

Vol. 20, Number 9

TORONTO

601/1025/11
CMAR February, 1920

Canadian
Music Trades
Journal

22/3/1920

NATIONAL LIBRARY
CANADA
BIBLIOTHÈQUE NATIONALE



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

Columbia



Some musical suggestions to brighten the week-end. Drop in at a Columbia dealer's and make your selection.

These Columbia Records have sold in millions. They should be in every collection.

Records

I'm Forever Blowing Bubbles, Campbell & Burr	A2701 10"	90c
Beautiful Ohio Henry Burr		
Take Me to the Land of Jazz Billy Murray	A2766 10"	90c
Breeze Blow My Baby Back to Me) Jack Kaufman and Arthur Fields		
Kansas City Blues—Fox Trot		
Sweatman's Original Jazz Band	A2768 10"	90c
The Alcoholic Blues—Fox Trot — Introducing (1) Minnie, (2) Oh, Lawdy; (3) Victory Ball Louisiana Five Jazz Orchestra		
You Can't Get Loving Where There Ain't Any Love Nora Bayes	A2771 10"	90c
Mammy's Pickaninny, Don't You Cry Nora Bayes		
Hello, Hello—One Step		
Sweatman's Original Jazz Band	A2818 10"	90c
I Ain't Gonna Give Nobody None o' This Jelly- roll—Fox Trot—Introducing Just Leave It to Me Sweetman's Original Jazz Band		
Granny—Adele Rowland Van and Schenck	A2820 10"	90c
Open Up the Golden Gate to Dixieland Van and Schenck		
Lullaby Time—Harrison & Ames Henry Burr	A2822 10"	90c
Out of a Clear Sky Henry Burr		
Dardanella Hickman's Orchestra	A2851 10"	90c
Wild Flower Waltz Hickman's Orchestra		
Will There Be Any Stars in My Crown? Oscar Seagle	A2808 10"	\$1.00
Jesus, Saviour, Not Me Oscar Seagle and Columbia Stellar Quartette		
Stephanie's Gavotte—Novelty Olga Bibor's Gypsy Orchestra	E4404 10"	90c
Don't Be Cross—Novelty Olga Bibor's Gypsy Orchestra		



Columbia Music Makes the Home Complete.



The Brightest, Snappiest Dances Are Sure to be on Columbia Records.

This year Columbia Advertising Campaign has been doubled.

And our Subsidiary Advertising Campaign will be on a very large scale.

The "A" Showed on this page is a sample of the direct sales advertising we are doing in co-operation with our dealers.

Be careful of the name and address of the accredited Columbia dealers hereunder:

- Ad Furniture Co., City Square.
- The Beattie Agency, 291 Danforth Avenue.
- The Beattie Agency, Yonge St. Arcade.
- H. A. Bernard, 283 Roncesvalles Ave., Toronto.
- The Burnett Grafonola Co., 9 Queen Street East.
- The F. C. Burroughes Co., Queen and Bathurst Sts.
- The Cecilian Co., 247 Yonge Street.
- The City Electric Co., 1198 St. Clair Avenue.
- Thos. Claxton, Ltd., 251 Yonge Street.
- H. Cousins, Weston.
- The Dale Furniture Co., 308 Yonge Street.

- The Deer Park Music Shop, 1435 Yonge St. (at St. Clair).
- The T. Eaton Co., Limited, Yonge St.
- Gourlay, Winter & Leeming, Ltd., 188 Yonge Street.
- Home Furniture Carpet Co., Ltd., 345 Queen Street East.
- The Imperial Music Company, 293 Parliament Street.
- Fred Johnston, 1174 Queen Street West.
- Geo. M. Lawson, 3085 Dundas St. West.
- Nelles Music Store, 935 Queen Street East.
- Newcombe Piano Co., 442 Yonge Street.
- Reliable Furniture Co., 36 Queen Street East.

- Russell Music Store, 535A Bloor Street West.
- Snider Grafonola Co., 1013 Bloor St. West.
- Standish Phonograph Co., 382 Yonge St.
- R. J. Taylor, 1406 Gerrard Street East.
- Toronto Grafonola Co., 184 Queen St. East.
- Toronto Music Co., Ltd., 420 Yonge St.
- Toronto Music Co., Ltd., 355 Broadview Ave.
- Toronto Music Co., Ltd., 1372 St. Clair Ave.
- Washington and Johnston, 707 Queen St. East.
- West Toronto Music Co., 2823 Dundas Street West.
- R. F. Wilks & Co., 11 Bloor Street East.

**MUSIC
Supply
Company**

36 Wellington St. East

TO-RONTO



And now the next thing
for them to think about
IS A PIANO



There are several good reasons why you should
sell them a

“Martin-Orme”

CHIEF among these reasons is the permanent friendship it invariably
creates between the purchaser and the dealer.

Just listen to this:—

“The Martin-Orme Piano is just what we wanted, and
we are both very much pleased to be able to testify as
to its good points. I can only say that if you could not
furnish us with another one like it, we would not sell it for
less than one hundred dollars more than we paid for it.”

This is an unsolicited testimonial from the manager of a large Western
Lumber Company. Name will be supplied on request.

The Martin-Orme Piano Co.
Ottawa Limited Canada

MOZART PIANOS



Style Z. Fumed Oak.
Height 4 ft. 4 in.

- ☛ The **NATIONAL PIANO COMPANY, LIMITED**, offer exceptional opportunities to piano dealers who wish to conduct business on a sound and progressive basis.
- ☛ Our **MOZART PIANOS** assure the active and aggressive dealer satisfaction and success. **MOZART PIANOS** combine **QUALITY** and **VALUE**.

National Piano Company, Limited
266-268 Yonge Street, Toronto

Factory: Mozart Piano Co., Limited
94-110 Munro Street

*Bell
Pianos
Players
& Organs*
and Benches

The Bell Piano and Organ Co., Limited
GUELPH, ONTARIO
and London, England

*Known and Used
the World Over*



JUST as the above trade mark stands out on this page so does it stand out in the piano industry of the world as the identification mark of

High Quality and Efficiency

in

Piano Actions, Player Actions, Keys

*And Other Supplies Pertaining to the
Piano and Organ Industry*

Appearing on any such products it is also an indication that the source of the product is the largest Music Trade Supply House in the British Empire.

Familiarity with this trade mark is an asset to the dealer, as it enables judicious buying and is a preventative against the purchase of inferior quality merchandise.

The Otto Higel Co., Limited

*The British Empire's Largest Music Trade
Supply House*

King and Bathurst Sts.

Toronto, Canada



*The telephone carries
more than your words
It carries your voice*

**It is not only what you say but
the way you say it that counts**

THE same principle applies to the selling of a Piano. You must consider that in making a sale it is not the mere sale that closes the transaction. It is the performance of the instrument, the service and satisfaction it gives the owner in time to come that counts for or against you.

Your reputation goes out with each piano you sell, and it is the performance of each instrument that gauges the value of your reputation in your community.

GOURLAY PIANOS and GOURLAY ANGELUS PLAYER PIANOS will maintain the standing of the most reputable piano establishment.



Gourlay, Winter & Leeming, Limited

TORONTO, CANADA

Head Office and Factories:
309-325 LOGAN AVENUE

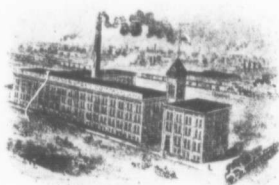
Salesrooms:
188 YONGE STREET

The Morris Piano Factory

At Listowel, Ontario, Canada

EQUIPPED FOR

Home and Export Business



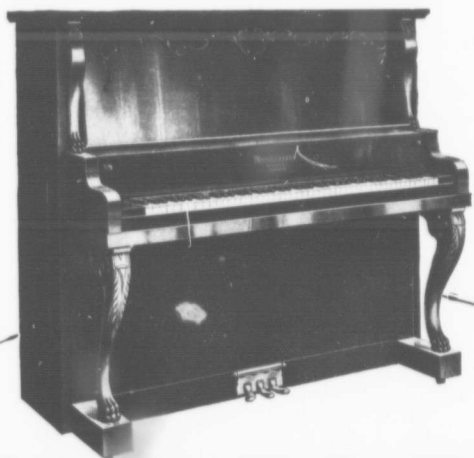
has been purchased as a going concern by the newly organized firm of MORRIS PIANOS, LIMITED, the members of which firm have an extensive experience in and are thoroughly conversant with the business of manufacturing and marketing Pianos and Players. Many more skilled mechanics are being added to the factory staff and the output largely increased. Shipments under the new ownership have already commenced and the most regular service of deliveries that it is possible to give will be maintained.

Communicate with the head office regarding the Morris Agency.

MORRIS PIANOS, LIMITED

Head Office, 66 Bond St., Toronto, Canada

E. C. THORNTON, General Manager



QUALITY

For over 30 years the Mendelssohn platform

MENDELSSOHN

The highest type of Canadian Quality

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

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

MENDELSSOHN PIANO CO.

GUELPH, CANADA



From the Plant Illustrated Above Comes

PLAYER ACTION PERFECTION

Behind the production are ideas and ideals which translated by the highest inventive skill, the finest materials, and specialized workmen have made the name

STERLING

The Standard for Quality in

PLAYER ACTIONS

Sterling Player Actions are made in both single and double valve, and the installation of either in a piano is to a dealer and user a guaranty of musical worth and reliability.

Sterling' Actions and Keys Ltd.

Also Makers of Piano Actions and Keys

Noble Street,

Toronto, Canada

The Craig Player Piano



OVER sixty-three years ago, CRAIG PIANOS, based upon a definitely decided high quality standard, made their appearance on the Canadian market.

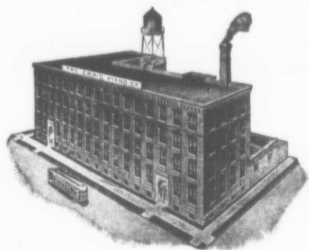
Strict adherence to the policy adopted has resulted in a steady increase in prestige with the ultimate attainment of a most enviable position in the piano world.

THE CRAIG PLAYER PIANO

is a product derived from the same source and governed by the same policy. It has proven its ability to maintain the reputation of Craig Pianos.

It is strictly first-class in every particular and being completely fitted with the most modern devices and appliances the proper interpretation of music with all the expression of the original is assured.

With a steadily increasing demand for players, dealers will find the CRAIG PLAYER invaluable in creating and closing business.



The Craig Piano Company

Manufacturers of a complete line of
high-grade Pianos and Player-Pianos

MONTREAL

-

QUEBEC

CHURCH ORGANS

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

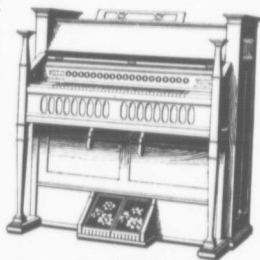
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

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

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street

CHICAGO - ILLINOIS



SALE OF MILITARY AND OTHER GOVERNMENT STORES

Equipment and Supplies for Hospitals, Institutions, Bunkhouses
Camps, Dining-rooms, Kitchens, etc.

Beadsteads, Furniture, Hardware, Dry Goods, Rubbers, Overshoes
and other Footwear, Blankets, Sheets, Pillows, Baskets,
Woodenware, Brushes, etc.

Construction Equipment and Machinery
Ambulances

The Stores are Located at Various Places Throughout Canada

INSTEAD OF OR IN ADDITION TO SALES BY SEALED TENDER

PRICE LISTS WILL NOW BE ISSUED

for most articles—the goods being offered in lots for purchase by wholesale houses,
jobbers and the trade generally.

TRADE ONLY SUPPLIED

except that arrangements previously announced for sale to returned soldiers and sailors and widows
and dependents of same through the G.W.V.A. and similar organizations and to
hospitals and philanthropic institutions will be continued.

SALES WILL CEASE IN MARCH. Any balances left will be cleared by public auction shortly
thereafter. This advertisement will not be repeated. Those interested should
therefore apply at once for price list and other information to

SECRETARY OF THE WAR PURCHASING COMMISSION, BOOTH BUILDING, OTTAWA

February, 1920



YOUR MARGIN OF PROFIT

may be substantially increased by handling Amherst Pianos.

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

Write for our special selling proposition to-day.

Amherst Pianos

LIMITED

Amherst, Nova Scotia

American Steel and Wire Company's

PERFECTED and CROWN



PIANO WIRE

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

United States Steel Products Co.

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

THE WRIGHT COMBINATION



Style 65

Combining the pleasing grace of true beauty, the choicest materials and superior constructional knowledge, with faithful workmanship, results in the formation of the right combination necessary to the attainment of perfection.

This is the "Wright" Combination

It is the combination that has resulted in making Wright Pianos impressive and desirable to piano dealers and the public.

This is why many piano dealers have made "Wright" their leader.

WRIGHT PIANO CO., LIMITED
STRATHROY, ONT.

TORONTO
 516 Richmond St. W.

Established 1891

NEW YORK
 134th St. and Brook Ave.

W. BOHNE & CO.

MANUFACTURERS OF

Pianoforte Hammers
and Covered Bass Strings

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

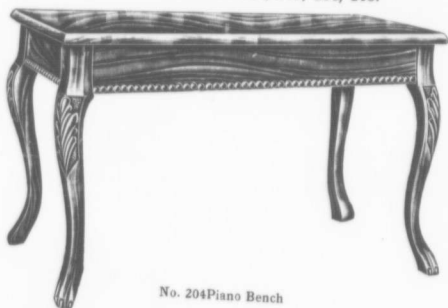
PRICES SOARING

BUY WHEN THE BUYING IS GOOD

THE PIANO BENCH HAS COME TO STAY

FOUR STYLES NO. 202, 203, 204, 210.

We have learned a great deal about benches and how to make them. Strong neat design to match the present style of pianos.



A bench to be a suitable piece of furniture must be well made, strong but not cumbersome, artistic. We are selling more every month. Send in your orders now.

Best value in Canada.

Ask for ORGAN Price List.

Oak, Walnut and Mahogany Finish

No. 204 Piano Bench

THE GODERICH ORGAN COMPANY LIMITED
GODERICH :: CANADA

Newcombe Pianos

"Never suffer by comparison"

Established 1870

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

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

□

The Newcombe Piano Company, Limited

Head Office, 442 Yonge Street
Factory, 121-131 Bellwoods Avenue
TORONTO, CANADA



C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE**Player Accessories**

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

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

**Felts, Cloths,
Punchings**

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

Imported French and also Domestic Bushing Cloth. Hammers.

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

WEBER PIANOS**Made in Canada**

STYLE M

WHAT IT MEANS :-

Employment to Canadians under most favorable conditions. The use of Canadian products to the ullest extent, thus enabling Canada to hold her trade balance so far as this manufacturing industry is concerned.

To the Purchaser—The benefit of over 58 years' experience in Piano Building, skilled workmen and best quality material used in construction.

Absolute guarantee by the Weber Piano Co.

Be convinced, **BUY MADE IN CANADA.**

The Weber Piano Co., Limited**KINGSTON, ONTARIO**

Built on Integrity

The simple virtue of being right constitutes an advantage. It is the one foundation on which the broadest ambition may solidify into reality, without the slightest fear of ultimate collapse. It is the only true assurance that any man or any institution can have that the works of to-day will endure through to-morrow and all time.

LONSDALE Pianos & Player Pianos

are right, and have been right from their inception. Only superior knowledge, the best of materials and workmanship are employed in their construction.

No market conditions have ever caused us to veer from this ironclad policy.

Lonsdale instruments will always be right in quality and price.



Lonsdale Style "E"

Lonsdale Piano Company

Office and Factory:
Queen St. E. and Brooklyn Ave.
TORONTO, CANADA

Our Three Specialties

Piano Hammers, perfect in make, tone and quality
 Piano Strings, " " " "
 Piano Music Wire " " " "

SOLE AGENTS FOR CANADA

E. V. Naish, Hammer Felts, Wilton, England
 Latch & Batchelor, Music Wire, Birmingham, England
 Webb Wire Works, Music Wire, New Brunswick, N.J.

D. M. BEST & CO.

455 King St. West

Toronto, Ontario



■ ■ Confidence ■ ■

Confidence is the guarantee of permanence, the bond between manufacturer and dealer, the open road from dealer to consumer; the creator of credit; the heart and sole of finance; the architect and builder of good-will; the life of trade—Confidence is Power.

From the beginning the builders of the

CECILIAN

(ESTABLISHED 1883)

Conceived the true meaning of the term confidence and recognized its tremendous importance in the transaction of business.

And thorough application of the knowledge acquired has resulted in the Cecilian becoming a world famous piano.

The principles applied to its construction and marketing have earned for the manufacturers the confidence of the dealer and for the dealer the confidence of the consumer.

And this confidence has been a power in accelerating the progress of the Cecilian Manufacturers and the Cecilian Dealers.

Established dealers in open territory are invited to write for particulars regarding the Cecilian Agency.

The Cecilian Company, Limited, Toronto

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


Head Office and Salesrooms:

247 Yonge St.

Factory:

89-93 Niagara St.

— THE FAMOUS —

CECILIAN 

CONCERTPHONE

OUR NATIONAL ADVERTISING PLANS FOR 1920

will thoroughly cover the entire Dominion with a high-class Advertising Campaign to promote the sale of the CECILIAN CONCERTPHONE through its established dealers.

Remember, this year the public will demand the Reputable Advertised Phonograph—Link up with the CECILIAN Line now.

Owing to the phenomenal demands, we have just completed arrangements whereas an additional 50,000 square feet of floor space will be devoted to the manufacture of the CECILIAN INSTRUMENTS.—This will mean an increase of 300% in production.

Watch Our Service for 1920

Dealers in open Territory are invited to write now re the CECILIAN AGENCY.

The Cecilian Company

HEAD OFFICE

LIMITED

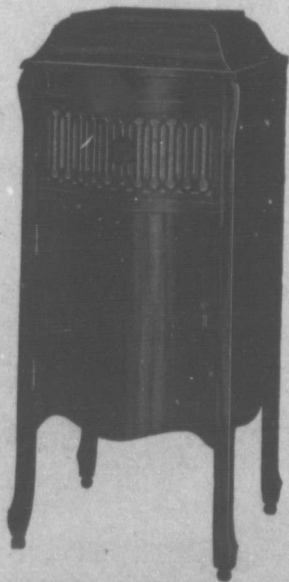
247 Yonge St., TORONTO

Distributors for Canada.



TRADE MARK

Retail Prices \$90 to \$375.





EVANS BROS. Player Piano

To fulfil its functions worthily a player piano must combine a piano of real tonal quality and a player action that embodies the highest process of the art.

The basis, the piano, sets its musical value, and no player can be a good player no matter the excellence of the player action if based on a poor piano.

The Evans Bros. Players are built on the foundation of the same high quality as Evans Bros. Pianos.

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

LESAGE PIANOS

and Player Pianos



Are in the very first rank for tone, construction and general efficiency. This is because every element entering into their construction is of the highest order, and every process of their building is supervised by master craftsmen thoroughly informed in matters pertaining to Piano and Player Piano making.

A. LESAGE *Manufacturers of Pianos and Player Pianos of the very Highest Grade.*

St. Therese, Quebec

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

Ask for Catalog No. 182

**Phonograph Cabinet
Hardware**

Ask for Catalog No. 183

HAMMACHER, SCHLEMMER & CO.

New York, since 1848

4th Ave. & 13th St.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United
States

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

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

"Superior" Piano Plates

—MADE BY—

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

Everybody's Business

The Production of STANLEY PIANOS and PLAYER PIANOS is everybody's business. But primarily it is our business. And our business is to see that Stanley instruments are so good that everybody will make it their business to own one.

THIS IS GOOD BUSINESS FOR STANLEY DEALERS

STANLEY PIANOS

241 Yonge Street

Established 1896

TORONTO

Great Achievement Follows a Great Need



BECAUSE the great non-piano-playing public needed an instrument that would enable it to indulge in piano and vocal music and enjoy the popular composition of the present day and the wonderful creations of the great masters, past and present, the best brains of the industry were concentrated on the development of the Player Piano.

The Player Action was the important essential, and its origin and development from both a scientific and mechanical standpoint has been truly wonderful.

Player Actions which have been originated and developed represent most creditable achievements.

Made in Canada

The Otto Higel Player Action

through its embodiment of the essential qualities required to reach the highest degree of perfection in performance, has earned a foremost position in the piano industry of the world.

This was not easily accomplished. It entailed the devotion of much time, the procuring of the best brains available, and unlimited expense. Yet the end more than justified the means.

Made in Canada

The Otto Higel Player Action

because of its **EFFICIENCY, DEPENDABILITY** and **ACCURACY** has been an all-important factor in the success attained by the Player Piano.

It is internationally known and internationally used by the leading Player Manufacturers.

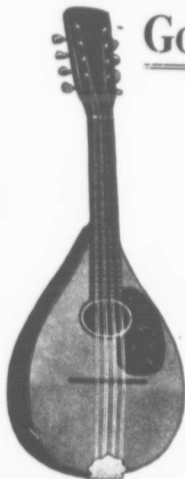


THE OTTO HIGEL CO., Limited

King and Bathurst Streets : : TORONTO, CANADA

Good Sellers for Your Spring Trade

FLAT BACK MANDOLINS



- No. 1175—Birch, mahogany finish, soundhole bound with celluloid, imitation mahogany neck, imitation ebony fingerboard, with white position dots, nickel plated tailpiece, good machine heads. Wholesale price, each \$4.93
- No. 81—Birch, dark rich mahogany finish, top edge bound with white celluloid. Wholesale price, each \$8.20
- No. 84—Birch, dark rich mahogany finish top edge inlaid bound with colored cut block inlay, bound with white celluloid. Wholesale price, each \$12.88

VIOLIN SILK STRINGS

- No. 225—The Best Tone Japanese Silk, superior quality. 3 lengths, 45 inches. Wholesale, bdle. 30 strings \$1.34
- No. 130—Ariabella E or 1st, good quality, 3 lengths. Wholesale, bdle. 30 strings \$1.50
- No. 131—Eternelle E or 1st, good quality, 3 lengths, 54 inches. Wholesale, bdle. 30 strings \$1.75
- No. 132—Finest French Silk E, 4 lengths, 60 inches. Wholesale, bdle. 30 strings \$2.00
- No. 853—Muller's Eternelle E or 1st, fine quality, 3 lengths. Wholesale, bdle. 30 strings \$3.96
- No. 1145—French Silk, in separate envelopes, 4 lengths. Wholesale, bdle. 30 strings \$4.13

New Clarinet Reed Trimmer

- No. 46—The "Handy" Reed Trimmer, oxidized metal, very useful for all clarinet players, can be carried in pocket. Wholesale price, each \$1.00



WINDOW DISPLAY STANDS

Display Stand No. 6 (see cut) is something new for your store. For window or cabinet displays, it is unequalled because it will hold a Violin, Mandolin, Ukulele, in fact any such string instrument except the Guitar. When it becomes necessary to remove an instrument from your window for your customer, replace it immediately by some other instrument near at hand, and thus keep your window well-dressed always.

No. 6—Window display Stand, black wire, arranged to hold Ukulele, Mandolin, Violin, etc.

Wholesale price, each \$1.25



OTHER DISPLAY STANDS

- No. 2—Mandolin Display Stand, very firm and steady. Wholesale price, each \$0.56
- No. 3—Heavy Tinned Wire, for Books or Sheet Music. Wholesale price, each17
- No. 4—Heavy Tinned Wire, for Books or Sheet Music. Wholesale price, each17
- No. 5—Heavy Tinned Wire, for Books or Sheet Music. Wholesale price, each20

TAMBOURINES

- No. 7—8-inch, maple hoop, calfskin head, fancy painted and ornamented, 3 sets of jingles.

Wholesale price, each \$0.66

- No. 20—8-inch, maple hoop, calfskin head, fancy painted and ornamented, 9 sets of jingles.

Wholesale price, each \$1.08

TOY XYLOPHONES

- No. 1—15 maple bars on heavy cord, good quality.

Wholesale price, each \$2.80

- No. 2—18 maple bars on heavy cord, good quality.

Wholesale price, each \$3.25

UKULELE STRINGS

Here is an example of our constant effort to enable our dealers to more easily market their goods. We wish you could come to our Sample Room to see how these colored Strings are packaged. Your order for a dozen sets will answer the same purpose.

- No. 308—Colored Strings, 2 red, 2 blue, special gut strings, proper thickness and length, best quality gut. Wholesale price per set of 4 \$0.28 Special box of 12 sets \$3.36

MUSIC SACHELS

These Music Satchels are good stock the year around. How is your supply? Full description of each of the following in Catalogue No. 36.

