants followed children, people crowded into the town and gathered about the ancient market cross singing after the manner of musical England in the Middle Ages, to some extent.

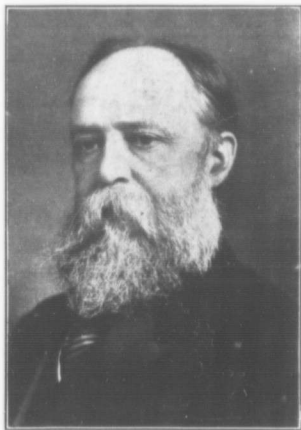
"But I thought of my own country, where we had managed by our efforts in creating a new country out of the forest to absolutely expel the esthetic side of life from our people, whether it be represented by music or plastic art or literature or in any other way, and how desperately we were trying to build it up again, and how necessary to the future of any country—necessary from every point of view—it was that we should be able to build up the various arts, and especially music. Now we have heard enough to-night to know that we do not need to be hopeless about our country, but we can only go away and reflect that there are very, very few teachers outside of Toronto and Montreal and perhaps one or two other cities, who can for a moment deal with the plastic voices of children in this country like the teachers we have heard to-night.

"There are very few children who are unfit to be trained in music, and yet the opportunity in some degrees is more or less necessary from one end of Canada to the other if we are to redeem this country not merely in the matter of music, with all its esthetic and ethical value to the people, but because of the greater use of the English language. All of those things we may hope to get through music, as we may hope to get other arts through music.

"We cannot have a great nation from the commercial or political or engineering point of view if the

country does not care about art, or does not care about anything so fundamental to the happiness of the people as music. (Applause). I have nothing more to say than to consider with pleasure the advantage that we have to-night in having an expert—if I may use a business expression—an expert in the art of teaching music to children, and a man who has been connected with something done in the United States army which one would have been glad to think that we Canadians had—that of early in the war taking hold of a body of men and by the rhythmic action of music, teaching them discipline, esthetics, increasing their health, and giving them that kind of diversion and conscious effort for happiness, and really for patriotic regeneration that the singing of songs by men together has always given in the history of the world, whether it is the world of men going into battles, or heroes being killed, or any kind of action where men are necessary."

The guest and principal speaker was greeted right cordially and at once made to feel at home. Dr. Dann proceeded with his address in a clear, intimate, and forceful style that took on the spirit of a talk from man to man. The address is reported at length on page 31 and following pages.



Sir Edmund Walker, C.V.O., LL.D.

#### Five Minute Discussions

Following Dr. Dann's address several gentlemen, mostly from out of town, were called upon to lead in brief discussions.

Dr. A. S. Vogt expressed his gratification at the successful meeting and paid a tribute to the generosity of the music trade in making possible this gathering through the Canadian Bureau for the Advancement of Music. It was necessary, Dr. Vogt said, to have a meeting that was truly representative of the Province in asking Hon. Dr. Cody, Minister of Education, to be present, and he hoped that later the Department of Education would recognize their desires and see their way clear to appoint a commission to present to the government plans that might meet with their approval.

That leading educators in all parts of the country are keen on the many-sided value of the study of applied music was emphasized, Dr. Vogt pointing out that cities now granting school "credits" for applied music study

(Continued on page 63.)

*Edison Message No. 37*

## Seventy-Two and Going Strong

Thomas A. Edison celebrated his 72nd birthday on February 11th. He says: "I am only middle-aged now." And he looks it and acts it.

In his birthday message Mr. Edison remarked: "The first thing for this country to do is to find jobs for all the fighters and workers who helped to win the war. This will be easy enough if business men go ahead promptly about their respective businesses. The only danger is the business man who thinks he is long-headed and hangs back when he ought to go ahead."

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## The Place of Music on the School Curriculum

Address of Dr. Hollis Dann, of Cornell University, at a Complimentary Banquet tendered him in Toronto by a representative group of Canadian Educationalists, School Music Supervisors, Musicians, and members of the Music Industries in which Canadian Bureau for the Advancement of Music Co-operated.

GREETED with a hearty and sympathetic reception, Dr. Hollis Dann, Dean of the Music Faculty of Cornell University, noted that he was confronted by a different audience to the one he had looked for. He expected to address a miscellaneous gathering and to attempt to convince them of the value of teaching music in the public schools. Instead, he found an audience of school supervisors, musicians, and educationalists, who were already aware of the part music should play in our educational system.

Dr. Dann paid a tribute to the singing of the Toronto school children he had just heard, to Canada's musical progress and to the part Canada and the British Empire had played in the war. He made it very plain that it was not his intention to outline anything new or in advance of Canada's present methods, but to give us the benefit of the experience of the United States in giving music a greater place on the school curriculum.

After giving an interesting glimpse of the music in the schools of England, France, and Germany, Dr. Dann launched out into his main theme of music in the United States Schools, as follows:

### 91 Per cent. of Towns Over 4,000 Teach Music Daily

"Now, music in the schools of the United States is not as old as I am, really. While it began in a few New England cities and a few Middle West cities in the late forties, it was only an experiment, and not until 1870 or 1880 did we get to doing very much in music in the public schools. Six years ago—and now the percentage is larger—in 91 per cent. of the cities in the United States of more than 4,000 inhabitants, including all the larger cities, music was a required subject, being taught daily in the schools. A questionnaire sent out by me in preparing a thesis a few years ago, to the entire list of State Superintendents of Schools, revealed several interesting things.

"One was that every State Superintendent in the Union heartily favored music in the Public Schools, which is rather significant. (Applause). We found that the conditions were very uneven, and very largely due to one fatal blunder which I think we have made, and which I think England is making, in trying to teach music in the Public Schools of London and other large cities of England without any supervision—which seems to me to be absolutely wrong in principle and disastrous in practice. There is supervision only in the best schools in London, where there happens to be a man who has taken interest in music and has listened to great cathedral choirs, and so on, or who studied with Mr. Bates or somebody, and who really knows, or some teacher who knows, like Margaret Nichol, whose choir is made up like these children to-night, as I understand. Her children come from a district in London where the houses all look alike, and where the people are all laboring people, and yet that choir would simply bring the tears to your eyes; those poor little girls, fifty of them, do the most wonderful singing I have heard from children in all my life. These things prove that there is no limit to what children can do, except the limitations of the supervisor and the teacher. (Hear, hear, and applause).

"If we can convince the people, can convince the Departments of Education, can convince the Principals and the Superintendents of Schools, of the wonderful possibilities of music not only in the school but in the home and everywhere, we will then get music on the basis where it should be.

### A Man's Job

"Now, it has occurred to me that it might be of interest to you for me to sketch something of the aims and results of music in my own little city of 16,000—results which can be duplicated anywhere on this continent if the right man drops down and stays a reasonable time; because, as we know, the present conditions of the grade teachers assuming they can get the support of the authorities and can get material, the success of music in the schools depends almost entirely on the supervisor of music. There is no getting around that at all. I am glad there are no young ladies present, because I do not wish to hurt their feelings, but there is no doubt



Dr. Hollis Dann, of Cornell University.

that the women teachers, on the average, everything else being equal, cannot do the work of men in this respect.

"You have the sense in this province to put men in charge of music in the schools, and in this respect you are infinitely superior to us in your possibilities; and I never dreamed that it was so in such a proportion as I find by enquiry to-night. This is a man's job, and the biggest job I ever had, not excepting the job in the University, on whose staff I have been for the last fifteen or twenty years. My biggest job, and the one that required every bit of training, every bit of experience, every bit of musicianship and pedagogy and teaching ability that I had, was the job of Supervisor of Music in the Schools—and I have been in this business of music all my life. So there is no limit to what can be

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done, except the limitations of the supervisor and of the teacher. The children are ready to go to all heights and all lengths.

#### Proper Standard for Supervisors

"Now, we made the mistake of failing to set a proper standard for the Supervisor of Music; of allowing a little girl or a man who is a violinist or a singer or an organist or something else, to attempt to become a



Dr. A. S. Vogt, Musical Director, Toronto Conservatory of Music.

teacher of teachers, attempt to take care of the child voices and adolescent voices and the adult voices in High School of a great community, of all the children; to practically become the musical advisor of the whole community; of investing somebody without any professional training with such power—the most fatal and colossal mistake that can possibly be made in music in the Public Schools.

"If we are going to go ahead we must have schools for training supervisors of music, and presumably established in institutions of collegiate standing or in a great conservatory that is dignified, that is above commercialism, that can give to the candidates for supervision a broad and thorough and deep and complete training; else music in the Public Schools will never rise to the heights where it should rise. That, it seems to me, is the great problem before any country, any province, or any nation that wants to have music in the Public Schools properly taught. The requirements for a musical supervisor are pretty nearly staggering. A capable supervisor must be a man with judgment, with musicianship, with teaching ability, with leadership, and especially with business and organizing ability. You know that in any large system of schools the supervisor must have organizing ability; he is a business man. So the key to success, it seems to me, is the music supervisor.

#### A City Made Musical

"It has occurred to me that it might be as well as anything I could do if I outlined the aims and results of music in my little city. Thirty-two years ago this little city was as dead musically as any city that you could find. There was no interest in music. As far as the schools were concerned, the teachers opposed it because they were afraid of a new subject, and because it meant more work for them. The children had no interest, and

the children in the High School were absolutely against music because a woman a few years ago had made music a "grind" by written examinations on theory and definitions, which had made it distasteful to both teachers and pupils. The town would not support a concert of the great Philharmonic Orchestra from New York under one of its greatest conductors, who came to the city and had less than 100 in the audience. A University city had no interest, or expressed none, in music, except a few enthusiasts who at one time got the Damrosch Orchestra to come to the city and give two concerts, and a few of them, with a few of their friends, made up a deficit of just \$1,000 for their enthusiasm. (Laughter).

"Now, that city has not increased much in population, but there was not a chorus choir—by the way, it never existed in the town—there was not any material to make a chorus choir; now there are seven chorus choirs numbering from 25 to 105 members. Any first-class artist that comes to the city is sure of an audience if it is properly advertised. The city supports five very high class concerts, an annual three-day musical festival—until the war broke it up—and it supports these so well that for fifteen years no citizen, nor the University, has been asked for any contribution, and there has been no deficit. These concerts have filled an auditorium, seating 2,500, and supported a chorus of 225 voices, and all the rest of the train of events that go along with a really musical city. Neither have we any inter-urban trolley lines or cities of tribute; the thing is done practically by the city itself, small as it is.

"Now, that is very largely due to the Board of Education, and the patrons attribute it to music in the schools. Perhaps the most popular subject among the teachers and citizens is the music in the schools; and as



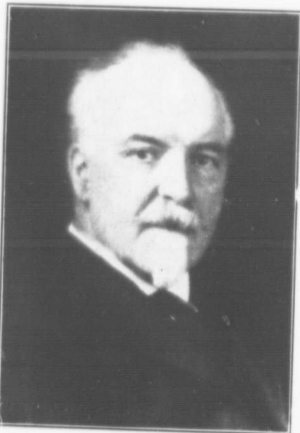
Dr. H. C. Perrin, Dean of the Music Faculty, McGill University, Montreal.

probably is true in Toronto, more than 98 per cent. of the children that begin school in those schools are singing children. That has been proven over and over again by actual statistics. These children sing in their homes.

#### The First Year's Public School Work

"Let us begin with the First Grade. We have a kindergarten, but all children do not attend it. At the end of

the first year in school those children will sing from 25 to 40 songs, very carefully selected; and I think I can say that they not only know those songs but that they will recognize very readily little short phrases. If we sing to the little first-grader at the end of the year—Doh, So, Me, La—and all the rest, he will know; that is to say, he recognizes the tones and scale and can give them back instantly.



Mr. A. T. Cringan, Musical Supervisor, Toronto Normal School.

"All of this work is done in the head voice, and the children of any room who would fail the pitch anywhere up the grades would be considered to have a disease, and immediately the supervisor begins to prescribe, and gives special attention to that particular room. Not only that, but these children at the end of the first year have, practically all of them, sung little songs, very simple ones, individually. I suppose that is true here, also, that the day of trying to teach music in the schools en masse has gone by. Individual singing, individual reading, individual writing of music is just as common in music class as it is in the reading or the arithmetic class. Every grade teacher knows the state of each child as regards music just as well as she knows the state of the child's work in any other subject.

#### The Second Year

"At the end of the Second Grade—the second year, now, or at the end of a year and a half—the child has had no book in his hand; however, he has recognized on the staff or on the board, and written on the board the same little exercises that he recognizes; in fact, he recognizes and sings it before he runs to the board and writes it. The teacher will say—Do, Ray, Me, Fah, Me, Ray, Do—and then the child will run to the board and write it in whole notes, because the whole notes mean more from the written standpoint, co-ordinate better with giving the child a proper use of the hand, and does away with this sort of thing which the teacher of penmanship tries to avoid. There are other reasons, but those are sufficient for using the whole note. So he has begun to recognize what he sees.

"The whole idea is that he shall learn to see what he hears and hear what he sees; and no book is ever given to him until he can do that, until when a series of such little phrases are written on the board he can

look at the phrase and then look at you and sing it freely, rapidly. Then when he can do that he is ready for the book.

#### Reading Music

"Now, we have no intention whatever of making any comparison at all between the staff notation and the Tonic-Sol-Fah notation, but if we have learned anything in advance of some of the others that have taught us so much, I think it has been that we can from the very beginning teach children to read from the staff with very great success—(Applause)—while, I presume, if I could sit down and discuss with you—most of whom are experts in these days of ear-training—we would agree, with hardly any divergence, about the matter of ear-training and its absolute necessity, and about the necessity of getting everything through the ear first and then having the reading matter, the same as it is in any other language.

"Reading, as I look at it, is simply a recognition of a thought that you have in your mind, through the symbol. If I write on the board—'Johnny goes to school'—the child can read that because he knows what the words mean, and he knows that the symbols represent that, and say to him, 'Johnny goes to school.' Now, if I put on the board a little musical phrase the child looks at it, then turns to me and sings—'Doh, Me, Fah, Soh, Doh'—and I know that he knows that the staff says that to him; and that is reading. That is the simple process, and he reads music the same as any other language. He gets at it in startlingly like the same way that he gets at English, at the beginning of the second half year—that is, a year's music, not necessarily a grade, for you all understand it is very difficult to keep all grades in a school 'up to grade,' so when I say the first year's music I mean having completed a certain amount of work in music, though the second grade may be doing it, and so the third year music



Llewellyn Rees, Supervisor of Music in the Schools for Toronto.

may be done by the second grade, and the first year might be done by all the grades, for that matter.

#### The Third Year

"At the beginning of the third year, or a little later, the child is given a book, and then he actually reads. I know that the English and the Canadian people be



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## PROFITS AND PRESTIGE

The same famous Trade-Mark,  
which means

**GREATER PROFITS IN YOUR TILL**

Also means

**GREATER PRESTIGE TO YOUR HOUSE**

Have YOU the privilege of displaying this most  
famous Trade-Mark in the world?

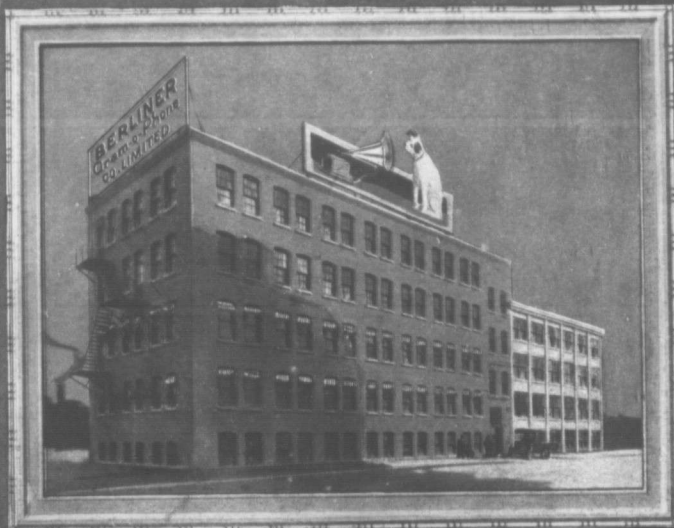
**BERLINER GRAM-O-PHONE COMPANY, Limited**

HEAD OFFICE AND FACTORY

The Famous Victrola

**MONTREAL**

Victor Records



## HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

ONTARIO:  
His Master's Voice, Limited,  
176 Adelaide St. W.  
(Corner Simcoe St.)  
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QUEBEC PROVINCE:  
Berliner Gramophone Company,  
Limited,  
Montreal, Que.

BRITISH COLUMBIA:  
Walter F. Evans, Limited,  
Vancouver, B.C.

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

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

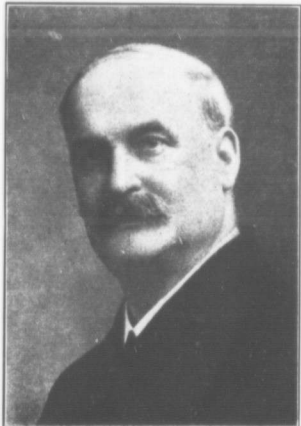
NEW BRUNSWICK:  
NOVA SCOTIA:  
PRINCE EDWARD ISLAND:  
J. & A. McMillan,  
St. John's, N.B.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY  
MONTREAL



lieve in real sight-reading, and not in this thing that is half imitation and half help and half reading. It is either reading or it is rote, isn't it? You believe in that? (Laughter). We have a cult in our country that has made us a good deal of trouble, that talk in quite a different manner about it—that sight-reading is gained like we gain the smallpox, by contagion; but we never found it so; we found that sight-reading depends on definiteness, something definite.



Dr. Albert Ham, Prominent Toronto Organist and Conductor of the National Chorus.

"Now, at the end of the third year those children are able to read—actually read, and read through the book—without any help as far as their reading is concerned—music that has some skips. You want me to state my gospel, don't you? (A voice—"Sure,") It may be entirely wrong, but we think that in beginning the music where we are going to use the staff notation it is not best to begin the reading of music with the chord tone or with the triad, but with the diatonic melody. That is probably where we part company. If we begin with the staff notation you readily see, it is easy enough to see, that the child will learn interval just as he will by ear; that he will learn the scale; but it is quite a different matter to apply the recommendation on the third and fourth and the octave to the scale than it is to read it with the Tonic-Sol-Fah notation, where the child is told that it is in the notation. I did not intend to speak of the Tonic-Sol-Fah, but it only comes in as it seems to be necessary from the trend my talk has taken.

"All the three years the children have continued to learn rote songs, and the improvement I think we have made, if I may be allowed to suggest it, is that after the child has been in school a couple of years he reads the English language freely and very readily, so that the rote songs that he gets after the first or second year are right before him, and he gets two or three times as many, and he also gets the habit of following the melody line, and gets co-ordination of work in reading a good deal of the English language as well as the tone language; so that his sight reading and his ear training and his rote singing go hand-in-hand right along; and

as he goes along the fourth year he begins, after careful preparation, with part-singing.

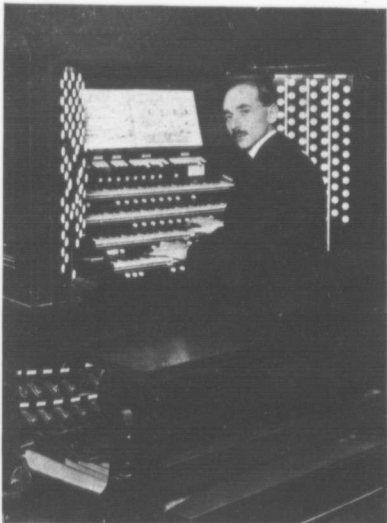
"We believe in giving a half year of ear preparation for sight reading, because we think it is an ear problem rather than a sight-reading problem.

#### Causing the Whole Family to Sing

By the time the school children can read and sing very well, Dr. Dann said, their music has gotten into the home. "You can go into the school room," he said, "and ask how many children take their music books home, and you will find probably four-fifths of the children will shoot up the hand. We believe, too, after giving them their songs, in putting accompaniments to them, for a good many reasons. One, which seems to me sufficient, is that such music will be used in the home. Father or mother or sister, or the child herself, will play the accompaniment, and we find that all through the city these children are singing in the homes, and as father or mother away back 32 years ago have been in the schools we find that the whole family are singing."

#### Instrumental Music Needed

Dr. Dann laid great stress on the need for the study of instrumental music in the schools. "There is nothing you can do for the boy," he said, "that will help him more than to interest him in this." He pointed out the urgent necessity of allowing credits for music study



A. D. Jordan, Director Musical Art Society, London.

with private teachers in order that students may not leave high school to continue their music. "It would seem desirable that the state shall provide all that is wished of a general educational nature," said Dr. Dann, "and also supervise the extra-mural study of music in a way to ensure its value to the student and its right to the place in a government system of education."

# The PHONOLA is Advertised from Coast to Coast

The advertisement reproduced below is a sample (in reduced form) of the strong, pulling series of ads running in the big Canadian daily and weekly newspapers from coast to coast, and in such widely circulated magazines as Canadian Home Journal and Everywoman's World.

51 such papers have been carrying information about THE PHONOLA and PHONOLA RECORDS to millions of people.

There is a consequent jump in Phonola sales. Get in on this by becoming a Phonola Dealer.

The Kitchener Factory where the Phonola motors, tone arms, etc., are made

## The Homes of the Phonola REGISTERED

The demand for the "Phonola" has grown so large that two completely-equipped factories are now required.

In our Kitchener plant, skilled mechanics, who have specialized in phonograph work for many years, make the "Phonola" Sound Boxes, the Goose Neck Seamless Tone Arms, the quiet, smooth-running Motors, and other accessories.

In the Elmira plant experienced cabinet makers build the beautiful "Phonola" cabinets.

By making the "Phonolas" complete in our own factories in Canada we can guarantee the quality and workmanship and give exceptional values.

Cabinet Models from \$25.00 to \$110.00.

"Phonola" Double Disc Records—90c.

Call on our dealer's in your town, or write us.

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

Model Duke  
\$108

Model B \$55

The Elmira Plant where the beautiful Phonola cabinets are made

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

**The Singing Army**

The opportunity was taken by Dr. Dann to outline most interestingly his experiences in training soldiers in camp to sing. "I have heard chorus singing all my life," he said, "but the deepest impressions I have ever had in singing have been from these thousands of men, and I have got a new notion of unison singing. Sometimes unison singing is more effective than anything else, but to hear those men from this artillery school sing, why, it is thrilling beyond all you can think of. Then contrast any contingent that comes from where they have music in the schools with a poor bunch that have not had a chance to sing—no music in the home, no music in the schools—and what do we say about music in the schools? We know.

"Now I want to give you some figures as to what music means in the life of our people, and how much more it would mean if it were in the schools all over our country, taught as it is taught in Toronto or any place where children sing like they sang for us to-night.

"In 1914 the United States spent:

For pianos .....	\$135,000,000
For organs .....	10,000,000
For sheet music and music books .....	10,500,000
For phonographs .....	65,000,000
For music journals .....	3,500,000

A total of .....\$224,000,000  
mostly for music in the homes.

"The value of these instruments in the home life is increased a hundred fold if the whole family is trained from childhood to read and write the tone language, thus opening the world of musical literature to them, and educating the hand, the eye, and the ear, to bring music from the instrument to the heart of the performer and the listener.

**Music in the Church**

"In 1914 the U.S. spent \$55,000,000 for church music. The great importance of music in the life of the church is universally recognized, and needs no comment except that under present conditions music in the schools is indispensable to really successful church music.

**Music in Social and Business Life**

"In 1914 the U.S. spent:

For brass bands .....	\$ 35,000,000
For theatre music .....	30,000,000
For concerts .....	30,000,000
For opera .....	8,000,000

A total of .....\$158,000,000  
for public forms of musical entertainment.

"No social function is complete without music; the child or the adult who does not possess the capacity to understand, appreciate, enjoy and participate in this form of expression, is at a disadvantage individually and socially. Insofar as he lacks these powers, he lacks the capacity for complete living.

"The power of music to keep men cheerful and contented is known to the great captains of industry, and employed by them without stint. Marshall Field, John Wanamaker, Sears-Roebuck, Montgomery-Ward, Henry Ford, and many others maintain choruses and employ a conductor to train them. They organize and maintain military bands and orchestras, and place phonographs and player pianos in the various departments. Let no one suppose that these tremendously expensive features are carried on because of philanthropic ideals. These employers know that music improves and keeps up the

morale of their employees, and they well know that a happy and contented worker is a more efficient and better worker. How infinitely more effective these agencies are, how much more they are worth, how much more they mean to each employee and therefore to the employer, if musical education begins in childhood.

**Music in Leisure Hours**

"Ninety per cent. of crimes and misdemeanors are committed during leisure hours. Therefore educators are being urged to teach men and women how to spend their play hours. Most of the time of the educator has been employed in teaching the child and the youth how to work. He sorely needs to be taught how to play. He needs habits and tendencies to give the right direction to his emotions. His feelings, not his reasoning power, control his conduct and govern his action. Music, more than any other means of expression, furnishes a vehicle for the expression of feeling, for the quickening and uplifting of the emotions. 'Music washes away from the soul the dust of every day life.' 'Music is the only sensual gratification in which mankind may indulge to excess without injury to their moral or religious feelings.'

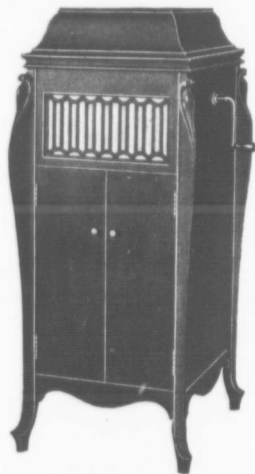


T. A. Brown, Inspector of Music, Normal School, Ottawa.

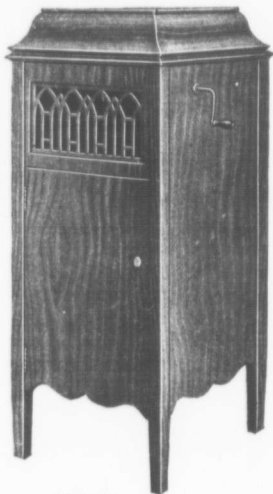
**Musical Instruction**

"During the year 1914 we spent \$220,000,000 for musical instruction. A large percentage of this money was wasted because of pupils' lack of foundational training. The vocal teacher wastes half the time of the lesson teaching the pupil music which he should be able to read at sight, and if he is unable to read, the vocal lessons are of comparatively small value. The piano teacher is kept busy teaching the rudiments of music and the feeling for rhythm; and is thereby barred from teaching the art. The violin pupil makes slow progress because of a lack of ear training and of skill in sight reading.

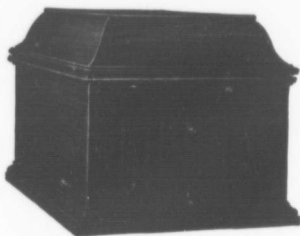
"All the necessary foundational training and much in addition, can be given in the public schools at a fraction of the cost of private teaching, at the same time making musical education universal, thus conferring a priceless heritage on millions who are otherwise deprived of the joy which music brings. One of the most surprising and delightful results of music teaching in the schools is the discovery of unusual musical talent among the children of the poor.



Style A



Style B



Style C

## 1919 will be a Phonograph Year

### Make it a BRANT-OLA YEAR

People who have been reading phonograph advertisements, and hearing records they liked in the homes of their friends, are now prospective customers for you. You can interest everyone of these in a BRANT-OLA.

**THE BRANT-OLA LINE** offers a range of designs at a variety of prices, but each style represents value for the money to an extent that is surpassed by no other make.

**BRANT-OLA CABINETS** are made by an organization of piano-case experts.

**BRANT-OLA MOTORS** are easy running, silent and durable.

**BRANT-OLA PARTS**—Each of them is a "leader" in its field.

Do not be satisfied until you have examined the BRANT-OLA and our dealer's proposition.

## BRANTFORD PIANO CASE CO., LIMITED

MANUFACTURERS OF THE BRANT-OLA

Brantford - - - Ontario

**Music as a Vocation**

"We have seen that in 1914 music for public entertainment in the U. S. cost .....	\$158,000,000
For music and musical instruments .....	224,000,000
For musical instruction .....	220,000,000
making a total of .....	\$602,000,000



Bruce Carey, Supervisor of Music in the Schools in Hamilton.

"A profession and industry that cost \$600,000,000 yearly, give employment to an army of workers. The music teachers alone numbered 84,450; more than the combined number of dentists, architects, chemists, and college and university professors. The tremendous importance to the public of the proper education of this army of music teachers—the establishing and maintaining of a proper standard for these teachers, many of whom are now grossly incapable, is obvious. Is it not worth while for the State to give attention to a body of teachers whose capability or the lack of it vitally affects the welfare of children in a majority of the homes, and for whose services its citizens expend annually \$220,000,000?"

"In 1914 there were 54,850 professional musicians; more than the combined number of civil, electrical and mechanical engineers. It is estimated that there are 2,000,000 people employed in the music profession and the music trades in the United States.

"Considering the important place music holds in the life of the child, and the adult, in the home, the school, and the church, in social, professional and industrial life—considering its potential power to promote patriotism, happiness, and contentment, considering its tremendous importance in war as well as peace, is there any question as to the wisdom of giving it a place among the major subjects in the elementary and high schools?"

"Of its educational value to the child, little has as yet been said. The value to the child, physically, mentally and spiritually, is in itself sufficient reason for giving music a place in the daily program. The ancient Greeks not without good reason made Music one of the three major subjects. Music is both a science and an art. It has all the exactness of the one and all the illusive indefiniteness of the other. The child that reads a simple

melody at sight must think quickly and accurately and give instant expression to the fast flowing thoughts, else disaster forthwith overtakes him. The reading of a song demands instant recognition and oral expression of two languages simultaneously, of words wedded to music. Singing, as is well known, is one of the very best forms of physical exercise. It improves the posture, develops the organs of breathing, stimulates the circulation and digestion. There is no better form of manual training for the co-ordination of hand and brain than the playing of the piano, violin or organ. The uplifting influence of music upon the child's emotional and spiritual nature is freely conceded by all. No one human agency can take the place of music in the lives of the common people,—'the great body of laboring people of the world,' as President Wilson said last Friday, 'the men, women and children upon whom the great burden of sustaining the world must from day to day fall, whether we wish it to do so or not; people who go to bed tired and wake up without the stimulation of lively hope.'

"Does any thinking man doubt the tremendous con-



E. W. G. Quantz, Supervisor of Music in the Schools in London.

tribution of music to complete living? Is there any question of its unique place in the education of the hand, of the head and of the heart?" (Loud applause.)

### Operation Upon Manager of Saskatoon Piano Co., Ltd.

Mr. W. H. Feild, the genial manager of the Saskatoon Piano Co., Ltd., recently underwent a serious operation for an internal complaint. The Journal is pleased to hear that Mr. Feild is now back at business, much to the satisfaction of the staff, which, although missing Mr. Feild's guiding hand during his illness, worked loyally to keep business going on as usual.

The Saskatoon Piano Co., Ltd., feature Bell Pianos, and they also have a considerable trade in talking machines and small goods.

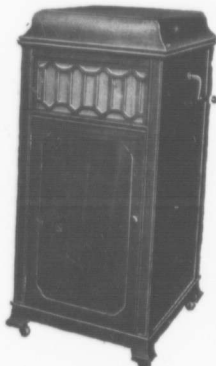
Every field can raise some crop with the proper fertilizer.

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

**Clearstone**  
SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

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

### SUNDRY DEPARTMENT

**MOTORS**—No. 1, double-spring, 10-inch turntable, plays 2 10-inch records, \$9.25; No. 6, double-spring 10-inch turntable, plays 3 10-inch records, \$4.00, with 12-inch turntable, \$4.25; No. 8, double-spring, 12-inch turntable, plays 3 10-inch records castiron frame, \$6.85; No. 9, double-spring, 12-inch turntable, plays 3 10-inch records, castiron frame, level gear, \$7.85; No. 10, double-spring, 12-inch turntable, plays 4 10-inch records, castiron frame, level gear, \$9.85; No. 11, double-spring, 12-inch turntable, plays 7 10-inch records, castiron frame, level gear, \$16.75.

**TONE ARMS AND REPRODUCERS**—Play all records—No. 2, \$1.45 per set; No. 3, \$1.65 per set; No. 4, \$3.75 per set; No. 6, \$3.50 per set; No. 7, \$2.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonora Tone Arm with reproducer to fit.

**MAIN SPRINGS**—No. 00,  $\frac{3}{8}$  in., 9 ft., 29c. each; No. 01,  $\frac{3}{8}$  in., 7 ft., 25c. each; No. 02,  $\frac{3}{8}$  in., 7 ft., 25c. each; No. 1,  $\frac{3}{8}$  in., 9 ft., 30c. each; No. 1A,  $\frac{3}{8}$  in., 10 ft., 49c. each; No. 2, 13/16 in., 10 ft., 39c. each; No. 3,  $\frac{1}{2}$  in., 11 ft., 49c. each; No. 4, 1 in., 10 ft., 49c. each; No. 5, 1 in., 11 ft., heavy, 49c. each; No. 6, 1 1/4 in., 11 ft., 90 c. each; No. 7, 1 in., 25-in. gauge, 15 ft., 80 c. each.

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

**RECORDS**—POPULAR AND GRAMMVOX, new 10-inch, double-disc, lateral cut, all instrumental selections 32c. each, in 100 lots. Columbia 10-inch double disc new records 35c. each.

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

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

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

**NEEDLES**, steel, 25c. per thousand in 10,000 lots.

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

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

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

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



(Continued from page 49.)

include Boston, New York, Washington, Pittsburgh, Cincinnati, Oakland and other important centres. Two other significant facts were referred to by Dr. Vogt. One was that the Department of Education for Saskatchewan has given a greater place to music on the curriculum of the High Schools and Collegiate Institutes allowing students under prescribed conditions to substitute music for Art, Household Science, Manual Training, Algebra, Trigonometry, Latin, French, Greek, etc. The other was that during the war the Labor Government of New South Wales established a State Conservatory of Music and that assistance is given the children of the poorer classes to enjoy the advantages of a musical education.

#### Orchestra the Great Need

Dr. Albert Ham said, "I have enjoyed and have digested a great many things Dr. Dann said which makes me feel that we shall all come to the conclusion that the child must have the best piano, the best teacher, and the best violin director. One great thing is lacking throughout this great country—local orchestras. (Hear, hear).

"We are proud of our choral societies, which have done immense work but the great educational factor is the orchestra, and we must not lose sight of it. (Applause). In the hundreds of boys and girls I meet the sense of rhythm is sadly lacking; there is scarcely anybody born without a natural sense of rhythm, but we do not cultivate it sufficiently. (Hear, hear). In my training of children's voices here for over 20 years I have found hundreds of boys and girls who, if given the same facilities as are given in the old land would enable us to produce just as good results; I am sure of that; I have proved it with boys." (Applause).

#### Recommends Phonographs in the School

Bruce Carey, Supervisor of Music in Schools, Hamilton, referred to the large number of cultivated citizens of Toronto who are interested in music, of whom Sir Edmund Walker was a striking example. He also suggested that musicians should connect themselves with the Ontario Educational Association so as to influence the school phases of music. He strongly recommended the use of the phonograph in schools, with classic selections, and told how in Hamilton this instrument was being used with great success, being taken to one room after another for the cultivation of the children's musical appreciation. This was one powerful way by which rag-time and other poor music could be driven out.

#### Memorial to Pioneer Musician

Sir Byron Walker (Chairman), speaking as a business man, urged that the musicians should get together annually, as this was the way in which progress was made in almost everything. He read a letter from Mrs. Segsworth Simpson, Secretary of the Alumni of the Toronto College of Music, in reference to a memorial to the late Dr. Torrington, and he strongly endorsed the suggestion, as Dr. Torrington had done splendid work in early days amid the greatest discouragements.

#### Importance of the Rural Schools

Mr. J. A. Smith, Ottawa, reported that in the Capital City good progress is being made; the city is becoming more musical. He advocated musical instruction in the rural districts, from which most of the teachers come, lacking such training in most cases. The rural work could be overtaken by travelling supervisors, but some plan is absolutely essential, as the teachers in public schools who have not had musical training when

they were children have great difficulty in mastering the subject so as to teach it intelligently.

#### Urged "Credits" for Music

Mr. A. D. Jordan, London, said that advancement along the lines discussed by Dr. Dann rested now with the authorities, for the children were ready, and he was sure the supervisors were also prepared, also the musicians outside were ready, and it only meant that the work should be put before the people properly in order to make a proper start. He endorsed Dr. Ham's remarks as to the importance of orchestral work. He said that a large part of an orchestra in his city had been made of boys and girls aged from 10 to 16, and he had never had more responsive work even from professional musicians, as far as the children's ability could take them. In the matter of school "credits" for music he found one of his dreams coming true. Many of his pupils were girls aged from 14 to 18 who wanted to go on with both music and high school work but cannot do justice to both, the result being that they invariably dropped their school work, some of them having resorted to most pathetic means to obtain the necessary education. One girl is attending high school in order to take her pharmacy matriculation, that being the easiest matriculation possible, so that she can attend University for what work she will need in addition to her musical studies. He was very much touched with the Chairman's remarks concerning his former teacher, Dr. Torrington, and he moved that this gathering should in some way express its approval of the recommendation made by the Alumni of the Toronto College of Music. (Applause).

The Chairman: May I express on your behalf the concurrence of everybody here in the desire that a suitable memorial will be established? (Hear, hear and applause).

Mr. J. Bottomley, Stratford, believed that one of the main things to be aimed at was the rural school. He noticed that two publishing firms in the United States had issued a text book for work in rural schools, and he thought something of that kind would be helpful in Ontario.

#### State Should Aid Music

Dr. C. H. Perrin, Director of McGill Conservatorium and Director of Music in McGill University, gave an account of his experiences in British schools in relation to music. He was watching with interest the developments in Saskatchewan in relation to the teaching of music. He felt the difficulty in teaching instrumental music was to protect parents from incompetent teachers, and some method would have to be devised for weeding out incompetent teachers if the Government of Ontario takes hold of the situation.

He said that in Quebec there was no state aid to music excepting that the Provincial Government had handed over about \$5000 a year to found a scholarship to enable a student to go to Paris. He hoped that that system would be altered, and that the Government would recognize that McGill had some claim on their attention. He referred to the benefit of a settled orchestra in the larger towns, whether subsidized by municipality or state or by the Provincial or Dominion Government. He thought nothing was a better object lesson for the rising generation than a good orchestra. It was all very well to have orchestras coming from the United States and other countries, but what we want is the music made at home in our midst. (Hear, hear). It is most important that if the schools give credits, these should be recognized by the universities.

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**Minister of Education Promises Consideration**

Sir Edmund Walker then said: "Gentlemen, we have not poured all the ideas we have in this matter into the ears of the Minister of Education, but I happen to know he has to catch a very early train in the morning, you will be glad that the moment has come when we should ask the Minister of Education to speak."

Hon. Dr. Cody was received with large applause, and said: "Sir Edmund and gentlemen, I cannot help feeling like a solitary lion in a whole den of Daniels (laughter and applause). I have been invited here, I presume, to be in a receptive mood. (Laughter). I have listened most carefully to all that has been said, and will give it careful consideration. (Laughter). If there are any definite and concrete propositions you have to present to the Department I shall be glad to receive them. I thank you for giving me this opportunity of being here." (Applause).

Mr. Llewellyn Rees, Supervisor of Music in the Toronto Public Schools, paid a splendid tribute to the man who had laid the foundation of school music in this province, Mr. A. T. Cringan. In his experiences in the development of music in the schools of England the speaker had noted two strong factors—the competitive festivals throughout England, and the wonderfully well trained boy choirs there. A great deal of attention is paid there to giving the grade teachers the best musical education possible before they start handling the children. He did not want his hearers to go away with the idea that the music in England was any higher than it is in Toronto. The speaker called attention to the new text book here, which contained songs of the highest possible standard he had ever seen. What was needed in a school song book was a selection of songs which children could sing after they grew up to manhood and womanhood. Referring to the work of Mr. Cringan he said that 13 years ago the speaker was going to organize and had arranged for violin classes in every school of over ten rooms, but the newspapers came out and spoke against the new "fiddle" fad, and not a single musician in Toronto came to the rescue. He hoped the musicians and public of Toronto would be in a better position to defend the introduction of orchestration.

This afternoon a delegation visited a school having 30 violins, and where the lady teacher took the theme and asked the children to trace the theme. In that school there are 4 pianos, 30 violins, and 2 phonographs, and they have the pleasure of listening to the very best music. He was afraid the audience would go away with the idea that Toronto lacks a great many things that have been mentioned, but he claimed that this city was as highly developed musically as any city in the world.

**Supervisors' Organization Suggested**

Mr. E. W. G. Quantz, of London, suggested that a Supervisors' Section in connection with the Ontario Educational Association be organized. He agreed with Mr. Carey that we had not co-ordinated our musical forces in this province, and he thought it would be well to do something of the kind suggested. (Applause).

**Business Man's Advice**

The Chairman suggested, as a business man, that it could not be expected that the Minister of Education would carry away much later than to-morrow morning anything he had heard to-night unless it were put before him in some concrete shape. If that were done he was sure it would have a sympathetic hearing.

At this juncture Mr. R. S. Gounlay graciously acknowledged the expressed appreciation of the well-di-

rected generosity of the Canadian Bureau for the Advancement of Music in making possible this meeting. Mr. Gounlay outlined the objects of the music in the home movement and assured the audience that nothing had been more helpful and would do more than meetings like the present to promote the propaganda of music in the home for which this organization stands, or to develop the spirit we all have in making music, the universal language, fill its place in the home, in the church, in the citizen's recreation, yes, even in his dying hours. (Applause.)

**Otto Heineman Buys Garford Co.**

Otto Heineman, president of the Otto Heineman Phonograph Supply Co., Inc., New York, has announced that his company has purchased the stock of A. L. Garford, formerly president of the Garford Mfg. Co., Elyria, O., and has also bought a large amount of stock from other stockholders, giving the Otto Heineman Co. the controlling interest in the Garford Mfg. Co.

A. G. Bean, formerly vice-president and general manager of the Garford Mfg. Co., has been elected president and general manager of the company, and Otto Heineman has been elected chairman of the Board of Directors. There are no other important changes in the personnel or policies to be announced at the present time.