- No. 722—Extra quality, soft leather, imitation seal grain, wide leather handle. Wholesale price, each \$1.50
- No. 728—Heavy leather, fine quality, walrus grain, full leather lined, two straps with buckle fastenings. Wholesale price, each \$2.25
- No. 729—Heavy grained leather, heavy flat leather handle, two straps with nickel plated buckles. Wholesale price, each \$1.28
- No. 730—Heavy leather, walrus grain, full leather lined, flat leather handle nicely sewn. Wholesale price, each \$2.50
- No. 731—Fine grained leather, flat leather handle, open ends. Wholesale price, each \$2.40
- No. 732—Heavy leather, seal grain, open at ends, heavy flat leather handle, nicely lined with saaten. Wholesale price, each \$1.35

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

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

EDISON PHONOGRAPH DISTRIBUTORS

WRITE FOR INFORMATION OR CATALOG

Canadian Music Trades Journal

PUBLISHED MONTHLY BY
FULLERTON PUBLISHING COMPANY

SUBSCRIPTIONS:
\$2.00 Per Year in Canada
\$4.00 in Great Britain
\$2.50 in Other Countries

HARVEY A. JONES
Editor

JOHN A. FULLERTON

GEORGE N. SIMPSON
Advertising Manager

Telephone: Adelaide 5434

Also publishers of
PHONOGRAPH JOURNAL
of Canada

66-68 West Dundas Street, TORONTO, CANADA

VOL. XX.

TORONTO, FEBRUARY, 1920

Number 9

Canadian Piano and Organ Manufacturers Hold Annual Meeting

THE members of the Canadian Piano and Organ Manufacturers' Association, who attended the annual meeting of that organization on January 27th, went on record as approving the holding of the annual meeting hereafter during the first month of the year rather than in October or November as formerly, the busiest period of the entire twelve months. A number of circumstances made it impracticable to hold the meeting in November or December and the date above named was finally decided upon by the Executive. The innovation proved a success. There was an unusually good representation from points outside of Toronto. A resolution was passed that the annual meeting in future be held, if possible, on the third Tuesday in January. The meeting was held at the National

Ltd., Montreal, Robert A. Willis, Chas. D. Patterson; Heintzman & Co., Ltd., Toronto, G. B. Heintzman, Chas. A. Heintzman; Gourlay, Winter & Leeming, Ltd., Toronto, Albert H. Gourlay, E. A. Brechenridge; Williams Piano Co., Ltd., Oshawa, Chas. F. Serviss; The Martin Orme Piano Co., Ltd., Ottawa, Owain Martin; The Weber Piano Co., Ltd.,



E. C. Scythes, the new President of the Canadian Piano & Organ Manufacturers' Association

Club and, as has been the custom for some years, was preceded by an informal dinner.

Those present and the firms represented were:

Stanley Pianos, Toronto, Frank Stanley; Nordheimer Piano & Music Co., Ltd., Toronto, E. C. Scythes, Addison A. Pegg; Sherlock-Manning Piano Co., London, Doherty Pianos, Ltd., Clinton, W. N. Manning; Mason & Risch, Ltd., Toronto, Henry H. Mason, M. Donohue; Willis & Co.,



Frank Stanley, Past President of the Canadian Piano & Organ Manufacturers' Association

Kingston, H. Breathwaite; Thomas Organ & Piano Co., Ltd., Woodstock, W. M. Dunlop; Stanley Pianos, Toronto, F. A. Clark; Newcombe Piano Co., Ltd., Toronto, T. J. Howard; National Piano Co., Ltd., Toronto, Edwin J. Howes, G. T. Domelle; Wright Piano Co., Ltd., Strathroy, E. J. Wright; Music in The Home, Canada, John A. Fullerton; Secretary C. P. & O. M. A., James G. Merrick.

Following the reading of the minutes of the last meeting by the Secretary, the President, Mr. Frank Stanley, who was in the chair, gave an interesting and comprehensive review of the past year's business and the various matters that had been taken up by the Executive Committee, the members of which had a heavy programme of important matters. Mr. Stanley impressed the meeting with the

seriousness of the trade balance against Canada in the United States and the desirability of all industries co-operating in an agitation for greater production. He touched upon the industrial unrest and the various other public questions in which the music industries are vitally interested.

In reviewing the trade situation the president said that there had never been so many opportunities for the Trade as were now apparent. Formerly it was with the greatest difficulty that goods were sold, now it was with the utmost difficulty that goods could be manufactured. Buyers from foreign shores were now seeking our goods. While this might be but a transitory tendency, it showed at least the revolution in world's trade. For the first time the price

industrial publications, in recitals, competitions, community singing, etc. It was pointed out that the very material, in the shape of editorials on musical topics that were designed to attack and eradicate from the public mind that music was a luxury and to establish the educational need of an instrument in the home, the school, the Sunday school, the lodge room, the club, the recreation room of the factory or store was just as necessary to inspire the men in the trade.

The important feature in the report on Music in the Home effort was the reference to finances. It was pointed out that the response to the appeal for funds has not been satisfactory, especially from the retailers. The majority of the latter, while appreciating the value of the propaganda, look upon it as something the manufacturers and distributors should finance.

It was pointed out that at the annual meeting of the Bureau on February 28, 1919, one-half mill on the dollar of the previous year's sales was recommended as a minimum basis of subscription to the Bureau's funds. It was thought that this plan would make subscriptions to the funds more accessible.

"The problem of funds," the report said, "is not peculiar to the Canadian Bureau, especially the securing of contributions from the retailers. The United States Bureau has had the same experience as the Canadian body and at the convention of the U.S. Piano Manufacturers' Association in Chicago, in June last, it was decided to make a charge



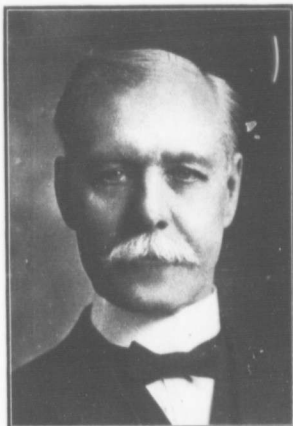
H. A. Grimdick, Guelph, 1st Vice-President Canadian Piano & Organ Manufacturers' Association

of American pianos is on a parity or even higher than those manufactured in Canada. Many things were imported to-day which might be easily manufactured in Canada if we were co-operating to do so. It might be even possible to sell Canadian pianos in the American market. He believed that we had a sounder working population than in the States, and that our greatest asset was in the stability of our people. It was necessary for the Association to grapple with the various problems before us, first with an eye to business, but ultimately with a broader vision for the welfare of the country at large.

The report of the Executive Committee read by the secretary was a comprehensive and informative discussion incorporating almost a dozen different vital topics, including with it the report of the Exhibition Committee. The various items were taken up clause by clause.

Music in the Home

A tentative report on the year's operations of Canadian Bureau for the Advancement of Music was presented by the Secretary of that organization, John A. Fullerton. "The influence arising out of the activities commenced when the first installment of propaganda was put in type in June, 1917, are impossible to measure," said the report. "The Music Industries started waves of propaganda in directions that were not thought of when the campaign was first decided upon, viz.: in magazines, agricultural and



A. P. Willis, Montreal, 2nd Vice-President Canadian Piano & Organ Manufacturers' Association

of 25 cents on every piano shipped. The Retail Piano Merchants' Association endorsed this plan."

The form of guarantee that had been prepared as a result of previous discussions and which had already been supplied the members was approved.

The meeting approved of the principle of not using goods and supplies of enemy country origin in the construction of pianos and organs, although it was felt that at the present time there was no danger in this connection owing to there being no importations from enemy sources.

The matter of supplying additional spaces for members who might desire to display at the Canadian National Exhibition at Toronto was left with the Exhibition Committee in conjunction with the Executive Committee.

**The EVERSON
STYLE COLONIAL
PLAYER** ♦ ♦
A WILLIAMS PRODUCT



How You Can Overcome a Common Objection to Player Pianos

WHEN you are trying to interest a prospect in a Player Piano, one of the most common objections raised is that the Player is "too mechanical and expressionless." With ordinary Players this may have some force; but it is not true of any Williams-made Player.

The floating rail device—an exclusive Williams feature—overcomes entirely the tendency of too mechanical a rendering of any music roll.

By means of this device the performer gets any

variation in tone shading merely by increasing or decreasing the vigor of his pedalling.

Without the floating rail no such flexibility in expression is possible.

And this floating rail feature is only one among many improvements in Player construction which give unique distinction to all Williams-made Players.

To these improvements must be credited the remarkable fact that we are producing more players than any other single factory in the British Empire.

If you want to build up the biggest and most profitable player business in your locality, put in Williams Players. Begin NOW by writing us for prices and particulars of our attractive proposition.

THE WILLIAMS PIANO CO. LIMITED

Canada's Oldest and Largest Piano Makers

O S H A W A

O N T A R I O

Every effort will be made to provide spaces for applicants.

The co-operative manufacture of such general and standard essentials as packing boxes, sounding boards and other parts was advocated by the Secretary, who had given the subject much thought and study. It was the sense of the meeting that the seriousness of supply conditions justified the matter being very carefully gone into.

Under the heading of new business Mr. Scythes brought up the question of public competitions to encourage education in piano playing among the young people of the country with the suggestion that it would be desirable to co-operate with the phonograph manufacturers who had made a great success of their experiment of last year in holding a series of vocal contests. Following a discussion the question was on motion referred to the Executive Committee.

Election of Officers

The nominating committee's report was unanimously adopted as follows:

Honorary President, Frank Stanley.
President, E. C. Scythes.
First Vice-president, H. A. Grimsdick.
Second Vice-president, A. P. Willis.
Treasurer, Fred Killer.
Secretary, James G. Merrick.

Executive Committee—Messrs. R. S. Gourlay, W. N. Manning, T. J. Howard, Henry H. Mason, Albert Nordheimer, C. A. Bender.

Exhibition Committee—Messrs. Harry Durke, Edwin J. Howes, T. J. Howard.

Nominating Committee—Messrs. J. E. Hoare, E. J. Wright, Harry Sykes.

On motion, a hearty vote of thanks was tendered Mr. Stanley for the very efficient and painstaking manner in which he had filled the office during the year.

Mr. E. C. Scythes, president-elect, was inducted into the chair and in handing over the gavel, metaphorically speaking, Mr. Stanley, retiring president, bespoke for him the excellent co-operation that had marked his term in office. Mr. Scythes promised to fill the office to the best of his ability and gracefully acknowledged the honor conferred upon him by electing him to the presidency of the Association.

In connection with the Exhibition, at Toronto, of this year he suggested that the Exhibition Committee might arrange for a "Music Day" and that it should be duly celebrated by the trade holding a luncheon, at which visiting dealers and the manufacturers could meet together for the discussion of trade matters.

George Layton is Persistent

Piano men are all alive to the wisdom of following up the sale with as prompt a delivery as the circumstances permit and indeed the greater wisdom of delivery in spite of circumstances. George Layton, eldest son of Mr. Philip E. Layton of Layton Bros., Montreal, sold a player piano late New Year's Eve to a resident of one of the suburbs of that city.

Of course the purchaser must have the player for New Year's Day. The entire year's happiness of the whole family and all the relatives depended upon that player being in the home that day. George Layton had been in the army and had witnessed the accomplishment of so many impossibilities that delivery of a piano looked to him like a mere incident.

But there wasn't a carter to be found that night. Before daylight the next morning George, who had by this time enlisted the services of his brother Gilbert, had started an

active New Year. After much telephoning two men and a motor truck located five miles from the warerooms were secured. Without the usual piano moving equipment the four of them tackled the delivery job.

To load the player was the least of their troubles. To unload was less easy, but to pilot the instrument up the flight of fifteen narrow steps to the customer's front door looked impossible. The customer volunteered to help, but still more help was required and some of the neighbors were requisitioned.

Finally the front door was reached and to get the instrument hoisted through the door it was necessary to chop away one of the rails of the staircase. Eventually the player was landed, and only then did the Layton boys realize what a fortunate thing it was that the case was of oak and not mahogany.

The persistence of the boys in completing their undertaking is a splendid augury for the success of the old established house of Layton Bros., the destinies of which are being rapidly placed in the hands of the second generation by the partners who established the business.

Edwin J. Howes Loses Daughter

Mr. Edwin J. Howes, General Manager of the National Piano Co. Limited, Toronto, and his family will have the most heartfelt sympathies of his many warm personal friends in the trade in the death of his eldest daughter, Miss Isobel Howes, who was just twenty-one years of age and who fell a victim of influenza after an illness of only three days. Miss Howes passed away at the family residence, 14 Highview avenue, in spite of everything that could humanly be done to save her life.

The deceased young lady's was a beautiful character. Her unassuming personality, cheerful disposition and kindly thoughtfulness for others made her unusually popular in the circle of young people who considered it a privilege to be an intimate of Isobel Howes. She was a member of the St. Clair avenue Baptist congregation and active in Sunday School work, particularly in the primary class and for any occasion that a pianist was required in the services of music.

Edwin Howes, who is held in the highest esteem in the music industries with which he has been connected for twenty years, and in which his personal acquaintance with retailers and manufacturers extends from coast to coast, feels most keenly the great and irreparable loss of his eldest daughter.

Interment took place at Harrison on Tuesday, February 10th. A service at the home on the preceding evening was attended by a large number of personal friends, although the young lady's brief illness and her death occurring on Sunday, made it impossible for notification to reach many others. Among those of the trade present were Mr. Frank Stanley, past president Canadian Piano & Organ Manufacturers' Association; Mr. H. H. Mason, Mr. W. Bohne, Mr. R. H. Easson, Mr. H. J. Wharin, Mr. T. A. Birdsall, Mr. Wm. R. Sexton, Anglo-Canadian Music Co., Mr. George T. Domelle, and Mr. J. A. Fullerton.

56 Per Cent

Reporting on a survey made in one township of its constituency an Agricultural College says that 56 per cent. of the farmers owned pianos, 93 per cent. had telephones, 40 per cent. had refrigerators, 54 per cent. had vacuum cleaners, 11 per cent. had electric lights and 48 per cent. had power washing machines.

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National Association of Music Merchants, Piano Manufacturers, Tuners and Phonograph Men Hold Annual Conventions and Music Show

Convention Jottings

Surprising how many of the United States piano men one meets in New York who were formerly selling pianos in Canada.

One dealer who took part in the discussion on what is best basis for hiring salesmen said he gave every salesman \$100 a month. Then each got a commission of three per cent. on all sales. If the sale were to a customer who had not been on the firm's prospect list he got four per cent. If he got one-half the price of the piano down and the terms to pay all deferred payments within one year he got five per cent. commission.

A couple of stores were noticed, one on Fifth avenue and one on 42nd street, where the main show window was glass down to within six inches of the street. The effect was excellent.

"You must pay your men for more than sales," said one speaker. "One of our men sold a \$900 player to a party with \$100 down. The player was to be delivered to a certain address at a certain hour. When the carter got to the given address he found two people there to receive the player, but the flat was vacant and the two parties said they were waiting for their furniture to arrive. Upon his return to the store the carter related the circumstances and a salesman, thinking there was something not just square about the case, jumped into a car and drove to the flat. The player had gone. Prompt action, however, got it back. You must encourage your men to act in the business as if the business were theirs."

"Sell your piano right," said one speaker to piano salesmen. "Don't sell \$25 worth of the piano and then expect the collection department to sell another \$10 worth of the piano each month."

By proper collection methods one western dealer reported that out of \$670,000 worth of installment paper on hand December 31st last only 9-10 of one per cent. was past due.

A "verification notice" is sent out by one piano house to every purchaser of a piano. The idea is that then if there is any misunderstanding as to the salesman's promises the sooner any little points of difference are fixed up the better.

"If your installment customer has to pay his rent the first of each month, make his piano payments fall due the 15th of each month," was a tip thrown out by a good collection man.

"I am not a great believer in 'form letters,'" said one dealer in the course of a five-minute talk on collections. "Write individual letters if at all possible," he advised.

"Necessity made me a good collector," confessed a New England dealer. "I began in the piano business six years ago with a capital of \$500. I had to keep my paper up to date to meet my own obligations. 93 to 95 per cent. of my paper is paid promptly each month. I go after the

(Continued on page 29)

MEMBERS of the various branches of the Canadian music industry who have taken the time to attend the conventions and music show of the United States trade have always reported the time well spent. This year was no exception to the rule. The first week of the month saw New York given up to music, both art and trade. The Music Show ran for the full week in the Grand Central Palace. There were conventions of the National Association of Music Merchants, The National Piano Manufacturers' Association, The Music Industries Chamber of Commerce, The National Association of Piano Tuners, The Piano Travellers, Music Roll Manufacturers, Musical Merchandise Men, and Music Publishers.

Among the Canadians who were visitors to New York on this occasion were: R. H. Eason, Otto Higel Co., Toronto; W. Bohne, W. Bohne & Co., Toronto; Albert Nordheimer and E. C. Scythes, Nordheimer Piano & Music Co., Toronto; H. S. Berliner, Berliner Gramophone Co., Montreal; John A. Croden and W. D. Stevenson, Starr Co. of Canada, London; Mr. Berlind, Berlind Phonograph Co., Montreal; W. B. Puckett, John E. White and Fred A. Trestrail, Musical Merchandise Sales Co., Toronto; S. R. Burnett and Mr. Brown, Goodwin's Limited, Montreal; W. E. Worth, Cecilia Co., Limited, Toronto; T. L. Blogg, Pathe Freres, Toronto; C. W. Lindsay, C. W. Lindsay, Limited, Montreal; A. B. Beverly, National Cabinet Co., Toronto; B. A. Trestrail, Talking Book Co., Toronto; Arthur K. Kempton, Montreal; C. J. Pott, General Phonograph Corporation of Canada, Ltd., Toronto; Geo. N. Simpson, advertising manager Canadian Music Trades Journal; and H. A. Jones, editor Canadian Music Trades Journal.

The Music Show

Three whole floors of the Grand Central Palace were devoted to the display of pianos, players, phonographs and parts and accessories pertaining thereto. The booths were attractive and some of them lavishly furnished. The cost of exhibiting at the show as quoted to the Journal makes the prices at Toronto Exhibition look like a shilling beside a \$100 bill. This year's show was without doubt the greatest display of American-made musical instruments and supplies ever gotten together for the inspection of the trade and the public. The disappointing part was the poor attendance of the public, attributable to the very severe Flu epidemic and the blizzard that tied up the whole city for the latter part of the week. The attendance of the trade was very pleasing, all sections of the country being represented. The number at the wind-up banquet after the dealers' convention was by far the greatest on record.

Player pianos were "the thing." The U.S. trade has made great strides in the proportion of their player sales. One New York daily newspaper in writing up the Show referred to the straight upright as "the old style piano that can only be played by hand."

One of the busiest booths at the Show was that of the Otto Higel Co., Inc., which was visited by a great many outside dealers who evidenced their appreciation of the quality and working efficiency of the Higel actions. Among the phonograph exhibitors that the Canadian trade is interested in were: Brunswick Columbia, Edison, General Phonograph Corporation, Pathe, Sonora, Victor and Vocalion lines; Universal Fixtures, International Mica Co., and the Repeatograph.



ESTABLISHED 1867

"KARN"

Pianos and Player-Pianos

for

HOME and EXPORT TRADE



WATCH

*for Announcement giving particulars
regarding operations under the
NEW MANAGEMENT*



Head Office: TORONTO, CAN. Factories: WOODSTOCK, ONT.



C CONVENTION JOTTINGS—Continued from page 27

balance myself. Some delinquents only need a bill. Some can be brought to time by a letter sent in a plain envelope."

"Thank you for keeping after me. If you hadn't done so I wouldn't have the piano all paid for now." This is a customer's remark to a piano man who kept his collections up to date.

Another customer of the same dealer brought in a second party, introduced the woman to the dealer as a prospective piano purchaser. She recommended his piano highly and added "they're strong on collections." So the second customer got off to a good start.

Good piano salesmen, it was remarked, are graduates of the University of Hard Knocks.

Do local trade associations pay? Or rather is it a costly neglect not to have one? Well, ask the Cleveland dealers. In Cleveland the city fathers introduced a budget which included an occupation tax. This meant a double assessment for the piano men who sold on installments, but the injustice was allowed to be put through in the form of a by-law because there was no piano dealers' association to present the trade's reasonable objections.

The Toledo Retail Piano Dealers' Association, it was estimated, saves \$25,000 annually for its members by refusing to give valuable merchandise away free.

A trade visitor from Dallas said the dealers in his city had taken up the three big ideas recommended by the National Bureau for the Advancement of Music, and all three proved to be mighty good business. These three ideas were: "The Music Memory Contest," for children, "Co-operative piano advertising," and "Music Week."

In Cleveland there is a trade organization that takes into its membership, piano salesmen, tuners, book-keepers and all members of the store's staff. Any of these are eligible for all offices and to sit on all committees. The voting is limited to one vote for each house.

The New York Retail Piano Dealers' Association has discontinued the practice of giving away free rolls with player sales and has put a six months' limit on free tunings.

"It took a war to show the world the place of music," said one of the speakers.

"It is not so many years ago that when a concert was being given in a town you had to hunt up one of the nabobs and tuff him up to loan his piano for the concert. Not so now," said another speaker.

"Music Week"

THE Journal is not quite certain whether the conventions and show were held Music Week or whether Music Week was fixed for the same dates as the conventions and show. At any rate to run them together was a good choice, for it put music on the map for one whole week in New York. Choral societies, orchestras, bands and various musical organizations gave special programmes. Schools, factories, and the municipality featured music. Clergymen of all denominations preached sermons on the place of music in the highest kind of living. Music was in evidence everywhere.

The National Bureau for the Advancement of Music sent out to the Governors of the various States a copy of the booklet on Music Week and also a personal letter explaining the motives underlying the movement and urging that each State take up the good work. Almost without exception replies were received from these Governors, expressing their best wishes for Music Week and heartily endorsing what is being done. All expressed their appreciation of the value of music in modern life, as will be seen from these extracts from the letters and telegrams.

Governor of New York State—"I have read with interest your comprehensive and laudable plan for the celebration of Music Week. It is a pleasure to be able to contribute something to the success of this broad educational movement. Being a lover of music, I have long regretted that something was not done to direct popular attention to the pleasure to be derived from listening to well-arranged and properly balanced musical programs. The value of music as a stimulus of patriotic fervor has long been appreciated, but only in comparatively recent times has its value as a curative agency been generally recognized. The fact that well-known organizations and prominent men and women of the musical world are interested in your plan to spread and popularize good music is sufficient guarantee of the success of Music Week."

Governor of Massachusetts—"I most heartily approve of your plan for Music Week. Music has always exerted a powerful influence in our lives. Nothing but good can come out of such a movement as you propose."

Governor of New Jersey—"Let me acknowledge receipt of your letter of recent date in reference to Music Week. I am a great lover of music and I feel that this movement is an excellent one, as our people cannot get too much of good music. To me music is an inspiration and a pleasure, and my only hope is that it will be a most successful demonstration and one that will be continued."

Governor James, of Ohio—"I am glad to learn of the elaborate plans of your committee for the celebration of Music Week, under the auspices of the National Bureau for the Advancement of Music. The success of this action is assured. The place of music in our daily life is definitely fixed, and its benefit to society is unquestionably established. The World War gave to us evidence of the power of music in its many phases. Inspiration, invigoration, solace and comfort to those who suffered all came from this one source in perhaps greater degree than from any other. I trust that your example in the observation of Music Week may be followed elsewhere, not only for the benefit which will accrue in giving to our country foremost rank in the musical world, but for the material benefit which will come in the influence exerted during times of unrest attendant upon reconstruction."

Senator Runyon—"Music awakens all that is best in man. Heartens him; encourages him; arouses him; soothes him. I believe a fuller knowledge of the great music writers of the past and present, and more familiarity with their work, will exert an influence which, while subtle, will prove



Focus your sales efforts on a line that is 100% saleable and 100% available.

MUSIC
SUPPLY CO.
Toronto

1920—N.R.R.R.

NATIONAL REPUTATION R.R.

One
First-Class Passage
to
PROSPERITY
(Via Direct Line)
by way of the unrivalled
SHERLOCK-MANNING
ROUTE

1920

ALL-CANADIAN

1920

POPULARITY

is important in the Piano you sell. The famous Sherlock-Manning is popular from Coast to Coast.

ALL-CANADIAN

1920

PRESTIGE

is vital. Ensure your future by tying up with "The Piano Worthy of any Home."

ALL-CANADIAN

1920

PROMINENT

Musicians, Studios, Schools, Conservatories and Institutions use and endorse the Sherlock-Manning Piano

ALL-CANADIAN

1920

POSSESSION

of a Sherlock-Manning makes its owner a booster. This brings new trade right along all year round.

ALL-CANADIAN

1920

PROFIT

by the experience of other Sherlock-Manning dealers and travel along the line of National Reputation all the way.

ALL-CANADIAN

A Through Ticket To Permanent Prosperity—

Read
your
Ticket
and
then—

"All aboard"

Write for particulars of our
agency proposition on the

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

Sherlock-Manning Piano Co.

LONDON

CANADA

most potent in leading our people toward that contentment which, after all, is the one goal we all seek. I sincerely hope that New York's example may be copied throughout the nation, and wish for those having this initial campaign a hand a most unqualified success."

National Association of Music Merchants Hold 19th Annual Convention

THE nineteenth annual convention of the National Association of Music Merchants opened at the Hotel Commodore on Tuesday morning, Feb. 17th, with a record-breaking registration of members, drawn to New York by the convention itself, the Music Show and the Music Week plans in general. E. Paul Hamilton, first vice-president of the Association, presided in the absence of President P. E. Conroy, who was confined to his bed in St. Louis with an attack of the "flu."