The Garford Mfg. Co., which is well known in manufacturing circles throughout the country, has been making the popular and successful Heineman "Motor of Quality" for the past four years under contract, and according to present plans the company's facilities for manufacturing these motors will be enlarged considerably. In addition, the Garford Mfg. Co. manufactures the Garford phonograph, toy cabinet phonographs and is also one of the large manufacturers of automobile horns.

**New Vocalion Artist**

Rosa Raisa, the well-known prima donna soprano of the Chicago Opera Association, has been secured as an exclusive Aeolian-Vocalion artist, and her records are now being heavily advertised. Rosa Raisa's record of the celebrated aria from *Il Trovatore*, "D'amor sull' ali' rosee," is a splendid example, both of the quality of her voice and the new system used in making Vocalion records. She has already achieved sensational successes in London, Milan, Buenos Aires, Mexico, Chicago, and New York, though still in her twenties. A leading Chicago critic has called Raisa "the greatest dramatic soprano in the world."

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(From "Song Pictures")
- "A PRAYER IN ABSENCE" ..... May Brahe
- "I'LL SING TO YOU" ..... Jack Thompson
- "GOD SENT YOU TO ME" ..... Jack Thompson
- "GARDEN OF HAPPINESS" ..... Daniel Wood
- "SUNSHINE ALL THE WHILE" ..... Daniel Wood
- "SONNY" ..... Arthur Meale
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- "THE HOME BELLS ARE RINGING" ..... Ivor Novello
- "MY DEVOTION" ..... Ivor Novello

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When wanderings are ended,  
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It's worth all the waiting  
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## Composers and Authors hold Open Luncheon

Urging Exhibition authorities to provide for music competitions and erection of a Music Hall—John H. Moss, K.C., explains our Copyright Law—Canada a laggard nation—Present law inadequate—Sends native composers abroad—No protection against free mechanical reproductions of musical works—Does not provide for translations or use for drama and movie screen—New legislation expected this session.

AN open noon hour luncheon was held by the newly organized but already active Authors' and Composers' Association of Canada at the St. Charles Hotel, Toronto, on Tuesday, March 4. Mr. Gordon V. Thompson, the President, occupied the chair. There was a representative attendance of musical composers, literary writers and newspapermen.

After dinner, Mr. Thompson read a brief statement regarding the Association's origin and aims in which he said:

"Writers of literature, poetry and music have found that there are many handicaps to the practice of their art in Canada. In the first place there is a tendency to pooh pooh any literary or musical work by a Canadian. So close are we to the United States with its highly developed and wonderfully active publishing houses, that the Canadian public and also book and music stores seem to think that 'no good thing can come out of Canada.'

"In the second place, our big theatres are practically all on American circuits, and the millions who patronize them hear very little but American compositions. It is next to impossible for a Canadian to get his song sung on a Canadian stage. That is why Canada is largely without its own national folk songs. We sing about Broadway, Virginia, and say we want to go Back to Michigan, but we never sing about the St. Lawrence, or the Saskatchewan, or Muskoka, or any of the very inspirational places within our own country. One step on the way to nationhood is to have some distinct national songs—by national you will see that I do not mean only patriotic songs.

### Objects of the Association

"The objects of the Authors' and Composers' Association are three:

"1st. To encourage the development of Canadian poetry and music. To encourage the writing of Canadian songs. We are, therefore, supporting the efforts of the Canadian Bureau for the Advancement of Music to get music and musical composition a regular subject in the schools. We are encouraging the holding of competitions in composition and have forwarded a suggestion to the Canadian National Exhibition authorities with this end in view.

"2nd. To open ways and means for the Canadian public to hear made-in-Canada songs. To this end we are encouraging the community chorus idea and have in preparation an all-Canadian song sheet. Factory, church and school singing will open avenues of song that will not be entirely dependent upon the theatre for their material. Concert singers will be encouraged to programme at least one song by a Canadian writer.

"3rd. The third object is to protect the rights of Canadian music writers and poets. Our first piece of business in this direction is to get up an up-to-date copyright act which we understand the Government intends to carry out at this session. We have appointed a firm of solicitors to look after our troubles and expect to

be able to give a certain amount of free legal advice to members of the association."

### Ask Exhibition Authorities for Music Competition and a Music Hall

The chairman here asked Miss Irene Humble, the Secretary, to read the letter written to the Canadian National Exhibition Management above referred to, and which was promised early consideration:

"The Authors' and Composers' Association of Canada has been organized with the three-fold object: (1) To encourage the art of composition in Canada; (2) Opening ways and means for the Canadian public to hear such compositions; (3) The protection of the rights of Canadian Authors and Composers.

"This Association feels that the Canadian National Exhibition can render a national service by using its facilities in encouraging these objects.

"In the past the Directors of the Canadian National Exhibition have done a great deal for music in Canada by bringing outstanding musical organizations from various points in Canada, as well as other parts of the world. It is now felt that the time has come for greatly augmenting this movement in a way that will render at once a distinct advantage to the world of music as well as to Canada and the City of Toronto.

"We would suggest that a musical competitive festival be organized to take the form of competitions in the following branches of music:

1. Male Chorus—Mixed Chorus.
2. Quartettes—Male and Mixed.
3. Instrumental work—Solo as well as orchestral and band music.
4. Original compositions of various forms.

"This is not altogether an untried scheme. In Dieppe, 1914, a competitive festival was held for one week. There were various organizations there from different parts of Europe who were invited to appear at these competitions. Even in Toronto an invitation was received by the Glee Club of the Victoria University of Toronto to appear at the competition, owing perhaps to their travelling in England at the time. This movement would be for Canada something parallel to what the Eisteddfod is for Wales.

"We believe that action should now be taken and that a start be made in the 1919 Exhibition. We would therefore suggest that a Committee be appointed from the representative musical institutions and organizations of Canada which could co-operate with the directors of the C. N. E. to work out the details of the plan.

"This Association would like to see in the near future, a music hall with adequate accommodation for large audiences, established at the Exhibition Grounds, where the world's best artists and societies would compete from year to year.

"We know that your Directorate will give anything of value in the above its careful consideration."

# THREE BIG SONGS

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## One Day Nearer Home

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

BY KATHLEEN FORBES

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## The Sun is Shining Somewhere

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

BY KATHLEEN FORBES

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## Follow the Golden Star

(In 3 Keys, C, Eb and F)

BY FRANK T. LATHAM

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### Mr. Scythes Explains "Music in the Home" Activities

The chairman then introduced Mr. E. C. Scythes, retiring president of the Canadian Bureau for the Advancement of Music, who addressed the gathering on the "Music in the Home" movement. Mr. Scythes explained in a clear and forceful way, punctuated by a witty story here and there, the activities of the "Music in the Home" movement, a detailed outline of which will be found elsewhere in this issue in an account of Mr. Scythes' report at the Bureau's annual meeting.

### Mr. Moss Speaks on the Copyright Law

Mr. John H. Moss, K C., was then introduced as one of our greatest authorities on copyright law. Mr. Moss said in part:

"Mr. Chairman, Ladies and Gentlemen: It is a very great pleasure to me to have the honor of taking part in this initial meeting of your Association, and I sincerely believe that this Association will develop and fill a very important place in the future of the country. I think that it is a sign that you are getting awakened to the necessity of organization.

"What is the position of to-day? The Canadian lyric poet of to-day, who writes a song, no matter how great it is, finds I believe considerable difficulty in securing publishers for it. If he secures a publisher, he finds it impossible to make advantageous terms in connection with the publication. He has to take practically what he can get and reaps but little financial benefit from it. What is the reason for this? It is not because his product is intrinsically inferior to the songs produced elsewhere. It is simply and solely because we are living in Canada to-day under an obsolete copyright law, a law which was inadequate and crude at the time it was promulgated and a law which has entirely ceased to meet with the conditions of modern life. It has not kept pace at all with the rapid changes in the conditions under which we live. Now the reason the musical publisher looks askance at the Canadian song is because largely the only rights that the Canadian author can give him, as to dealing in, are the rights in the printed sheet music and in the concert performances. The tremendous field involved in the reproduction of gramophone records, in the pianola records and all the other forms of mechanical reproduction which have had such a wonderful development in the last couple of years are not preserved in any way for the author, but are under our existing law, wide open for whoever chooses to come and pick them up. Now that condition—it is not a theory, it is a condition, and everyone knows to-day that the mechanical reproduction side of music is commercially the most remunerative, the side to which the publisher turns for a very large part of his profit. If the Canadian author is not able to secure this to him because he has not got it himself, then the publisher naturally turns to the English or American writer.

### Keep Composers in Canada

"Now in addressing a body such as the Authors and Composers' Association, it is not necessary that I should dwell upon those demoralizing and discouraging effects of that condition upon your craft—the way that that tends to drive authors out of the country, drives them to seek citizenship in the United States or Great Britain, the way it tends to make those who have a talent or inclination for song writing, to make them abandon their craft altogether and make them turn perforce to less congenial but more lucrative occupations. You gentlemen, no doubt, know far more about these results than I do, you have experienced them; although perhaps you have not always understood why it was and

have not suspected that these events from which you were suffering were curable and very easily curable, and that they were attributable to the obsolete condition of our law and might be set right by making our law conform to the law of the rest of the civilized world.

#### Canada, the Laggard Nation

"Canada, so far as concerns copyright, is a very laggard amongst the nations. In the year 1908 a convention which was then known as the Berlin Revised Convention (but which perhaps we should speak of to-day as the 'Kitchener' Revised Convention) was signed by nearly all the civilized nations of the earth except the United States of America. The signators on this convention came together and agreed to legislate to secure a uniform term for the duration of copyright and to secure and promote uniformity of law in respect of copyright throughout the countries which were signators of that convention. Great Britain was a party to that conference, and Canada, through Great Britain, was represented there.

"The British delegates under the British Constitution had not the power to bind the Empire formally by their consent, and under our Constitution it was necessary to have an Act of Parliament to give effect to the resolutions which were adopted at the Convention. Consequently the Imperial Government before proceeding to legislate called together a meeting at which the self-governing colonies were represented, which took into consideration the whole subject of copyright. They found the law to be in a very confused state, obsolete, inadequate to protect the interests of the author and composer in a great many ways, and they reported to Parliament in 1909, and the result was that in 1911 there was an Imperial Copyright Act passed which came into force in Great Britain on the first of July, 1912.

"This Act applied to all British territory, not only to the British Islands, but so far as concerned the great self-governing Dominions—Canada, Australia, New Zealand and South Africa—it was to be effective there after and when the Legislatures of these colonies adopted it by the legislation of their own Parliaments. Every one of the great colonies except Canada has already adopted the Imperial Act of 1911, either in its very terms or in substance, and they have under the provisions of the Berlin convention become entitled not only throughout the British Empire, but throughout the whole civilized world, so far as it is embraced at that convention, to all the reciprocal rights which it provides for. Canada alone remains without the fold.

#### Under Double-Barrel Law

"The law of copyright in Canada to-day is still governed by the old Imperial Act of 1842 which was tinkered up by amendments from time to time, and by the Canadian Act of 1875 which has also been amended but not in important details. I am not going to take up your time to-day by entering upon a discussion of the extraordinary position which we occupy in this country in the sort of double-barrel copyright we have—we have an Imperial copyright Act and a Canadian Copyright Act in force here, but they are both alike in that they are entirely obsolete and very defective.

#### Duration of Copyright

"Some of the other important defects I may mention simply to indicate them. First in regard to duration of copyright. The Act of 1911 extends the duration of copyright to fifty years from the date of the death of the author or composer. Under our present law it only lasts for the natural life of the author plus seven years or for forty-two years from publication, whichever period shall be longer. So that we have to-day, so long as we fail to come into line with the Imperial legislation,

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we have every day copyrights falling in under our law and being lost to the authors or the heirs of the authors which would be preserved to them under the more modern law.

#### No Protection in Translation

"Then our present law fails to recognize any sole rights in an author or composer to translate his work into a foreign language. He writes in his own language and his work is free to anyone who can write in foreign language to reproduce it in that tongue. He is powerless to protect the rights of translation. Similarly, the novelist has no sole right in the dramatization of his novel.

#### Where the Movies Come In

"Then our present law takes no account at all of the immense activities of the Moving Picture Industry—that enormous development in that great commercial and artistic enterprise is wholly without the scope of the copyright law. The author cannot say Yea or Nay as to whether his book shall be put on the movie screen, and similarly the honest proprietor of the moving picture business cannot protect the property, which has been produced from the work of the author, from being stolen by someone else. Now that whole great field is comprehensively and adequately dealt with in the Act of 1911.

#### Unprotected Abroad

"All these rights being unprotected in Canada, when our author goes abroad he finds himself likewise without protection, because the rights in the foreign countries, even in the United States, are fundamentally based on reciprocity, and when he goes to a foreign country he is told, Well, our own people don't get this protection in Canada, you can't have it here. So he is a veritable—the Canadian author and composer to-day—is really almost an outcast amongst the nations of the earth, and it is small wonder that he is not looked upon with any particular favor by the publishers.

#### To Be Dealt With This Session

"The position of Canada at the present time, I think it only fair to say, is a result of accident rather than of design. I understand that when Sir Wilfred Laurier's Government was overthrown in 1911 the then Minister of Agriculture, Mr. Sidney Fisher, had in course of preparation a bill which was designed to substantially adopt the Act of 1911. With the change of Government came a natural temporary relaxation of effort in that direction and before the matter was taken up, the Great War was upon us. So that to-day we find ourselves still lagging in the rear. There seems to be no valid reason why the subject should not be dealt with . . . in the legislation of the present session."

#### Tell the Public

"JUST arrived—2,000 copies popular and standard sheet music" reads a well displayed newspaper advertisement by Travis Bros., of Sydney, C.B. Letting the public know when new shipments of music arrive is a practice too seldom in evidence. Sheet music men know that the advertising of the new lists of talking machine records is productive of good business. Neither new records nor new sheet music are of much use if the public is not told about it.

Nothing is humdrum to the hustler.

Failures make splendid discovery grounds for the development of successes.

#### Teachers of Stringed Instruments Needed Badly in Smaller Towns

The Journal is in receipt of a very interesting communication from Mr. W. J. Stumpf, the well-known traveller for Beare & Son, in which this correspondent says:

"I would take the liberty of drawing your attention to the 'yering and urgent need' of teachers being wanted for all lines of stringed instruments throughout the towns of Ontario, with population of one thousand or more. I have, in the past eight weeks, been working Ontario, and in that time, I have covered it, especially from Toronto, north and west, very thoroughly, and it has been brought to mind, in a very forceful manner, what a 'golden opportunity' is waiting for almost any teacher who has the executive ability, patience, and personality; and for such who would take hold of the proposition, I could personally state that to my mind it would be a big thing.

"By way of an illustration, say, a teacher who is competent to handle more than one line of instruments, could get a route consisting of six towns, work one town a day, and be back in Toronto for Sunday, starting out again Monday. Furthermore, the teacher would be confident of having the help and energy of every local music dealer. I have talked with most dealers, and they are very enthusiastic, and this in itself would be of material benefit to any teacher.

"I am sure the trade in general will appreciate any efforts you may give the movement through the medium of your valued paper, and if I can be of any help I want you to feel I am yours to command, and I am sure it will go a great way to advance the grand movement so far on its way to success, 'music in the home'."

The Journal's correspondent has raised a very live question and one that should receive some thoughtful consideration, for in it is involved a tremendously increased sale of stringed instruments.

#### Sheet Music Notes

Mr. Eric Howells, of Chappell & Co.'s inside staff, is now out on the road calling on the firm's customers with good success.

Mr. J. E. Elliott, of Boosey & Co., New York, recently spent a few very pleasant days with trade friends in Toronto.

Mr. Frederick Harris, of Hawkes & Harris Music Co., has returned to Canada from an extended stay in England.

It is worthy of note that the London, England, Education Committee has recommended that music engraving be taught at the Central School of Art.

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## NEW RECORDS

## Columbia Records for April

- 10-INCH VOCAL—90c.
- A2693 **Memories of Easter**—Part 1. Marie Morrissey and Columbia Stellar Quartette.
- Memories of Easter—Part II. Marie Morrissey and Columbia Stellar Quartette.
- A2690 **On the Road to Galois**. Al. Johnson, Comedian.
- It's Never Too Late to be Sorry. Sterling Trio.
- A2692 **Come On, Papa**. Avon Comedy Four.
- Oh, What a Time for the Girls When the B-ys Come Marching Home. Avon Comedy Four.
- A2691 **Baby's Prayer Will Soon be Answered**. Henry Burr, Tenor Solo.
- I'm Glad I Can Make You Cry. Lewis James, Tenor Solo.
- A2693 **Where the Silvery Colorado Wends Its Way**. Charles Harrison, Tenor Solo.
- In the Evening by the Moonlight. Columbia Stellar Quartette.
- A2688 **Your Boy is on the Coal Pile No. 10**. Arthur Fields, Baritone Solo.
- Look What My Boy Got in France. Irving Kaufman, Tenor Solo.
- A2689 **It's Worth While Waiting for Someone Worth While**. Campbell and Burr, Tenor Duet.
- Down the Lane and Home Again. Samuel Ash, Tenor Solo.
- A2687 **How 'Ya Gonna Keep 'Em Down on the Farm?** (After They've Seen Paris). Nora Bayes, Comedienne.
- When Yankee Doodle Sails upon the Good Ship Home Sweet Home. Nora Bayes, Comedienne.
- 10-INCH INSTRUMENTAL—90c.
- A2685 **Grenadiers of Sardinia**. Italian Grenadiers' Band.
- Hymn of Mameli. Italian Grenadiers' Band.
- A2686 **Out of the East**. Earl Fuller, Rector Society Orchestra.
- Singapore—Introducing "While You're Away." Earl Fuller's Rector Society Orchestra.
- A2163 **Moonlight in the Greenwood**. Royal Serbian Tamboriza Orchestra.
- Jugo-Slav Mazurka. 05393 Orchestra.
- 10-INCH RECORDS—\$1.00.
- A2684 **The Magic of Your Eyes**. Oscar Scagle, Baritone Solo.
- Dear Old Pal of Mine. Oscar Scagle, Baritone Solo.
- 12-INCH—\$1.50.
- A6095 **Ernest, Toreador Song**. Jose Mardones, Bass and Columbia Male Chorus.
- Ernest. Infelice. E. Tio Credovi. Jose Mardones, Bass Solo.
- A6093 **Yambouk Sanga**. Saxe Jacobson, Violin Solo.
- Thais-Meditation. Saxe Jacobson, Violin Solo.
- A6094 **Madame Butterfly**—Part 1. Metropolitan Opera House Orchestra.
- Madame Butterfly—Part II. Metropolitan Opera House Orchestra.
- A6067 **Lady of the Lake**—Introducing (1) "Turkey in the Straw"; (2) McLeod's Reel; (3) Arkansas Traveller; (4) McDonald's Reel; (5) Fishon's Reel; (6) Prince's Orchestra.
- Hull's Victory—Introducing (1) Lady Wally's Reel; (2) Opera Reel; (3) "Speed the Plow." Prince's Orchestra.
- A6092 **Kentucky Dreams**. Yerkes Jazarimba Orchestra.
- The Girl Behind the Gun. Yerkes Jazarimba Orchestra.
- A6096 **Madelon** (I'll Be True to the Whole Regiment)—Introducing (1) "Comprenez-vous Papa"; (2) "Cotton Hollow Harmony." Columbia Band and Peerless Quartette.
- In the Land of Beginning Again—Introducing (1) "Some Lonesome Night"; (2) "Take Me Back to that Rose Covered Shack." Columbia Band.
- 12-INCH SINGLE RECORDS—\$1.50.
- 49558 **La Forza Del Destino** (La Virgine Degli Angeli). Rosa Ponselle and Chorus, Soprano.
- 49560 **Good-Bye**. Rosa Ponselle, Soprano Solo.

## New Aeolian-Voclon Records

- 10 Inch, in Canada, \$1.65
- 30019 **Carmen—Flower Song** (Zizet). Giulio Crimi, Tenor. In French. Voclon Orchestra Accompaniment.
- 10 Inch, in Canada, \$1.40
- 2204 **When the Dew Is Falling** (Schneider). Colin O'More, Tenor. Voclon Orchestra Accompaniment.
- Within the Garden of My Heart (Scott). Colin O'More, Tenor. Voclon Orchestra Accompaniment.
- 22016 **La Faloma** (Verdi). Nellie and Sara Kouns, Duet. Voclon Orchestra Accompaniment.
- Mighty Lak a Rose (Nevin). Nellie and Sara Kouns. Voclon Orchestra Accompaniment. Duet.
- 22017 **Valse Bluette** (Drigo). Maximilian Pilzer, Violin. Piano Accompaniment.
- Moment Musical (Schubert). Maximilian Pilzer, Violin. Piano Accompaniment.
- 10 Inch, in Canada, \$1.25
- 12069 **Sing Me Love's Lullaby** (Terris-Morse). Henry Burr, Tenor. Orchestra Accompaniment.
- Somehow My Love Lies Dreaming (Spencer). Reed Miller and Frederick Wheeler, Tenor and Baritone Duet. Orchestra Accompaniment.
- 12070 **Herd Girl's Dream** (Labitzky). Sicilian Trio, Violin, Flute and Piano.
- Happy Days (Strelzky). Sicilian Trio, Violin, Flute and Piano.
- Le Pere La Victorie (Ganne). Played by Voclon Military Band.
- 12071 **Le Marseillais** (de Lile). Played by Voclon Military Band.
- 12072 **The End of a Perfect Day** (McCoy-Jacobs-Bond). Henry Burr, Tenor. Special Peace Edition. Orchestra Accompaniment.
- My Endy (Moret). Arthur Burns, Tenor. Orchestra Accompaniment.