The association consists of 1138 members, and there were many evidences of the possibility of greatly increasing that membership. "Especially in the phonograph field is there great opportunity for increasing our membership," said Secretary C. L. Dennis, "and interest in the advancement work. The larger talking machine manufacturers have joined hands in the work through the Music Industries Chamber of Commerce, and last June our national Association broadened the scope of its membership to include the retail phonograph dealers."

Geo. W. Pound's Report

George W. Pound, general counsel for the Music Industries Chamber of Commerce, and who is well-known to the Canadian music industries, submitted a most encouraging report. Speaking of his recent tour covering forty-two of the forty-eight States, Mr. Pound said: "Everywhere I found the people glad and receptive for the message of music. We must carry that message to Garcia—that is all there is to this story. It is the personal contact—giving the people a better idea of the dignity of this profession, of this trade of ours—music. Give your brother merchant, give the man you meet in the Rotary Club, the Kiwanis Club and the Board of Trade and the Chamber of Commerce—give him a higher idea of the merchant of music."

"Let it not be said any more as a distinguished Senator once said to me, 'Why sir, you represent sort of a toy, a luxury proposition—don't you?' And as a Congressman from a certain Western State one day said, 'A sort of secondary proposition.' Let us carry that proposition with all its dignity to all the people in all the lands—not only the proposition of music, but the merchant of music, to a higher

and better standing in his community—the standing which he should have.

"No man ever wounded a human soul or wounded a human heart when he sold a musical instrument and put it into the home. In this day of mental and moral, physical, financial, industrial unrest, the greatest and the only antidote to carry to the people of this Land is music. Why, music in every home in this land would do more to cut down and put down and keep down this accursed Bolshevism, this damnable unrest that stalks through the land, that threatens your home and my home, than anything I know of. I say, if music were throughout the land in every home we would have no Bolshevism. We would have none of this unrest,

Proposes 150 Lawsuits to Recover 13 Million Dollars for the Trade

"As to Washington and legislative matters, we have suffered in common with other industries, and not otherwise. I do not think I exaggerate for one moment when I say that perhaps we are the most favored industry in Washington. I do not believe any other industry gets one-half the favors we get. In the two years and three months we have had this work we have not lost one single, solitary decision or ruling at Washington. And if I may indulge in a little prophecy I might tell you that we won't lose one either. The only decision that ever went against this industry was the 'player-piano' decision, as it was known, and that was given without hearing, without notice and because of interference with our work. There is no harm in telling the truth. I propose to recover that money which you music merchants have been paying; I propose to recover through the one hundred and fifty lawsuits that I am going to bring this coming Summer and Fall against the United States Government. I propose to recover every dollar of that money you have been paying as a tax on player-pianos.

"Do you realize, gentlemen, what that amount is, rolled up in dollars and cents? Under Section 900 of the present War Revenue Act, we have paid the United States Government in the year 1919, in the twelve calendar months of that year, the astounding sum of \$13,000,000. I have the figures of the Actuary of the Treasury to that effect. We are going to get that money back. There is a new War Revenue bill pending. I have been in close contact with it, but it is not going to be a repeal bill. The Ways and Means Committee as now constituted is favorable to repealing the tax on music, but in the present bill, owing to the insistence of Mr. Glass, the Secretary of the Treasury, demanding five billion dollars of revenue taxation this year—owing to the inconsistency of the President that during 1920 there shall be no lessening of taxation—he even urges it to continue through 1921, but it won't—I say, owing to those facts, the new bill, which will be brought in by the Ways and Means Committee in the course of a few weeks, will not be a repeal bill—it will be administrative and corrective.

"I advise you of this now so there will be no false hopes in that regard. I expect by Fall the committee will redeem its promise to me that the tax will go off music.

"There are many other legislative matters with which I will not weary you. There will be a new patent law. Another one will forbid the locking up of patents. Such laws exist in Canada and England and in some other countries. There will be a new copyright law, and there is great danger in that law, gentlemen. There will be a proposal to very vastly increase the royalties on music.

Carey Bill Killed

After referring to the pending bill to establish a National Conservatory of Music, Mr. Pound continued: "There are various bills in the various legislatures throughout the States that have been defeated by us during the year—bills that were intended to make the conditions of sales very hard, very difficult and in every instance that has been



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brought to our attention by the gentlemen of your Association our office has been able to defeat and absolutely kill without in any way compromising any vicious bill, any bill that affects disastrously the music merchant of America.

"We were very much interested in the Carey bill for a while, a bill which proposed to put the greatest slur on the music merchant that any measure that I ever heard of proposed to do. It said that you were dishonest people, and proposed that you give a bond in order to sell musical instruments, that you should give with every invoice to every customer a statement of the actual cost of that instrument to you, that all your profit, overhead, drayage—everything—should be given. That bill was killed and has never reappeared, and Brother Bill Carey, of the Fifth Wisconsin District, who proposed it, did not come back this session."

Extend "Stamp" Plan to Raise \$200,000 this Year for Music Advancement

Oscar A. Field reported upon the results of the visit of himself and Mr. Hollenberg to the Manufacturers' Association in relation to the new stamp plan. It was agreed between the two bodies that the present 25-cent stamp of the retail piano merchants be continued and that the piano manufacturers themselves would affix another 25-cent stamp for which they, the manufacturers, would pay. These two stamps, one for the manufacturers and one for the retailers, take the place of the proposed dual stamp. It is estimated that the production of pianos during the year will come close to the 400,000 mark, which will mean that if stamps are used generally a fund of \$200,000 will be provided for Chamber of Commerce and music advancement work.

In connection with the stamp question Chairman Hamilton said: "This movement is of such great importance that I sincerely hope you will give it the thought that it deserves. It is estimated that the production of pianos in this country will exceed 400,000 in this year. That would mean that under our present plans, the plans of the manufacturers and our own, a sum of \$200,000 will be collected if we get 100 per cent. efficiency in our activities, and if you imagine what we can do with \$200,000 to further the advancement of music then you are in a position to picture what I am trying to impress upon you. With about \$40,000 we have achieved, as you who are here in New York can see something, but with \$200,000 I believe we will not only achieve five times as much, which would be what might mathematically be expected, but I think fifty times as much, and therefore it is absolutely essential that you insist and immediately report if any manufacturer refuses to put the stamp on the piano, his and ours, which you buy from him, and it will be then up to us and our committee to get in touch with such a delinquent manufacturer

and get him busy, and you may rest assured that the officers of the Association, the various committees, have this plan at heart and will do their utmost, but they cannot do anything unless they have the whole-hearted co-operation of the membership and you who are here."

Plan for Paying Outside Piano Salesmen

The following well thought out plan for fixing the salaries of outside piano salesmen was presented by Florence J. Heppe, of Philadelphia:

Examples—

Amount of Sales
Expected Each Month
(100 times the Weekly Salary)

Salesman Receives

\$45-per-week-man \$45.00 \$45. per week, plus one per cent. weekly on net weekly sales, plus a monthly bonus of one per cent. on monthly sales if they exceed \$45.

\$38-per-week-man \$38.00 \$38. per week, plus one per cent. weekly on net weekly sales, plus a monthly bonus of one per cent. on monthly sales if they exceed \$38.

\$32-per-week-man \$32.00 \$32. per week, plus one per cent. on net weekly sales, plus a monthly bonus of one per cent. on monthly sales if they exceed \$32.

Salary is adjusted every four months. On January 1st, May 1st and September 1st, the salary is revised to equal one per cent. of the average monthly sales for the preceding 12 months. This is the most important feature.

"Net Sales" are the net amount less all Trade Credits and repossessions.

The store supplies the majority of prospects, pays transportation and hotel expenses and gives each salesman a specified district in city or country.

The provision for readjusting salaries every four months eliminates all controversies about salaries; they must go up or down—hence there is constant diligence.

With slight changes in the rates the above plan can also be used for floor salesmen.

For Collection Clerks

Mr. Heppe's basis for collection clerks is this: All Accounts are arranged and grouped according to the kind of merchandise purchased. On each group a certain percentage of the Lease Balances is expected monthly. For example—you may demand five per cent. on Players—six per cent. on Pianos—12 per cent. on Victrolas. If the clerk collects this percentage during the month on the accounts under his supervision, he receives a bonus of \$12. If he collects a total of one per cent. more on the total of his accounts his bonus is \$20.00 or whatever you choose to set.

For Branch Managers

Concerning branch managers Mr. Heppe says: "A manager is first given an adequate salary.

He also receives an annual bonus calculated on the relation of the total cost of the merchandise and expenses to the volume of sales. As an example the following bonus might be arranged:—

2 10 of 1% if cost of mdse. and expense equal 82% or less

3 10 of 1% if cost of mdse. and expense equal 81% or less

4 10 of 1% if cost of mdse. and expense equal 80% or less

A deduction should be made from the "bonus" equal to 4 10 of 1% of all amounts in arrears on collection accounts.

This plan makes it necessary for a manager to keep down his expenses, keep up his sales and have his collections up to the minute at all times. It restrains him from making



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excessive allowances for instruments in exchange and induces him to sell them at the highest possible prices.

For Inside Phonograph Salesmen

The corresponding method recommended by Mr. Hepp for remunerating inside phonograph salesmen is shown in this table:

Examples—

Amount of Total Sales Expected per month (150 times the Weekly Salary)	Salesman Receives
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- | | | |
|-------------------|---------|--|
| \$35-per-week-man | \$52.50 | \$35 per week, plus a monthly bonus of two per cent. on the amount of records sold—paid only if the total monthly sales of machines and records exceeds \$52.50. |
| \$32-per-week-man | \$48.00 | \$32 per week, plus a monthly bonus of two per cent. on the amount of records sold paid only if the total monthly sales of machines and records exceeds \$48.00. |
| \$28-per-week-man | \$42.00 | \$28 per week, plus a monthly bonus of two per cent. on the amount of records sold paid only if the total monthly sales of machines and records exceeds \$42.00. |

Salary is changed every four months. On January 1st, May 1st and September 1st the salary is revised to equal 2/3 of one per cent. of the man's average monthly sales for the preceding 12 months.

"Net Sales are the net amount less all exchanges and repossessions.

The advantage of this plan is that a man must sell machines to increase his volume for salary adjustment and he must sell records in order to receive a bonus. The bonus is paid on the Record sales only.

How His Local Association Works and What it has Accomplished

The following is an extract from an interesting paper by W. W. Smith, of Toledo: "Our rules and agreements seek to correct the abuses practiced upon piano merchants, to improve the habits of the thoughtless shopping public, to improve general conditions for the betterment and welfare of the employees, as well as the stores themselves. Through the close co-operation of our members these rules are universally observed and enforced with a direct and indirect annual estimated saving to the local piano industry of more than \$25,000.

"One of the first things that we did after organizing was to close our stores Saturday night at 6 p.m., and, like all the other organized stores of our city, we did not open evenings, even at Christmas time, and I am perfectly safe in saying that there is not one of our merchants, or employees, that would even think of keeping open again, but, on the contrary, all would get out and fight to keep the stores closed.

"We have discontinued giving music rolls with players. This rule has been observed to the letter by everyone and represents a wonderful saving. One of our members, a branch store manager, before consenting to not giving rolls took it up with his superior, who is located in one of our neighboring large cities. He told him to forget it, that his city had tried it out and that it could not be done. The local manager, however, believed in our organization proposition and he agreed to come in, and today claims to be paying his store rent with the saving effected and he tells us that no one could be more pleased than is his employer.

"It is my understanding that our local association differs from other music trades associations in that it admits

the sales force and makes them eligible to serve on all standing and special committees to offer to the proper body and if of resolution, nominations or amendments; to participate in all regular meetings and enjoy all the privileges of a better association except the right to vote and hold office—which is limited to one active member from each concern. Having the salesmen with us at the meeting has caused them to work with us in whatever reforms were adopted and made the work smoother and more quickly accomplished."

Take in the Tuners

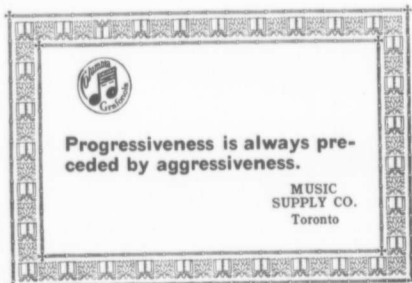
William R. Graul, of Cincinnati, said in part: "No later than a week ago, a tuner, a member of our Association came into our place to see us about a player—one of ours which he worked on and which needed a little more attention than the customer cared to pay for. He thought we would care to look into the matter as the instrument in its present condition was a poor advertisement for our house, and the customer was in an ugly mood. In other words, he gave us a chance to adjust any wrongs that may exist instead of condemning the instrument and the house to the customer. This was a splendid tribute to our Association as it had proven our work was bearing fruit with our member and that they were taking it seriously."

Impossible without Trade Papers

In reporting for the Press Committee, Chairman Alex McDonald said: "It is absolutely impossible to conduct these associations without the trade press. It is the medium between your offices and yourselves, and, therefore, it is a matter of how seriously you yourselves take the trade press. We try to keep you advised on different matters that come up during the year so you will know what your Association is doing, and, as I said, it all comes back to the debt of gratitude we owe the trade press for their unstinting and unflinching support of the movement."

A Question Box Suggested

C. A. Grinnell, Detroit, expressed himself in favor of the establishment of a question box where merchants might drop queries they should like to have answered during the Convention. In this connection he said: "We are here to learn all about our business. We have learned a great deal from these wonderful papers that have been read. There is a good deal that has not as yet been said. As papers are being read, often suggestions come to one's mind as to improvements of things that are not included in the paper. I would recommend that next year there should be placed, perhaps at the door, a question box, so that any and all may place their questions into that box, and that they be taken up and ample time given to answer those questions. I would also recommend that each one asking such a question sign his name, because there will be occasions where the



men asking the question can readily answer it themselves, and if others fail to answer it, you can call on the man who originally asked the question. I think you may derive a great deal of benefit from that, and to my mind we can get better results through some such method than to have so many papers read. The various papers are often quite lengthy, and many of them are repetition. We can have three or four different subjects read, and the others could be printed. From these questions we can draw out a great many things that would be beneficial for us to know, and it will be, to my mind, a more effective way of handling these matters than we have done in the past."

Next Convention in Chicago

It was voted to hold the next annual convention in Chicago within the period from January 1st to February 10th, the exact time to be decided by the officers. It was also voted to request the National Piano Manufacturers' Association to hold a Music Show in Chicago during Convention Week.

Wind-up Banquet

The annual banquet of the National Association of Music Merchants which wound up the proceedings was held in the grand ballroom of the Commodore on Wednesday evening, and was by all odds the greatest banquet ever held in the history of the Association so far as attendance went, there being over 1,150 members of the trade and their friends filling the immense hall. The highest previous record of attendance was something in the neighborhood of 850, which offers some indication of the interest shown in this year's affair. The chief speakers were Dr. Nicholas Murray Butler, President of Columbia University, and Rev. C. Wallace Petty, D.D.

Officers of the National Association of Music Merchants, 1920-1921

President, E. Paul Hamilton, New York City.
First vice-president, M. V. DeForester, Sharon, Pa.
Second Vice-president, J. Edwin Butler, Marion, Ind.
Secretary, C. L. Dennis, Milwaukee, Wis.
Treasurer, Carl A. Droop, Washington, D.C.

The man who never knows where he stands will not be likely to stand anywhere long.



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The Piano Manufacturers' Convention

THE twenty-fourth annual convention of the National Piano Manufacturers' Association was also held at the Hotel Commodore. President Kirkland H. Gibson in his opening remarks said among other things:

"Since our last convention the piano manufacturers of this country have been forced to struggle through eight strenuous months unlike any period in the past. The most trying conditions, with disappointing results, are only too well known to all. To have the crying demand for pianos, but to be unable to fill orders, has hurt. How much longer will the output lag behind the demand? And how soon must we face the inevitable falling off in business?"

"Your officers, committees and members are about to make interesting reports upon today's difficulties—labor problems, scarcity of materials, taxation, finances, advancing costs. The need of full discussion of conditions, with advice from as many members as possible for future guidance, is one of the chief reasons for holding this meeting.

"If ever the need for associating was made evident it has been plainly shown to our entire industry in the recent struggles of the piano manufacturers of this centre. Private interests were merged in their common stand for fair, honest principles. It is easy to imagine a condition such that when united we stand and when divided we fall."

Vocational Training

The question of vocational training also came up for some brief discussion and on motion a resolution was adopted providing for the appointment of a committee to look into the matter of vocational training and investigating such labor questions as may come up. Should the findings of the special committee warrant the action, a permanent committee to handle vocational training and labor problems will be appointed. It was stated that the New York piano manufacturers had already appointed a committee on vocational training which had taken up that question very earnestly and was beginning to accomplish results.

It was stated that in York, Pa., the manufacturers worked in connection with the high schools of the city and put twelve-year-old boys into the factories for training purposes. The boys work two weeks and go to school for two weeks alternately, and cannot get their school diplomas until they have finished their work in the factories. In a piano factory in that city one of the boys thus trained has become assistant superintendent.

Based on the report of the chairman of the Conservation of National Resources Committee this resolution was adopted: "The National Piano Manufacturers' Association, in convention assembled, being seriously alarmed at the deplorable decimation of the timber supply of our country, through the abnormally high demand for lumber required at the present time to restore the industries of our



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nation and other parts of the world, and most especially at the fearful destruction of timber through the almost yearly recurring disastrous forest fires.

"Respectfully request that Congress take immediate and effective action for the protection of our forests by appropriating liberal funds and enacting or perfecting laws giving the proper forest authorities power to employ adequate forces of men to meet every emergency in ample time to prevent forest fires from gaining headway during any season of the year, in any forest territory; and employ all means and forces necessary for reforestation and increasing the growth and productivity of present and prospective forest areas."

The manufacturers decided to get behind the "Music in the Home" activities of the National Bureau for the Advancement of Music in a much bigger way than ever, via the stamp plan referred to elsewhere.

New Officers

The following officers were elected for the coming year:

President, Otto Schulz, M. Schulz Co., Chicago.

First vice-president, Carl C. Conway, Hallet & Davis Piano Co., Boston.

Second Vice-president, C. C. Chickering, Chickering Bros., Chicago.

Secretary, A. M. Wright, Mason & Hamlin Co., Boston.

Treasurer, Charles Jacob, Jacob Bros., New York City.

The Tuners' Convention

ONE of the live conventions of the week, and one that deserves particular attention, was the eleventh of the National Association of Piano Tuners, held at the Hotel McAlpin. President Charles A. Deutschmann welcomed the delegates in a short address, in the course of which he outlined the progress that had been made by the Association, particularly during the past few months, and aroused particular enthusiasm when he told of the plans for organizing branches in the various large cities of the country.

A feature of the sessions was a resolution, adopted unanimously, offering the services of the members of the Tuners' Association as arbiters in disputes between piano manufacturers and their customers relative to alleged defects that developed in instruments. The tuners believe that manufacturers are often called upon to make good for piano troubles that are due to carelessness or ignorance on the part of the customer, and at other times fail to remedy troubles for which they are responsible owing to the fact that they have no means for ascertaining just where the responsibility lies. It is the idea of the tuners that a member of the Association upon request will inspect pianos in dispute and render an unbiased verdict, against the manufacturer if the construction of the instrument is at fault, and against the customer if the trouble is due to poor tuning or careless handling.

At the election of officers for the ensuing year the present officers were re-elected, they being as follows: Charles A. Deutschmann, Chicago, president; Emil Koll, Cincinnati, O., first vice-president; Charles L. Merkel, Milwaukee, Wis., second vice-president; W. F. McClellan, Chicago, secretary-treasurer.

Should Educate the Public

F. L. Donelson, in the course of his remarks, said: "The vague and more or less distorted ideas of the general public concerning the nature and care of the piano, the correction of which is one of the big tasks our organization has undertaken to accomplish, are deep seated and bound around with prejudice and ignorance. Here our duty is


apparent and easy. We tuners, who have a golden opportunity to work in this long neglected field with little expense have the assistance and backing of the organization to improve conditions in this respect, and for this purpose may obtain from the National Secretary the pamphlet "The Care of the Piano," which, being sent out through the mails to prospective customers, or left on the piano by a tuner when through with the tuning or repair job, cannot but have a salutary and steadily growing effect upon the public mind, and will at the same time be a genuine business getter. To spread the propaganda for better and more intelligent care of pianos, we each should carefully distribute this valuable little pamphlet and also take time as opportunity offers, to do a little talking in behalf of the Association and the work it is undertaking to accomplish, thereby little by little bringing it into prominence and honor among piano owners.

The Tuner and His Troubles

P. W. Hurdnall, of San Francisco, read a paper on "The Tuner and His Troubles," from which the following paragraphs are extracted: "One of the great misfortunes is that when we were learning the art of tuning our instructor failed to put us through a course of psychology and mind reading. I know this because for lack of them I have had lots of trouble myself, and by an occasional and probably unconscious use of psychology I have saved myself much trouble. I remember once I was employed by a concert pianist to put in condition for a recital a fine concert grand which I had on a previous occasion made exceedingly light and flexible in touch. After a trial of the piano on the stage the artist came to me in great excitement saying the piano was so heavy in touch that he could get no tone out of it. I agreed to meet him at the concert hall and found him there making tremendous noise in the empty hall anspiring profusely at his work. I realized that he did not appreciate what he was doing and told him that I would have the piano in fine condition by evening. I met him after the concert and asked him how the piano was. He said it was fine. I had never touched it—there was nothing that could be done to it. The inspiration given him by playing for the audience had, as I knew it would, overcome all his difficulties.

"So many players are now sold that it is up to every tuner who expects to stay anywhere near the top to get busy and learn the player work. Unfortunately there are so many makes of players—more than thirty I believe—that it is nearly impossible to learn the details of all, and to make accurate diagnosis of troubles and do quick repairs. It is not only necessary to know general principles but details as well."

A number of lengthy and very important papers were read to the tuners, including the following: "Why should



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the Piano Merchant stand the expense of a Free Service Department for the Accommodation of Patrons?" by W. P. McClellan, Chicago; "The Piano Tuner and Systematic Business Management," by L. P. Reinhardt, Logansport, Indiana; "The Independent Piano Tuner," by W. C. Swan, Dover, N.H.; and "The Relation of the Tuner to the Sales Force," by R. H. McKenzie, Janesville, Wisconsin. These addresses are too long to permit of publication in full this issue and rather than summarize them Canadian Music Trades Journal will give them in full in succeeding issues.

Music Industries Chamber of Commerce Convention

THE Music Industries Chamber of Commerce Convention was the third annual one of that body. President Richard B. Aldcroft was in the chair. In his report the president said in part: The Music Industries Chamber of Commerce was established some five years ago with the purpose, among other things, "to foster and promote the development of music and the interests of those engaged in any business, profession or industry relating or pertaining to music," etc.

It was the logical outgrowth of the wisdom and intelligence of the thinking men in our industry, who, like all leaders in any sound and important trade, value organization and co-operation in these times of intensified manufacturing conditions and ever-changing margins of profit. They saw also that organization creates a perspective of the whole trade conditions which is bound to create and maintain powers of adjustment and expansion not possible in separate or individual effort. The scope of the Chamber manifestly was intended to embrace all the trades and manufactures which contribute directly and indirectly to the production of music-producing articles and those organizations commercially interested in producing music itself. The organization work of the Chamber has heretofore been confined to the task of welding together the existing associations and co-ordinating their respective activities under one directing body. We have, therefore, at the present time the following constituent or division members of the Chamber:

The National Piano Manufacturers' Association, The National Association of Music Merchants, The Association of Music Publishers, The National Music Roll Manufacturers' Association, The National Association of Piano Tuners, The National Musical Merchandise Association, The National Piano Travelers' Association, The National Association of Talking Machine Jobbers, The Musical Supply Association of America, The Band Instrument Manufacturers' Association, The Organ Builders' Association of America.

With several exceptions these associations have continued their functions and operations as separate units, each maintaining its own organization identity and officers as in the past, and, while co-operating with and aiding the parent body in its general work, no one of them has yet united itself with the larger structure so closely as to form a completed edifice which will represent the great and comprehensive trade work which lies ahead.

Supply Men Should Organize

One grave and serious absence from our membership is such that special attention should be paid to it at this time, and great emphasis laid upon the fact of the absence itself and actual reasons therefor. I refer to the failure of the supply manufacturers and jobbers to properly and effectually organize and become an important and working

division member of the Chamber. Here we have manufacturers of lumber articles, backs, cases, sound boards, etc., plates, keys, actions, pneumatic actions, hardware, strings, etc., whose total annual turnover derived from the manufacture and sale of pianos alone may be estimated at from \$40,000,000 to \$60,000,000, and yet the manufacturers of these supplies have manifested no united interest or concern in this Chamber, the success of which is their success and the efforts of which are being directed precisely as much to increase their trade and their profits as those of the piano manufacturers.