- 12073 **Freedom for All, Forever** (Hillman). Peerless Quartette, Male Quartette. Orchestra Accompaniment.
- Good-Bye France (Berlin). Peerless Quartette, Male Quartette. Orchestra Accompaniment.
- 12074 **Mother, Here's Your Boy** (Mitchell-Giottler-Morse). Irving Kaufman. Orchestra Accompaniment.
- Come On, Papa (Leslie-Ruby). Irving Kaufman. Orchestra Accompaniment.
- 12075 **Buddy Boy** (O'Hara). Arthur Fields. Orchestra Accompaniment.
- The Navy Will Bring Them Back (Johnson-Schuster). Arthur Fields. Orchestra Accompaniment.
- 12076 **Cairo** (Pollock's Fox Trot). Played by Aeolian Dance Orchestra.
- Sometime Selections—"Beautiful Night"—"No One but You" (Frim). (One Step). Played by Aeolian Dance Orchestra.
- 12077 **Valse Peggy** (Kaulen). Played by Aeolian Dance Orchestra.
- Smiles (Roberts). (Fox Trot). Played by Aeolian Dance Orchestra.

- 12 Inch, in Canada \$2.00
- 36205 **Mr. Sousa's Yankee Band** (With Ziegfeld's Midnight Frolic) (Parrot-Grove). (One Step). Played by Dalney's Band.
- Foat's All-Hit Medley (With Ziegfeld's Midnight Frolic) (Fox Trot). Played by Dalney's Band.

## New Gennett Records

- Sole Canadian Distributors: The Starr Company of Canada, 265 Dundas St. East, Ont., Canada.
- \$1.75
- 15004 **Aida** (Cebate Aida) (Verdi). In Italian. Andrea Arnesen, Tenor.
- Rigolotto (Duet in Act II.) (Verdi). In Italian. Mme. Nadina Legat and Andrea Arnesen, Soprano and Tenor with Orchestra.
- \$1.50.
- 15502 **Reverie** (Vieuxtemps).
- Caprice (Opere). Helen Ware, Violin with Piano Accompaniment.
- \$1.90.
- 8540 (1) **For the Beauty of The Earth**.
- Abide With Me.
- (2) **Jesu Lover Of My Soul**.
- Neaver My God To Thee. Instrumental Choral.
- 8541 (1) **Medley of Nursery Tunes**.
- (2) **Medley of Nursery Tunes**. Downy's Special Orchestra.
- 8538 **Dier Kiss Waltz** (Agar). Gennett Society Orchestra.
- My Hawaii (Lewis). Hawaiian Troupe.
- 8536 **Rock-a-bye Your Baby** (Schwartz). Vernon Dalhart.
- When a Blue Service Star Turns Gold (Morse). Harry McClaskey.
- 8537 **Would You Rather Be a Colonel** (Gottler). Arthur Fields.
- My Friends Morris and Max (Kalmor-Leslie-Ruby). George Thompson.
- 8539 **Jessie Moon** (Zanerick). Fox Trot. Riley's Cabaret Orchestra.
- Watermelon Whippers (Grove). Fox Trot. Conklin's Novelty Orchestra.
- 8532 **Cohen Telephones the Gas Company**. George Thompson.
- Cohen in a Restaurant. George Thompson.
- 7634 **I Hear You Calling Me**. Harry McClaskey.
- 8521 **My Love's Lullaby**. Harry McClaskey.
- 8521 **Garden of My Dreams**.
- If I'm Not at the Roll Call. Bell and Sharpe.
- 8506 **Missour Waltz**. Hawaiian Troupe.
- I'm A Longin' Fo' You. Conklin's Society Orchestra.
- 7648 **Silver Threads Among the Gold**. Sterling Trio.
- When You and I Were Young Maggie. Henry Barr.
- \$1.25.
- 11012 **Some Lonesome Night** Medley Fox Trot. Cooley's Band.
- When You Come Back, Medley One-Step. Gennett Band.
- 11011 **Bereave from "Joseph"**.
- Intermezzo Elegante. Gennett Trio.
- 10635 **Fox-Trot Medley, No. 1**. Gennett Military Band.
- One-Step Medley, No. 1. Gennett Military Band.

## Pathe Records for April

## POPULAR "HITS" OF THE MONTH

- 10 Inch, 90c.
- 22051 **Don't Let Us Sing Any More About War**. Just Let Us Sing About Love (Harry Lauder). Evan Davies, Baritone.
- I Love A Lassie (Harry Lauder). Evan Davies, Baritone.
- 22046 **The Navy Took Them Over And The Navy Will Bring Them Back** (Johnson-Schuster). Warwick Williams, Baritone.
- Mother, Here's Your Boy (Morse). Acme Male Quartet.
- 22047 **Oh! What A Lovin' The Girls Will Get When The Boys Come Home!** (Gentes). Arthur Fields, Accordion Accompaniment by Boudini Brothers.
- Oh! What A Lovin' (Tsch). Arthur Fields, Accordion Accompaniment by Boudini Brothers.
- 22048 **When You Look in the Heart of a Rose**, from "The Better 'Ole" (Melrose). Henry Burr, Tenor.
- Kisses (Cowan). Campbell and Burr.
- 10 Inch, \$1.40
- 25025 **Robin Adair** (Koppel). Alma Beck, Contralto.
- I've Been Adamin' George (Horn). Alma Beck, Contralto.
- 10 Inch, 90c.
- 22044 **Thora** (Adams). George Baker, Baritone.
- Because (D'Hardolet). George Baker, Baritone.
- 12 Inch, \$1.40
- 29292 **God Keep You Safe** (Columbia). Phyllis Bates, Soprano.
- When Daddy Comes Home Again (Behrend). Phyllis Bates, Soprano.
- 29294 **Madelon** (Roberts) (English version of "Quand Madelon"). Arthur Fields, Baritone.
- Ring Out, Liberty Bell (Hager). Warwick Williams, Baritone.
- 29295 **A Good Man is Hard to Find** (Green). Jack Norworth, Baritone, Piano Accompaniment.
- My Boy (Norworth). Jack Norworth, Baritone, Piano Accompaniment.

- 52005 **Spring's Awakening** (Sanderson). Grace Hoffman, Soprano.  
The Lass with the Arrow. Grace Hoffman, Soprano.  
The Lost Chord (Sullivan). Percy Hemus, Baritone.  
Face to Face (Johnson). Percy Hemus, Baritone.

**NEW INSTRUMENTAL**  
12 Inch, \$2.20

- 59068 **Polish Dance, Op. No. 3, No. 1** (Scharwenka). Piano Solo.  
Rudolph Ganz.  
Murmuring Zephyrs (Jensen). Piano Solo. Rudolph Ganz.  
12 Inch, \$1.65  
52007 **Cavatine (Raf)**. Violin Solo. Alexandre Deraulle. Piano Accompaniment by George Truc.  
L'Abelle (The Bee) (Schubert). Violin Solo. Alexandre Deraulle. Piano Accompaniment by George Truc.  
10 Inch, 90c.  
52009 **Danse De Satyrs** (Thiere). Piccolo Solo. George Ackroyd.  
Faust (Gounod). "Fantaisie." Flute Solo. George Ackroyd.

**NEW BAND AND ORCHESTRA**

- 22045 **National Emblem March** (Hagley). American Regimental Band.  
Hail to the Spirit of Liberty (Souza). "March." American Regimental Band.  
12 Inch, \$1.65  
40152 **The Lake of the Fairies** (Auber). Overture, Part 1. Garde Republicaine Band of France.  
The Lake of the Fairies (Auber). Overture, Part 2. Garde Republicaine Band of France.  
40151 **Orpheus in the Underground** (Offenbach). Part 1. Pathe Symphony Orchestra.  
Orpheus in the Underground (Offenbach). Part 2. Pathe Symphony Orchestra.  
10 Inch, 90c.  
22044 **Nell Gwyn** (German). "Merry Makers Dance." Imperial Symphony Orchestra.  
Tom Jones (German). "Morris Dance." Imperial Symphony Orchestra.  
22043 **Mazurka** (Vaccu). Accordion Duet. Boudini Brothers.  
Neapolitan Medley. "Old Neapolitan Airs." Accordion Duet. Boudini Brothers.

**NEW PATHE "DE LUXE" DANCE RECORDS**

- 12 Inch, \$1.40  
29237 **Feist "Hit Medley."** No. 2. Introducing: (1) "The Navy Will Bring Them Back"; (2) "Mother, Here's Your Boy"; (3) "Every Day Will Be Sunday When the Town Goes Dry." One-Step. American Republic Band.  
The Tune You Got Me From "Sometime." Medley Fox Trot Introducing: (1) "Dearie"; (2) "Keep On Smiling." American Republic Band.  
29236 **The Rose of No Man's Land** (Waltz Medley). Introducing: (1) "My Belgian Rose"; (2) "I'm Sorry I Made You Cry." American Republic Band.  
Singapore (Gilbert). Medley Fox Trot. Introducing: "While You're Away." American Republic Band. Vocal Chorus by Arthur Fields, Baritone.  
10 Inch, 90c.  
22049 **Madelon** (Roberts). One-Step. American Republic Band.  
Lucille (Rostler). Fox Trot. American Republic Band.  
22052 **Pahmahaj** (Henry-Oliva). Oriental One-Step. American Republic Band.  
Till We Meet Again (Whiting). Medley Waltz. Introducing: "A Little Birch Canoe And You." American Republic Band.  
22053 **Oh! My Dear** (Hirsch). Medley One-Step. Introducing: (1) "You Never Know"; (2) "I Shall Be All Right Now." American Republic Band.  
After You've Gone (Creamer-Layton). Medley Fox Trot. Introducing: (1) "Watch, Hope And Wait, Little Girl"; (2) "Sweet And Pretty." American Republic Band.  
22050 **Eightal Blues** (Roberson-Williams). Fox Trot.  
Sensation Bag (Dixieland Jazz Band). One-Step.

**BY LUIGI MONTESANTO**  
Baritone—Metropolitan Opera Company

- 12 Inch, \$2.20  
59070 **I Pagliacci** (Leoncavallo). Prologo, Part 1. "Si puo' (A Word). In Italian.  
I Pagliacci (Leoncavallo). Prologo, Part 2. "Un nido di memorie" (A Song of Tender Memories). In Italian.  
12 Inch, \$2.20  
59071 **Aida** (Verdi). "To son disonorato" (I Am Disgraced). In Italian. M.M. Scampini, Montezanto, and Leoncavallo.  
Il Trovatore (Verdi). "Mia gelosa amore." (Of Jealous Love). In Italian. M.M. Scampini, Montezanto, and Mme. Lenzi.  
59069 **Germania** (Franchetti). "Ascolta, lo moriro" (Listen, I Will Die). In Italian.  
Germania (Franchetti). "Ferito e prigioniero" (Wounded And A Prisoner). In Italian.  
54008 **Romeo and Juliet** (Gounod). "Cavatine" (Arise, Fairest Sun). In French. Lucien Murators, Tenor.  
59067 **Mann** (Massenet). "Mia encore toute etourdie" (I am a blunderer again). In French. Mme. Vallin-Pardo, Soprano.  
Lakme (Delibes). "Tu m'as donne le plus doux reve" (Thou hast given me the sweetest dream). In French. Mme. Vallin-Pardo, Soprano.

**NEW FOREIGN RECORDS**

- BOHEMIAN**—10 Inch, \$1.00  
4542 **Audukis** (Valek). Military Band.  
4543 **Zvlasti A Bratry** (March). Military Band.  
4544 **Zahradnicka** (Polka). Sokolka Hudba.  
Parnaste (Mazurka). Sokolka Hudba.  
**FRENCH**—10 Inch, \$1.00  
522 **Chez Le Dentiste** (Comic). Willkens and Leonne.  
Tapage Nocturne (Comic). Willkens and Leonne.  
**HUNGARIAN**—10 Inch, \$1.00  
1530 **Berkes Csardasok I.** Berkes Bela's Gypsy Band.  
Halgato Notak I. Berkes Bela's Gypsy Band.

- 1531 **Berkes Csardasok II.** Berkes Bela's Gypsy Band.  
Halgato Notak II. Berkes Bela's Gypsy Band.  
**DEWISH**—10 Inch, \$1.00  
3538 **Sholem-Aleichem March.** Yiddish Orchestra.  
Oriental-Yiddish March. Yiddish Orchestra.  
3539 **In Shul Aran** ("Abasver"). Adolf Melzer.  
Das Sternel ("Don Radar"). Adolf Melzer.  
**RUSSIAN**—10 Inch, \$1.00  
3005 "Dubnushin." Folk Song. G. S. Pirogoff with Choir.  
Kak Korol Shel Na Voinu. Folk Song. G. S. Pirogoff with Choir.  
3006 **Sgubili Mnia Tvoi Gochi.** Choir. I. I. Mironoff.  
Nadovolni Nochi Nadokuchili. Choir of I. I. Mironoff.  
3007 **Ja Ne Skaja Tebe.** A. M. Davidoff with Guitar.  
Ne Zabudu Ja Nochi Tui Temnot. A. M. Davidoff with Guitar.  
**SLOVAK**—10 Inch, \$1.00  
4010 **Hej Pod Krivanom.** Josef Kalman.  
Zelená Sa Bucina. Josef Kalman.  
4011 **Ukrainska Slanina.** Josef Kalman.  
Pri Presporku. Josef Kalman.  
**SPANISH-MEXICAN**—10 INCH, \$1.00  
6558 **Rizos De Oro** (Waltz). Porto Rican Band.  
Porto-Rican Impromptu. Porto Rican Band.  
**INTERNATIONAL-INSTRUMENTAL**—10 Inch, \$1.00  
6017 **Hunting Bary.** Accordion Solo.  
Country Boys Waltz. Accordion Solo.  
6018 "Punches" March. Accordion Solo.  
The Wanderer's Dream (Waltz). Accordion Solo.  
6019 **Real Spirit** (March). Accordion Solo.  
Over The Waves (Waltz). Accordion Solo.  
6020 **Tyrolensian Landler.** Accordion Solo.  
Krajerer Landler. Accordion Solo.

**Edison Disc Records for March**

- No. 83080 **Les Oiseaux dans la Charmille** (Doll Song)—Les Contes d'Hoffman, Offenbach. By Anna Case, Soprano. In French. Mon coeur ne peut changer (My heart can never change)—Mireille, Gounod. By Anna Case, Soprano. In French. Price \$5.00.  
No. 82557 **Suoni la tromba, e intrepidò** (Sound Now the Trumpet Fearlessly—) Pauriani, Bellini. By Turcino Parvis and Arthur Middleton, Baritone and Bass-Baritone, in Italian.  
Urn fatale del mio destino (Fatal Urn of My Destiny)—La Forza del Destino, Verdi. Mario Laurenti, Baritone, in Italian. Price \$4.25.  
No. 82556 **Che gelida manina** (Your Tiny Hand is Frozen)—La Boheme, Puccini. Guido Ciccolini, Tenor, in Italian.  
Le Reve (The Dream)—Mann, Massenet. Guido Ciccolini, Tenor, in French. Price \$2.25.  
No. 82151 **The American Home!** Foster. Arthur Middleton, Baritone. Tim Rooney's at the Fightin' Flynn. Arthur Middleton, Bass-Baritone. Price \$2.50.  
No. 82152 **Andante—Concerto, No. 2 in D Minor**, Golttermann. Willem Wilke, Violinella. Willem Wilke, Violinella. Price \$3.50.  
Evening Song, Dessau. Willem Wilke, Violinella. Price \$2.60.  
No. 80436 **Katy Mahone**, Glonti. Channon Quartette, Male Voices.  
Low-Back's Kiss, Lovers. Walter Van Brunt, Tenor. Price \$2.60.  
No. 80437 **Reminiscences of Ireland, No. 1**, Goffroy. Sodero's Band. Reminiscences of Ireland, No. 2. Goffroy. Sodero's Band. Price \$2.60.  
No. 80438 **Dance of the Hours, Part 1—La Gioconda**, Ponchielli. American Symphony Orchestra. Price \$2.60.  
Dance of the Hours, Part 2—La Gioconda, Ponchielli. American Symphony Orchestra. Price \$2.60.  
No. 80439 **La Forza del Destino Overture, Part 1, Verdi**. Sodero's Band. Price \$2.50.  
La Forza del Destino Overture, Part 2, Verdi. Sodero's Band. Price \$2.50.  
No. 50498 **Kiss Me Again** Waltz, Herbert. Walkiki Hawaiian Orchestra (With Helen Louise and Frank Ferrara). Somewhere in Hawaii, MacMekin, Walkiki Hawaiian Orchestra (With Helen Louise and Frank Ferrara). Price \$1.80.  
No. 50499 **Mrs. Clancy's Boarding House**, Empire Vaudeville Company, Vaudeville.  
Sweet Peggy Magee, Ada Jones and Steve Porter. Irish Rural Scene. Price \$1.80.  
No. 50500 **Irish Washerman—Medley of Jigs**, Harold Veo, Violin. Medley of Irish Reels. Patrick J. Scanlon, Accordion. Price \$1.80.  
No. 80434 **Rose of No Man's Land**, Caddigan-Brennan. Moonlight Trio, Soprano, Tenor and Bass.  
When the Ships Come Home—Oh Lady! Lady! Kern, Helen Clark, Contralto and Chorus of Girls. Price \$2.60.  
No. 80435 **Girl Behind the Gun—Step, Caroll, Jaudes** Company Orchestra. For Dancing.  
Some Day Waiting Will End—Girl Behind the Gun, Caroll, Helen Lacey, Soprano and Chorus of Girls. Price \$2.60.  
No. 50477 **Hindustan—Fox Trot**, Wallace-Weeks, All Star Trio, Saxophone, Xylophone and Piano—For Dancing.  
I Hate to Lose You Medley, P. Frostin, Accordion. Price \$1.80.  
No. 50497 **In the Land of Yano Yano** (Functel, Funclul, Funclula), Fisher, Billy Murray and Chorus, Tenor and Male Voices. Ja-Da (Ja Da, Ja Da, Jing Jing Jing), Carleton, Arthur Fields and Chorus, Baritone and Male Voices. Price \$1.80.  
No. 80440 **Oh! How I Wish I Could Sleep Until My Daddy Comes Home**, Wendling. Moonlight Trio, Soprano, Tenor and Bass.  
When I Come Home to You, Grey, Lyric Male Quartette, Male Voices. Price \$2.60.  
No. 50501 **After You've Gone**, Creamer-Layton, Rachel Grant and Billy Murray, Soprano and Tenor. Price \$1.80.  
You'll Have to Put Him to Sleep with the Marcellites and Wake Him Up with an Oo-La-La, H. Von Tilzer, Arthur Fields, Baritone. Price \$1.80.

- No. 50502 **Jim, Jim, I Always Knew That You'd Win**, H. Von Tilzer, Arthur Fields, Baritone.  
**Worst Is Yet to Come**, Grant, Billy Murray and Chorus of Girls, Comic Song. Price, \$1.50.  
 No. 50503 **It's Never Too Late to Be Sorry**, Burke, Manuel Romain, Tenor.  
**Little Birch Cone and You**, Roberts, Manuel Romain, Tenor. Price, \$1.50.  
 No. 50504 **Charming Waltz**, Joyce, Jaudas' Society Orchestra—For Dancing.  
**Out of the East—Oriental Fox Trot**, Kacey, Jaudas' Society Orchestra—For Dancing. Price, \$1.50.  
 No. 50505 **Frivolity One-Step**, Green, George Hamilton Green, Xylophone—For Dancing.  
**Jumbo Jazz—One-Step**, Fuller, Earl Fuller's Famous Jazz Band—For Dancing. Price, \$1.50.

## Edison Amberol Records for March

ROYAL PURPLE RECORDS—\$1.50 EACH.

- No. 29019 **Inns di Garibaldi** (Garibaldi's Hymn), Tenor, in Italian, Orchestra Accompaniment, Eduardo Ferrari-Pontane.  
 No. 29018 **Our Little Home**, Coates, Baritone, Orchestra Accompaniment, Thomas Chalmers.  
 No. 29020 **Smiles**, Roberts, Soprano, Orchestra Accompaniment, Marie Rappold.  
 REGULAR LIST—90c. EACH.  
 No. 3666 **After You've Gone**, Creamer-Layton, Soprano and Tenor, Orchestra Accompaniment, Hechal Grant and Billy Murray.  
 No. 3667 **Arabian Nights—One-Step**, David Hewitt, Saxophone, Xylophone and Piano.  
 No. 3678 **Bring Back the Rose**, Fisher, All Star Trio.  
 No. 3668 **Clancy's Wooden Wedding**, Simons, Comic Song, Orchestra Accompaniment, Edward Mosker.  
 No. 3671 **Dier-Kiss Waltz**, Ager, for Dancing, Jaudas' Society Orchestra.  
 No. 3684 **Dusky Lullaby**, Gilbert, 1st Soprano, 2nd Soprano and Alto, Orchestra Accompaniment, Homeosted Trio.  
 No. 3663 **Irish Washerwoman—Melody of Jigs**, Violin, Piano Accompaniment by John F. Burchhardt, Harold Vio.  
 No. 3662 **It's Never Too Late to Be Sorry**, Burke, Tenor, Orchestra Accompaniment, Manuel Romain.  
 No. 3681 **I Want a Doll**, H. Von Tilzer, Tenor, Orchestra Accompaniment, Billy Murray.  
 No. 3680 **Jim, Jim, I Always Knew That You'd Win**, H. Von Tilzer, Baritone, Orchestra Accompaniment, Arthur Fields.  
 No. 3661 **La Danse des Bonnetiers**, Looney, Soloists' Band.  
 No. 3672 **Miss Trombone**, Fillmore, Soloists' Band.  
 No. 3682 **Mollie Darling**, Jigs, Tenor and Male Voices, Orchestra Accompaniment, Charles Hart.  
 No. 2679 **Mother—and Me**, Cavangh, Tenor, Orchestra Accompaniment, George Wilton Ballard.  
 No. 3683 **Passion Dance (An Oriental Fantasy)**, Friedman, Peerless Orchestra.  
 No. 3665 **Reilly's Reel—Melody of Reels**, Violin, Piano Accompaniment by John F. Burchhardt, Harold Vio.  
 No. 3677 **Rose of No Man's Land**, Caddigan-Brennan, Soprano, Tenor and Bass, Orchestra Accompaniment, Moonlight Trio.  
 No. 3674 **Simplicity—Intermezzo**, Lester Claxton, Orchestra Accompaniment, Sibyl Sanderson Fagan.  
 No. 3676 **Some Day Wandering Will End—Girl Behind the Gun**, Garry, Soprano, Orchestra Accompaniment, Leslie Lorey and Chorus of Girls.  
 No. 3670 **Till We Meet Again**, Whiting, Soprano and Tenor, Orchestra Accompaniment, Gladys Rice and Vernon Dalhart.  
 No. 3664 **When I Come Home to You**, Grey, Orchestra Accompaniment, Lyric Male Quartette.  
 No. 3675 **When You Look in the Heart of a Rose—The Better 'Ole**, Methven, Baritone, Orchestra Accompaniment, Edward Allen.  
 No. 3673 **Worst Is Yet to Come**, Grant, Comic Song, Orchestra Accompaniment, Billy Murray and Chorus of Girls.  
 No. 3669 **You Don't Know What You're Missing (If You've Never Had a Kiss)**, H. Von Tilzer, Tenor, Orchestra Accompaniment, Vernon Dalhart.

## New Heineman Okeh Records

Special Releases

- 1151 **Madelon** (Bousquet, Byron, Robert), Tenor with orchestra accompaniment, Irving Kaufman.  
**Why Did They Stop the War?** (Haver and Laska), Baritone, with orchestra accompaniment, Arthur Collins.  
 1152 **Till We Meet Again** (Egan-Whiting), Tenor duet, with orchestra accompaniment, Campbell and Burr.  
**Lonesome** (Kendis, Brockman, Vincent), Tenor, with orchestra accompaniment, Lewis James.  
 1153 **Egyptland** (Castello-Lacey), Vocal, with orchestra accompaniment, Sterling Trio.  
**Every Day's a Holiday in Dixie** (Tracey), Baritone and tenor, with orchestra accompaniment, Collins and Harlan.  
 1154 **The Americans Come** (Fay Foster-Elizabeth Wilbur), Baritone, with orchestra accompaniment, Joe Phillips.  
**The Statue of Liberty is Smiling** (Mahoney-Mohr), Vocal, with orchestra accompaniment, Sterling Trio.  
 1155 **Hindustani Fox Trot** (Wallace), Xylophone orchestra, Green Brothers.  
**Ja Da** (Introducing "You'll Find Old Dixieland in France") (Carpenter, Clara Hey), Fox Trot.  
 1156 **Egyptland Fox Trot** (Casey), Xylophone Orchestra, Green Brothers.  
**Ole Miss One-Step** (Handy), New Orleans Jazz Band.  
 1157 **Kissed** (Sullivan-Cohen), Tenor, with orchestra accompaniment, Lewis James.  
**After All** (Callahan-Roberts), Tenor Duet, with orchestra accompaniment, Campbell and Burr.  
 New Okeh! Bulletin Issued This Month  
 1157 **Sand Dunes**, One-Step (Byron Gay), Xylophone, with Orchestra Accompaniment, Joe Green.  
**Harry Fox Trot**, Fox Trot (Low Pollock), Okeh Orchestra.

- 1158 **Kirmanshah**, Fox Trot (E. Clapoude), Van Eps' Quartette.  
**Sweet Pickin's**, Fox Trot (C. Straight), Van Eps' Quartette.  
 1159 **Frivolity**, One-Step (George H. Green), All Star Trio.  
**Round the Town**, Fox Trot (John Victor Arden), Van Eps' Quartette.  
 1160 **Blue Rose Waltz** (Fredric Knight and Harlan), Van Eps' Quartette.  
**Below Deck Rag**, One-Step (Fred W. Hager), Van Eps' Quartette.  
 1161 **Cuban Dreams**, Fox Trot (F. Washburn), Jack Beck's Jazz Orchestra.  
**Maria Mari**, Fox Trot (Di Capua), Jack Beck's Jazz Orchestra.  
**Sensation**, One-Step (Dixieland Jazz Band), All Star Trio.  
**The St. Louis Blues**, Fox Trot (W. Healy), All Star Trio.  
 1143 **Good-Bye, France**, Introducing "Come On, Papa," One-Step (Berlin-Leslie-Ruby), Van Eps' Quartette.  
**Take a Chance Introducing "Love Me in the Spring"** From "Canary," Fox Trot (J. Kern), Van Eps' Quartette.  
 1124 **Abroad for the Country Fair** (Harlan E. Knight), Descriptive; Harlan E. Knight and Company.  
**At the Country Fair** (Harlan E. Knight), Descriptive, Harlan E. Knight and Company.  
 1127 **Simplicity** (Dorothy Lee), Whistling Solo with Orchestra Accompaniment, Sibyl Sanderson Fagan.  
**Sundown in Birdland** (King and Hager), Tenor, Solo with whistling obligato, Harry McCleave-Sibyl Sanderson Fagan.  
 1134 **Come Along to Toy Town**, From "Everything," Peerless Quartette, Orchestra and Tenor, with Chorus.  
**Way Down East Where I Belong** (McKenna), Descriptive, Kate Song with Orchestra Accompaniment, Byron G. Harlan.  
 1147 **The Devil's Dream**, Old Black Joe, Turkey in the Straw, Arranged by Richardson, Violin and Orchestra, Don Richardson.  
**Dance with Gal with a Hole in Her Stocking** (Kentucky Home and Hilarity), Arranged by Richardson, Violin and Orchestra, Don Richardson.  
 1149 **Honolulu March** (P. Kalam), Hawaiian Troupe, David Manaku, Leader.  
**Kalima Waltz** (P. Lus), Hawaiian Troupe, David Manaku, Leader.  
 1150 **Mai Poina eo Iau—(Forget Me Not)** (King Kalahoua), Hawaiian Troupe, Tandy Lamehana, Tenor, with Chorus.  
**Pipi Ki (Hula)** (Sheff Siew), (Wm. Lunehoa), Hawaiian Troupe, Tandy Lamehana, Tenor, with Chorus.  
 1119 **The Rose of No Man's Land** (Caddigan-Brennan), Tenor, Orchestra Accompaniment, Henry Burr.  
**Dear Little Boy of Mine** (Brennan-Bali), Tenor, Orchestra Accompaniment, Sam Ash.  
**Night Is for Loving and Dreaming** (Cook-Tate), Tenor, Orchestra Accompaniment, George Lambert.  
**I Found the End of the Rainbow** (Mears-Tierney-McCarthy), Tenor, Orchestra Accompaniment, Sam Ash.  
 1136 **I'm Always Chasing Rainbows**, From "Oh! Look!" (McCarthy-Carroll), Tenor, Orchestra Accompaniment, Henry Burr.  
**Those Wonderful Days of Yesteryear** (Sterling-Grossman Lange), Duet, Contralto and Tenor, Orchestra Accompaniment, Lenox and Kent.  
 1146 **Serenade d'Amour** (F. Von Blom), American Marinebandone Band, Espana, Waltz (E. Waldteufel), American Marinebandone Band.  
 1148 **Faust Waltz**, From "Faust" (Gionodi), Accordion Duo, Peppino and Son.  
**Love's Thoughts** (Maszuka) (Migliavacca), Accordion Solo, P. Peppino.  
 1144 **Hands Across the Sea** (Souza), Okeh Military Band.  
**Blunster March** (Souza), Okeh Military Band.  
 1145 **General Pershing March** (I. Spillier), Okeh Military Band.  
**Here They Come** (Arthur Bergh), Okeh Military Band.  
 1116 **America (My Country—'Tis of Thee)** (Smith-Carey), Orchestra Accompaniment, Peerless Quartette.  
**La Marseillaise** (Claude Joseph Rouget De Lisle), Tenor, in French, Orchestra Accompaniment, Andre Clement.  
 1122 **Good-Bye, France** (Irving Berlin), Tenor, Orchestra Accompaniment, Irving Kaufman.  
**Coming Through the Rhine** (Ryan-Fields-Donovan), Baritone, Orchestra Accompaniment, Arthur Fields.  
 1123 **Tommy Lad** (Teschmeyer-Margston), Tenor, Orchestra Accompaniment, Charles Hart.  
**A Khaki Lad** (Buckley-Aylward), Baritone, Orchestra Accompaniment, Royal Daddum.  
 1125 **The Navy Took Them Over and the Navy Will Bring Them Back** (Johnson-Schuster), Baritone, Orchestra Accompaniment, Royal Daddum.  
**Watch, Hope and Wait**, Little Girl (Brown-Clayton), Tenor, Orchestra Accompaniment, Sam Ash.  
 1155 **In the Y.M.C.A.**, from "Yip-Yip-Yaphank" (Irving Berlin), Orchestra Accompaniment, Peerless Quartette.  
**Ding Dong**, from "Yip-Yip-Yaphank" (Irving Berlin), Orchestra Accompaniment, Peerless Quartette.  
 1118 **There's a Light in Your Eyes** (The Girl Behind the Gun), (Wodehouse-Haley), Duet, Soprano and Tenor, Orchestra Accompaniment, Greg Barber and Lewis James.  
**Can't You Hear Me Callin' Galin'** (Gardner-Caro Roma), Baritone, Orchestra Accompaniment, Greek Evans.  
 1120 **I'm Waiting for You, Little Girl** (Creamer-Layton), Comic Duet, Orchestra Accompaniment, Collins and Harlan.  
**They're Biting Every Minute Down in Maine** (Sterling-Silver), Contralto and Tenor, Orchestra Accompaniment, Sam Ash.  
 1126 **I Want a Doll** (Moran-Bryan-Von Tilzer), Contralto, Comic, Orchestra Accompaniment, Elaine Gordon.  
**Blue Bird Blues** (Russell-Smith), Tenor, Orchestra Accompaniment, Harry Ellis.  
 1128 **Something** From "Sometime" (Young-Friml), Tenor, Orchestra Accompaniment, Sam Ash.  
**Have a Smile** (Brennan-Cunningham-Rule), Baritone, Orchestra Accompaniment, Franklin Kent.  
 1130 **Don't Cry, Little Girl**, Don't Cry (M. Pinkard), Tenor, Orchestra Accompaniment, Henry Burr.  
**Tell Me Why You Want Away** (Edna Alexander), Tenor, Orchestra Accompaniment, Irving Kaufman.  
 1131 **Come On, Papa** (Leslie-Ruby), Contralto, Orchestra Accompaniment, Elaine Gordon.  
**You are Just a Little Papa** (Pink-Silver), Tenor, Orchestra Accompaniment, Arthur Haly.  
 1153 **How Ya Gonna Keep 'Em Down on the Farm?** (Lewis-Young-Donaldson), Tenor, Orchestra Accompaniment, Byron G. Harlan.  
**The Older They Get the Harder They Fall**, From "Ladies First" (Kendis-Brockman-Vincent), Comic Duet, Orchestra Accompaniment, Kaufman Brothers.

- 1117 **I Love to Be a Sailor** (Harry Lauder). Character Song with Cabaret Orchestra. John McDermott.  
**Fou the Noo** (Harry Lauder-Gerald Gratton). Character Song with Cabaret Orchestra. John McDermott.  
 1121 **Cotton Hollow Harmony** (Mason Whitting). Comic Duet. Kaufman Brothers.  
**Belinda** (Open Up Your Window) (Charles R. McCarron). Baritone and Orchestra. Arthur Collins.  
 1132 **I'm Too Tired to Make Love** (Creamer-Layton). Conn Song. Orchestra Accompaniment. Ada Jones.  
**When the Robert E. Lee Arrives in Old Tennessee** (Brounan-Cummins). Duet. Conn Song with Orchestra Accompaniment. Collins and Harlan.

### His Master's Voice Records for April

10 Inch, 90c.

- 216054 **Kisses**—Fox Trot (Introducing "The Rose of No Man's Land"). (Banjo-Saxophone-Piano). By Van Eps Trio.  
**I'm Always Chasing Rainbows** (Introducing "Typical, Typical Tunes" from "Oh Look"). (Banjo-Saxophone-Piano). By Van Eps Trio.  
 216055 **Smiles**—Fox Trot (Banjo-Saxophone-Piano). By Van Eps Trio.  
**Tears**—Fox Trot (Banjo-Saxophone-Piano). By Van Eps Trio.  
 216056 **Have a Smile—One Step** (Introducing "I Think I'll Wait Until They All Come Home"). (Banjo-Saxophone-Piano). By Van Eps Trio.  
**Out of the East—Oriental Fox Trot** (Banjo-Saxophone-Piano). By Van Eps Trio.  
 263017 **Anne Maudie Badnick**. Prof. Joseph Dumais.  
**Edgardine veut Loufer**. Prof. Joseph Dumais.  
 263018 **Autour Du Luxembourg**. Hector Pellerin.  
**A Demain**. Hector Pellerin.  
 18522 **Ja-Da**. Arthur Fields.  
**Alcoholic Blues**. Billy Murray.  
 18524 **That Wonderful Mother of Mine**. Henry Burr.  
**Salvation Lasse of Mine**. Charles Hart-Lewis James.  
**Some Day I'll Make You Glad**. Sterling Trio.  
 Singapore. Arthur Fields.  
 18530 **Johnny's In Town**. Arthur Fields.  
**My Barney Lies Over the Ocean**. Billy Murray.  
 18527 **I'll Say She Does—Fox Trot** (Piano-Saxophone-Saxophone). All Star Trio.  
**You're Some Pretty Doll**—Fox Trot (Piano, Xylophone-Saxophone). All Star Trio.

### Euchre and Dance by R. S. Williams' Employees

A very successful euchre and dance was recently held at the R. S. Williams & Sons Co., Limited, 145 Yonge Street, Toronto. The social was tendered by the women of the establishment to the staff. The third floor was given over to military euchre, and the fourth floor to dancing until 10.30 p.m., when a most enjoyable musical programme was presented.

Fresh from her triumph in Massey Hall, Madame Yvonne de Treville, who was soloist at the Toronto Choir concert, very generously offered to contribute a number to the programme, as also did Miss Florence McMillan, the New York solo pianist, and Madame de Treville's accompanist. Madame de Treville was in excellent form, and rendered "Chanson Provencale" in a manner that will be long remembered by all who had the pleasure of hearing her. In response to vociferous applause, the great soprano sang the "Laughing Song." Madame de Treville's generosity and spirit of friendliness won the hearts of the entire gathering.

Miss Donner, soprano; Miss Groot, alto; Miss Groot, alto; Messrs. Lewis, baritone and MacKay, baritone, rendered numbers very acceptably, while the Hawaiian guitar duet by Malcolm Wood and Mr. Allan, proved most popular. A feature of the evening was a parody on the hostesses, sung by Mr. MacKay, in which he had a few words about every lady in the establishment, and a vote of



A picture of the merrymakers at the R. S. Williams' Euchre and Dance.

- 18531 **Mammy's Lullaby-Waltz**. Joseph C. Smith's Orchestra.  
**Sweet Hawaiian Moonlight** (Waltz). Joseph C. Smith's Orchestra.  
 18532 **Mickey**. Joseph C. Smith Trio.  
**Kisses**—Fox Trot. Joseph C. Smith Trio.  
 18533 **Come On Papa—Medley One-Step**. Joseph C. Smith's Orchestra.  
**(Dry Your Tears—Medley Fox Trot**. Joseph C. Smith's Orchestra.  
 18528 **When Daisies Pied and Violets Blue**. Laura Littlefield.  
**(1) She Never Told Her Love; (2) Orpheus with His Love**. Laura Littlefield.  
 10 Inch, \$1.25  
 64799 **Croon, Croon, Underneath de Moon** (Contralto). Sophie Braslau.  
 87299 **Taps** (Contralto). Ernestine Schumann-Heink.  
 73060 **In the Hour of Trial** (Hymn Tune—Penitence) (Soprano-Violin). Organ Accompaniment by Ralph Kindner. Alma Gluck-Efrem Zimbalist.  
 12 Inch, \$1.50  
 35674 **Festival Te Deum—Part 1**. Trinity Choir.  
**Festival Te Deum—Part 2**. Trinity Choir.  
 235000 **Some Day I'll Come Back to You**. John Steel.  
**Bosses**. John Steel.  
 12 Inch, \$2.00  
 74579 **Quartet in D, Major-Andante**. Florenzcy Quartet.  
 74543 **On Wings of Song** (Violinist). Jascha Heifetz.  
 12 Inch, \$3.50  
 88600 **Le Regiment de Sambre et Meuse** (The Regiment of Sambre and Meuse) (Marching Song of the French Soldier) (Tenor) (In French). Enrico Caruso.

thanks to the girls for the enjoyable evening. Refreshments were served on the third floor, and the dancing continued until about 1:30 a.m., when the party broke up with everyone declaring it to be the best in the history of the Williams firm. Incidentally all the prize winners in the euchre were from the retail piano department. Mr. William McPhillips, the London dealer, and Joseph Quinte, the harpist, were present.

A recent display that attracted unusual attention to the R. S. Williams store window was one illustrating the repairing and restoration of old violins. This was designed by Mrs. I. G. Lakin.

H. J. McEntee is now wearing a 147 $\frac{1}{2}$  hat. It's a girl. Little Miss McEntee and her papa have already "booked" for the next annual picnic of the Williams staff.

New additions to the R. S. Williams staff include Miss Pearl McLean, in the Amberl Record department; Miss M. D. Mullett and Miss M. McKeague, in

the collection department; and Mr. MacLeod, a customer's guide on the main floor.

J. H. Inrie, until recently advertising manager of the R. S. Williams house, has resigned to go into business for himself as advertising counsel. Mr. A. L. Robertson is now in charge of the advertising, and he has as his right hand man, E. V. Knowlton, formerly secretary of the High School of Commerce.

It leaked out the other day that Wallace L. Town-



A. L. Robertson, the New Advertising Manager of R. S. Williams & Sons Co., Ltd. His picture was taken in New Brunswick, when Mr. Robertson was en route overseas.

son, of the collection department of R. S. Williams, had given a big sparkling diamond ring to a certain young lady formerly in the employ of the R. S. Williams firm. Congratulations are extended.

### Harry N. Briggs Promoted

The following item from the Pacific Coast Musical Review refers to a former Torontonian, a brother of Mr. J. D. Ford, manager of the R. S. Williams & Sons Co.'s phonograph department:

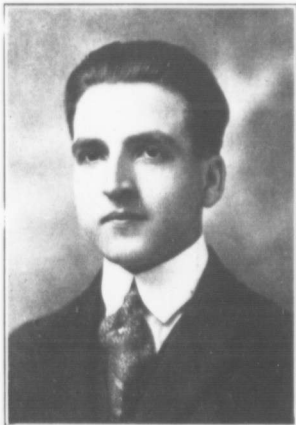
"The Wiley B. Allen Company at a recent meeting of its officers and managers, announced the promotion of Harry N. Briggs to the responsible position of sales manager. Mr. Briggs came to California in 1910 from John Wannamaker of New York, and, after occupying responsible positions with prominent Pacific Coast music firms, became associated with the Wiley B. Allen Company forces. He was two years in the Los Angeles store and five years in San Francisco. During his sojourn in this city he has made many friends among the teachers and the music trade, who will be glad to learn of his well merited promotion to the position of sales manager of the Wiley B. Allen Company."

### New Pathe Catalogue and Machine Price List

A new catalogue of Pathe records, in course of publication, will make its appearance in the near future. This will list about 1,000 of the best selections and the readiest sellers, and of which the company plans to carry large stocks for quick service.