The fundamental service of the Chamber arises out of the work for the advancement of the art of music. I, therefore, place this first in importance. Had the Chamber done no other work than establish and operate the Bureau for the Advancement of Music, its existence would have been vastly justified. I believe we can all safely agree with this. Few, if any, industries find themselves so related to the buying public as to be in a position where a civilizing, educational and artistic propaganda can be carried on which will result in the material increase of the sale of their own products. Yet we can plainly see that the work of the Bureau for the Advancement of Music, operating constantly upon the public mind, interesting it and educating it in the love and appreciation of music, is having and will continue to produce exactly that result. And by precisely the support—financial and practical—we give the Bureau, so much will public interest in purchase of musical instruments be stimulated.

Talking Machine Members

A most significant and far-reaching accession to our membership in the past year has been that of the great talking machine manufacturers as individual members. It is a great pleasure for me to welcome them on your behalf and to promise them the service and co-operation in the important matters in which we shall all be interested. We hope that they will be strongly inspired to organize a Talking Machine Division and thus assure their proper and important share in the work of the Chamber.

Taxes

Our industry is not only subjected to the customary income and other taxes placed upon all persons and trades, but there is also imposed upon us the discriminating and unjust excise tax of five per cent. upon our sales. The theory and essence of taxation under our scheme of government is that taxation shall bear equally upon all citizens and that no one or no staple industry should be singled out for an additional burden of taxation.

It is well known that the income and excess profits taxes have much to do with the present high level of prices throughout the country and when we add to these the



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discriminating five per cent. excise taxes imposed upon our own and a few other products, we can easily see that the taxes on our product are disproportionately and unnecessarily high.

Through our Legal Department we have kept in close touch with this matter at Washington. We have warded off and forestalled various attempts at the Revenue Department to construe the various provisions of the law to our disadvantage. Our future efforts should and will be directed with a view to effect a repeal of the excise tax so far as it affects our product, and in this we shall have the powerful co-operation of our talking machine brethren.

Export Trade

George W. Pound, the Chamber's general counsel, dealt extensively with conditions surrounding export trade, legislative matters, the work of the different Bureaus and a survey of the Music Industries' position from many angles. In the course of his remarks he said: Accurate statistics are not obtainable, but a fair estimate of the world production of pianos would be:

Countries	Number
United States	400,000
Germany	150,000
England	125,000
France	17,000
Netherlands and Scandinavia	4,000
Spain	3,000
Italy	1,000

This exclusive of Canada and some scattered production.

Discussions

To allow for needed expansion in the work of the Chamber of Commerce during the current year the year's budget was fixed at \$100,000.

The plan for next year's Music Week was unanimously endorsed.

The following resolution was adopted to be sent on to Washington by Mr. Pound:

"Whereas the present excise taxes imposed upon the musical instruments is a special and discriminatory tax, is un-American, and unjust,

"Resolved, that the Music Industries Chamber of Commerce of the United States of America in convention assembled do protest against the said discriminatory taxes and against the excess profits tax provisions of the present act and urge the repeal of the same."

It was also agreed that a trade advertising school be established with sessions for about a week each year, the idea being to provide retail merchants with an opportunity

to study and become versed in the latest most practical and successful plans for merchandising musical instruments.

The Victory Chimes and National Peace Carillon movement was also heartily endorsed.

Tremaine's Report on National Bureau for the Advancement of Music

In connection with the work being carried on by the National Bureau for the Advancement of Music, through music pages in the newspapers, Mr. Tremaine said: "We have now about forty of these papers. It is quite a complex proposition to get these papers to give up space in the days and devote an entire page to music of a popular nature. Then we have the weekly music news service and are sending out five articles a week on different subjects. We also have special articles for the monthly papers and the weekly paper and send out our music editorial service. Then we have recently adopted the plan where we get special articles from prominent writers and we charge the papers for them, as I feel that we made material progress in the fact that they persuaded the papers to the point where they are willing to pay for some of the service. We are also running numerous contests throughout the country and our appeal is in touch with supervisors in every state in the Union as we are giving many prizes and directing this work. We are doing work in the schools. We have been running school lecture tours and we are in close co-operation with the National Child Welfare Association, but which they are bringing to the attention of the people the need of the early training of the child along musical lines.

"There is another work we are doing and that is with the municipalities. During the summer we sent out questionnaire to the mayors of 650 cities, asking many questions in regard to municipal music, and received replies from over 50 per cent. of them, and I was very much impressed with the answers they gave to one of these questions; that was, whether they approved of the idea of the municipality supporting music and paying for it out of the public funds for the public benefit, and of those who replied I think over 90 per cent. expressed themselves as being in favor of it, although a very small number were actually doing it.

"Then we have the co-operative advertising that we have been running, about two campaigns a year, and we are urging the development of music commissions throughout the country. I think I might, perhaps, visualize some of the work we have been doing by just mentioning one or two instances.

"There was a member of the dealers' association who was recently elected the president of the State dealers' association, and he wrote me and said that he would like very much to get the mayor of his city to appoint a music commission, the idea being that he would have three music dealers on that commission and two merchants. I told him I thought it was a good idea, but I suggested him to change this and ask the mayor to appoint a music commission composed of one member of the association who will be acceptable to the other dealers, one member of the music profession, one member of the Chamber of Commerce, one member of the Women's Club, one member of the Park Commission, which will represent the city government. He did this and the mayor appointed a commission along the lines we recommended, and he appointed this dealer on that commission. Since that time I have been in constant touch with the music commission and they are writing to me for suggestions. We are directing largely the work of the music commission, and not only that, I have written some things which they have delivered down there as coming from that commission and that are going all over the country.

In setting forth the plan upon which the Bureau is

Ours is the sort of service that meets the situation.

MUSIC SUPPLY CO.
Toronto

operating Mr. observed: "Never do "Never re it, providing i of our time at "Never result will b "Encou than to seek t "Initia energy with a as we are conf as they shoul "Suggest "Give att their appropri interest of m "Urge g institutions whereby they "Run a sufficient fut In closin of what had the cause of complete inf of those wh in their own At the announced t of the Indu New York Music Indu of developi Chamber.

Mercer

T. J. M. ator for m the staff o was a stro United Sta well-reason development nation of m leaving tra years. Hi E. Fox a The death

operating Mr. Tremaine declared the following rules were observed:

"Never do anything ourselves we can get others to do.
"Never refuse to give assistance to those who ask for it, providing it can be given without too great diversion of our time and money.

"Never take credit for ourselves where we think the result will be increased by giving it to others.

"Encourage others to come to us for assistance rather than to seek to intrude ourselves in the activities of others.

"Initiate new movements and prosecute them with energy with a view to turning them over to others as soon as we are confident that others can handle them as effectively as they should be handled.

"Suggest new movements for others to take up.

"Give attention to influencing municipalities to increase their appropriations for music and to enlist the actual interest of municipal authorities.

"Urge greater attention to music in our educational institutions. Suggest music to philanthropists as a means whereby they may serve the people.

"Run a national advertising campaign as soon as sufficient funds are available."

In closing his report, Mr. Tremaine gave a brief outline of what had been accomplished by the Bureau in forwarding the cause of Music Week, and was authorized to have the complete information printed in book form for the guidance of those who contemplated arranging similar celebrations in their own localities.

At the conclusion of the meeting President Aldcroft announced that Alfred L. Smith, for several years in charge of the Industrial Bureau of the Merchants' Association of New York, had been retained as general manager of the Music Industries Chamber of Commerce for the purpose of developing and enlarging upon the activities of the Chamber.

Mercer Leaves "The Indicator"

T. J. Mercer, editor of the Chicago Music Trade Indicator for many years, has resigned from that paper to join the staff of the Gullbransen-Dickinson Co. Mr. Mercer was a strong figure in the music trade journalism of the United States. Never a self-advertiser, he wrote forceful, well-reasoned and informing articles that did much for the development of the American piano industry. The resignation of Mr. Mercer may come as a surprise to many, but leaving trade journalism has been in his mind for several years. His resignation was in the hands of the late Ralph E. Fox at the time the latter was taken ill three years ago. The death of Mr. Fox placed responsibilities upon his

shoulders which he felt should receive first consideration and he remained with the paper. "The allurement of a broader field of activity is the inducement which led me to resign a very pleasant connection with Music Trade Indicator," says Mr. Mercer.

Montreal Piano Men Visit Toronto

Messrs. R. A. Willis and Charles D. Patterson, vice-president and director respectively of Willis & Co., Limited, Montreal, have returned home from a visit to Toronto and centres adjacent thereto. This was the occasion of the annual visit of executives of the firm to the various supply houses to arrange for the year's requirements and to visit Willis agents in the district of which Toronto is the centre.

Both Mr. Willis and Mr. Patterson attended the annual meeting of the Canadian Piano and Organ Manufacturers' Association, and agreed that the change in the date of meeting to January from November gave a larger number of manufacturers not resident in Toronto an opportunity to attend and enjoy the benefit of meeting with other manufacturers.


Mr. A. P. Willis, president and founder of the firm, has for many years visited the Toronto trade at this season, but owing to illness, that is greatly regretted by his many trade friends, was unable to leave his home.

Both Mr. Patterson and Mr. R. A. Willis are well known in the Toronto trade and before leaving for home both gentlemen spoke in very kindly terms of the courteous reception tendered them wherever they called. They were also impressed with the noticeable spirit of co-operation in the Toronto trade in any matters that it was desirable to handle co-operatively in the interests of the trade.

In spite of the high production costs and very great difficulty in securing many lines of supplies, Mr. Willis and Mr. Patterson are optimists with respect to the marketing of pianos and players. The Canadian householder, they believe, is more appreciative of the necessity of music in the home and that the piano is the backbone of all musical education and entertainment. Willis & Co., Limited, look forward to 1920 being a very active period in the selling branch of the piano industry.

Exclusive Canadian Brilliantone Agency

The Musical Merchandise Sales Co., Toronto, Canadian distributors of the Brunswick line, announce that they have secured for the Dominion the exclusive wholesale agency for Brilliantone Steel Needles. These needles are put up in packages of extra loud, loud, half and light tones to retail at 15 cents per package.



**The hearty hand of hospitality
is always extended to visiting
dealers.**

MUSIC
SUPPLY CO.
Toronto

BEALE & COMPANY LIMITED
SYDNEY AUSTRALIA

Leading Makers in Australia of

Grand Pianos, Player Pianos Grand and Upright
FOR EXTREME CLIMATES

Organization includes own Foundries,
Ironshops, Mills and Veneer Cutting

EXPORT HIGH GRADE ONLY

Cable Address - - - Beale Sydney



Willis Player, Style X.

THE ever increasing preference for

Willis Pianos and Player Pianos

is the logical result of performance. Willis' instruments have earned the unqualified endorsement of thousands of owners and have established for Willis' dealers a great good will that is nation wide.



WILLIS & COMPANY, Limited

MANUFACTURERS OF HIGH GRADE PIANOS

580 ST. CATHERINE ST. WEST - - - MONTREAL

Sole Canadian Distributors of Knabe Pianoforte and Chickering Pianos

Montreal Letter

HEARTY approval was given by Sir Lomer Gouin recently in the Quebec Legislature to the proposal to hold an International Exposition in Montreal in 1924 or thereabouts, and he promised those who are associated with the Montreal Industrial Exhibition Association that when the time came the Government would, without hesitation, do its share in making such a big undertaking an unqualified success. This statement of the Prime Minister, which met with the warm approval of the House, followed a motion by Henry Miles, the member for St. Lawrence, putting forward the suggestion that the time is opportune for considering the organization of an international exhibition from which would follow annual exhibition in Montreal in future years.

A new association is being organized to be known as "The Incorporated Society of Music Teachers of the Province of Quebec." The objects are: (1) To protect the public from incompetent music teachers and (2) to establish a standing minimum fee for teachers.

J. A. Hebert, of C. W. Lindsay Limited, lately paid a visit to that firm's Quebec city branch.

Wm. Lee, of Wm. Lee, Limited, who was in Toronto this month, recently delivered a two-manual pedal Bell organ to the St. Wilbrod's Church, Verdun.

C. W. Lindsay, president of C. W. Lindsay, Limited, accompanied by his mother and Dr. MacDiarmid, have just spent some time at Waterbury Inn, Vermont.

Mr. Gauvin, of Gauvin & Courchesne, the piano and phonograph firm of Quebec City, was a recent visitor to the Royal City.

Mr. Berling, of the Berling Phonograph Co., Limited, was here in attendance at the Music Show and Conventions in New York City.

The Brunswick Shop, Montreal, are very much elated over the samples of new Brunswick records just received and anticipate a lively demand for them once their merits are thoroughly known to the public.

Bouvier, Limited, have opened piano and Grafonola parlors at 452 St. Catherine St. East. The piano used in connection with the Royal Orchestra at the Montreal Automobile Show was furnished by this firm.

Orme, Limited, Ottawa, "the House of pleasant dealings," recently devoted considerable space in the Ottawa dailies introducing the new Marti-Orme Grand piano.

David & Michaud, Limited, piano manufacturers, are now a limited liability company.

The McKechnie Music Co., Limited, Ottawa, has incorporated for \$40,000.

In the circulation contest being conducted by La Patrie a Pratte piano figures as the capital prize.

A project for a soldiers' memorial and music temple, which would at the same time place Montreal in the forefront of all Canadian cities in the matter of keeping fresh the memory of Canada's soldier dead, and supply a long-felt want in the city, was suggested in a resolution passed at the recent annual meeting of the Building Supplies Section of the Builders' Exchange held here. The section unani-


mously went on record as favoring the appointment of a citizens' committee of business men, who would take the necessary steps for the erection of a soldiers' memorial and music temple in Montreal. The lack of suitable seating accommodation for high class concerts and large conventions in this city was referred to. One member suggested that a hall should be built in a central location to accommodate an audience of at least 7,000 persons.

The annual meeting of the officers of the Western Hospital, Montreal, was held recently, when it was learned that this institution had experienced a very good year. More patients in every department had been treated than ever before. A pleasant surprise was sprung by Mr. C. W. Lindsay, vice-president, who offered to raise \$100,000 towards the hospital fund if some one else would guarantee to see that a like amount was raised. Immediately, Mr. Chas. Gurd replied that he would be responsible for the supplementary part of Mr. Lindsay's offer.

The St. Catherine street warerooms of Layton Bros., Montreal, on the evening of February 11th, was the scene of that firm's annual banquet to their employees. A spread for 85 was laid in the recital hall which was gallily decorated for the occasion. The chairman was Mr. Philip E. Layton. His remarks were centred around the fact that such occasions tend to foster between employers and employees a spirit of friendliness and mutual confidence, factors which were indispensable in modern business.

Following the remarks of the chairman, the following talent assisted in the entertaining: Miss E. Bentley, D. Noons, Walter Day, Gilbert Layton, Herbert Brown, Miss A. Layton, Miss J. D. D'Alle, Miss K. Bentley, George Layton, Edwin Hardcastle and L. Charette. An item entitled, "Reminiscences of the Front," was contributed by "The Boys." This consisted of choruses of war songs, which had been sung by them in France. The programme over, devotees of the art of Terpsichore indulged in their favorite pastime—the dancing card calling for twelve dances and three extras.

To the many, the ocean is but a dreary expanse of water on which ships sail and are sometimes wrecked; to the soul of the musician it is a living thing, and he hears in all its changing moods, divine harmonies.



Intelligent co-operation * * * one thing that means a lot to Columbia dealers.

MUSIC SUPPLY CO.
Toronto

DECALCOMANIA TRANSFERS

PERMANENT TRANSLUCENT WINDOW SIGNS

To Dealers and Manufacturers—We have secured the Canadian Agency for J. W. BERESFORD & CO., Birmingham, England, Specialists in the manufacture of DECALCOMANIA PRODUCTS. Samples and quotations free on request. Prompt delivery.

Uptown 2330

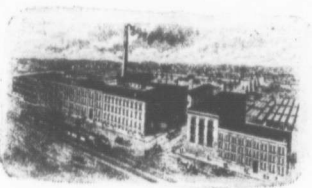
H. WHEELER, 1022 St. Catherine Street West, Montreal

Karn Plant Purchased By Toronto Capitalists

Half Million Dollar Company Being Incorporated—Interested in Export as Well as Home Trade

A company to be capitalized at five hundred thousand dollars is being organized to purchase and operate the Karn Piano plant at Woodstock, Ont. The principal owners of the new corporation, which is to be known as Karn Piano Company, Limited are Mr. John E. Hoare, president of the Cecilian Co., Limited, Toronto, and Mr. A. A. Barthelmes, of the same city, and founder of the company now known as Sterling Action & Keys, Limited. Prominently associated with these gentlemen will be Mr. J. A. Moore, formerly connected with the Barthelmes firm in the action business, but who has been associated with Mr. Hoare ever since the organization of the Cecilian Co., Limited.

For some months negotiations have been carried on between representatives of the City of Woodstock, The Board of Trade of that city, other public organizations there and the principals of the company now being organized. This culminated in the proposal of a bonus by the city if the Toronto men would buy the plant. Accordingly, a by-law granting special privileges in view of their purchasing the factory and plant was carried with only 24 dissenting votes. This being the seal of approval of the



The Karn Piano Factory, Woodstock, Ont.

citizens of the plant passing into the hands of an active and financially strong concern, the latter will immediately proceed with its incorporation, and the physical overhauling of the plant.

The prominence that has been given Mr. Hoare's name in connection with rumors and reports concerning the purchase of the plant has created in the minds of some in the trade, the erroneous idea that the Cecilian Co., Limited, will remove from Toronto. This is not the case.

That the Cecilian Co., Limited, will remain in Toronto, Mr. Hoare made very clear in an interview with this Journal. "The Cecilian Co. will be in no way affected by my connection with the Karn proposition," he stated. "Cecilian pianos and payers will continue to be manufactured in our own factory in Toronto."

The principals of the new firm that is now to be organized are well known in the Canadian trade. Mr. Hoare has been actively connected with the business of piano manufacturing since 1883, and his entire experience has been in high grade production. The advent of the player piano in the Canadian market secured his keen interest from the commencement, and so great is his faith in the player-piano that when he organized the Cecilian Company he promptly commenced by specializing on the

player, making in his own firm's factory the well known Cecilian player action.

Mr. Barthelmes, who has been living in partial retirement for some years, now proposes to take a very active interest in the production of Karn pianos and players, which orders are already booked insuring a large factory output. Mr. Barthelmes returns to active connection with the Music Industries with a great deal of enthusiasm, and is looking forward to making the Karn plant among the very best equipped on the continent.

Mr. Moore is a thoroughly experienced and versatile player expert. He will be actively associated with the production end of the business, and will have the especial care of the phonograph department, which it is planned to make an important feature of the business.

The factory purchased by the new company gives the a floor space of 75,000 square feet. A railway siding will be run into the factory yard, and the equipment is to be thoroughly overhauled and remodelled, and every method and machine that means better and more rapid production will be purchased.

The policy of the firm as stated to the Journal is that absolutely no stencil instruments will be manufactured at the plant being purely a Karn piano and player factory, except that portion of it which will be devoted to the manufacture of phonographs.

Karn instruments are known to the trade in all parts of Canada, as well as in England, Australia, New Zealand and South Africa. While it will be some months before the newly organized Karn Piano Company, Limited, will be able to take on export business it is the purpose to see this connection interrupted by the war.

The Karn business, one of the oldest in the music industries, was founded by the late D. W. Karn, who died in Toronto in September, 1916. Mr. Karn, who was native of North Oxford, passed through all the vicissitudes of bush life, eventually leaving out of the woods a farm for himself. He had studied and taught music and when, in 1867, he removed to Woodstock, it was natural that he should seize the opportunity to enter the business of manufacturing musical instruments, which opportunity was afforded in a partnership with a Mr. Miller, then turning out a reed organ per week. This was in 1867. He bought out his partner in 1872. He then bought the three-story Gordon block on Dundas street, adding buildings and machinery until the plant became one of the largest in the country. He was twice completely burned out. Prior to the entire destruction of his factory in the east end of the city, Mr. Karn purchased a factory building in the east end of the city with the idea of separating the piano division from the rest of the business. Eventually the organ department was removed also, and this was the nucleus of the large factory now occupying the site.

Karn dealers throughout the Dominion are very much interested in the satisfactory conclusion of negotiations leading to the operation of the Karn plant, on what it is proposed will be a much larger scale than ever before. The principals are in receipt of many congratulations on the enterprise and good wishes for the success of their venture.

Former Mendelssohn Plant Sold

The factory building at 110 Adelaide street West occupied for so many years by the Mendelssohn Piano Co. has been purchased by the Empire Brass Mfg. Co. of London. Having no further need of the building on the removal of The Mendelssohn Piano Co. to Guelph, last year the owner of it, Mr. Henry Durke, put it on the market. The central location and excellent state of repair of the building readily attracted a purchaser. The purchase price is reported at \$85,000.

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culture.
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Columbia
Records
 Trade Mark
Grafonola

OSCAR SEAGLE

TO those who know, there are a few names that stand out above all others in the vocal profession as emblematic of what is sane, clean-cut and exceptional. One of these is that of Oscar Seagle. Seagle is not merely the greatest male pupil of Jean de Reszke, and the foremost interpreter of the de Reszke method—he is a man of original ideas and broad culture. He has one of the best baritone voices in the world. He has temperamentally, physically and vocally every essential of a great singer—and such he is.

ROSA PONSELLE

THE rapid road to opera, which fell to the lot of Rosa Ponselle, is nothing short of a fairy tale. Her parents were born in Italy but Rosa Ponselle is American born. She began singing in her own church in Meriden, felt the desire to get into grand opera, which she could not do for lack of money, succeeded in finding employment on the vaudeville stage, met a vocal teacher who said the first day he heard her voice, "In six months you will be on the stage in the Metropolitan"—and in five months was announced to take the part of Leonora, singing "La Forza del Destino."

Columbia Record Service



Columbia No. 7 Fixtures in action



No. 7—Exclusive Columbia Record-Service Fixture

MORE than 7,000 of these exclusive Columbia Record Service Fixtures are effecting quick and easy record sales for Columbia Dealers today. This Fixture in each of your record demonstration rooms will say to your customers, "Here are six of the best records we know of; pick out yours."

Description

Fixture is metal throughout, finished in baked black enamel; swinging wings display six records either 10- or 12-inch size; insert "attraction" card at top calls particular attention to the definite class of records displayed; fixtures come packed 2 in a carton, complete with 21 caption plate insert cards, directions for erecting, and screws for affixing to the wall.

The one big problem of phonograph dealers today is overhead

operating and selling expense, which is in many cases far in excess of sales increases. That is why the Columbia Dealer Service Department developed the "Self-Service Plan" as offering a means of relief.

The idea was basically sound in merchandising principles—has provided dealers a means to increase their record sales substantially without proportionately enlarging their overhead expense.

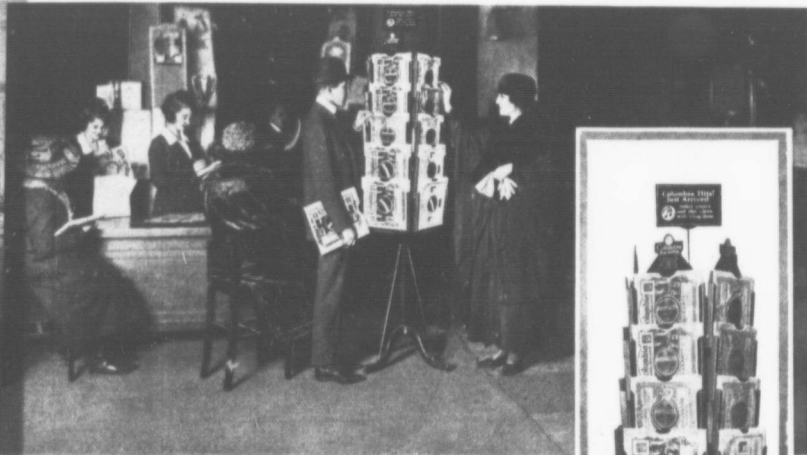
You know that the thing to do when a customer calls for a record by name or number is to cultivate that "buy without hearing" habit, consider it sold, and wrap it up.

Put your demonstration effort on a new record. Sell two records where you used to sell one.

The days when demonstrations were essential have passed. They are superfluous now that our national advertising has made Columbia Records known and accepted as dependable.

Select yours and
the clerk will
wrap them up

Self Service is Sales Efficiency



Columbia No. 8 Fixtures in Action

Sell the Records You Have

MOVE those records that are now on your shelves. Let the No. 8 Exclusive Columbia Salesfloor Record Service Fixture classify them and present them to your customers during the busiest record months of the year.

The constant turnover of record stock is the life of your business—use the No. 8 to reduce accumulations on the shelves—to encourage the "buy-without-hearing" habit.

This fixture gives 100% visibility to the 5 different records displayed on its five sides. Revolving feature permits five customers to select at a time, standing or sitting. It entirely eliminates your customers' wait for a clerk. Their minds do not wander from music because they have 25 different records to choose from the moment they enter your store.