The new price list of Pathe machines, effective March 1st, has gone out to dealers, as follows:

NEW TYPE DESIGNATION	NEW PRICE
Type A Pathe .....	\$ 58.00
Type B Pathe .....	85.00
Type C Pathe .....	115.00
Adam Pathe .....	145.00
Georgian Pathe .....	185.00
Jacobean Pathe .....	215.00
William and Mary Pathe .....	235.00
Queen Anne Pathe .....	260.00
Sheraton Pathe .....	302.50
Louis XVI. Pathe .....	385.00



E. V. Knowlton, the New Assistant Advertising Manager of R. S. Williams & Sons Co., Ltd.

### A New Phonograph Motor

The "International" motor, made in Canada, is about to make its debut to the phonograph trade. This new motor is the product of a plant that on the completion of the munition contracts to which it was devoted during the war, was promptly turned over to the production of peace products in the shape of phonograph motors.

The management of the International Machine and Mfg. Co., Ltd., have for the past four or five years kept close watch on the phonograph industry in Canada, having been impressed with its wonderful developments.

Appreciating that the demand is for motors that are characterized by quality and not merely by cheapness, they made a study of all makes on the market and from enquiries made among phonograph manufacturers, retailers and the users tabulated the objectionable features and commenced a process of elimination.

In designing the "International" motor they worked also on a basis of reducing the number of parts, completing the frame, for example, in one compact and self-

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# SERVICE

## Brown's Music Store

"EVERYTHING IN MUSIC"—ALWAYS

Phone 463

VICTOR VICTROLAS  
and RECORDS

HIGH-GRADE  
PIANOS

Kent-st. Lindsay, Ont., March 11th 1919

His Masters Voice Co, Ltd.  
Toronto, Ont.

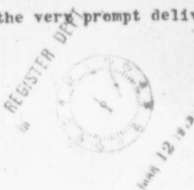
Gentlemen-

I wish to acknowledge

In spite of  
the shortage of victrolas, I want to express my appreciation of the splendid record service you give us, both in regard to 100% filling of orders and the very prompt delivery of same.

very truly,

*Thos. Brown.*



# His Master's Voice, Limited

Sole Ontario Distributors of His Master's Voice Products

196-198 Adelaide St. West  
(Corner Simcoe)

TORONTO

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contained piece. They have introduced also well known engineering principles designed to reduce friction, eliminate vibration and stabilize the shaft so that the turntable will run perfectly true.

The "International" plant is admirably complete with a battery of modern lathes, gear cutters, tool machines, etc., that were purchased regardless of cost and for a class of munition manufacture requiring a high degree of accuracy.

The factory is located at 111 West Adelaide street, Toronto, and has capacity for the large output that is confidently anticipated will be required just as soon as the trade inspect the samples. International Machine & Mfg. Co., Ltd., are ready to correspond with phonograph manufacturers regarding their motor requirements.

### James P. Bradt in the West

Mr. James P. Bradt, general manager of the Columbia Graphophone Co. in Canada, has returned to headquarters in Toronto from a flying trip to the Coast. Mr. Bradt made the return journey to Victoria and Seattle, visiting Winnipeg, Calgary and Vancouver, in sixteen days. Four nights of the time were spent in hotel beds, the remaining nights in transit.

If possible, Mr. Bradt is more enthusiastic than ever over the music trade possibilities in general in the West, and those of Columbia Grafonola in particular. Because of the greatly increased demand and assurances of the greatest trade in their history, the Columbia Company are co-operating with their Western distributors, Cassidy's Ltd., to carry complete stocks at Winnipeg and Calgary.

The western farmers, Mr. Bradt found, are pronouncedly optimistic, and because of their successes of the past few years are readily purchasing such home necessities as musical instruments, and are developing a strong taste for the best record reproductions.

At Calgary Mr. Bradt visited the only exclusive Grafonola shop in the West, and was greatly pleased with the monthly sales. It is expected that other exclusive Columbia shops will soon be opened in the West. In Calgary the Hudson's Bay Co.'s music department, under the able management of Mr. J. F. Fisher, formerly of Toronto, is doing excellent Columbia business.

At Vancouver, the Kent Piano Co., who some months ago added the Columbia, gave the cheeriest of reports and are planning to take care of a material increase in business.

Altogether Mr. Bradt expressed himself very well pleased with conditions as he saw them and the prospects for this being the greatest year in the history of the Columbia in Canada.

Mr. Bradt just returned in time for the annual meeting of the Canadian Bureau for the Advancement of Music, the banquet of which he attended, although suffering from a severe cold contracted on his journey.

### Piano Supply Co. Insures Employees

At a meeting of the executives and employees of the American Piano Supply Co., Inc., New York, John T. Chidsey, president of the company, distributed certificates of insurance to all employees who have been with the company for six months or longer. A. L. Ebbels, a partner in this firm, has for years covered the Canadian territory and is well known in the trade here.

Regarding the distribution of these policies W. C. Hess, vice-president and sales manager of the company, stated: "Working along the lines of our policy of doing

whatever we can toward creating enthusiasm and loyalty, the company decided to take up the plan of group insurance as offered by the Travellers' Insurance Co., of Hartford, and has covered all of its employees with from \$300 to \$2,250 without any cost to the individuals most interested. This insurance, of course, was taken out without any regard to the compulsory compensation laws, etc., and is simply intended as a mark of the company's good-will toward those who have worked to make it a success." This move of the company has greatly pleased all of its employees.

### Opens With Sherlock-Manning Agency

Mr. J. J. Armstrong, who has been on the road for the Sherlock-Manning Piano & Organ Co. for a little over two years, recently returned from a successful trip through Western Canada for the firm. The trip, however, again inoculated Mr. Armstrong with the Western



Sgt. H. L. Armstrong.

fever and he has returned to become a permanent citizen of Edmonton.

Mr. Armstrong, in association with his son, Sergeant H. L. Armstrong, who has just received his discharge from the army, are opening up business in Edmonton. Their leader will be Sherlock-Manning pianos and phonographs. On leaving for the West they had not decided as to what other lines they will take up.

Prior to becoming the wholesale representative of the Sherlock-Manning firm, Mr. Armstrong resided several years in the West. Before entering the army, Sergeant Armstrong had considerable experience as office manager in a large business house in Regina. This, coupled with the experience of Mr. Armstrong, Sr., in retailing and wholesaling pianos, will be a big asset to the new firm, which commences business with the very best wishes of numerous trade and personal friends.

The man who sent this poem to the Journal withheld his name (perhaps it is well he did):

Come out  
From behind those tortoise shell spectacles,  
So we can see  
What you look like.

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

*The Highest Class Talking  
Machine in the World*

**It Sells for Cash  
Not Paper**

**I. MONTAGNES & CO.**

Sole Distributors for Canada of the Sonora  
Phonograph and Sonora Needles

Ryrie Bldg.

TORONTO





FANTASIE

# Sonora

Semi-Permanent, Silvered

# Needles

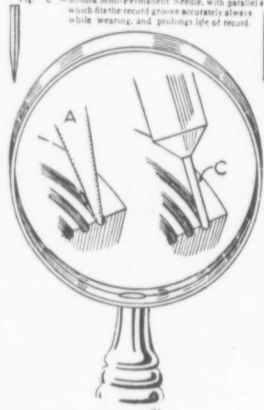


INTERMEZZO

Fig. "A"—Ordinary Steel Needle biting record groove.

It is quite logical that the ordinary needle becomes of larger diameter at the engaging point as the needle wears down (owing to its taper form) and this tends to wear off the edges of the groove of the record.

Fig. "C"—Sonora Semi-Permanent Needle, with parallel sides, which for the record groove accurately always while wearing, and prolongs life of record.



TROUBADOUR



IMPERIAL

**I. MONTAGNES & CO.**

Sole Distributors for Canada of the Sonora  
Phonograph and Sonora Needles

Ryrie Bldg.

TORONTO



# Comparison!

We want every merchant in Canada to know  
all about the superlative qualities of the

## *Pathephone*

We could write a book on quality, tone, etc., but no words can convince so quickly and thoroughly as actually seeing and hearing the instrument.

*THEREFORE—to any legitimate merchant we will ship the Pathephone illustrated here, together with an assortment of Pathe records, on a three days comparison test.*

We want you to compare the machine with any other machine in the same price class.

### COMPARE

- 1st. The quality of materials.
- 2nd. The careful workmanship of construction.
- 3rd. The superior finish—all over—not merely on the front.
- 4th. The powerful silent motor.
- 5th. The wonderful full rich Pathe tone.

Then compare the full Pathe line of exquisite cabinet designs with other lines.

You will then realize why Pathe dealers run away with most of the worth-while machine sales.

And, of course, there is as much profit in the sale of a Pathe as in that of any other standard talking machine.

Write for your Comparison Pathephone to-day—it will cost you nothing.

## **PATHE FRÈRES Phonograph Sales Co.**

4-6-8 Clifford Street

**TORONTO**

## PRESIDENT'S ADDRESS

By E. C. Scythos

Annual Convention Canadian Bureau for the Advancement of Music

YOUR attendance here to-day in such goodly numbers indicates your interest in co-operative effort, for which object this Bureau was organized. When we last met the strain of the war was heavy upon us and everybody felt anxiety as to its duration—there was no doubt as to the eventual outcome—we were confident then of victory, but what a train of history-making events has been poured upon us since that occasion.

In those crucial months from March until August many times the fate of the Allies seemed to be held by a mere thread, but the strain and the awful circumstances seemed to forge the link of unity between the Allies more closely together. As unity of command was established, with it came a smoothness in the working of the machinery which eventually turned the tide and carried us to victory in a few short months—a victory such as none of us even dared to hope for when we assembled at this time last year.

We organized this movement under the stress of war because our industry was threatened with being relegated to a place among the non-essentials. The common voice was that pianos and musical instruments were a luxury, and as such could be dispensed with during the war—a chain of events proved the fallacy of this contention. The British military authorities sent the first units to France without their bands and without the stimulating influence of music, but only a few months had passed ere the grave error was discovered—the soldiers came out of the trenches haggard and worn with nerves shattered from the strain and shock, and they demanded music and entertainment—the authorities began to recall and to recognize the part that music could play in keeping up the spirits of the men—in promoting morale—in stimulating them on long marches—yes, even in those desperate charges which took them over the top, and in which many records were made that will resound through the ages of history.

The Americans who later came into the war, profited by the mistakes of their Allies and made provision from the start to supply music for their army—every contingent had its musical instructor and the soldiers were taught to sing—the Americans were known as a singing army. Never before had music been given such a place in warfare. Those at home who knew music, knew the part it could play in keeping up the spirits of the people at home, and as time went on it became more and more apparent that unless the nations at home were united, and unless they kept cheerful in spirit, and organized for warfare as efficiently and thoroughly as were the units at the front, that the task for the organization at the front could not be kept to that high standard which the immensity and the fierceness of this struggle demanded. The Music in the Home movement was organized to awaken the people to the importance of music, and the part that it could play in their lives.

It is not necessary to tell you the part that music has played in Canada during the war, but there may be some who imagine that because the war is over, that the need for organized effort is past—that we can drop this propaganda. If there are any who hold such an opinion let me say that there can be no greater mistake. The period of reconstruction upon which we have now entered, the readjusting of our economic, social, and political problems from a war to a peace basis, is going to require just as much ingenuity and must be taken just as seriously

as the problems that confronted us in the winning of the war. The present, therefore, is no time for easing up, it is a time for speeding up, and the work the Bureau has done and the work it has to do are equally as important, if not more important than they were when you assembled here a year ago.

Last year members of the music and supply trade as a whole subscribed a fund to the Music in the Home campaign, and they elected a board of seven directors, and a director who also acted as secretary—it would have been better if he had been called the general manager, because in reality that is what he is, and at the outset I would like to state that the thanks of the trade as a whole are due in a large measure to the painstaking efforts of Mr. Jno. Fullerton for his untiring work, and for the ability and judgment he has shown in the conduct of the bureau's activities. The other directors have also been untiring in their efforts, they have attended many meetings, and have responded whenever the call came, no matter from what direction.

I take this opportunity of personally referring to the splendid support and co-operation that I have at all times received from the other directors whom you selected and upon whose shoulders, coupled with my own



E. C. Scythos, Toronto, Retiring President, Canadian Bureau for the Advancement of Music, who remains on the Board of Directors.

and Mr. Fullerton's, you placed the responsibilities for the direction of the Bureau's affairs. They are all busy men, but I think I am safe in saying that the Bureau had first call upon their time and upon their talents. Mr. H. H. Mason, Mr. H. G. Stanton, Mr. C. H. Bender, Mr. Ira Whaley, Mr. D. R. Gourlay, and Mr. A. P. Willis.

The time has arrived for us to give an account of our stewardship. You have a right to know, not only how your money has been expended, but also how those to whom you entrusted the direction of the Bureau have discharged their responsibilities.

It was intended that the director should supply in his report detailed information relative to the activities in all branches of the work touched upon by the Bureau during the past year, but owing to the amount of work that has fallen on him personally in connection with the details of the Convention and Banquet that is to be held to-night, he has asked me to make my report more comprehensive so as to relieve him as much as pos-

sible. I have felt, however, that he being so closely in touch with every detail, and because of his particular ability in that direction, that the full report should come from himself. It was my intention to treat as briefly as possible upon the matters that have been subjected to the deliberation of the board and to pass on to you the conclusions reached as a result of our deliberations, and to enlarge upon the importance of the work the Bureau is doing, as well as offer some suggestions and recommendations as to the present and future possibilities for the extension of its activities.

The awakened public interest in music must be apparent to you all—you have felt it in the increased number of inquiries for musical instruments, but in that respect it has only had a beginning—its effects are more noticeably manifested in other ways. The Educationalists are being aroused to the importance of music as a subject for greater consideration in the public and high schools. The seed sown has already begun to bear some fruit. A more general awakening of the people to the part music makes for a better and happier home life carries with it a desire which when intensified will demand that their children be given an opportunity for getting a musical education in or through the school curriculum.

The Dr. Dann dinner, reported in this issue, marked an epoch in the annals of Canada's musical life—for the first time, educationalists, musicians and members of the musical industries and interested citizens were brought together to discuss the question of music in the schools. Dr. Dann laid before the assemblage a very comprehensive outline of the importance of music as a major subject for the public and high school curriculum.

Every salesman in the music trade should carry a copy of Dr. Dann's address as a hand book.

The war has taught us many lessons—let us get down to ethical fundamentals—we are engaged in a business that renders a service to mankind—it promotes happiness and cheerfulness—it makes for the capacity for more complete living—let us dignify and honor the calling in which we are engaged by rigidly adhering to fair and honorable methods. Let us command the public respect for our business instead of having them look upon us as a class who trade without principle—whose wares must be discounted—whose price is whatever the shrewd buyer can make it. There is a Biblical injunction which says "Overcome evil with good"—the truth of this we all know, but how few of us practice it. Its practical application in a moral sense means to so fill your mind with right thinking that you will have no room left for evil thoughts—to so occupy your time with doing good deeds that you have no time for anything else. Now let us bring it nearer home and apply it to our business methods—let us make it our business to know what music is—for you must understand the possibilities of music to comprehend the possibilities of your business.

If we think, study and understand this great question ourselves, and if we talk it to others and take our part in stimulating and supporting musical activities we will become so enthusiastic—so zealous for its extension that there will be no time to think or follow old practices—and how much better use we will be making of our own time—we would be working on a plan for business building, not simply business getting—the one gains steadily and gathers momentum because it is fundamentally sound in principle—the other is negative and undermines confidence. I have tried to give you one practical illustration of what I mean by overcoming evil with good—and in that respect this whole Music in the

Home movement seems to operate on that principle. It has been the means of bringing us all closer together so that we are getting to know one another, and as we become more friendly we begin to talk to each other about our problems and we find much common ground for discussion, and then we agree how much better it would be if such a practice were stopped, and no one needs to be convinced that it is a wrong practice, but perhaps we follow it because it has always existed, and because the other fellow does it. Through co-operative effort we decide to stop it—to relegate it to the scrap heap as an old fallacy where it rightly belongs, then we wonder why it was not done long ago. By getting better acquainted we gain more respect for our competitor and you know where one man respects another that he is likely to be very careful not to do a wrong to one another. That is the spirit that has helped co-operative effort to accomplish so much. We have made a start in the right direction in the music business, let us continue to follow it by working together until many more of the evils are wiped out, and until this business rises to a place in our estimation and in the public's estimation that its kinship to fine art entitle it.

Already there has been a noticeable improvement in the tone of piano advertising in general, which is commendable. Several firms have made the Music in the Home idea the main theme of their advertisements, while there have been several instances where firms have published a straight message of music with practically no reference to their own goods, but linking their name up only by their signature at the bottom of the advertisement.

I believe there are great possibilities for co-operative advertising—this is something we have not touched upon in connection with our Bureau work, but the American association is encouraging it, and the idea has been tried out with marked success in a number of their leading cities.

The idea is to advertise in a direct way the advantage of music and the part it plays in the lives of the people. The reports that have come to us are that the merchants in the various cities where these campaigns have been tried out are well pleased with the effects created, and indeed some state that very desirable results were noticeable.

Co-operative effort seems to be taking a hold in other industries as well, because if you pick up the daily papers in our Canadian cities you will find a 400 or 600 line display ad of the confectioners—their theme is "Confection is a wholesome food." In the January issue of the Baker and Confectioner it was reported that the subscriptions from the trade to that date for this co-operative campaign amounted to \$30,000, with subscriptions still coming in and many more in the trade still to hear from. Their plan is to cover Canada from coast to coast in every daily newspaper of importance, as well as using weekly magazines, including agricultural and domestic journals—covering a period of 5 months. It will be

## April 8

At the National Club, Toronto.  
Annual meeting and dinner of Toronto  
Retail Piano Dealers' Association.  
Open to salesmen.  
Everybody come—Time, 6.30.

interesting to know just what the country's increased consumption of candy is during this year as a result of this campaign.

We are more fortunate in our industry because music is a fine art and people are interested in it, and as such it appeals also from an educational standpoint, so that articles on music interest every reader. It is in this way that we are able to secure the co-operation of the press, but the articles must be well written and they must contain real news value—and the standard must be at all times maintained—any lowering of the standards might seriously prejudice the position we hold, not only with the publishers, but with the reading public.

During the past year your committee was instrumental in inspiring a co-operation in the organization of a movement for community singing, and a great song festival was held in front of the Parliament Buildings on Civic Holiday—between five and ten thousand people assembled. The festival was put on by the Toronto Symphony Orchestra, and it was an inspiring thrill to see the mass of people and to hear them sing those thrilling airs and re-dedicate themselves to the winning of the war through the singing of patriotic songs.

Your committee has also been active in legislative matters and they were represented in a delegation of the trade that went to Ottawa to confer with the Government in connection with the application of the war tax. They have also been in close touch with members of the war trade board and have been in counsel on various matters affecting musical industries.

This organization is representative of all branches of the trade, and as such is therefore the best organized to act in matters of a general nature affecting the welfare of the trade as a whole.

I believe the time will come when we will have a Chamber of Commerce of the musical business and each of the different branches will be linked up and will form a part of the central organization.

You can also do a great deal to support this movement for more music in the Public Schools. Make it a point to see the trustees and the educators and talk with them about it. Place in their hands the articles on this subject that the Bureau publishes. You will eventually surprise yourself by what you can accomplish by doing a quiet work of this kind. Then there are many other ways which include the encouragement of music of every kind or class. Little prizes for the students to play in competition—musical memory training contests in the schools which you can be the means of inspiring, particulars of which can be obtained from the Bureau if you are interested.

The one big point of importance which the trade as a whole does not seem to yet have grasped is the advisability of supporting with our advertising those mediums whose pages carry articles that prepare the minds of the readers for the appeal we want our advertising to make.

### Banquet Echoes

Mr. George Y. Chown, president of The Weber Piano Co., Ltd., Kingston, was in Toronto and had arranged to attend the Convention, but to his regret was forced to return home because of illness.

Not the least amusing feature of the banquet was the song-sheet joke worked on the unsuspecting banqueters by Jules Brazil at the piano, when he announced "number 47." They attacked it lustily, until one by one they discovered the humor of singing "What an ass I am," and stopped singing to laugh at the other fellow.

The Board's selection of a president for the current year is a wise one. Mr. Robt. H. Easson is a fitting

successor to Mr. E. C. Seythes, who so painstakingly handled the onerous duties of the presidency during the past two years. The Supply Trades being represented in the presidency is favorably commented upon. Mr. Easson is personally popular, and in a business sense has the broad vision and optimistic outlook for all branches of the trade.

In view of distance preventing many in the trade, particularly those in the West, coming to Toronto to attend the Convention, the suggestion to hold the next one at Winnipeg has been made. It is also suggested that the holding of the annual gathering at Montreal would link up Quebec Province and the trade farther east with the Ontario men in a more influential and useful body.

George W. Pound is a master hand at interspersing his address with good pointed stories that clinch the argument advanced. For example, he was declaiming upon the necessity of tact in dealing with Governments. To illustrate tact he related the following:

"Tact! Did you hear that story about the colored trooper? Before they were going to keep the 'Watch on the Rhine' the Captain called up his company and said, 'Men, you are in the enemy's country, and you must be tactful; you must not disgrace this uniform; you know, these people speak a different language, and have different thoughts and ways of life. You must be tactful. Now, remember, men, be tactful.' The company was dismissed. Bill went over to Sam and said, 'Sam, what is that "tactful" stuff?' Sam replied, 'Boy, I'll tell you what this tactful stuff is. Now, before I came into service I was a plumber. The boss says to me, "Sam, you go around that corner and fix that leaking pipe in the bathroom of No. 23." I goes up, and when I opens the door of the bathroom I sees a lady in the bath tub, and I says, "Excuse me, SIR."'" (Great laughter.)

### Owain Martin Bereaved

Mr. Owain Martin, president of the Martin-Orme Piano Co., Ltd., Ottawa, has the keenest sympathy of an extensive trade acquaintance in the very sad bereavement that befel him in the death of his only daughter, Miss Ethel Margaret, whose sufferings from a long, weary illness were brought to an end by her passing away at Ottawa on March 5.

The remains were brought to Toronto for interment at Mount Pleasant Cemetery, beside the graves of a brother and sister who had died while little children. Mr. Martin, Mrs. Martin and their only surviving child, Ralph, came to their home city on the sad mission of laying away the frail body, wasted by sickness that the young girl suffered during the years of life that should have been so full of joy and promise. The deceased daughter was a little girl when with her parents she went to reside in Ottawa at the time Mr. Martin and his associates decided to establish The Martin-Orme Piano Co., Ltd. Her maternal and paternal relatives are old residents of this city, and the funeral on Saturday afternoon, March 8, was from the home of Mrs. Martin's mother, Mrs. John McGregor, 397 Dundas Street West, where, and at the grave, the services were conducted by the Rev. A. B. Winchester, of Knox Presbyterian Church.

Among representatives of the music industries present were Mr. H. Durke, proprietor Mendelssohn Piano Co.; Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd.; H. J. Wharin, of W. Bohne & Co.; Mr. F. T. Quirk, manager Sterling Actions & Keys, Ltd., and John A. Fullerton, of Canadian Music Trades Journal.

It's always advisable for a poor liar to tell the truth.

# Western Service



- ☞ The carrying of enormous stocks in both Winnipeg and Calgary—
- ☞ The overnight record service to all points in Western Canada—
- ☞ The thousands of dollars yearly saved Western dealers by being able to buy His Master's Voice products F.O.B. either Winnipeg or Calgary—
- ☞ The assurance that every His Master's Voice Western dealer has that he will get records and not apologies—

COSTS A LOT OF  
MONEY BUT ENABLES  
US TO GIVE

100% Complete Overnight Service



## Western Gram-o-phone Co.

**Calgary**

Northern Electric Bldg.

**Winnipeg**

122-124 Lombard St.

## Is Canada Gloomy? "Not a Bit of it," says Mr. Pott, of Heineman

(Special Despatch to Canadian Music Trades Journal from New York)

C. J. POTT, Canadian representative of the Otto Heineman Motors and Okeh Records has dropped into New York for a few hours. Sometimes we wonder if Pott knows that there is a Great White Way on Broadway and that Broadway is in New York. He just drops in and drops out. It's a queer way of "Coming to Town," but there must be method to his madness. At least one would think so judging by the immense increase in the sales of the Heineman-Meisselbach Motors and the Okeh Records all throughout Canada.

Here's a bit of cross questioning to which Mr. Pott submitted during a few spare moments:

"Is the readjustment after the war leaving telling effects on the musical life of Canada?"

"Yes, indeed it is!" came the cheerful reply. "We see about the same effect as when the sun suddenly bursts forth after the storm. Canada feels and Canada knows that it is facing a bright future. No one who travels that country with ears and eyes kept open can mistake



C. J. Pott, Canadian representative of the Otto Heineman Phonograph Supply Co.

the spirit of the times. It is optimistic. Decidedly cheerful!

"And as to the direct effect of the reconstruction period on the music trades—well—just take this into consideration. Thousands of the Canadian boys returning from the war have 'dropped into' some little village or city in England, Scotland or Ireland, and stayed there long enough to marry the lassie they dreamed about while in the trenches.

"You see what that means. It means thousands of new homes. In every home a new couple. Every new happy couple trying its best to get a long lease on happiness.

"Now can you imagine a young couple remaining happy for any time worth while without expressing and boosting their happiness with a bit of music?"

"It simply cannot be done! What's the result? A phonograph in every new home. I say a phonograph for it is the most democratic of all music makers. It gives the most commonplace and the loftiest music with

a great efficiency, and for the least financial sacrifice; also with the least effort."

Next moment he looked at his watch and only continued under protest. He felt uneasy; as if his right foot was already planted in Toronto and the other lagged behind in New York.

"Yes—and I suppose I ought to explain, too, that these hundreds of thousands of soldiers have acquired the habit of first listening to music—then the habit of liking music, and finally singing the popular tunes of the day. This habit will not leave them. It will grow on them until they can no more do without music than they can do without newspapers, and without the other little fineries of life.

"We also have to take into consideration that every Canadian by instinct is a home builder and home maker. Thank goodness we haven't been forced into the point of apartment barracks like you cooped up fellows in New York.

"The Canadian home has always been a fair haven for good music and I'll bet the towers of the Metropolitan and Woolworth buildings that from now on we will set some new Canadian records in selling Okeh Records and Heineman-Meisselbach Motors that will make these U. S. boys hunch up and stand on tip toes! Now, so long!!

Then he lifted his left foot—the one that was impatiently lingering in New York, and next moment with both feet he was in—Canada.

C. J. Pott from Canada dropped into town and dropped out again but—he left something behind. Something to ponder over.



J. P. Sherlock, Jr., London, son of the veteran piano man, "snapped" at Kingsville, Ont.

## New York House in New Premises

The Lucky 13 Phonograph Co., of New York, are now quite comfortably housed in their new home in a five storey building at 46 East 12th Street, Manhattan, where the offices and warehouses are located. David B. Bartelstone, proprietor of the company, accounts for the large business that has been built up, largely by his own personal efforts, to their progressive policy, backed by publicity, and based upon the theory of giving every customer what he wants.

The main feature of the new premises is the increased space permitting the carrying of a much larger stock of Clear-tone talking machines, and also the stock in the firm's sundry department, which includes motors, tone arms, reproducers, springs, diamond and sapphire points, needles, records and dozens of parts used for phonograph supplies.

You can't have Luck without U in it.

Knocking is the submarine of sales talk.

Time is a file that wears but makes no noise.



### A Prominent Alberta Music House

The illustrations which appear on this page show exterior and interior views of the fine music store of the Matthews Music House, Ltd., in Calgary. Mr. E. R. Matthews, who is managing director of the firm, was reputed to have built up a very successful business in the same line in Lincoln, Nebraska. Greatly to the regret of a host of friends there, he was forced through ill health to move to a more suitable climate. He made the wise choice of picking "Sunny Alberta," and after a fair trial found that he was very much invigorated by the wonderful climate of that favored province. Also, it is said that his new business now bids fair to surpass the fine record that he had formerly made in Nebraska.

Mr. Matthews is a keen mountain climber, and has been known to lead certain young tenderfeet from the East a merry chase up the elevations around Banff and Lake Louise, taking considerable satisfaction from their discomfiture. Associated with Mr. Matthews in his business is his son, Mr. H. E. Matthews, who is splendidly equipped in the practical end of the business.

This house does a large business in Martin-Orme pianos, which line Mr. Matthews strongly features.





### New Pathe Distributing House in the West

Significant of the enthusiastic faith in the west of the men who manufacture Pathe lines in Canada and the men who have done the distributing in the western provinces, is the organization of Pathe Distributors Ltd. This firm is the logical outcome of the success with which R. J. Whittle & Co., Ltd., have met with as wholesalers of Pathe lines during the past two years.

Appreciating the necessity of greater stocks in Winnipeg to give quick service to their western dealers and the desirability of an organization with an undivided interest in serving Pathe dealers, Mr. James Malcolm and Mr. O. C. Dorian, President and General Manager respectively, of Pathe Freres Phonograph Co. of Canada, Ltd., Toronto, visited Winnipeg some weeks ago, and while there effected the organization of Pathe Distributors Ltd. The personnel of this firm includes directors of the Whittle firm and their associates, who in their connection with the new organization evidence their satisfaction with the progress already made and the future assured the line in which they are now even more largely interested.

Twelve thousand square feet of floor space have been secured in the John Deere Building, and to assure the quantity of records essential for immediate service always being in stock the factory capacity at Toronto has been greatly enlarged by the addition of new pressing equipment and the addition of a plant whereby the Pathe firm will make their own matrices, instead of importing them as formerly.

Five carloads of Pathephones are either already on the way or in course of preparation. This is the initial machine stock of the new company, and it is planned to always carry large enough stocks of both machines and records to give perfect service to the trade.

A complete stock of repair parts and an efficient repair department will also be maintained by the Winnipeg firm.

Mr. C. B. Moore, who has been in charge of the Pathe department of R. J. Whittle, Ltd., and who has had a thorough and complete experience in this line, has been engaged as manager. Mr. Moore needs no introduction to the trade in the West, as he has been largely instrumental in building the present Pathe representation.

Mr. A. S. Bims is president of the newly organized company, Mr. J. Clark is secretary-treasurer and managing director, both active in the conduct of the Whittle firm. These gentlemen are well known business men of Winnipeg, who have an intimate knowledge of the capabilities and possibilities of all of that part of Canada generally known to Easterners as "the West." Associated with them are James Malcolm, president, Pathe Freres Phonograph Co. of Canada, Ltd.; R. Driscoll, vice-president, R. J. Whittle & Co.; D. S. Elliott, son of Mr. D. K. Elliott, president of R. J. Whittle & Co., Ltd.; A. C. Hunt, manager of the John Martin Paper Co., and Mr. O. C. Dorian, general manager, Pathe Freres Phonograph Co. of Canada, Ltd.

The new firm therefore is a combination of the strength of Pathe Freres Phonograph Co. of Canada, Ltd., and R. J. Whittle & Co., Ltd., a pioneer wholesaler house in the west, and one of the strongest organizations, whose name is an immediate password to the confidence of the western dealer.

The plans of the new firm include the placing of representatives in each Province so that the firm will always have a man on the ground to make frequent calls on the dealer and be a permanent and active connecting link between the dealer and the house.

In a letter to the dealers the general manager of Pathe Freres Phonograph Co. of Canada, Ltd., said: "The year 1919 is bound to be a 'bumper' year for talking machines, and we are filled with determination to do everything we possibly can to assist our dealers to realize to the greatest extent the wonderful possibilities by having large stocks of both machines and records available and getting an organization together to give service, but to get the maximum efficiency both for the dealer and for us, it is necessary that the dealer help by anticipating as much as possible his requirements and carrying as much stock as he can. If you will do your share you will be amazed when you look at your bank balance at the end of the year."

### New Chappell Issues

Wonderful World of Romance .....	Haydn Wood
Butterfly .....	Haydn Wood
The Harvester's Night Song .....	H. Baynton-Power
The Fairy Tales of Ireland .....	Eric Coates
One More .....	Clarence Lucas
Cheer-up, Do! .....	Robert Covert
Daddy's Slippers .....	Herbert Townsend

### Two New Sacred Songs

Christ in Flanders .....	Ward Stephens
A Prayer for Those at Sea .....	Bernard Hamblen

### Instrumental

The Girl Behind the Gun One-step .....	Ivan Caryll
The Girl Behind the Gun Waltz .....	Ivan Caryll
Melodies from Overseas (Simplified for piano by Geo. L. Spaulding):	
No. 1. Keep the Home-Fires Burning .....	Ivor Novello
No. 2. Laddie in Khaki .....	Ivor Novello
No. 3. Morris Dance .....	Meredith Ball
No. 4. Waiting .....	Leo T. Croke
No. 5. Song of Songs .....	Moya
No. 6. A Little Love a Little Kiss .....	Lao Silesu

### Octavo

Then You'll Know You're Home .....	Jesse Winne
Every Town is Your Home Town .....	Gene Branscombe

### One Day Nearer Home

Kathleen Forbes, composer of "The Sun is Shining Somewhere," which has of late been occupying a position on the centre of the song stage, has produced another promising song, "One Day Nearer Home," regarding which the critics in England speak in the highest terms. Both of these are in four keys and published by Mr. J. H. Larway, London, who has good reason to be proud of these two numbers, to follow up Frank T. Lathum's "Follow the Golden Star," which is still going strong. All three of these titles are handled in Canada by the Anglo-Canadian Music Co.

## Toronto Piano Salesmen

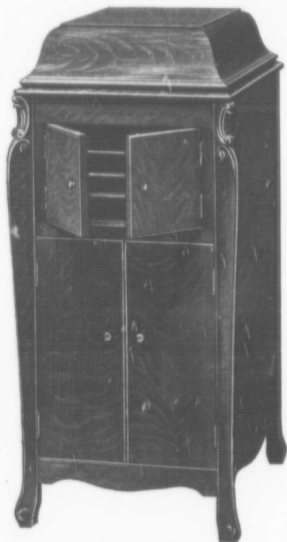
You're invited to the annual meeting and dinner of the Toronto Retail Piano Dealers' Association—

APRIL 8, NATIONAL CLUB, 6.30.

# The Peerless Phonograph

## The Peerless

Embodies every good feature of the best instruments in the world, in addition to many exclusive improvements of its own.



Style XI  
"Every Inch a Peerless"

Write To-day. We want "live" dealers in every town—"dead ones" don't interest us.

### Mr. Dealer:

Wouldn't you like an instrument that looked better than its price—that did not get out of order—whose every mechanical part was so finished and adjusted that the whole moved with a velvety smoothness—and above all, whose tone was so lovely that every note awakened admiration in the most musical prospect?

Such is the "Peerless."

You will want the Peerless agency because its intense merit and our national advertising, which is just beginning, make it the "Easy Seller"—so why not get in touch with us about it now?

## The Harry E. Wimperly Co.

Manufacturers and Distributors

Ryrie Bldg.

Toronto

### Enoch & Sons

"The most important publication that has recently appeared from the Enoch Press is another 'Song Album' of Landon Ronald's, an exquisite collection of songs, the beauty of which he has not excelled," says The Pianomaker of London. "There are five songs—'The Moon at the Full,' 'At Morning,' 'The South Winds,' 'April Love,' and 'All a Merry May-time.' The first song could only be produced by the personality and experience of years that has led him to premier position in the invention of real British song. The song, 'All a Merry May-time,' for its delightfully rhythmic construction, will possibly prove as successful as the 'Moon at the Full.' The three other songs are gems in every sense of the word, and as we maintain, Landon Ronald has written nothing finer and more worthy of his art. The demand for this album will be a rare surprise to the publishers. 'The Chimney Corner Songs,' a volume containing three songs by Arthur Meale, the choice verse by Helen Taylor—'I want you beside me,' 'Firelight Roses,' and 'Snowtime,' for high and low voices. The nature of the lyrics not requiring so intensive a setting as Landon Ronald's 'Song Album' series. Nevertheless the vocal settings no one would wish any way altered from the quaint unconventional way A. Meale has treated them. There is a larger circle of song lovers that these songs will especially attract before more difficult essays." The Enoch & Sons publications are handled in Canada by the Anglo-Canadian Music Co.

### Christ in Flanders

Following its introduction in New York by the eminent tenor, Lambert Murphy, the new song, "Christ in Flanders" (in three keys), by Ward-Stephens, has simply leaped into popularity. And well it might. It is a song with an immediate appeal to man's better nature, with an easy flowing air, and yet a melody that contains something you cannot explain, but you know it is rich and distinctive. Messrs. Chappell & Co., the publishers, are to be congratulated on securing such a number. Already it is being taken up all over the country. The words are:

Have you seen Him on fields of Flanders  
With His brave and tender smile?  
Did He ease your load on that shell-wreath road  
On that last long weary mile?  
Did you meet Him among your comrades  
From far and distant lands?  
In the sun's red glare, did you see Christ there  
With the heart of France in His Hand?

I have prayed in her fields of poppies,  
I have laughed with the men who died—  
But in all my ways, and through all my days  
Like a friend He walked beside.  
I have seen a sight under Heaven  
That only God understands;  
In the battle's glare, I have seen Christ there  
With the Sword of God in His Hand.

—Gordon Johnstone.

(Copyright 1919 by Chappell & Co., Ltd.)

### Opens San Francisco Branch

The Otto Heinemann Phonograph Supply Co., has decided to open a San Francisco office in order to handle the growing demand for its products in that part of the country. This office will be located in the Monadnock Building, in that city, and will be in charge of R. Green, formerly assistant manager of the company's Toronto branch. Mr. Green is planning to co-operate with the talking machine manufacturers on the Pacific Coast in every possible way.

### Union Declares War on the Performing Rights Society in Britain

It is reported that the Amalgamated Musicians' Union of Great Britain has declared war on the Performing Rights Society in that country, and has declared a boycott against the music composed or published by members of the society. The action taken by the musicians is a result of the belief that if theatre managers and others must pay for the performing rights of the music they will cut down the number of musicians to save expense. Already several songs and pantomime numbers are declared to have been withdrawn as a result of the protests of the musicians. The Performing Rights Society in England is similar to the American Society of Authors, Composers and Publishers.—Music Trade Review.

### Doing Well With Violaphone Needles

Mr. H. A. Bemister, of Montreal, Canadian Distributor of the Violaphone (gold point) Phonograph Needle, whose advertisement in colors appears in this issue, reports an active demand for the Violaphone needle throughout Canada. Mr. Bemister believes that in the Violaphone gold point needle he has the best of its kind on the market, being made from a specially prepared steel, tempered in such a way that the point is so hardened, that it will withstand the wear resistance caused by playing, to do the work of 10 ordinary



H. A. Bemister, Montreal.

steel needles. During the past month, Mr. Bemister has circularized the trade from coast to coast and he reports that orders came in so fast that he had to send a wire to the factory for an immediate express shipment to take care of his orders. His guarantee to the trade is a very broad and liberal one. He is prepared to send a package or "counter salesman" containing 60 boxes of needles, prepaid to any part of the country for a trial, with the distinct understanding that if his goods do not represent what he claims for them, they can be returned within 30 days at his expense.

## Here, There and Everywhere

Mr. Alex. Saunders, president of The Goderich Organ Co., Ltd., Goderich, is attending the Lyons Fair, at Lyons, France.

"Player pianos are getting to be more human and piano players are becoming more mechanical," says the Musical Courier.

Mr. J. R. Tucker, of the J. R. Tucker Piano & Music Co., Port Arthur and Winnipeg, was a recent trade visitor to Toronto.

A despatch from London intimates that the hire of a piano per month in Paris costs 40 francs, whereas before the war the fee was about 18 francs.

It is worthy of note that the London England Education Committee has recommended that music engraving be taught at the Central School of Art.

Mr. Herbert, general manager, and Mr. Rowell, manager of the phonograph department of C. W. Lindsay, Ltd., Montreal, were in Toronto recently.

Stewart Phonograph Corporation, Ltd., has been incorporated under the Ontario Companies Act, with a capital of \$40,000, and head office in Toronto.

Among the Canadian appearances of big Pathé artists are noticed Rudolph Ganz, pianist, in Montreal, March 26, and Anna Fitzu, Metropolitan Opera star, at the Winnipeg Musical Festival, April 13-15.

The new branch recently opened up at Brantford, Ont., by Heintzman & Co., Ltd., under the management of Mr. W. M. Hardy, is equipped with three sound-proof rooms for the Victrola department. The interior finish of the store carries out the plan of uniformity in all the company's branches, being done in cream.

Mr. J. G. Harrison, of W. H. Thorne & Co., St. John, N.B., is on this year's executive committee of the Edison Diamond Disc Jobbers' Association.

Mr. D. H. Kent, of Kent Piano Co., Ltd., Vancouver, B.C., and the efficient secretary of the Vancouver Music Dealers' Association, represented the local Rotary Club at the convention in Portland.

A huge electric sign now projects out over the sidewalk in front of the Stanley piano warehouses in Toronto. Its brilliance attracts the attention of pedestrians to the home of "Stanley Pianos."

Mr. H. H. Mason, general manager Mason & Risch, Ltd., with headquarters at Toronto, and Mr. James G. Whiteacre, Western manager, with headquarters at Vancouver, were among recent trade visitors to Montreal.

The Pathé phonograph department of the Nova Scotia Furnishing Co., Halifax, N.S., recently gave a Pathé recital at the Old Ladies' Home of that city. "Come again" was the way in which the inmates of the home commented on the event.

The Edison Co.'s list of new Amberola dealers contains these names of Canadians: H. W. Davidson & Co., La Fleche, Sask.; Cameron & Cameron, Beaverton, Ont.; James Schmelke, Mayton, Alta.; T. B. Dynes, Fleming, Sask.; Geo. H. Powles, Lestock, Sask.; Henry Ritz, Gretna, Man.; Rhein Hardware Co., Rhein, Sask.; G. W. Saddler & Co., Juniata, Sask.; Thos. Lawrence, Lyleton, Man.; Robert J. Eley, Kelliher, Sask.; A. E. Everest, Robsart, Sask.; James M. Olsted, Oheron, Man.; Dennis & Wright, Preston, Ont.; A. E. Shantz, Plattsville; Philipus Piche, St. Lin des Laurentides, Que.; Hamilton Piano and Music Co., Hamilton; and C. Z. N. Dahlgren, Benito, Man.