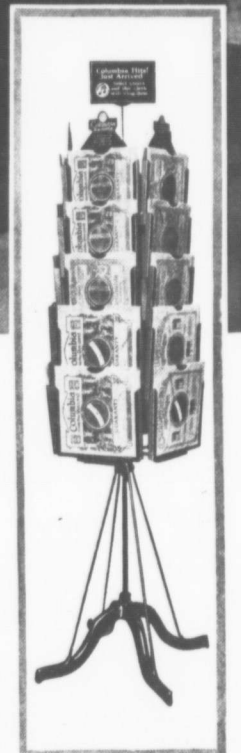
Twenty-one caption insert cards, under which any record in the Columbia Catalogue can be classified, are provided with each of these fixtures, supplying a distinct selling approach.

The two 10-inch and three 12-inch pockets on each of the five sides of this fixture hold eight records each—200 in all—thus eliminating the need for constant refilling.

You can place it anywhere on the floor. This most compact method of display makes a complete rack for small country dealers, and saves valuable space.

In small general stores, furniture, drug and department stores, this fixture will sell many records to customers who came in for something else.

Columbia distributors are prepared to supply Columbia dealers only with exclusive Columbia Record Service Fixtures.

No. 8 Sales Floor Record Service Fixture
Exclusively Columbia

Columbia Graphophone Company
Toronto Canada



COLUMBIA

Wholesale Distributing Points

TORONTO
MONTREAL
WINNIPEG
VANCOUVER
CALGARY

Columbia Dealers will be assured of their receiving careful attention and the best service by keeping in close touch with the nearest distributing point.

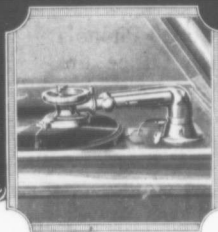
Information gladly supplied to prospective
Columbia Dealers upon request.

Columbia Graphophone Company
54-56 Wellington Street West **TORONTO**

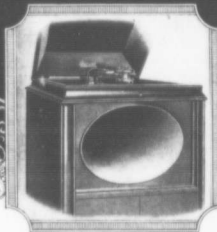
The BRUNSWICK

Method of Reproduction

is
Exclusive
and
Scientific



The Ultona



The Tone Amplifier

Comparisons Create Dealer's Confidence and Sell

The
Brunswick
ALL PHONOGRAPHS IN ONE

The chance sale, the substitute, the premium phonograph is **not** The Brunswick.

Dealer confidence and comparisons compel purchase.

Straight merit—very little selling talk—and performance, close Brunswick sales.

THE METHOD OF REPRODUCTION

It is the Brunswick Method of Reproduction that has captivated phonograph marts. The method is exclusive, scientific, simple, practical.

Interprets music in a language anybody can understand. It doesn't require an expert to appreciate how it gives color, charm and exquisiteness to tone.

Furthermore, The Brunswick opens up an entire world of phonograph music.

Heretofore the instrument determined one's range of selection. On The Brunswick any make record can be played.

These accomplishments are made possible by two features comprising the method of Reproduction.

They are the Ultona and The Tone Amplifier.

THE ULTONA

The Ultona is an all-in-one patented reproducer which plays all records with faithful regard for the requirements of each make.

A simple turn of the hand gives the proper needle, diaphragm and weight.

THE TONE AMPLIFIER

This is an oval, all-wool, vibrant throat moulder to meet musical and acoustical laws. Being entirely free from metal, harsh rasping noises are avoided.

Phonographic tones, hitherto lost, are restored by the Tone Amplifier.

BRUNSWICK DEALERS

Brunswick Dealers take pride in selling and demonstrating this super-phonograph.

They capitalize its reputation, its performance, its all-round superiority.

The Musical Merchandise Sales Company

SOLE CANADIAN DISTRIBUTORS;

General Office:

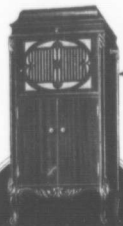
819 Yonge Street - TORONTO

Eastern Office:

582 St. Catherine St. W. Montreal

Western Office:

143 Portage Ave. E. -- Winnipeg



Better Service for Phonola Dealers

To enable us to extend better service to Phonola Dealers we have opened a Branch Office and Warehouse at

**53 Yonge Street
TORONTO**

This branch will be under the able management of Mr. R. C. Willis, who for a number of years has been with the Phonola Company.

A complete stock of Phonola Records will be carried which will expedite shipment of rush orders.

The range of Phonola designs will be on display for the inspection of the many dealers who visit Toronto throughout the year.

As we are conveniently located to the downtown district we extend a most cordial invitation to dealers to make our office their headquarters any time they are in the city and to make use of our facilities which are ever at their service.

Phonola Company of Canada
LIMITED

Head Office and Factory - Elmira, Ont.

Toronto Branch - - 53 Yonge Street



The above is a cut of our Model Princess, a marvel of tone production, with it a free swinging tapered tone arm and Aluminum Angelus reproducer, which feeds across the record perfectly. The Phonola is the only instrument in Canada equipped with these accessories, plays all makes of records perfectly by simply turning the reproducer to right or left.

The Phonola Cabinets are all made in our own factory by skilled cabinetmakers, who have been making Phonolas for thirteen years. If you want to build up a permanent Phonograph business, don't you think it wise to connect up with people who know how to build a Phonograph?

Phonola Co. of Canada, Limited

Head Office—Elmira, Canada

Toronto Office—53 Yonge Street

Edison Message No. 64

A prominent New York advertising man recently said:

“The 1920 prospectus of the Edison Laboratories incorporates the greatest advertising and sales promotion campaign ever planned.”

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

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL

THE
Highest Class Talking Machine in the World

BECAUSE

OF ITS

*Magnificent Beauty of Tone, Elegant Design
 and Important and Exclusive Features*



Louis XVI.



Louis XV.



Colonial

Sonora is the Phonograph of maximum value. Because of its recognized supremacy it sells rapidly, commands cash and keeps your bank balance at a high level. Increased production will make many more Sonoras available during 1920. Still, judging from indications there will not be sufficient to meet demands. Therefore it would be advisable for you to make your application for Sonoras without delay.

I. MONTAGNES & CO.

Sole Canadian Distributors of the
 Sonora Phonograph and Sonora Needles

RYRIE BUILDING

TORONTO

For Silence and Power

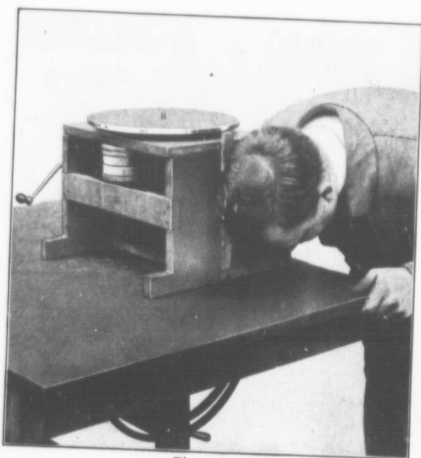


Figure One

There are two operations to the final inspection of every Stephenson Precision-Made Motor:

FIRST (*Figure One*), when it is set into a frame which greatly exaggerates all vibration. Here it must pass the test for silence.

SECOND (*Figure Two*), where it is mounted just as it would appear in a finished phonograph, and with careful watch on the roto-meter several records are played; here it must pass the test for running time and power.

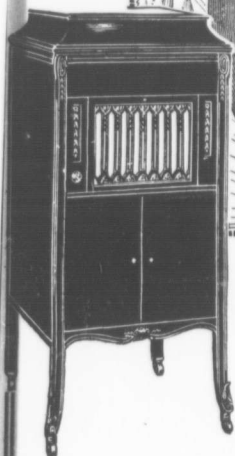
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Figure Two

Rigid inspection of all materials, of all manufactured parts, of completed motors—this painstaking inspection keeps the Stephenson Motor a Precision-Made Motor.

STEPHENSON
INCORPORATED
One West Thirty-fourth Street
New York City



Announcing

The New Vocalion Lateral Cut Record

When the Aeolian Company placed their vertical cut record on the market, there was an immediate and enthusiastic response from Trade and Public.

It was promptly realized that the makers of so exceptional a phonograph as the Aeolian-Vocalion would have something distinctly worth while to offer in the record line.

The realization has exceeded all expectations—Vocalion Records are to-day admitted to be superior in tone reproduction to anything yet heard on a sound-reproducing instrument.

Now comes the announcement from these great makers, of their new Lateral Cut Records.

This means that Vocalion Records, recorded by the superb array of talent secured by the Aeolian Company, are available for use on every known type of phonograph. The dealer who stocks these new Lateral Cut Vocalion Records may immediately increase his record business a thousand-fold.

Write for particulars and secure the complete list of Vocalion Records.

NORDHEIMER PIANO & MUSIC COMPANY, LIMITED
CORNER YONGE AND ALBERT STREETS, TORONTO

FIRST CANADIAN INDEPENDENT RECORD PRESSING PLANT

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

WE supply everything but the mother matrix.

QUOTATIONS gladly submitted to reputable manufacturers only.

Press in Canada and save duty.

THE COMPO COMPANY

131 18th Ave., Lachine

Province of Quebec

Canada

The Imperial Phonograph

This instrument is created for the dealer who desires to handle a Phonograph that is distinctive and of unquestionable superiority.

The Imperial tone is marvelously sweet, the cabinets exclusive in design and equipment, representing the finest possible construction and workmanship.

Write for particulars and agency terms.

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

Imperial Phonograph Corporation

(Division National Table Co'y, Ltd.)

Owen Sound

Canada



Model R
Mahogany, Walnut

Pat. Appl. - Copyright



"His Master's Voice" PRODUCTS

-AND-

"His Master's Voice" SERVICE

-ARE-

The Envy of the Industry

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL.

The Famous Victrola

Victor Record



HIS MASTER'S VOICE PRODUCTS

Are Wholesaled by the Following Firms:

ONTARIO:
His Master's Voice, Limited,
106 Adelaide St. W.
(Corner Simcoe St.)
Toronto, Ont.

QUEBEC PROVINCE:
Berliner Gramophone Company,
Limited,
Montreal, Q.C.

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.,
Bain Building,
Corner 11th and 3th Streets,
Calgary, Alta.

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL



Phonograph and Record Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1920

New Building for Columbia Headquarters

The Columbia Graphophone Co. has purchased as a permanent home the Columbia Trust Co. Building located on the northwest corner of Thirty-fourth street and Fifth avenue, New York, held at \$3,000,000. Nine additional stories will be added to the present structure, bringing the total amount of the investment close to \$4,000,000. The property consists of a four-story structure on a plot fronting 69.9 feet on Fifth avenue by 100 feet on Thirty-fourth street. McKim, Mead & White are preparing plans for the additional stories, which, when completed, will be occupied as the executive offices of the Columbia Graphophone Co.

The corner, which was formerly the site of the famous A. T. Stewart marble mansion, was purchased in January, 1901, by Charles T. Barney for the Knickerbocker Trust Co. from three different interests, the Butler family, the Clinch family and Bessie T. White, wife of Stanford White. The present building was designed by McKim, Mead & White, and is one of the architectural landmarks of the city. It was originally built with the idea of at some time adding to its height, and the foundations are sufficiently strong for the erection of the nine additional stories.

The Columbia Graphophone Co. has been occupying quarters in the Woolworth Building as its executive offices for the past seven years, but the tremendous growth of the company's business has made its executive home far inadequate for administration purposes. In its new building, the company will have ample facilities to take care of its phenomenal business, which has increased far beyond all expectations during the past few years.

New Sonora Period Models

A series of new period designs for the Sonora line of talking machines has been approved by Geo. E. Brightson, president of the Sonora Phonograph Co., New York, for which line I. Montagnes & Co., Toronto, have the sole Canadian wholesale agency. In this connection a news despatch from New York says: "As the manufacture of the new cases will call for elaborate attention to detail, no considerable quantities of them are anticipated but it was the desire of Mr. Brightson and his associates to issue a group of new designs in maintenance of the Sonora reputation for having been the first manufacturer of period phonographs in America.

"The new models, which include both the English Renaissance and Italian Renaissance periods of interior decoration, were produced by the Sonora committee on design in collaboration with the foremost authorities upon period furniture in the United States. A large number of plans were painstakingly executed before the opinions of all consultants agreed that not only the spirit but the most minute material detail of each period under consideration had been faithfully applied to a phonograph case architecture. The Sonora company was the first in the industry to make period-style phonographs and, nearly four years ago, caused widespread interest in the trade by announcing the first \$1,000 model to be launched on a commercial basis."

Increased Starr Production of 700 Per Cent.

Richmond Official Visits London—Mr. Croden Gone to England

The Starr Co. of Canada, London, has just had a visit from Fred Gennett, secretary of the Starr Piano Co., Richmond, Ind., and A. F. Mayer, production manager of the same firm. Mr. Gennett spent several days in London and in that time visited three factories that are now producing Starr phonographs in Canada. Mr. Gennett was very highly pleased with the organization in Canada and with the facilities for taking care of Starr and Gennett interests during 1920.

"While of course it is a difficult thing to say that we will have all the stock necessary to look after 1920 requirements," said W. D. Stevenson, of the Starr Co. of Canada, to the Journal, "we are in a position to absolutely guarantee established Starr dealers a wonderfully improved service commencing at once. We are in a position to turn out just seven times as many instruments in 1920 as in 1919. This means an increase in production of 700 per cent, and will assure Starr dealers all over Canada of being in a position to take care of their trade in a very satisfactory manner.

"As you are aware we are also establishing a Western Branch which will be in operation in the course of sixty days. This is in addition to the office opened up at 412 Ryrie Building, Toronto, so that we expect in 1920 to be in a very admirable position to give our dealers a real service in addition to a line of merit.

"You will also be interested to know that our Mr. Croden sailed for Europe on February 14th in connection with another big deal for Canadian recordings. When we say Canadian recordings, of course, we mean foreign recordings but "Mothers" to be brought over to Canada and pressed here the same as we are doing with our present range.

"When this deal is consummated it will mean that the Gennett repertoire will be one of the finest to be had on the Continent and will comprise some of the finest European artists available; also the very best orchestras and bands."

Vocalion Literature

When the Aeolian-Vocalion people put out any literature it goes without saying that it is neat, dignified and artistic to an unusually high degree. The latest booklet is one entitled, "The Aeolian-Vocalion—The Vocalion Record—in combination the Ultimate of Phonograph Perfection." It contains colored illustrations with descriptions of Aeolian Halls in New York, London, Madrid, Paris and Melbourne; references to the Vocalion Record, Vocalion phonographs, and a long list of the Aeolian Co.'s distinguished patrons. There are two other class folders, the one illustrating and giving a detailed description of the standard models of the Vocalion line and the other presenting complete information regarding the Vocalion Period cases. This literature is available for Vocalion dealers in Canada through the Nordheimer Piano and Music Co., Limited, Toronto, Vocalion distributors for Canada.

Annual McLagan Exhibition

Advantages of co-operation are well exemplified in the success that attends the enterprise of the furniture manufacturer of Stratford who, each January, hold an Exhibition of the products of their respective factories. They co-operate in making the exhibition known, in taking care of the dealers who visit them and in urging each dealer to visit all the exhibits. The Furniture Exhibition at Stratford has become a fixed event. The dealers as regard it and they no longer ask "If a Show will be held?" They demand to know the date. And they make a point of attending—not merely between trains—but for a day and two and three days. They come from every province in the Dominion and they appreciate the co-operative and community spirit that actuates the Stratford manufacturers in displaying their goods and in entertaining their visitors.

At the Exhibition this year the McLagan Phonograph Division of the McLagan Furniture Co. Limited, had a special showroom for the display of the McLagan line of phonographs. Twenty-eight different models were shown. The phonograph exhibit was a popular rendezvous, not only for the phonograph men who paid a special visit to Stratford on account of the McLagan phonograph display, but for furniture dealers, many of whom already handle the line, and many more of whom are beginning to realize what a desirable acquisition to their stores well conducted phonograph departments would be.

The visitors enjoyed the freedom given them to go ahead and demonstrate the phonographs for themselves or to have one of the company's representatives do so for them. They were able to examine and test each model at their leisure and they did so thoroughly.

As stated the complete range was on exhibit, and those models equipped with the McLagan-Fletcher tone-arm and reproducers for which the McLagan firm have the exclusive Canadian rights made a particularly strong impression. This McLagan-Fletcher tone arm and reproducer are of exclusive design and give the phonographs which they equip that touch of refinement so appreciated by good taste.

Mr. S. J. Cook, the company's salesmanager, had the assistance of Mr. R. W. Burgess during the two weeks of the Show, while Mr. Russell L. Teeple, who had just recovered from a lengthy illness, was able to present a part of the time.

The McLagan line is well established with the retail trade and in the public mind. Wherever shown the different models make an immediate impression with their art cabinets. The period designs with lines true to the various periods depicted lifted the McLagan firm out of the class of ordinary manufacturers. But the firm have in no sense relied upon cabinet-work for their position in the trade,

quality of tone being the first desideratum of the production and selling departments.

The business last year was greater than the factory could handle with the dispatch that the McLagan policy dictates, but the enlarged output for 1920 will ensure McLagan dealers being adequately looked after.

In addition to their models designed on standard and accepted lines the McLagan range includes an unusually strong representation of correct period models. In this connection their catalogue is a test book that any dealer or salesman ambitious to increase his knowledge of the period designs can well afford to study. In the McLagan announcement in this issue are shown two of these period models.

The Office Boy "Incog"

During the New York Music Show Otto Heineman, president of the General Phonograph Corporation, A. L. Ebbels, of the American Piano Supply Co., and the editor of Canadian Music Trades Journal were strolling along the aisle of the upper floor. Presently they came opposite the booth of a musical publication.

"Interested in the trade?" queried a pleasant-faced canvasser.

The trio not warming up to his proposition, the young man came back with the suggestion that the paper he was representing was well worth subscribing for.

Mr. Heineman stopped, took the copy of the paper that was being poked in front of him, began to leaf it over hurriedly when it opened to a page containing a snapshot of John Cromelin and W. C. Fuhri, senior officials in the General Phonograph Corporation.

"Who's that?" asked Mr. H.

"Mr. Cromelin and Mr. Fuhri, big men in the General Phonograph Corporation," returned the canvasser.

"Who's the G.P.C.," shot back Mr. H. as both his companions gave him the wink.

"Otto Heineman's big company," ventured the young man, who noticing a smile coming over the faces of the three men he was facing, interjected, "Do you know these men?"

"I work for that firm," answered Mr. H.

"You do," said the young fellow in wonderment, "what position have you?"

"Oh, I'm the office boy," replied Mr. H., with as straight a face as a man could maintain while joking.

"Why, my boy, you're talking to Mr. Heineman himself," put in Mr. Ebbels to the canvasser's astonishment.

"You—Mr. Heineman—really—" gasped the young man. "Well, I'm glad to meet you," he said, extending his hand. Then Mr. Ebbels and the Journal editor proceeded along the aisle with the General Phonograph Corporation's office boy "incog," between them.



A view of the splendid exhibit of McLagan Phonographs by the Phonograph Division of the McLagan Furniture Co. Ltd. at the big Furniture Exhibition in Stratford.



New Store Opens in Ottawa

New Firm of Leach, Clegg & Leach to
Open a Brunswick Shop

A news despatch to the Journal says: "The firm of Leach, Clegg & Leach have secured a store at 168 Bank street, Ottawa, where they will open a Brunswick shop this month, and handle Brunswick phonographs and records exclusively.

The firm consists of Mr. H. A. Leach, Mr. F. G. Clegg, and Mr. C. A. L. Leach. Mr. H. A. Leach has been a leading piano salesman for The John Raper Piano Company, in Ottawa, for the past fifteen years; Mr. F. G. Clegg was previously secretary-treasurer of the same company, and Mr. C. A. L. Leach was manager of the phonograph department of The John Raper Piano Co. This makes a splendid combination and besides giving Brunswicks a very good representation also assures success to the firm of Leach, Clegg & Leach, owing to the practical experience in the past, of the three members, in all departments of a music business."

Vocalion Lateral Records Announced

The Nordheimer Piano and Music Co. Ltd., Canadian distributors of the Aeolian-Vocalion line, have announced the introduction of the new Vocalion lateral-cut record to the Canadian trade. This announcement is naturally considered important, and in advising their dealers of the placing on the market of these new records the Aeolian Co. states that the Vocalion laboratories worked for two years, carrying on careful and costly experiments, in order to produce a lateral cut record that would measure up fully in quality and other particulars to the Vocalion standard as established in the hill and dale records.

T. C. Wright, manager of the Nordheimer wholesale Vocalion department, is most enthusiastic over the quality of the new product and considers the immediate active demand for Vocalion lateral records a good omen for their future in Canada.

A number of important new artists have recently signed exclusive contracts to record for Vocalion records, among them being Marguerite D'Alvarez, one of the leading contraltos of the Chicago Opera Company, who has achieved triumphs as "Carmen" and in other roles, and Evelyn Scotney, coloratura-soprano of the Metropolitan Opera Company, who recently made her debut and won immediate success. Records by both these new artists will appear in early bulletins.

A "Made-in-Canada" Window

One of the most inviting window displays of the month was the "Made-in-Canada" window at Heintzman & Co.'s Toronto headquarters. With the much-talked-about exchange situation clamoring for a greater consumption of Canadian-made goods, this display linked up with a current topic very effectively. The foundation of the display was the McLagan phonograph made by the Phonograph Division of the McLagan Furniture Co., Limited, Stratford. Various McLagan designs were attractively arranged and interspersed among them were a series of Maple Leaf cut-outs bearing the slogan "Made-in-Canada." The fact that leading stores in other lines have been making a strong feature of Made-in-Canada goods makes the idea applied to phonographs doubly effective as a business-getter.

Frank Stanley Re-arranges Store

With Frank Stanley to decide is to act. When he took on the Brunswick Phonograph Agency he soon realized that more space for the Brunswick department was necessary. His energy and aggressiveness in featuring the line also made more salesmen necessary. Both salesmen and demonstration rooms were immediately provided.

Then, just before Christmas, he took on "His Master's Voice" records and this made still more demonstration rooms imperative. Decorators and carpenters were immediately put to work and five more ground floor rooms have been added. On the mezzanine floor there are six rooms and six in addition to these, making seventeen in all.

The piano department will occupy the upper floors, the removal of the manufacturing department to the factory on Carlaw avenue making available the required space.

Becoming a Regular Bluenose

Mr. R. H. Murray, who has been in Halifax since December in connection with the branch distributing house being opened up there by His Master's Voice, Limited, to give Nova Scotia dealers the same rapid-fire service extended the trade in Ontario, paid Toronto a brief visit recently. Mr. Murray took back with him the nucleus of a strong and aggressive organization, in the persons of members of the Ontario staff experienced in marketing His Master's Voice products.

Like all Ontario men who visit Halifax, Mr. Murray is greatly taken with the industrial and commercial activity



R. H. Murray, Halifax, N.S.

that is so delightful a surprise to any who have been absent from the Nova Scotia capital for any length of time. Next to the inauguration of a one hundred per cent. efficient service in Nova Scotia for His Master's Voice dealers, Mr. Murray's greatest ambition is to become a fully qualified and accepted "Bluenose."

Important Alterations to John Raper Store

As a result of a steady growth of business, the John Raper Piano Co. Limited, of Ottawa, have found it necessary to make extensive alterations to their Sparks street store, a move which will involve an outlay of \$20,000. The whole building, acquired by them last September, will be used for the display of phonographs and pianos. The piano department, now on the main floor, will be moved to the second floor and the ever-growing Victrola department will be moved down to the main floor.

Mr. W. G. Gorman, a veteran of the war, who had been connected with the John Raper Co. for the last ten



W. G. Gorman, the New Manager of the John Raper Piano Co's Victrola Department, Ottawa.

years, is the new manager of the Victrola department. He will have as assistant Mr. Fred Bureau, who is also well known in music circles. Mr. Gorman enlisted in 1916 with the 43rd Battery and was severely wounded at Passchendaele. He was demobilized in April, 1919.

A new safety-first elevator will be installed in the building and will serve the four storeys of the building. The company has built up a strong connection for Victrolas, and His Master's Voice records. The basement, which now houses the repair department, will be used entirely for Victrola show rooms, while the repair shops will be moved to the fourth floor.

Passing of "Uncle Josh"

Phonograph dealers who have handled records of "Cal" Stewart, otherwise known as "Uncle Josh," will hear with deep regret of his death. The inimitable "Uncle Josh" records have been for several years among the best selling humorous records in the catalogues.

From the time he first played a part in the "Old Front Street Theatre" in Baltimore, and through the days when he appeared with every important minstrel company and with the "Old Homestead" production, up to recent years when he was a popular vaudeville star, Cal Stewart was loyal to the character of "Uncle Josh." He originated the part in the very beginning and played it continuously ever since.

His Master's Voice Ltd. Bringing Eight Artists to Six Cities

**A Great Promotion Scheme—Series of
Concerts Featuring Henry Burr, Billy
Murray and other Artists**

The first week of March is to see one of the greatest promotion stunts ever put on in the Canadian phonograph trade. His Master's Voice, Limited, have completed all arrangements for the bringing to Canada at great expense, of eight of their artists for a series of concerts. Billy Murray, Henry Burr, Albert Campbell, Frank Croxton, John Meyers, Fred Van Eps, Munroe Silver, Frank Banta, the Sterling Trio and the Peerless Quartet will appear in person at the Imperial Theatre, Ottawa, March 1st, Grand Theatre, St. Catharines, March 2nd; Grand Opera House, Hamilton, March 3rd; Majestic Theatre, London, March 4th; Massey Hall, Toronto, March 5th, and finish up on March 6th at the St. Denis Theatre, Montreal.

The object in arranging this tour of their artists by His Master's Voice, Limited, is to popularize the recordings by these artists, thus creating increased sales of their records for His Master's Voice dealers, a service that is certain to be highly appreciated. The following programme is announced:

PROGRAM—PART I.

National Anthem		
Opening Chorus		Entire Company
1. Tenor Solo		Albert Campbell
	"Little Mother of Mine"	
	"Girl o' My Heart."	
2. Tenor and Baritone Duet, Henry Burr and John Meyers		
	"Hunting Song"—from King Arthur.	
	"My Rose of Romney."	
3. Bass Solo		Frank Croxton
	"Negro Spirituals" (selected)	
4. Stories		Monroe Silver
	"Cohen Gets Married."	
	"Cohen on His Honeymoon."	
5. Sterling Trio		Burr, Campbell and Meyers
	"O! My Lady."	
	"That Tumble-down Shack in Athlone."	
6. Banjo Solo		Fred Van Eps
	"Marriage Bells."	
	"Medley of Popular Airs."	
7. Tenor Solo		Henry Burr
	"My Own Canadian Home."	
	"Oh! What a Pal was Mary."	
8. Tenor Solo		Billy Murray
	"You'd be Surprised."	
	"That Wonderful Kid from Madrid."	

PART II

1. Piano Solo		Frank Banta
	"Nola."	
	"Old Folks at Home."—Transcription.	
	Assisted by John Meyers, will play Lieut. Gitz Rice's Oriental hit "Burmah Moon"	
2. Tenor Duet		Campbell and Burr
	"Sugar Coated Chocolate Boy."	
	"Golden Gate."	
3. Baritone Solo		John Meyer
	"Dear Old Pal."	
	"I'm Aching for the Sight of You."	
4. Songs and Stories.		Monroe Silver
	"Cohen at the Picnic."	
	"Cohen at the Fair."	

5. Banjo Solo.
"Chinese Picnic." Fred Van Eps
6. Bass Solo
"On the Road to Mandalay." Frank Croxton
"Gypsy Love Song."
7. Peerless Quarter. Campbell, Burr, Meyers, Croxton
"Swing Along." "Medley of Songs."
8. Tenor Solo. (Selected) Billy Murray
Closing Chorus Entire Company
Frank Banta, Accompanist.

Henry Burr, Tenor, whose real name is Harry McClaskey, was born in Eastern Canada. He is possibly one of the best known American tenors. While Burr's name is a household name in every home where there is a talking machine, few people, aside from his personal friends, know him when they see him. Henry Burr has devoted practically all his time to making talking machine records.

The humorous work on the evening's program will be carried by Billy Murray and Monroe Silver, both of whom have been before the public for years and both of whom have won repeated successes. Murray will sing some of the songs which have made him famous, such as "You'd be Surprised," and "Wait Till You Get Them up in the Air Boys," and Silver, who is probably best known for his "Cohen on the Telephone" stories, will tell several of his Jewish dialect stories and sing some original parodies.

John H. Meyers and Frank Croxton, the baritones of the party, have made music a life study and each sings solos in addition to taking part in the trio and quartet numbers. Croxton is rated by many American critics as one of the best American concert and oratorio baritones. He has sung with much success with the leading choral clubs and oratorio societies of the country, and has also appeared as special soloist with the Chicago, New York,

leisurely evening in the new store listening to the discourse of sweet music by an orchestra, some of Ottawa's leading talent and various Edison and Columbia artists.

The interior of the new building reflects the lofty



D. D. Gordon, Ottawa, Head of D. D. Gordon, Limited.

nature of the products handled by the firm, the high walls being finished in French grey, the woodwork in white enamel and the numerous tiny-paned windows framed in hangings of soft rose. The record demonstration rooms, too, are right up-to-date. One of the modern methods employed by the new firm is the automatic ordering system whereby records are never "out of stock."

The artists who assisted in the programme were Mr. George White, tenor; Mr. Rand, bass; Prof. Rudolf Pelisek, violinist.

More Wholesale Distributing Branches for His Master's Voice

Another link has been forged in the chain of distributing houses being stretched across the continent by His Master's Voice, Limited. A wholesale warehouse has been opened up at Halifax in conformity with the policy of giving His Master's Voice dealers one hundred per cent. delivery service in every province.

Mr. R. H. Murray, who has been connected with His Master's Voice, Limited, at Toronto for several years, has been in Halifax for the past three months in this connection and has secured a warehouse at 181-187 Brunswick street. On a recent visit to Toronto he secured a complete and capable staff of experienced men for both inside and outside departments. The same system of stock ordering and delivering that is proving so successful in the existing branches is being inaugurated. This means that dealers' orders will be filled immediately and shipped by the first available train or boat after the order is received.

The Halifax house, which is for the specific purpose of looking after the Nova Scotia trade, will be a branch of His Master's Voice, Limited, Toronto.

A distributing branch is also being opened up at Montreal to give a dealer service to the trade in Quebec province. The Berliner Gramophone Co.'s factory, which is now running a day shift and a night shift, will make shipments direct to the distributing branches, each of which is systematized in such a manner that to delay an order is more difficult than to fill it, whether received by post, telegraph or telephone.



Henry Burr



Billy Murray

Boston and Philadelphia Symphony orchestras and the New York Philharmonic orchestra.

A feature of the evening will be the Banjo selections by Fred Van Eps, his mastery of difficult banjo technique being a revelation to all who hear him. Frank Banta, the youngest member of the party, has a hobby for "Jazzing" at the piano and he has received many flattering press notices, both as an accompanist and a soloist.

New Ottawa Firm

A new link has been added to the chain of Ottawa's music stores in the advent of the firm, D. D. Gordon, Limited. This firm, as the name implies, is headed by Mr. Duncan D. Gordon, who for several years has been actively connected with the phonograph business. The new store is situated at 151 Sparks street and incidentally bears the same telephone number "151." A complete stock of Edison and Columbia phonographs, together with their respective records, will be kept by the company.

A full page advertisement in the Ottawa Journal announced to the citizens of that city the formal opening of the store to be held in the evening from 8.00-10.00—formal insofar as it was the inaugural opening, yet informal in the sense that Ottawa citizens were invited to spend a

MURATORE

MONTESANTO

ALTHOUSE

SCHIPA

GANZ

HOWARD

DE CISNEROS

LEGINSKA

KRONOLD

HOFFMAN

MUZIO

BECK

ASH

GALL

NORWORTH

JAMES

HART

BAKER

HARE

HEMUS

CAMPBELL

BURR

LEONARD

PATRICOLA

CANTOR

THIBAUD

MURRAY

Pathé

Constellation of STARS

Thos. A. Edison Celebrates 73rd Birthday

Thomas A. Edison, reached the 73rd milestone of his life on February 11th. Most men at that age consider that they are through with active participation in the business affairs of the world. But not so with Mr. Edison. He is as physically active as most men who are many years younger and his mental powers are in full bloom. And, instead of anticipating a permanent vacation from the decades of ceaseless toil for which he is famous, Edison is eagerly looking forward to the many years of accomplishment which, he believes, will be his great possession.

"On my birthdays, I like to turn for a moment and look backward over the road I have traveled," was the opening sentence of his birthday message to his fellowmen.

"Today, I am wondering what would have happened to me by now, if, fifty years ago, some fluent talker had converted me to the theory of the eight hour day and convinced me that it was not fair to my fellow workers to put forth my best efforts in my work," continued Mr. Edison.

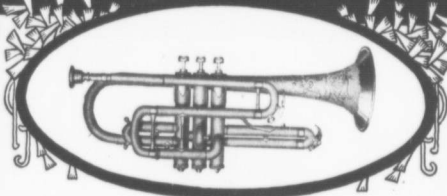
"I am glad that the eight hour day had not been invented when I was a young man. If my life had been made up of eight hour days, I don't believe I could have accomplished a great deal.

"I am not against the eight hour day, or any other,

thing that protects labor from exploitation at the hands of ruthless employers, but it makes me sad to see young Americans shackle their abilities by blindly conforming to rules which force the industrious man to keep in step with the shirker. If these rules are carried to their logical conclusion, it would seem that they are likely to establish a rigid system of vocational classes, which will make it difficult for a working man to improve his condition and station in life by his own efforts. I have always felt that one of the principal reasons for American progress in the past has been that every man had a chance to become whatever he wanted to be. It used to be fashionable to be ambitious. The employees planned to become an employer; the unskilled man sought to become more skilful. A young man was not well thought of, if he was not striving for a higher place in life. There appears to have been a change in recent years. The present disposition is seemingly to say, in effect: "I am what I am and so I shall remain. I aspire to nothing better than my present job. I ask for nothing, except larger wages and shorter hours."

"Of course, I realize that the leaders of Union labor have their political problems and that they must appeal to the collective intelligence of their followers, which is lower than the average individual intelligence of the same men, but there ought to be some labor leader, strong enough and wise enough, to make Trade Unions a means of fitting their members for better jobs and greater responsibilities. I

BUESCHER



**Buescher True Tone
Band Instruments**

**From the Musician's
Standpoint Unexcelled**

COMPLETE LINE IN STOCK

Unexcelled for excellence of
material, model, tone and
tuning.



**SOLE
CANADIAN
AGENTS**



**WHALEY-
ROYCE
& CO.,
LIMITED
TORONTO**

wonder if the time will ever come when the Unions, generally, will teach their members how to be better workmen, and train the ablest and most ambitious to become bosses and employers. In other words, will the Trade Union grasp its opportunity to become a school of industrial and commercial training for its members—the poor man's college and a friendly rival of our technical institutes and schools of commerce? If that time ever does arrive, Trade Unionism will be one of the world's greatest forces in social progress, and I think there will be a much better understanding between capital and labor."

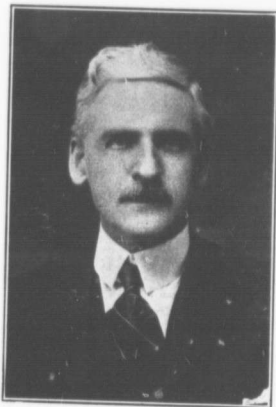
H.M.V. Record Price Changes

His Master's Voice dealers throughout Canada have been notified by special bulletin that effective from February sixteen, ten inch records that heretofore sold at 90 cents will retail at one dollar until further notice. Twelve inch records that were \$1.50 now become \$1.65 each. There is no change in prices of Red Seal and Blue Label records.

During the war years when manufacturing costs and prices of raw materials began to climb upward many dealers began to look for notification of increased prices of records. The advance was not made, however, and only because of the success of strenuous efforts to increase production and the immense buying power that made it possible to secure immense quantities of shellac were the pre-war selling prices for His Master's Voice records maintained throughout the war years. The inevitable has come, however, and will doubtless be welcomed by dealers, whose profit per record is automatically increased as the discounts are not changed.

Phonola Company Open Toronto Branch

To give their dealers better service and particularly with the purpose of instituting a system of immediate deliveries of records Phonola Company of Canada, Limited, the



James Pollock, Vice-President and General Manager
Phonola Co. of Canada, Ltd., Elmirra

factory and head office of which firm is at Elmirra, Ontario, have opened a branch at Toronto.

Mr. James Pollock, vice-president and general manager of the firm, has been planning for some time to give Phonola

dealers an improved service in record deliveries and to provide sample rooms centrally located, where the various models of the Phonola line would be on permanent display.

A branch has therefore been opened up at 53 Yonge street with Mr. Roland C. Willis in charge. Mr. Willis



R. C. Willis, in charge of the new Phonola
Branch in Toronto

has had a long and varied experience in both the wholesaling and retailing of musical instruments. He was for seven years with the Doherty Piano Co., Limited, occupying senior positions with that company. In the summer of 1918 he joined the staff of the Phonola Co. as superintendent of agencies. Phonograph dealers visiting Toronto are invited to include this address among their places of call. They will be able to examine at their leisure the different types of Phonolas, and in the case of rush deliveries being required these orders will be taken care of from the Toronto stock.

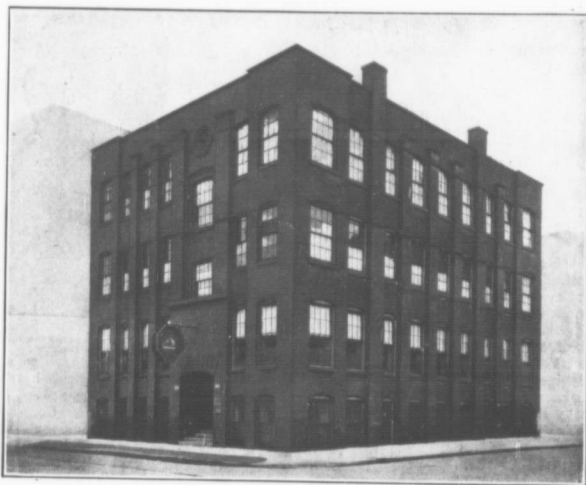
Papers Afterwards

Get your first payment or all the cash as the case may be before you go away from the piano. That is the admonition of an experienced floor salesman who added: "I have seen many a sale lost by persons changing their minds while the papers were being made out. Always get your money first, and then make out the papers afterwards." The same party told the Journal that he didn't always take the drop-in customers seriously when they said upon entering the store, "We are just looking around and would not buy to-day, anyway." Those kind of people are often sold then and there.



Every Columbia hit creates a
definite opportunity for every
Columbia dealer.

MUSIC
SUPPLY CO.
Toronto



The Ontario Home
of
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HIS MASTER'S VOICE, Limited

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

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

NEW RECORDS

New Aeolian-Vocalion Records

LATERAL-CUT SELECTIONS—\$1.45

- 24000 "Sing, Smile and Slumber," (Gounod), Nellie and Sara Kouns, (sopranos), orch. acc.
"Just A-Wearyin' for You," (Jacobs-Bond), Nellie Kouns, orch. acc.
- 24001 "The Bard of Armagh," Colin O'More, (Tenor), orch. acc.
"Norah O'Neal," Colin O'More, orch. acc.
- \$1.25**
- 14003 "Everyone was Meant for Someone," (Rubini-Santrella), Arthur Burns, orch. acc.
"Thinking," (Delcamp), Arthur Burns, orch. acc.
- 14004 "In the Magic of the Moonlight," (Fisher-Edwards-Baskett), Burr and Meyers, orch. acc.
"Was There Ever a Pal Like You," (Berlin), Henry Burr, orch. acc.
- 14005 "How Sorry You'll be, Wait'll You See," (Kalmar) Peerless Quarter, orch. acc.
"Just Like the Rose," (Bridges) Sterling Trio, orch. acc.
- 14006 "For Every Door that Closes," (Kendis and Brockman), Charles Hart and Elliott Shaw, orch. acc.
"Pickaninny Blues," Waltz lullaby, (Klickman), Charles Hart and Elliott Shaw, orch. acc.
- 14007 "I Left My Door Open and My Daddy Walked Out," intro. "Nobody Knows," Fox trot, (Berlin), Paul Biese and His Novelty orchestra.
"Yellow Dog Blues," Fox trot, (Handy), Paul Biese and His Novelty Orchestra.
- 14008 "Please," Fox trot, (Lee Roberts), Paul Biese's Orchestra.
"Climbing the Ladder of Love," (Intro. "Linger Longer Letty,") Fox Trot, (Goodman), Paul Biese's Orchestra.
- 14009 "Oh," Fox trot, (Gay-Johnson), All Star Trio.
"Down by the Nile," (Intro. "The Little Church 'Round the Corner," from "Magic Melody") Fox trot, (S. Romberg), All Star Trio.

HILL AND DALE RECORDS—\$1.65

- 30039 "Robin Adair," (Keppel), May Peterson, (Soprano) orch. acc.
- \$2.75**
- 56001 "O Star of Eve," (Wagner), Maurice Dambois, (Cello), Piano acc.
"Meditation from This," (Massenet), Maurice Dambois (Cello), Piano acc.

\$1.25

- 12250 Peer Gynt Suite, (1) "Morning" (Grieg), (2), "Anitra's Dance," Aeolian Concert Band.
- 12251 "I'll Always be Waiting for You," (Newton Alexander) Henry Burr, orch. acc.
"Bring Me a Rose," (Shisler), Sam Ash, orch. acc.
- 12252 "Only," (Akst), Charles Hart and Elliott Shaw, orch. acc.
"Sweet and Low," (Johnson), Charles Hart and Elliott Shaw, orch. acc.

- 12253 "Cohen on His Honeymoon," Monroe Silver.
"When on Prohibition," Monroe Silver.
- 12254 "Honolulu Hula Girl," Medley One-step, (Cunha), Toots Paka Company.
"Honolulu Tom Boy," One-step (Cunha), Toots Paka Company.

Columbia Records for March

90 CENTS

- A2836 "You Ain't Heard Nothin' Yet," Al Jolson.
"Come On and Play with Me," Billy Murray.
- A2849 "The Moon Shines on the Moonshine," Bert Williams.
"Somebody," Bert Williams.
- A2845 "Hand in Hand, Again," Campbell and Burr.
"My Love Song, My Roses and You," Charles Harrison.
- A2850 "When You're Alone," Henry Burr.
"Wait'll You See," Perless Quartette.
- A2843 "All I Have are Sunny Weather Friends," Campbell and Burr.
"Now I know," Lewis James.
- A2842 "Just Like the Rose," James and Harrison.
"Where the Lanterns, Glow," Campbell and Burr.
- A2840 "I Want a Daddy Who Will Rock Me To Sleep," (Fox Trot), (Intro. The Message of the Cameo from "The Greenwich Village Follies"), Waldorf-Astoria Dance Orch.
"I Might be your Once-in-a-White" (Fox Trot) (Intro. "Call it a Day" from "Angel Face"), Yerkes' Jazarimba Orch.
- A2841 "Rainbow of My Dreams" (Fox Trot) Art Hickman's Orch.
"Burmese Belles" (One Step) Art Hickman's Orch.
- A2851 "Dardanella," (Fox Trot) Prince's Dance Orch.
"Wild Flower" (Waltz) Yerkes' Jazarimba Orch.
- A2839 "Nobody Knows," (Fox Trot) (Intro. "I Lost my Heart in Dixieland") (Saxophone and Piano Trio) Hickman Trio.
"Wonderful Pal" (One Step) (Intro. "Sweet Baby," (Saxophone and Piano trio) Hickman Trio.
- A2844 "O" (Oh) (Fox Trot) (Intro. "Vamp") Ted Lewis' Jazz Band.
"Barkin' Dog," (Fox Trot) Gorman's Novelty Syncopators.
- A2832 "Bird Calls" Part I. (Robin and Whip-poor-Will) (Story by Howard R. Garis) Bird imitations by Edward Avis.



One Columbia sale invariably means more in the same territory.

**MUSIC
SUPPLY CO.
Toronto**

- "Bird Calls," Part II. (Oriole, Chewink and Cricket) (Story by Howard R. Garis) Bird imitations by Edward Avis.
- A2837 "Father O'Flynn and Haste to the Wedding." (Accordion) Patrick J. Scanlon.
"Keel-Row" and "Money Musk," (Accordion) Patrick J. Scanlon.
- A2848 "Ben Hur Chariot Race." Prince's Band.
"Under Orders." Prince's Band.
- A2838 "Whistling Rufus." (Incidental whistling by Sybil Sanderson Fagan) Prince's Orch.
"The Nightingale and the Frogs." Sybil Sanderson Fagan.
- E4470 "Spanish Gypsy Dance." Columbia Spanish Orch. with Castanets.
"Night of Love." (Concert Waltz) Spanish Gypsy Orch.
- \$1.00**
- A2846 "La Boheme" (Musetta Waltz) Margaret Romaine.
"Mignon" (Rondo Gavotte) Margaret Romaine.
- A2847 "Lonesome, That's All." Margaret Romaine.
"A Little Bit O' Honey." Margaret Romaine.
- 78798 "I'm Forever Blowing Bubbles." Toscha Seidel. (Violin)
- \$1.50**
- A6138 "In Your Arms." Nora Bayes.
"Just Like a Gypsy." Nora Bayes.
- A6137 "Oh, What a Pal was Mary." (Medley Waltz) (Intro. 1, Dear Old Girl. 2 Meet Me in Bubble Land) Prince's Orchestra.
"Carolina Sunshine" (Medley Waltz) (Intro. "I Never Knew that I Loved You," from "Oh, What a Girl.") Prince's Orch.
- A6133 "New York Hippodrome Medley" (One Step) (Intro. 1. "Don't You Remember Those School Days." 2. "Happy Day." 3. "I've Found the Girl I've Been Looking For") The Happy Six.
"Nobody Ever" (Medley Fox Trot) (Intro. "Happy") The Happy Six.
- A6136 (1) "Prelude in E Minor" (2) "Prelude in C Minor" (3) "Prelude in A Major" (Piano Solo) Mary Hallock.
"Nocturne in G Major" (Piano Solo) Mary Hallock.
- A6135 "Cortege Du Sardar" Philharmonic Orch. of New York.
"Turkish March." Philharmonic Orch. of New York.
- 49689 "Vespri Siciliani" (Siciliana) Rosa Ponselle.

- A614 "Rocked in the Cradle of the Deep." José Mardones.
"Asleep in the Deep" José Mardones.

Advance List of Phonola Records

- 4057-A Dardanella, (Bernard-Black), Rega Dance Orch. with saxophone—By Nathan Glantz.
- 4057-B "O" (Oh), (Gay-Johnson), Rega Dance Orch. with Chorus, sung by Jack Kaufman.
- 4058-A "Ching-a-Ling." (William Penn), Conway's Band.
- 4058-B "A La Carte." (Abe Holzman), Conway's Band.
- 4059-A "I am Climbing Mountains." (Kendis-Brockman), Conway's Band.
- 4059-B "Dreamy Alabama." (Mary Earl), Conway's Band.
- 4060-A "A Bo-la-Bo." (George Fairman), Paul Biese and his Novelty Orch.
- 4060-B "When You're Alone." (Otis Spencer), Green Brothers, Xylophone Orch.
- 4061-A "Fast Asleep in Poppy Land." (Byron Gay), Paul Biese and his Novelty Orch.
- 4061-B "Yellow Dog Blues." (W. C. Handy), Paul Biese and his Novelty Orch.
- 4062-A "Floatin' Down to Cotton Town." (Frost-Klickmann), Kaufman-Hall.
- 4062-B "Lucy." (Dancing around the Cabin Door), Farrell-Robinson, Kaufman-Hall.
- 4063-A "Cairo Land." (Williams-Pinkard), Sterling Trio.
- 4063-B "We Must have a Song to Remember." (Green-Step), Harvey Hindermeyer.
- 4064-A "Baby Love." (Brennen-Hays-Tenney), Campbell-Burr.
- 4064-B "Sunny Weather Friends." (Kendis-Brockman), Harvey Hindermeyer.
- 4065-A "I don't Want a Doctor." (Rose-Mills), Jack Kaufman.
- 4065-B "When It Comes to Lovin' the Girls." (Kissen-Burns-Glogau), Emerson Westervelt.
- 4066-A "Little Girls, Good-Bye!" (LeBaron-Jacobi), Lewis James.
- 4066-B "Just Like the Rose." (Cool-Terriess-Bridges), Arthur Burdin.
- 4067-A "When Two Hearts Discover." (Biggers-Hirsch), Marion Evelyn Cox-Joseph Phillips.
- 4067-B "Pickaninny Blues." (Frost-Klickmann), Crescent Trio.
- 4068-A "Linger Longer Letty." (Morosco-Goodman), Helen Clark-Joseph Phillips.
- 4068-B "Climbing the Ladder of Love." (Grossman-Goodman), Joseph Phillips.

New Edison Re-Creations

- \$5.00**
- 83085 "It is Well with My Soul." (Bliss), Anna Case and Criterion Quartet.
"O for the Wings of a Dove." (Hear My Prayer), Mendelssohn, Anna Case, Soprano.
- \$4.25**
- 82567 "Lieti Signor, salute!" (Page Song), Huguenots, Meyerbeer. Carolina Lazzari (Contralto, in Italian).
"Scena e Canzonetta del Capraio (The Shepherd's Song). Dinorah, Meyerbeer. Carolina Lazzari. (Contralto, in Italian).



An attractive window display is a sure sign of progressiveness—and it pulls.

MUSIC SUPPLY CO.
Toronto

\$3.50

- 82167 "La Spagnola" (The Spanish Maid), Di Chiara. Guido Ciccolini, (Tenor, in Italian).
"Ridonami la calma!" (Restore again my peace), Tosti. Taurino Parvis, (Baritone, in Italian).

\$2.60

- 80498 "Jewels of the Madonna," Intermezzo I. Wolf-Ferrari, American Symphony Orch.
"Jewels of the Madonna," Intermezzo II. Wolf-Ferrari, American Symphony Orch.
80501 "Looking This Way," Vande Venter. Metropolitan Quartet.
"Some Sweet Day By and By," Crosby-Doane. Metropolitan Quartet.