# CANADA'S GREATEST MUSIC HOUSE

Established 1888

## Specializes in the Quick Sellers

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" 50 cent music books, the finest collection obtainable anywhere.

Mammoth Folio (Instrumental)	Melodious Recreations
Empire Song Folio	Primary Classics
Church and Home (Sacred Solos)	Famous Classics
Bellak Method (Piano)	Conservatory Elementary
Read's Easy Piano Method	Grade Books
Orpheus Male Quartettes	Read's Organ Method
Jousse Catechism	Dictation Books
Elementary Classics	120 Scotch Songs
First Pieces in Easy Keys	Canadian Patriotic Songs
	Godfrey's Patriotic Songs
	And many others

### WALL-KANE and MAGNEDO NEEDLES

are a specialty with this house. They retail at 15c. Dealers' price \$5.90 for 60 boxes. They play 10 records.

## BESSON BAND INSTRUMENTS

A limited quantity of these exceptionally fine instruments at greatly reduced prices. Write for details.

### VIOLINS

No. B2—Strad models; exceptionally well made; fine tone ..... \$6.45

### VIOLIN BOWS

No. 51—Reliable quality stick; full hair..... \$10.50 a dozen

### MOUTH ORGANS

No. 113—"Oceishaphone"; 16 double holes; 32 reeds. \$7.25 a dozen

### 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

### BUGLES

No. 34—"Boys' Brigade" bugle; B flat; brass ..... \$3.95  
 No. 38—"Boy Scout" bugle; plated mouth-piece and chain ..... \$4.95

## WHALEY, ROYCE & CO., LIMITED

311 Fort Street  
WINNIPEG

Contractors to the British  
and Canadian Governments

237 Yonge Street  
TORONTO

Incorporation papers have been granted to the Paramount Phonograph & Record Co. of Canada, Ltd., Montreal, with an authorized capital of \$300,000.

A. C. Skinner, the Edison dealer at Sherbrooke, Que., attended the convention of jewelers at Toronto recently. While in the Queen City he heard Dr. Dann, of Cornell University, deliver his lecture on "Music in the Schools."

The will of the late Sir Herbert Marshall, of Leicester and Angelus House, Regent Street, London, W., has been proved at over £47,000. This is a large fortune for the music trade, especially as it is the result of one lifetime's work.—London Musical Opinion.

Three new records by the late Teddy Roosevelt have been issued in the Edison Amberol record list. These are: No. 3707, The Right of the People to Rule; No. 3708, The Farmer and the Business Man; No. 3709, Social and Industrial Justice.

Dorothy Patricia, a bouncing 17th of March girlie, has come to live with Mr. and Mrs. S. O'Donnell, Toronto. Mr. O'Donnell is the traveller for Brunswick phonographs in Northern and Eastern Ontario. That's the reason for the smile that won't come off.

The death is announced of Alex. L. Bell, of Danville. Mr. Bell died suddenly just after returning home from the theatre. A wife and three small children survive. It was Mr. Bell's business that W. B. Rollason, the Welland dealer, purchased some two years ago.

Mr. F. Bruce Hutchinson, of 334 Rubidge St., Peterboro, is giving evidence of being a live booster for Gerhard Heintzman pianos in Peterboro and district. Mr. Hutchinson is making good use of the local papers in telling the public of the merits of the Gerhard Heintzman.

Mr. J. Colpron, of the Craig Piano Co., Montreal, was among trade visitors in Toronto early in the month. Mr. Colpron's visit to Toronto on this occasion was not related to business, however, he having included this city in his honeymoon itinerary. Mr. and Mrs. Colpron visited Niagara Falls and other points on their trip.

"Piano prices were advanced tremendously in England during the war. As a matter of fact, retail prices were raised as high as 120 per cent. English piano men were reluctant to raise prices, and were rather slow in starting to do so, but conditions became such, shortly after the war opened, that this movement was absolutely necessary. Materials were hard to get and high in price. Labor was also difficult to procure, and wages were raised as much as 100 per cent." This statement is credited to Mr. George Eshelby, general manager of Steinway & Sons in Great Britain, who is on a visit to New York.

When will wholesale prices drop? Quit thinking about it. Buy all the goods you can buy at present prices and make the most of the opportunity to sell them. Some dealers are wasting enough time fishing for prices on a earload or two of pianos to sell twice that amount at present retail prices. The worst thing that could happen to the trade now would be for some manufacturer to break the price and lengthen the time. It cannot be done under present supply, labor and financial conditions. Sit tight. Don't try to rock the boat.—Music Trade Indicator, Chicago.

### A Solo Duet

"What's a monologue?"

"A monologue is a conversation between husband and wife."

"I thought that was a dialogue."

"No; a dialogue is where two persons are speaking."

### Mr. Blogg in Charge of Pathe Advertising

Mr. T. Lyle Blogg is to be congratulated on his appointment to the position of advertising manager of the Pathe Freres Phonograph Sales Company, where he will direct the publicity of the Pathophone and keep the famous Pathe rooster in the public eye. Mr. Blogg is an experienced advertising man, having been manager of the service and copy department of Hugh C. MacLean Limited for ten years, and also on the staff of the J. Walter Thompson Company. He enlisted in the C.E.F. as a member of the Officers Training Corps of the University of Toronto, of which University he is an undergraduate.



Mr. T. Lyle Blogg

### Caught in the Act

When one of the Journal editors dropped into the Whaley, Royce & Co. offices the other day and made his way up to the wholesale sheet music department, he found Holmes Maddock, the manager of that department, seated at his desk, doing—no, perhaps it should not be printed what he was doing—but to see the genial Holmes sitting at a desk is an item in itself, for it is a once-in-ten-year's occurrence. His modus operandi squares with that of the big railway freight official who spent so much time out in the yards seeing that the freight was kept moving that he had no time to use a desk. But this rare sight was not indicative of any lull in business. In fact the department had an extra stenographer and displayed all the signs of extraordinary activity. New editions of the "Imperial" books have been coming through, much to the satisfaction of the staff, one of whose worries is to keep these books in stock, so steadily do they sell.

In the wholesale small goods department, Mr. Myhill is not losing any sleep over moving the goods, but his chief concern these days is in trying to anticipate the markets. Until some announcement is made definitely about the policy of the European countries, it is impossible with any degree of certainty to make any statement on the future condition of the buying markets. Pending a settled state of affairs in the countries producing small musical instruments and supplies, Mr. Myhill is making sure of covering the firm's customers' requirements at the best possible prices.

Foot work is a good ally to headwork.



### Mr. Dealer:

How much real work are you doing to educate your customers to a higher level by pushing the sales of the better class of records?

While we are all talking "reconstruction" let us think a bit about "reconstructing" our selling methods. A number of dealers appear to be satisfied to hand out only the so-called "popular" records—the kind that slide over the counter without selling effort.

Don't forget that the phonograph is the world's greatest musical instrument, and the future of the instrument is as a purveyor of the world's best music. We are earnestly building along this line. It is the line of "finest business and biggest profits."

Are you helping by pushing the sales of the better class records?

The Columbia Record Catalogue is musically as up-to-date as the newest Grafonola. It says to you just this—"all the music of all the world is yours on the Columbia Grafonola."



**Columbia Graphophone Co.**  
Toronto

### Frank Stanley Wins Appeal

Some few months ago, readers of the Journal will recall, in the case known as Ackerman vs. Stanley, judgment was given against Frank Stanley, the Toronto piano manufacturer and retailer, for \$600. It was contended that employees of Mr. Stanley in repossessing a piano from the Ackerman house were guilty of assault. Members of the trade will be interested to learn that this decision has been reversed.

The Appellate Court at Osgoode Hall, Toronto, has set aside the verdict of Mr. Justice Lennox, which awarded Mrs. Ackerman \$600 damages in her action against Frank Stanley, and dismissed the woman's action. Employees of Mr. Stanley called at plaintiff's house to take possession of a piano and Mrs. Ackerman claimed damages for an alleged technical assault, which consisted of one of Stanley's men turning a key which Mrs. Ackerman held to prevent the men getting out. At the first trial the jury disagreed, and Mr. Justice Lennox, being asked to decide the case, found for the plaintiff.

### Toronto Retail Piano Dealers to Hold Annual Meeting

**Excellent Banquet arranged—Aiming at record attendance—Urgent questions up for discussion.**

The annual meeting and banquet of the Toronto Retail Piano Dealers' Association is scheduled for Tuesday evening, April 8 at 6.30, at the National Club. A list of five subjects is on the committee's agenda for the occasion, and these warrant a full attendance of the members of the Association and their staffs, who are cordially invited and urged to be present. Arrangements have been completed for an AI banquet, served in the National Club's usual pleasing style. The growing and expressed desire of the local dealers and salesmen to become better acquainted is sufficient in itself to warrant a bumper attendance. As one of the boys himself put it, "We don't meet in a social way often enough."

But pleasure unmix'd with business is not the executive's intention. The Journal understands that the matters to come up for discussion, include the boosting of the "National Music Week" locally. This "Music Week" is slated for the week ending Easter Sunday, when an effort is to be made from coast to coast to make music—music in all forms—music everywhere the one outstanding thing in all Canada for one whole week. Other questions intimated are Saturday afternoon closing, shorter hours for retail office help, cartage, rentals, elimination of free player rolls, overcoming commission evils and others.

As anyone knows in arranging a banquet of this kind the chef has to know how many to prepare for. A certain number has to be guaranteed. It is therefore only fair to the secretary to let him know definitely and in good time that you want your reservation. Communications for reservations should be sent to J. A. Hassall, R. S. Williams & Sons Co., Ltd., 145 Yonge St., phone number M. 5360.

### The Toronto Choir Adds to Its Reputation

One of the most successful concerts of the season in Toronto was that given by the Toronto Choir, under the baton of Mr. H. E. J. Vernon, and with the assistance of Yvonne de Treville, the popular prima donna and Miss Florence McMillan, the New York concert pianist. This concert, which is the second annual event by this organization, was under the auspices of the Sir Henry

Pellatt Chapter I.O.D.E. During the course of the programme His Excellency, the Duke of Devonshire and party visited Massey Hall, and were present for some of the numbers. Mr. W. H. Shapley, well known to the music trades in Canada through his being the president of Sterling Actions and Keys, Limited, Toronto, is president of the Toronto Choir.

While the Toronto Choir has just completed its second season, Mr. Vernon has given an excellent demonstration of what some two hundred enthusiastic music-lovers willing to work can do with capable leadership. The programme was heard by a capacity house and rendered throughout in a way that insures a full house next year. Among the numbers were two negro spirituals by Nathaniel Dett, the colored composer, who is a Canadian by birth; "Autumn" (Greechaninoff); "The Bells of Shandon," by Nevin; Gounod's familiar "O Day of Penitence" and Eaton Fanning's "Song of the Vikings"; some selections for male voices alone, and for ladies alone.

### H. Ruthven McDonald

The first recordings by Ruthven McDonald, the celebrated bass soloist, who is known from one end of Canada to the other, have been announced by the Berliner Gramophone Co., Ltd., Montreal. These selections, which were recorded in Montreal, are "Up from Somerset" and "The Admiral's Broom," on "His Master's



H. Ruthven McDonald.

Voice" record No. 216053. Mr. McDonald has entered the retail music business in Toronto, having taken the premises at the north-west corner of College St. and Ossington Ave., where he is featuring "His Master's Voice" lines and Starr phonographs.

### L. J. MUTTY CO. <sup>175</sup> Congress Street Boston, Mass.

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

Every kind of RUBBER TUBING is represented in our line, including extra 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.

### Important Legal Point in Quebec Province Settled

The following judgment rendered by Justice Panneton in the Supreme Court, Montreal, is of interest to all musical instrument firms doing business in the Province of Quebec. According to Willis & Co., Ltd., in whose favor the decision was given, the man Leblanc bought several pianos and sold them all to the same party, Gontier, and he, Leblanc, was convicted on one count, and in order to secure their piano Willis & Co. had to make a seizure on Gontier. The result is outlined in this account of the case in the Montreal Gazette:

"Judgment of the Superior Court, rendered by Mr. Justice Panneton, has ordered Ovide Gontier, merchant, to return to Willis and Company a piano and music stool on which a seizure had been effected—as the evidence in court disclosed—under unusual conditions.

"The piano and stool were valued at \$225. Willis and Co. leased the instrument to Joseph Leblanc, who, however, the company alleged, did not fulfil the conditions of the lease contract, but sold piano and stool to the defendant Gontier at a price much below the real value of the effects. Being a dealer in pianos, plaintiffs said defendant ought to have known the price he paid (\$80), was much below value, and in the circumstances he was charged with bad faith in the transaction.

"Defendant denied the allegation. He said he bought the effects from a man whose business was that of a dealer in such articles as were in question, and so defendant was in perfect good faith in doing business with him. He paid the man \$80 for the effects, and he said at all events the plaintiffs could not recover the property unless they reimbursed defendant for his outlay.

"Justice Panneton dismissed this plea. 'It is proved,' the judge said, 'that Leblanc, from whom defendant bought the piano, did not keep a piano store. The premises he occupied for making repairs were not continually open. It was generally in the evenings that he went there to repair furniture and other effects. Purchases of pianos defendant had made from Leblanc took place as often from defendant's own place as at Leblanc's repair shop. It has not been proved that Leblanc sold pianos to any other person than defendant, and if at any time there were any pianos in Leblanc's store they were as likely to have been there for repairs as for sale. The business of Leblanc was not that of a piano dealer; it was not of that character; nor was he a merchant dealing in similar articles.'

"For these reasons, the court could not accept the plea that plaintiffs should reimburse defendant to the extent of the amount he paid Leblanc for the piano, which was accordingly declared to be the property of plaintiffs. The seizure was maintained and defendant condemned to pay the costs of the action."

Readers of the Journal will recall that Mr. A. P. Willis, president of Willis & Co., Limited, Montreal, and other leading piano men, have worked for many years to secure legislation in the Province of Quebec, protecting rented pianos or pianos sold on instalment from seizure by landlords for the house rent of the tenant. Many years were spent over this and many thousands of dollars, and finally a few years ago the law was established in the Province of Quebec to the effect that pianos and other goods similarly sold could not be seized if the landlord had been notified before the goods are placed with the tenant, that the goods are not paid for, and are the property of the manufacturer or dealer. That is the law as it is at present in the Province of Quebec, but Mr. Ashby, a Member of Parliament in the Province of

Quebec, in the present session, has brought in a bill to set aside the notification and restore the old law.

Premier Sir Lomer Gouin, the Journal is informed, promised Mr. Willis and other members of the delegation a few years ago that as he considered the instalment men worked so hard and so long to establish the law as it is now, and as the law works well and is an injury to nobody, that if it ever came up again while he was Premier, he would see that the bill was quashed. True to his word, he has seen to it, and the bill was killed by the Public Bills Committee in Quebec on March 6th.

### Welcome Home

Mr. Frederick Shuttleworth, who is well known in the trade, having been on the staff of Gourlay, Winter & Leeming, Ltd., and now with the Hawkes & Harris Music Co., has recently written the words and music of a song, "Welcome Home," which has been dedicated to "our heroes." "Welcome Home" has an easy melody



Frederick Shuttleworth.

and an easy accompaniment that anyone can readily learn. Other compositions by Mr. Shuttleworth are "Be British," "Boys of the Navy," "When I Come Back," "Sweet Memory," "Unity March Glee," "Peace to the Soul of the Heroes."

### Important Discussions

are slated for the annual meeting of the  
Toronto Retail Piano Dealers' Association,  
April 8, at the National Club.

REMEMBER APRIL 8—6.30.



### D. R. Gourlay Back From Western Trip

Among the Eastern members of the trade to have recently made a trip through the western provinces, is Mr. D. R. Gourlay, vice-president of Gourlay, Winter & Loening, Ltd., who is back at his desk after visiting different centres as far out as the coast. Mr. Gourlay, who has been in the West enough times to feel quite at home there among the many friends he has made, returned this time highly pleased with the prevailing conditions.

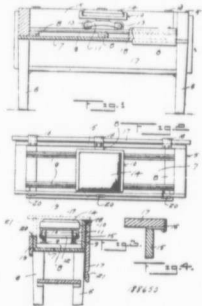
In the prairie provinces, Mr. Gourlay told the Journal, he found trade progressing most satisfactorily on the results of last year's crops and with the expectation of a good yield and good prices this season. Even in certain districts where last year's crop was a disappointment optimism based on high expectations this year was the keynote. An interesting point noted by Mr. Gourlay was that the prairie farmers are not so much directly concerned about labor difficulties as the increased use of tractors and other modern machinery has reduced the need for manual labor very considerably.

In the valleys of British Columbia Mr. Gourlay reported the best year the people there have had since the year before the war. Fruit farms that were not producing anything like a normal output for lack of the men who had gone to the war are now much better manned and their owners have bigger equities in their property. On the coast, business had been very good with perhaps a little nervousness on account of the labor troubles in the Western States, the spread of which gave some concern. But this was not enough to dampen the buoyant optimism of the dealers on the coast.

### New Patent for Piano Bench

No. 88655, by Matthew Edward Copley, Birch Grove, Cape Breton, Nova Scotia.

*Claim.*—1. A bench comprising supporting legs, a body portion connecting the legs, parallel tracks arranged on the body portion, a seat slidably arranged on the tracks, a vertical back arranged on the body portion, a top hinged to the back, a vertically arranged longitudinally extending front, said front being sectional and sides connecting the back and front.



2. A bench comprising supporting legs, a body portion arranged on the legs, transversely extending supporting members arranged on the body portion, parallel tracks arranged on the said transversely extending supporting members, a seat slidably arranged on the tracks, a vertical back arranged on the body portion, a top hinged to the back, and a vertically arranged longitudinally

extending front, said front being sectional and sides connecting the back and front.

3. A bench comprising supporting legs, a body portion arranged on the legs, a plurality of spaced transversely extending supporting members arranged on the body portion, parallel tracks arranged on the body portion, a seat slidably arranged on the tracks, a vertical back arranged on the body portion and having its upper edge in a horizontal plane with the top of the seat, a top secured to the back, hinges connecting the top and the back, said top having a longitudinally extending groove adjacent one edge thereof, a vertically arranged longitudinally extending front, said front being sectional and adapted to extend into the longitudinal extending groove of the top and sides connecting the back and front.

Claims allowed, 3.

### Henry Hamlet Goes With J. W. Shaw

This is a portrait of the genial Henry Hamlet, Montreal, who has joined the J. W. Shaw & Co. organization as Mr. Shaw's right hand man. Mr. Hamlet has resided



Mr. Henry Hamlet.

in Montreal for ten years, seven and a half of which were on the staff of Layton Bros. His early experience in the trade was with the House of Nordheimer. Mr. Hamlet speaks and thinks in French fluently, having as a young man spent some years in Paris. He is also a musician of talent.

### Music Keeps Operas Alive

PHONOGRAPH salesmen may tell their record customers who are grand opera fans that music helps drama to live. Go through the list of operas and see how many plays, even successful ones, have been saved from total oblivion because great composers set them to music. For this reason when a person sees a department of a newspaper headed "Drama, Pictures and Music" it seems to the Journal that the heading should be reversed to read "Music, Drama and Pictures."

Fortune seldom holds off for the man who hangs on.

## TELL YOUR WANTS IN THIS SERVICE COLUMN

This column is open free of charge for advertisements of Help Wanted or Situations Wanted.

For all other advertisements the charge is 25 cents per line per insertion. If you want to buy a business or sell one, buy or sell a truck, show cases, store fittings, second hand pianos or organs, use this column.

**W**ANTED 50 second hand organs in good playing order. Will pay cash for any quantity offering. Musicians' Supply Co., Royal Stores Furniture, St. John's, Newfoundland.

**W**ANTED a capable outside salesman, by a dealer in one of the best towns in Ontario, who is prepared to make a very attractive proposition in order to get a good man. Apply Box 105, Canadian Music Trades Journal.

#### RECORD STOCK WANTED

**A** DEALER in Saskatchewan requires a stock of about 500 or 600 Phonograph Records. Will pay cash. The stock must include a good assortment of standard songs and music. Send particulars of what you have to offer. Box 101 Canadian Music Trades Journal.

#### MONTREAL MACHINE SHOP, LIMITED 481 Ontario St. E., Montreal

**T**HE above firm are on the market to make motors, tone arms, and all die castings for talking machines and phonographs. They wish to get in touch with all the Canadian Phonograph Manufacturing Companies.

#### BUSINESS CHANCES

**P**IANO and Phonograph business in city of 12,000, highest grade agencies. Reason for sale, owner has other interests. Would consider city property in exchange, or to a live man will leave money in the business. This is a genuine offer. Write Box 115, Canadian Music Trades Journal, 66-68 West Dundas Street, Toronto.

#### RECORD STOCK WANTED FOR CASH

**W**ANTED—A small stock of Victor or Columbia Records and Machines. Modern stock. Will pay cash for same. Box 14, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

#### SALESMAN WANTED

**W**ANTED experienced piano and phonograph salesman for City; one with Toronto connection preferred. Replies confidential. Box 77, Canadian Music Trades Journal.

#### PHONOGRAPH MECHANIC WANTED

**W**ANTED, phonograph motor mechanic. State experience and salary expected. Apply box 119, Canadian Music Trades Journal.

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