\$1.80

- 50557 "Bohemian Girl," (Selection), Balfé. Creator's Band.
"Bunch of Roses," (Spanish March), Chapi. Conway's Band.
50575 "Gunga Din," Kipling, dialect recitation. Harry E. Humphrey.
"Lasca," Desprez. (Recitation), Harry E. Humphrey.
50604 "Bonnie Kate," (Medley of Reels), John J. Kimmel. Accordion.
"Kimmel March," Kimmel. John J. Kimmel. Accordion.
50605 "Good and Bad," Billy Golden and Billy Heins. "Turkey in the Straw," Billy Golden and Empire Vaudeville Co.
50606 "Daisies Won't Tell," Helen Clark and Joseph A. Phillips. (Contralto and Baritone).
"Put on Your Old Grey Bonnet," Wenrich, Helen Clark and Joseph A. Phillips. (Contralto and Baritone).
50607 "Floatin' Down to Cotton Town," Klickmann. Premier Male Quartet.
"You're My Gal" Bernard. Al Bernard and Ernest Hare.
50608 "I Want a Daddy"—Fox Trot. Greenwich Village Follies, Sloane. Tuxedo Dance Orch.
"Nobody Ever"—Fox Trot. Frey. Tuxedo Dance Orch.
50609 "Clarinet Squawk"—One Step, (Intro. "Summer Days"), Lada-Numez-Cawley. Louisiana Five.
"What's This?"—Fox Trot. Katzman. Jazzarimba Orch.
50610 "Golden Gate," (Open for Me), Kendis-Brockman, Lewis James (With Louise Ferrell in the refrain), Tenor.
"Granny," Belledna. Marion Evelyn Cox. (Contralto)
50611 "I've Made up My Mind to Mind a Maid Made Up Like You," Helen Clark and Joseph A. Phillips, (Contralto and Baritone).
"My Desert Love," Cooper. Lewis James (Tenor).
50512 "Bye-Lo," Perkins. Vernon Dalhart.
"Hearts," (Melody adapted by King), Homestead Trio. (1st soprano, 2nd soprano and alto.)

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

- 29046 "Drink to Me Only with Thine Eyes" (Violin), Albert Spalding.
29047 "O souverain, o juge, o pere," (Almighty Lord, O Judge, O Father), Le Cid, in French. P. A. Asselin.

REGULAR LIST—90 CENTS


- 3923 "Uncle Josh's Birthday," (Intro. "Pick 'em up Silas, Lay 'em down Zeke"), a Rural Scene, Cal Stewart.
3924 "Rainy Day Blues," (Fox Trot), Yerkes Saxophone Sextet.
3925 "Tents of Arabs" (One-step), Tuxedo Dance Orch.
3926 "Home That's in My Memory," Lewis James.
3927 "Turkish Patrol," Edison Concert Band.
3928 "I Want a Daddy," (Fox-trot), (Greenwich Village Follies), Tuxedo Dance Orch.
3929 "Since First You Smiled on Me," Herbert C. Tilly, Jr.
3930 "St. Louis Blues," Al Bernard.
3931 "Davy Jones' Locker," Fred East.
3932 "In Tyrol" (Yodel Song), Frank M. Kamplain.
3933 "Golden Gate" (Open for Me), Lewis James.
3934 "Freckles," Bert Harvey.
3935 "St. Patrick's Day Medley" (Jigs), (Violin), Joseph Samuels.
3936 "Planagan's Real Estate Deal" (Vaudeville Specialty), Steve Porter.
3937 "A Bullfrog Am No Nightingale," (Ethiopian Oddity), Ernest Hare and Male Chorus.
3938 "Floating Down the Old Monongahela," Charles Hart.
3939 "Pretty Dick Polka," New York Military Band.
3940 "In Siam," (Fox Trot for Dancing), All Star Trio.
3941 "Nobody Knows," (And Nobody Seems to Care), Louise Terrell.
3942 "The Bell Hops" (Negro Vaudeville Sketch), Billy Golden and Joe Hughes.
3943 "Now I Know," Lyric Male Quartet.
10769 "Croatian Folk-Songs," Juglo-Slav Tamburitza Orch.
10760 "Serbian Folk-Songs," Juglo-Slav Tamburitza Orch.

NORWEGIAN RECORDS

- 9242 (a) "Ola Glomstulen"; (b) "Kjennreise fra Saetren ("Home from the Mountains"), Carsten Woll.
9243 "Saeterjentens Sondag," ("The Chalet Girls' Sunday"), Carsten Woll.

His Master's Voice Records for March**10-INCH DOUBLE SIDED RECORDS—\$1.00**

- 16086 "That Wonderful Kid from Madrid," (Comic Song), Billy Murray.
"Come Play Wiz Me," (Comic Song), Billy Murray.
216087 "Every Tear is a Smile in an Irishman's Heart," (Tenor), Chas. Harrison.
"My Isle of Golden Dreams," (Tenor) Chas. Harrison.

(Continued on page 77)


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The Piano Dealer who has devoted his time and energy to building a reputation on the foundation of Quality Merchandise and honest dealing, realizes that in choosing a phonograph line he must make a selection that will positively maintain this well earned reputation.

He knows that to do so, the instrument selected must prove its worthiness in beauty, tone and general efficiency.

This is possibly the reason "McLagan" is receiving the preference from many of the leading Piano Establishments throughout the Dominion.

A careful inspection of the McLagan will demonstrate its superiority in the three important essentials, Beauty, Tone and Efficiency.

McLagan Cabinets are the finest samples of Cabinet Makers art, and are made in all the predominating period styles. From a decorative standpoint they are right at home in the most elaborate surroundings.

The tone of the McLagan is rich, pure and full and represents a most natural reproduction of the original.

Efficiency in the McLagan is not a thought nor a theory, but an actual fact. The McLagan-Fletcher Tone Arm and Reproducer ensures the most perfect rendering of any disc records without special attachments or hazardous adjustments. The motor equipment is of the highest quality procurable.

The McLagan catalogue gives a detailed review of the McLagan Line and will prove most interesting to every dealer no matter what line he handles. If you haven't received a copy we will gladly send you one on request.

The McLagan Phonograph Division

(The McLagan Furniture Company, Limited)

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GENERAL PHONOGRAPH

Head Office, 172 John Street, Toronto

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Our Watchword:

■ ■ *SERVICE* ■

Equipment that has measured up to the highest standard of dependability and the utmost in performance. This is why it is endorsed by leading phonograph manufacturers, a fact which is conclusive evidence of its superiority.

The name Meisselbach identifies equipment of the highest quality essential to the manufacture of high-grade machines—the equipment that should be used by quality makers of quality phonographs.

The needle, though small, demands quality in construction just the same as the larger and more important articles of equipment. The name Dean has stood for highest quality in needle manufacture for nearly a quarter of a century.

OkeH, the high quality, Lateral Cut Record that has set a new standard for record music.

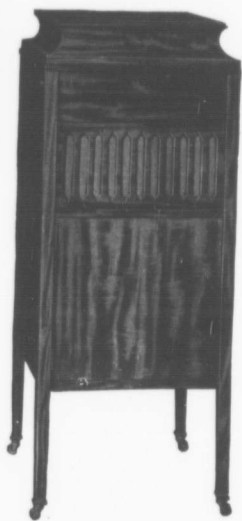
Dance Records—"full o' pep." Instrumental music with all the delicate over tones of the original. Vocal Records that actually give the individuality and color of the singer's voice. All good and good sellers.

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You will find nothing pays such big permanent returns as Quality.

QUALITY has been our watchword and motto in building the GERHARD HEINTZMAN, Canada's Greatest Piano for over half a century.

It has paid:

and the application of the same policy to the building of the

Gerhard Heintzman Phonographs

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HIS MASTER'S VOICE RECORDS FOR MARCH

(Continued from page 71)

- 216088 "Tell Me Why," (Baritone) Joseph Phillips.
"Good Night, Angelina," (Male Quartet), Peerless Quartet.
- 216089 "Imi au ia oe," Vocal, intro. "Aloha oe." by Al Nani (Hawaiian, Vocal), Ben Hokea.
"Kuu Loke, Waltz, intro. "Dear Old Pal of Mine," (Hawaiian Guitars) for dancing, Ben Hokea, Al Nani.
- 216090 "I Might be Your Once in a While," (from "Angel Face"), intro. "One Step Chorus" at end, for dancing, Van Eps Quartet. "Swanee," One-step, Van Eps Quartet.
- 216091 "You'd be Surprised," Fox Trot, (intro. "Jerry" (For dancing), Coleman's Orchestra.
"Indigo Blues," Fox Trot, (For dancing), Coleman's Orchestra.
- 216092 "Karavan," Fox Trot. (For dancing), Coleman's Orchestra.
"My Cuban Dream," Fox Trot. (For dancing), Coleman's Orchestra.
- 216093 "That Tumble Down Shack in Athlone," Waltz, (Intro. "Please Learn to Love," from "Buddies"), for dancing, Henri's Orchestra.
"Taxi," One Step. (Intro. "Don't Put a Tax on the Beautiful Girls.") for dancing, Henri's Orchestra.
- 216094 "Daddy, You've been a Mother to Me," (Tenor), Henry Burr.
- 18648 "Tumble-In," (Tenor), Henry Burr.
- 18648 "To a Water Lily, (Instrumental), Florentine Quartet.
- 18649 "Spring Song," (Instrumental) Florentine Quartet.
- 18649 "A Wise Bird," 2. "Cuckoo Music," etc. (Soprano), Laura Littlefield.
"The Blacksmith," etc., (Soprano), Laura Littlefield.
- 263040 "Je Suis le passeur du Printemps, (Tenor), Chas. Dalberty.
- 263041 "Visite a Ninon," (Tenor), Chas. Dalberty.
"Tout Doucement," (Baryton), H. Pellerin.
"Pas la," (Baryton), H. Pellerin.
- 263042 "L'Ostende," Gavotte, (pour la danse), Orchestre Henri.
"La Charmeuse," Gavotte, (pour la danse), Orchestre Henri.

10-INCH RED SEAL—\$1.25

- 64837 "That Tumble Down Shack in Athlone," (Tenor), John McCormack.
- 64845 "My Jesus, as Thou Wilt," (Contralto), Sophie Braslau.
- 64846 "Malaguena," (Spanish Dance), pianoforte, Alfred Cortot.
- 64847 "A La Lune," ("To the Moon"), (Baritone), Emilio de Gogorza.
- 87306 "Last Tears," (Bohemian), (Soprano), Emmy Destinn.

10-INCH RED SEAL—\$2.00

- 87567 "Rigoletto," "Piangi Fanciulla," (Weep, my Child). Act. 2—Galli Curci-De Luca.

12-INCH RED SEAL—\$2.00

- 74601 "Kol Nidrei," (Violin solo), Mischa Elman.
- 74602 "Rienzi Overture,"—Part 1, Philadelphia Symphony Orchestra.
- 74603 "Rienzi Overture,"—Part 2, Philadelphia Symphony Orchestra.

Advanced List of OkeH Records

- 4057-A "Dardanella," (Bernard-Black), Rega Dance Orch. with saxophone—By Nathan Glantz.
- 4057-B "O" (Oh), (Gay-Johnson), Rega Dance Orch. with Chorus, sung by Jack Kaufman.
- 4058-A "Ching-a-Ling," (William Penn), Conway's Band.
- 4058-B "A La Cartz," (Abe Holzman), Conway's Band.
- 4059-A "I Am Climbing Mountains," (Kendis-Brockman), Conway's Band.
- 4059-B "Dreamy Alabama," (Mary Earl), Conway's Band.
- 4060-A "A Bo-la-Bo," (George Fairman), Paul Biese and his Novelty Orch.
- 4060-B "When You're Alone," (Otis Spencer), Green Brothers. Xylophone Orch.
- 4061-A "Fast Asleep in Poppy Land," (Byron Gay), Paul Biese and his Novelty Orch.
- 4061-B "Yellow Dog Blues," (W. C. Handy), Paul Biese and his Novelty Orch.
- 4062-A "Floatin' Down to Cotton Town," (Frost-Klickmann), Kaufman-Hall.
- 4062B "Lucy," (Dancing around the Cabin Door), (Farrell-Robinson), Kaufman-Hall.
- 4063-A "Cairo Land," (Williams-Pinkard), Sterling Trio.
- 4063-B "We Must have a Song to Remember," (Green-Step), Harvey Hindermeyer.
- 4064-A "Baby Love," (Brennen-Hays-Tenney), Campbell-Burr.
- 4064-B "Sunny Weather Friends," (Kendis-Brockman), Harvey Hindermeyer.
- 4065-A "I Don't Want a Doctor," (Rose-Mills), Jack Kaufman.
- 4065-B "When It Comes to Lovin' the Girls," (Kissen-Burns-Glogau), Emerson Westervelt.
- 4066-A "Little Girls, Good-Bye!" (LeBaron-Jacobi), Lewis James
- 4066-B "Just Like the Rose," (Cool-Terriess-Bridges), Arthur Burdin.
- 4067-A "When Two Hearts Discover," (Biggers-Hirsch), Marion Evelyn Cox-Joseph Phillips.
- 4067-B "Picanniny Blues," (Frost-Klickmann), Crescent Trio.
- 4068-A "Linger Longer Letty," (Morosco-Goodman), Helen Clark-Joseph Phillips.
- 4068-B "Climbing the Ladder of Love," (Grossman-Goodman), Joseph Phillips.

New Gennett Records

\$1.00

- 9018A "I am Climbing Mountains," (Kendis and Brockman), Chas. Hart and Elliott Shaw, (Tenor and Baritone duet), Orch. acc.
- 9018B "There's a Lot of Blue Eyed Marys Down in Maryland," (Meyer-Yellen-Ager), Arthur Hall (Tenor). Orch. acc.
- 9019A "I'm in Love with a Beautiful Baby," (McConnell, Brown-Moran), McClure Bros. (Waldo and Luke), (tenor duet), Orch. acc.
- 9019B "Poor Little Butterfly," ("Is a Fly Gal Now"), (Jerome-Lewis-Young), Billy De Rex, (tenor), Orch. acc.
- 4609A "Under the Honeymoon" (Fox Trot), (Hanley-King), Coney Island Jazz Orch.
- 4609B "Now I Know," (Fox Trot), (S. R. Henry-Onivas), Conklin's Society Orch.
- 9020A "Dardanella" (Fox Trot or Intermezzo), (Bernard and Black), Cordes Orch.
- 9020B "When My Baby Smiles at Me," (Lewis-Sterling-Munro), Cordes Orch. (Billy De Rex sings chorus).

- 4583A "Sussex by the Sea." (Ward-Higgs). Robt. Howe. (Baritone).
- 4583B "Memories." (Van Alatyne). Robt. Carr.
- 4584A "Caro Nomo." (Rigoletto). Violin, flute, harp.
- 4584B "Home to Our Mountains." (Verdi). Violin, flute, harp.
- 4585A "Boston Commandery March." (Carter). Honorable Artillery Band.
- 4585B "The Voice of the Guns March." Scots' Guards Band.
- 4586A "Empire Commandery March." (Skinner). Honorable Artillery Band.
- 4586B "Echoes of the Alps." (with chimes). Scots' Guards Band.
- 4587A "Because." (d'Hardelet). Alex Lang. (Baritone).
- 4587B "In the Valley where the Blue Birds Sing." (Solman). Robt. Carr. (Baritone).
- 4588A "Paddy's Reel." (Piccolo solo). R. Menchie.
- 4588B "Sailor's Hornpipe." (Piccolo solo). R. Menchie.
- 4589A "Asleep in the Deep." (Petrie). F. J. Hawley. (Basso).
- 4589B "Rocked in the Cradle of the Deep." F. J. Hawley.
- 4590A "Beautiful Birds Sing On." (Howe). Robt. Carr. (Baritone).
- 4590B "Norwegian Cradle Song." Violin, flute, harp.
- 4591A "Carnival of Venice." (Olarino solo. (Len Davidson)).
- 4591B "Niggertown." (Morley). Olley Oakley. (Banjo).
- 4592A "Riverside Bells." (Waltz) (McKee). Scots' Guards Band.
- 4592B "Marche Lorraine." (Ganne). Honorable Artillery Band.
- 4593A "That Wonderful Kid from Madrid." (Osborne and McDonald). Jack Kaufman and Arthur Hall. Orch. acc.
- 4593B "I Left my Door Open and my Daddy Walked Out." (Berlin). Jack Kaufman. Orch. acc.
- 4594A "Good Night, Dearie." (Henry Onivas). Diarriff Orch.
- 4594B "Let Me Dream." (Curtis Gordon). Conklin's Society Orch.
- 9015A "I Might be Your Once in a While." (Herbert and Smith). Harvey Hindermeyer. Orch. acc.
- 9015B "Now I Know." (Onivas and Warren). Arthur Hall. Orch. acc.
- 9016A "They're all Sweeties." (Sterling and Von Tilzer). Jack Kaufman and Arthur Hall. Orch. acc.
- 9016B "You Ain't Heard Nothing Yet." (Holson-Kalm-De Sylva). Ernest Hare. Orch. acc.
- 1504A "Just Like the Rose." (Cook-Terriso-Bridges). Sterling Trio. Orch. acc.
- 1504B "I'm Like a Ship without a Sail." (Kendis and Brockman). Hart and Shaw. Orch. acc.
- 9017A "My Rose of Romany." (Neil Moriet). McClaskey and Meyers. (Duet). Orch. acc.
- 9017B "I Love You Just the Same, Sweet Adeline." (Armstrong-Gaskill). Shannon Four. Orch. acc.
- \$1.25**
- 1503A "Let the Rest of the World Go By." Hart and Shaw. Orch. acc.
- 1503B "We Must Have a Song to Remember." (Stepo-Green). Jack Kaufman and Arthur Hall. Orch. Acc.
- \$1.65**
- 3004A "Maxina" (Round Dance). (Boissanade-Hurdall). Squires Karsino Orch.
- 3004B "Beautiful Ohio." (Waltz). Squire's Karsino Orch.
- 3009A "Reminiscences of Verdi—Part I." Scots' Gaards Band.
- 3009B "Reminiscences of Verdi—Part II." Scots' Gaards Band.
- 3005A "Latsipeli Overture." (Keler Bela). Scots' Gaards Band.
- 3005B "Finlandia." (Tone Poem). (Sibelius). Scots' Gaards Band.
- 3006A "The Banderlana." (Stuart). Robt. Howe. (Baritone).
- 3006B "If I Might Come to You." (Squire). Mary Williams. (Contralto).
- 3007A "Magic Tango." (Andre). Squire's Karsino Orch.
- 3007B "Argentine Tango." (Farban). Squire's Karsino Orch.
- 3008A "Allali's Holiday" (Fox Trot). (Frum). Squire's Karsino Orch.
- 3008B "Helen of Troy." (Two Step). Squire's Karsino Orch.
- \$1.75**
- 3502A "Mattinati." (Leoncavallo). Angelo Rossetti. (Italian Tenor).
- 3502B "O Sole Mio." (Edi Capua). Angelo Rossetti.

Pathe Records for March

90 CENTS

- 22257 "I've Found the Girl that I've Been Looking For." (From "Happy Days." N. Y. Hippodrome). Sam Ash, (Tenor).
- "Old Fashioned Garden." (From "Hitchy Koo"). Sam Ash, (Tenor).
- 22258 "Don't You Remember Those School Days." (From "Happy Days." N. Y. Hippodrome). Lewis James, (Tenor).
- "I Gave Her That." (DeSylva-Ball). Ernest Hare. (Baritone).
- 22259 "Let the Rest of the World Go By." Lewis James and Charles Hart.
- "Bye-Lo." Sterling Trio.
- 22260 "Don't Put a Tax on the Beautiful Girls." Eddie Cantor.
- "At the High Brown Babies' Ball." Eddie Cantor.
- 22261 "I Never Knew." Henry Burr.
- "I'm Like a Ship without a Sail." Campbell-Burr.
- 22262 "Wait Till You Get Them up in the Air, Boys." Billy Murray.
- 22265 "Come On and Play Wiz with Me." Billy Murray.
- "Romany." (Where Love Runs Wild). Robert Bruce.
- "Arizona Mona." (Indian Love Song). Peerless Quartet.
- 22252 "Pick 'em up Silas, Lay 'em Down Zeke." (Cal Stewart, (Humorous Monolog). Uncle Josh (Cal Stewart) and American Quartet.
- "Uncle Josh and Aunt Nancy Putting up the Kitchen Stove." (Cal Stewart). (Humorous Monolog). Uncle Josh, (Cal Stewart), and Ada Jones.
- 22250 "The Sweetest Story Ever Told." (Stults). Marion Evelyn Cox. (Contralto).
- "One Fleeting Hour." (Fuhrmann-Lee). Marion Evelyn Cox. (Contralto).
- 22249 "Dreaming." (Wallings). Reed Miller. (Tenor).
- "Roses in June." (Bingham-German). Reed Miller. (Tenor).
- 22240 "Floatin' Down to Cotton Town." (Frost-Klickmann). American Male Quartette.
- "I am Climbing Mountains." (Kendis-Brockman). (Tenor Duet). Lewis James-Charles Hart.

- 22247 "The Hymns of the Old Church Choir," (Solman), Shannon Four, unacc.
"Tell Mother I'll be There," (Fillmore), Earle F. Wilde, (Tenor), Organ acc.
- 22270 "Spring Song," (Mendelssohn), Edmund Thiele (Violin solo, piano acc).
"Intermezzo Sinfonica," (from "Cavalleria Rusticana,") Edmund Thiele, (Violin solo, piano acc.).
- 22253 "Under the Double Eagle," (March), (Wagner), Gardle Republicaine Band of France.
Siamese Patrol, "Egyptian Serenade," (Lincke), Gardle Republicaine Band of France.
- 22210 "Oh, What a Pal was Mary," (Wendling-Jones), (Waltz), Nicholas Orlando's Orch.
"Patches," (Roberts-Callahan), (Fox Trot), Nicholas Orlando's Orch.
- 22269 "I'm so Sympathetic," (from "The Little Blue Devil"), (Carroll), Fox Trot, Nicholas Orlando's Orch.
"My Isle of Golden Dreams," (Kahn-Balufuss), (Waltz), Nicholas Orlando's Orch.
- 22266 "Why Don't you Drive my Blues Away?" (Intro. Save "Your Money, John,") (Papa-Copeland-Rogers), Wadsworth's Saxophone Band, (Medley Fox Trot).
"Swanee," (Gershwin), (One Step), Nicholas Orlando's Orch.
- 22288 "Dardanella," (Fox Trot), Joseph Samuel's Orch.
"Wonderful Pal," (Tracey-Pinkard), (One Step), Joseph Samuel's Orch.
- 22267 "Tents of Arabs," (Intro. "Wond'ring"), (Lee-David), Medley One Step. Joseph Samuel's Orch.
"Peggy," (Intro. "Rose of Romany,") (Moret-Williams), Medley Fox Trot. Joseph Samuel's Orch.
- 22248 "Only," (Cæsar-Akst), Royal Waikiki Hawaiian Orch.
"Hawaiian Bluebird," (Morgan-Porter-Swanstone), Royal Waikiki Hawaiian Orch. (Vocal chorus by Lewis James).
- 40184 "Lucia Di Lammermoor," (Sextette), (Donizetti), "Chi Mi Frena," (in Italian), Milan Grand Opera Sextette.
La Bohème "Mimi," (Puccini), "Mi Chiamono Mimi," ("My Name is Mimi"), (In Italian), Mme. Olga Carrara, (Soprano).
- \$2.20**
- 59083 "Bohemian Girl," (Balfe) "Bliss Forever Past," (in English), Eleonora de Cisneros, (Soprano).
Bohemian Girl, (Balfe), "I Dreamt that I Dwelt in Marble Halls," (in English), Eleonora de Cisneros, (Soprano).
- 59084 I Pagliacci, (Leoncavallo), "Vesti la Giubba," ("On with the Play"), (in French), Charles Fontaine, (Tenor).
Sigurd, (Reyer) "Esprits Gardiens," ("Guardian Spirits"), (in French), Charles Fontaine, (Tenor).
- 54041 "Granadinas," (Varrera Y Calleja), "Andalusian Song," (in Spanish), Tito Schipa, (Tenor with piano acc.).
- DISQUES EN FRANÇAIS—\$2.75**
- 60077 "Rigoletto," (Verdi), ("Grand Air de Gilda"), Yvonne Gall, (Soprano).
"Hérodiade," (Massenet), "Il est Doux, il est bon," Yvonne Gall, (Soprano).
- \$1.95**
- 251 "Menuet," (Berliner-Dellacqua), Sarah Fischer.
"Solvejg's Sons," (Henzen), Sarah Fischer.
- \$1.65**
- 167 "Manon," (La rêve de Des Grieux), (Massenet), Vaguet.
"Mignon," ("Adieu Mignon"), (A. Thomas), Vaguet.
- 173 "Coeur et la Main," (Le), ("L'Adjudant et au monture), (Lecoq), Royer.
"Francois Les Bas-Bleus," ("A toi j'avais donne ma vie"), (Messenger), Royer.
- 252 "Serenata," (Moszkowski), Sarah Fischer.
"Filles de Cadix," (Déliables), Sarah Fischer.
- 239 "La Tosca," (Air de la lettre), (Puccini), Beyle.
"Le Ceil a Visite la Terre," (Gounod), Vaguet.
- \$1.40**
- 120 "Fanfa la Fleur," (Chanson-Marche), (Borel-clerc), Bérard.
"Vous N'avez pas Ca," (Spencer), Bsrard.
- \$1.15**
- 171 "Elle," (Borel-Clerc), Bérard.
"Profites Jeunesse," (Chansonette), (Gavel), Bérard.
- 174 "Fille d'Espagne," (Chason-Marche), (Saldon), Mme. Nitta-Jo.
"You-You sous les Bambous," (Chanson vécue), (Scott), Mme. Nitta-Jo.
- 177 "Musique qui Passe," (La), (Chanson-Marche), (Gauwin et Daris), Bérard.
"Medjse," (Chanson lointaine) (Borel-Clerc), Bérard.
- 178 "Un an d'Amour," (Goublier), Léoni.
"Je te Veux," (Templeton), Léoni.
- 180 "Ricur," (Le), Ou "Qui' c'est Bet de Rir' Comm' Ca," Chaudoir Constantin.
"Coq et Poulette," (Guttinguer et Jouve), Constantin.
- 181 "Roses d'Automne," (Mélodie-Valse), (Arezzo), Sonnelly.
"Quand Chantent les Grillons," (Chanson provençale), (Borel-Clerc), Bérard.
- 183 "Mais ton tour Viendra," (Triandaphyl), Marcellly.
"Souvenir de Tango," (Miguel Picazo), Marcellly.
- 187 "Maman Jolie," (Lettre d'enfant), (Robert), Marcellly.
"Bon Dieu des Roses," (Le), Mélodie, (Guttinguer), Marcellly.
- 189 "Mais elle est si Jolie," (Chanson-valse), (Vargues), Marcellly.
"Coeur de ma Jolie," (Le), (Romance), (Georges-Morias), Marcellly.
- 190 "Coeur de Chene," (Légende bretonne), (Répertoire Botrel), (Durand), Marcellly.
"Lettre d'Adieu," (Valse chantée), (Leconte), Marcellly.
- 237 "Tonton Rusé," (Le), (Fragson), Fragson.
"Le Carillonneur," (Chanson avec cloches), (Dandierff), Bérard.
- 165 "Pleurs du Cerf," (Les), Solo et trio, (Trompes de Chase), Les adieux de Moulhere, le Cercle du "Bien Aller."
"Sportman" (La), (Rallye-les-Charmes), (Trompes de Chase), le Cercle du "Bien Aller."

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MONTHLY LONDON LETTER
TO CANADIAN MUSIC DEALERS

Gentlemen:—

16 Mortimer Street, London, Eng

Our last monthly letter evoked quite a considerable response for which we thank you. We should have pointed out that amongst the successes which we repeat below "THE BELLS OF ST. MARY'S" is controlled in America by Messrs. Chappell & Co. whom we hear have already done tremendous business with this, while "JOGGIN' ALONG THE HIGHWAY" and "LEARN TO TAKE YOUR TROUBLES LIGHTLY" are being handled by Messrs. Leo. Feist, of New York.

Yours faithfully,

ASCHERBERG, HOPWOOD & CREW, Ltd.

London Song Successes

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

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ORIENTAL MEMORIES	Walter R. Collins
BELLS OF ST. MARY'S	A. Emmett Adams
JOY BELLS (From the London Hippodrome)	Fred. W. Chappelle
LOVE'S WHISPER	Lou Larna
MONS: BEAUCAIRE (From the Romantic Opera)	Andre Messager
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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1920

The Passing of E. Whaley

Founder of Whaley, Royce & Co., Ltd., Toronto, Called by Death—His Going a Great Loss to a Wide Circle of Trade and Personal Friends

Though he had been in ill health for the past few years and of late had not been active in the direction of his business the passing of Eri Whaley, head of the house of Whaley, Royce & Co. Limited, Toronto, came as a great shock to his business and personal friends. Mr. Whaley was very widely known to the members of the music trades throughout Canada. At the time of his death he was serving on the Board of Directors of the Canadian Bureau for the Advancement of Music, with whose music-in-the-home activities he was very much in sympathy.

E. Whaley, as he always signed his name, was the eldest child of the late George Whaley and Elizabeth Aitchison. He was born in Stewarston, Halton county, in 1852. School days ended early for the sons of the pioneers. When the Whaley family moved to Orangeville in the autumn of 1869, Mr. Whaley was already skilled in farming, in wood-working, he had labored as a blacksmith's helper, and soon achieved local fame as the champion lather of the district.

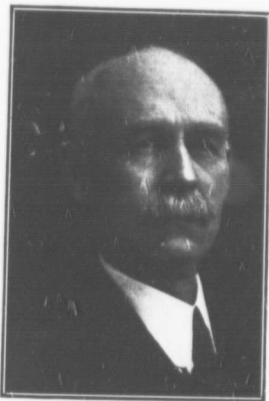
Orangeville was the real starting point of his business life. He was employed as a journeyman carriage-maker when the local carriage factory was busy. At other seasons he worked at his trade as a lather. But he was always working. Three of Mr. Whaley's younger brothers died and were buried in one week, when diphtheria scourged Orangeville in the autumn of 1875. When certain townships separated from Simcoe, Wellington and Grey counties, and were established as Dufferin county, Mr. Whaley was employed as copyist in the registry office at Orangeville. The monotonous, un congenial and often hard toil of Eri Whaley's daily work was never allowed to absolutely stop the growth of his native powers as a musician.

In later years Mr. Whaley often laughed at his early fame as a musician. Modesty blinded the successful Toronto business man to his real merits as a musician. He was a clarinet player, a cornet player, a violin player, not by ear, but by note, almost before he was out of his 'teens. He was the youngest bandmaster in Canada when he took hold of the weakest of two local brass bands in Orangeville and trained that band until it was the only band in the town, and achieved province-wide fame at the industrial exhibition and band tournaments at other points in Ontario. Mr. Whaley celebrated the greatness of Edward Hanlan by composing a set of Hanlan waltzes that were published in 1870.

In 1884 Eri Whaley withdrew from his work at the Registry Office, sold out his skating rink, and in April, 1885, at the age of thirty-five, started life in Toronto as a clerk in Thomas Claxton's music store. In 1888 the firm that developed into the Whaley, Royce Co., Limited, was founded by Mr. Whaley and George C. Royce, now Col. Royce. Mr. Whaley was always a bandsman at heart and a Canadian in spirit. He dreamed his dreams when he went to camp at Niagara, Toronto or Holland Landing as bandmaster of the 36th Peel Battalion. One of these dreams came true in June, 1888, when the first cornet ever made in Canada was completed in the band instrument

factory of Whaley, Royce & Co. The business had its first headquarters at the southeast corner of Yonge street and Dundas street east. The next move was to the southwest corner of Richmond and Yonge. In 1901 Mr. Whaley purchased the Royce interest in the business and Col. Royce retired to look after his other undertakings. About 1908 Mr. Whaley purchased the property at 237 Yonge street, and established the business in its present home.

Hunting, fishing, gardening and pictures were Mr. Whaley's great interests outside his business. Orangeville recognized him as a champion with a shotgun or rifle, and he would come home with dozens of speckled trout from the "crick" when less skilled fishermen could not get a bite. Skill in hunting and fishing and love of these recreations stayed with Mr. Whaley through life. He was an enthusiastic member of the Toronto Horticultural Society. His early enthusiasm for art was strengthened by opportunity.



The Late Eri Whaley

to study the works of the masters in the art galleries of Britain and Europe. As a judge of pictures, he was highly esteemed by the best local artists and art-lovers.

The late Mr. Whaley was one of the founders and served as president of the Dufferin County Old Boys' Association. He was a member of the Arts and Letters Club, a Master Mason of Zetland Lodge, A.F. and A.M., and attained the 32nd degree in Scottish Rite. Mr. Whaley was married in 1883 to Miss Ella J. Clarin, organist and soprano soloist of the Methodist Church at Lakefield, Ont. The widow survives, with one daughter, Mrs. L. C. Reynolds, wife of Major Reynolds, who was wounded fighting with the C.E.F. in France. An only son, George Frederic Whaley was drowned bathing in the Welland canal in his twelfth year. The late Mr. Whaley is also survived by his only sister, Mrs. E. H. Bennett, of Toronto.

The service was held at 2 o'clock, but long before that hour the house at 74 Roxborough street east was thronged

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with men and women, who had found the friendship of Eri Whaley a priceless thing; who were possessed of a sense of personal loss, and whose presence was indicative of the love they bore toward the man. Rev. Dr. I. Toyell conducted the service, which was beautiful in its simplicity. "He was a man of kindly spirit," said the speaker, "a friendly heart was his. He made friends, he kept the friends he made, he loved them, and they loved him. There comes to us now the only comfort there is, the comfort of knowing that this life is not all. The mortal has put on immortality."

The pallbearers included bandsmen who played with Mr. Whaley in the Orangeville brass band forty years ago, companions in his work for the Dufferin County Old Boys and associates of his life in Toronto. The pallbearers were J. Herbert Denton, K.C., county judge of York; Blaney McGuire, of the Orangeville Banner; T. H. Robinson, of Toronto; Andrew Collins, Wm. Fountain and John R. Robinson.

The floral tributes, which were many and beautiful, were sent by employees of the Whaley, Royce Co., by a host of trade and personal friends and from organizations of which Mr. Whaley had been a member. Among those in the trade who attended the funeral were Messrs. Fred Killer, E. J. Howes, H. H. Mason, E. C. Scythes, Frank Stanley, H. Y. Claxton, John Hanna, W. A. Hunter, W. H. Myhill, Louis Seckinger, Mr. Corrigan, A. R. Blackburn, Mr. Dodd, A. B. Lee, Mr. Payne and John A. Fallerton.

The business of Whaley, Royce & Co., Ltd., being conducted by a limited company will proceed without any interruption.

The Home's Library of Music

PART of the object of the week-end announcements run by J. H. Larway, the London publisher, in the daily press is educational. A good example of this educational work and one that, if followed by more sheer music firms in their publicity schemes, would give the public a better conception of sheet music is the following extract from a recent statement by Mr. Larway in the London Daily Telegraph:

"Few people pause to realize how slight, as a rule, are the costs of their most beautiful and enduring pleasures, particularly their music and books. Money runs like water when procuring the day by day recreations and pleasures; pleasures which, as a rule, only serve to break the stress or monotony of life. With those pleasures over, one is apt to hurry on the next, chiefly because such temporary happiness is so brief and so impermanent.

"There are numberless instances of men engaged in the business of life whose homes and ways of living are simple and unpretentious. Sometimes by circumstance, sometimes by choice, life to them is difficult and strenuous, and costly pleasures are impossible. Towards the end of a day, in such a modest home, someone sings a song, or, maybe, plays an instrumental piece—a little two-shilling piece of paper and ink. But what magic to the ear and heart! Quite a new world is revealed; something which seems to renew and inspire the listener. It is heard again on other occasions, until it becomes one of the permanent joys of the home.

"The purchase of that song seemed a slight and comparatively unimportant thing at the time, but its importance grows as the years go by, for it becomes a friend and a sweet memory never to be effaced. With a little care it is possible for the Home-Music-Library to be filled with permanent treasures of this kind. Musical friends are almost always at hand to give the uninformed amateur advice and help in selection.

"Then the music-seller—who follows the trend of the publishing world, and who is usually well aware of

what may be reliably accepted as the season's best new songs—is also a very safe guide. It is his business to know exactly what is required by his particular clientele, and the more opportunity he gets of satisfying the never-ending request for "a really good song," the more capable and eager he is.

"Then there are the concert and vocalists to popularize the latest songs; the advertising columns of the publishers, and the press reports of new music. No one really ought to find it difficult to hear of the very best music, the music that can give immediate and enduring pleasure."

Repairing the Violin Bow

A BRIEF account of the structure of a violin bow and how it may be repaired is given in the Violin World as follows: "Some people may not understand why horse hair is used in their violin bows, but a single horse hair drawn through the thumb and finger will demonstrate to you very thoroughly why horse hair is the ideal bow material.

"Each hair has two ends—the 'root' and the 'point.'

"If you draw the hair through the fingers, beginning with the root, it will glide smoothly and offer no resistance. But if you draw it through in the opposite direction—from the point to the root—a marked roughness will be apparent.

"If you have a magnifying glass with a power of 380 you can learn just why the hair glides smoothly in going one way and goes very 'jerky' when traveling the opposite way.

"Under the glass the hair is seen to be nearly perfectly cylindrical in form, and to be composed of three 'layers'—the central layer is called the pith, then comes the rind, and the outer covering of cuticle.

"When the hair is run through the finger it is the outer cuticle which is felt. This must be scraped away before the inner layers can be seen with the glass.

"The outer cuticle is very scaly in appearance, the scales overlapping one another like the scales of a fish or the tiles or shingles on the roof of a house—all pointing one way.

"These scales—"barbs," the violin makers call them—are very hard and horny, and each has a saw-tooth edge.

"When a bow is being haired or repaired alternate hairs are laid "barbs" up. Were the bow hairs all pointed one way there would be no gripping of the string as the bow went up, and the down stroke would be very strong, while the up stroke would be decidedly weak.

"Many times persons who repair their own bows will get too many of the hairs pointed one way—too many 'point' ends in the tip; too many 'root' ends in the frog. Half and half is the rule. And unless you are well acquainted with the peculiarities of horse hair you'll get better results from your bow if you leave its rehairing to an experienced violin maker.

"If you must do the job yourself be sure to test the hairs by running them through thumb and forefinger, to make sure you will get an equal number 'barbs up' and 'barbs down.'

"The practice of putting away the bow, after playing, without first relaxing the tension on the hair, proves injurious to both hair and stick.

"There's considerable 'nature' or life in horse hair which continued high tension will take out, making the bow a very stiff and unyielding one. The stick, too, will lose its elasticity if the tension is kept on when out of use."

Men of mettle turn disappointments into helps as the oyster turns into pearl the sand which annoys it.

Flu Handicaps Service

The employees of wholesale and manufacturing houses have suffered very seriously through the Flu epidemic, causing a grave, though unavoidable, strain on the staffs all around. One firm had as many as 28 employees off at a time. It is not necessary to add that retail dealers have not been expecting quite the same prompt service under the circumstances, and are making all reasonable allowance for delays caused by such widespread sickness.

Canadian Girl Wins Prize

A news dispatch from Kingston says: Word has been received that Miss Jean Chown, daughter of Dr. and Mrs. A. P. Chown, won the prize for the contralto solo at the Eisteddfod held in north-west London, England.

"Miami" Going Big

A Journal representative had the pleasure of calling at the New York branch of Chappell & Co., Limited, during the Music Show Week. Mr. Walter Eastman and his staff are most comfortably situated there in large, bright premises, centrally located in the Cameron Building at Madison avenue and 34th street. When the elevator door opens at the eighth floor you immediately step into the Chappell quarters without the necessity of opening any other door. This strikes one as a good arrangement, as the hundreds of people who go up and down the Cameron Building elevators daily cannot help but know that at the eighth floor they pass a sheet music warehouse.

The chief concern of the Chappell staff these days is filling orders for "Miami," Victor Jacobi's big waltz success. This number, which is having a great run all over the States, has also taken hold of the Canadian public in a substantial way that promises to put "Miami" in the first rank of this year's best sellers.

H. R. Maddock Back From the West

Holmes R. Maddock, of Whaley, Royce & Co., Limited, Toronto, is back, at headquarters after a visit to Winnipeg. He left for the west just before the late Mr. Whaley passed away. After being in Winnipeg some two or three days Mr. Maddock was taken ill with the Flu and was in a very serious condition. After two weeks in bed and going through so severe a sickness away from home, it is only natural that, as he said, "the finest thing he saw in Winnipeg was the train headed for home." Mr. Maddock is at the office again, though his usual strength has by no means come back yet.

Whaley, Royce bulletin No. 15 is out listing four pages of special offerings in sheet music and small goods. One of the more important items is the announcement of their having the sole Canadian agency for Buescher True Tone band instruments, to which an extended reference was made in the last issue of the Journal.

At the annual meeting of the Retail Merchants' Association of Guelph, Mr. Fred B. Kelly was elected chairman of the Music Dealers' section.

BEARE & SON

In New Premises

After March 1st

IN
THE OGILVIE BUILDING, 63 BAY ST.

THE removal of our Toronto headquarters to the fifth floor of the Ogilvie Building, South East corner Bay and Wellington Streets, is the result of the steady growth of our Canadian business. The greatly enlarged floor space thus provided means larger stock and even better service.

The Feist Horses Are Off

Leo Feist, Limited, Toronto, is out to beat Leo Feist, Inc., New York, in a race for 1920 sheet music sales on a per capita basis. The first big event in the contest was the Canadian company's putting "Golden Gate" on the map, and in doing so the startling method of a full page newspaper advertisement was used. To see a full page spread devoted to one song is certainly a novelty in Canada. The aforementioned contest is being visualized as a horse race, regarding which the dealers have been advised in detail and regarding the progress of which they will be kept posted month by month.

The whole of Canada has been divided into four districts. Ove, each district has been placed a livewire "song booster" to develop sales in every conceivable way. He will be given plenty of scope to show his originality, and all the money he can use to advantage in developing song, proportionate to the sales of his district. Each "booster," or manager, is really the jockey that rides what he hopes will be the successful horse. A certain objective is set for song sales in Canada. Each of the districts is to take care of one-quarter of the objective.

District A includes Toronto and suburbs. District B takes in all Ontario except Toronto, Port Arthur, Port William, Kenora, Cornwall and Ottawa. District C takes in that part of Canada east of and including Ottawa, and Cornwall. District D includes all of Canada west of and including Port Arthur and Fort William. The "Jockeys" or "Hustlers" over these districts are all Canadian boys, who have made up their minds "to beat the American company to it."

"Leo Feist is the only publisher that maintains a salaried staff of singers and song boosters in Canada," said Gordon V. Thompson, the genial and energetic manager of The Feist Canadian business. "This is maintained at tremendous expense, but it insures 'Feist' songs a steady, permanent sale. Feist singers travel from Halifax to Vancouver to back up the effort of the music trade."

When Leo Feist first launched a full-page advertisement in an American publication some people said he had gone crazy. They argued that such extravagant expenditure could not be maintained. But his "extravagant" propaganda persisted, until Leo Feist as a producer of "Song Hits" became known across the continent, and dealers found that this stupendous publicity, backed by an army of "song pluggers," meant an irresistible sale. They found it paid to display in their windows the songs featured in the advertisements.

"Leo Feist does not go after retail business," says Mr. Thompson. "He maintains no stores and does not seek mail-order retail customers. His whole outlet is through the music trade, hence the whole-hearted co-

operation which he prides himself, he has always received from the dealers on every occasion." Mr. Thompson believes that fully five times as much music can be sold in Canada as heretofore. This, he says, can be done through co-operation of publishers, phonograph men, music dealers and the profession. Mr. Thompson has been a salesman and organizer since he was a youngster and knows Canada like a book.



How Musgrave's, Toronto, featured "Golden Gate" in their Window

in order to leave George W. Pound, of the Music Industries Chamber of Commerce in the United States, free to devote all of his time to legislative and promotion work, it has been decided to appoint a new general manager for the Chamber.

KEITH, PROWSE & COMPANY, LIMITED

THE GREATEST OF ALL MUSICAL SUCCESSES

CHU CHIN CHOW

A MUSICAL TALE OF THE EAST

VOCAL SCORE 8/- NET. PIANO SELECTION 2/6 NET. SEPARATE SONGS, ETC., 2/- NET.

SET TO MUSIC BY
FREDERIC NORTON

TOLD BY OSCAR ASCHE

SONGS OF BEAUTY FOR ARTISTES AND
TEACHERS

Six Art Songs By Landon Ronald

DEEP IN THE HEART OF
A ROSE
AN APRIL BIRTHDAY
SWEET JUNE
SICILIAN CRADLE SONG
HUSK LITTLE VOICE
FRIEND AND LOVER

Lyrics by
EDWARD
TESCHEMACHER

Price 2/- each net.

PIANOFORTE ALBUMS

"Columbine." Ballet Suite. 1. Pavane. 2. Valse. 3. Minuet. 4. Danse
Groscaire. Net. 2/6
"In Downland." Three Album Leaves. No. 1. "April Song." No. 2. "Laven-
der Time." No. 3. "Shepherd's Lullaby." Net. 1/6.
"Four Trios." No. 1. "Nymph" (Minuetto). No. 2. "Puck" (Scherzino).
No. 3. "Heatherbloom" (Song without words). No. 4. "Elf" (Mazurka).
Net. 2/-
"Five Miniatures." Suite for Piano. 1. Irish Folk Song. 2. Badmash. 3. Valse Gracieuse.
4. Mazurka. 5. Good-night. In One Volume. By ERNEST HAYWOOD. Net. 2/6
"A Lyric Suite" of Six Pieces. In Two Books. 2/- each net.
"Eight Musical Pictures," without Ceteras. Two Books. 1/6 each net.
"The Children's Hour." Six Easy Pieces. One Book. 1/6 net.

Composed
by
T. J. HEWITT

Composed
by
GILBERT
A. ALCOCK

KEITH, PROWSE & COMPANY, LIMITED,

162 New Bond Street, London, W.I., England
PUBLISHING DEPOT, 42 POLAND STREET, LONDON, W.I., ENGLAND

Ivory Again Goes Up—Sharp Advances at February Auctions

WHILE the war was in progress persons affected by high prices and still higher prices, were disposed to philosophically accept conditions as they were and take what comfort they could from anticipating relief with the ending of the war. When hostilities actually ended there was a general hope that the peak in prices had been reached, but of course it was not so, nor is it so yet. In the matter of lumber, for example, the situation has become so serious that according to an Ottawa report restrictions in exports are a possibility.

Probably the only item entering into piano production that did not participate in the habit of spectacular jumps in price, such as characterized most other commodities, was ivory. It is true that there were occasional advances of such nominal amounts as five, seven and even ten per cent., but since the war this comparative inactivity has been more than made up until now a set of keys for the highest grade piano actually costs the piano manufacturer more than keys, actions and hammers combined cost him in 1914. There is now another serious advance on the way, and while at the time of writing the figure has not been given it will probably amount to considerably more than twenty-five per cent., in addition to the twenty-five per cent. of a few months ago.

The explanation for these serious advances is that in addition to Canada and the United States, England, France, Italy, Germany and Austria, which countries had no need for ivory during the war, are again in the market.

In 1914 the visible supply of raw ivory in London was 200 tons, and from then until 1919 the quarterly auctions were discontinued. Receipts from Africa, the principal source of supply, became less and less and finally ceased altogether. The supply at Antwerp was seized by Germany and for the time being was as if non-existent.

Before the war Germany was an important customer in the English ivory market so that Canada, which was the last hampered of any country, except the United States, in piano manufacture, benefited by that country's disappearance from the field, although prices of course advanced considerably through higher freight rates, unprecedented insurance charges, and to a continually increasing degree higher cost of manufacture. Against the advantage of less competition for the English supply was the discontinuance of supplies that formerly came from Germany and Canada was compelled to look to the United States for an important proportion of the ivory used in this country.

Prices have soared until they are now more than 200 per cent. higher than pre-war costs, with the advance in the February auctions so sharp that the importers here have been notified by cable to expect the next quotation at a material advance on former prices. So active was the bidding for supplies by brokers representing customers in practically all the belligerent countries again endeavoring to get their industries on peace-time basis, that the inevitable happened. At this season of the year, too, the supplies for delivery are smaller. The process of manufacturing tuks, or that selected portion of them that can be used in ivory keys, includes sun bleaching and, as the period of sunshine in England is rather limited during the winter season, the production of ivory is retarded, hence supplies for shipment are correspondingly limited.

In all the countries named all the industries that use ivory are back again for supplies and competition for a share of the limited supplies is exceedingly keen.

At this time there is every reason to believe that for the cheaper makes of pianos a substitute for ivory is inevitable. The logical substitute is, of course, celluloid, known in other industries as "French Ivory" and used exclusively

on the keys of reed organs. It is within the memory of the present generation when ivory only was used on organ keys.

Naturally the piano dealer does not take kindly to the idea of "French Ivory" keys, but he must be prepared to expect this innovation or still further advances in prices of the cheaper makes as well as the higher grades because of greater cost of keys alone.

So that readers of the Journal may visualize the jump in prices in five years on a few of the materials in piano and organ construction the following schedule is reproduced:

Goods that cost in 1914			
	Cost Jan. 1, 1920	Cost Jan. 1, 1920	Cost Jan. 1, 1920
Lumber Walnut	\$100.00	\$300.00	\$300.00
" Birch	100.00	321.00	321.00
" Oak, plain	100.00	316.00	316.00
" Oak, quartered	100.00	427.00	427.00
" Poplar.....	100.00	400.00	400.00
" Gum.....	100.00	620.00	620.00
" Spruce and Pine.....	100.00	204.00	204.00
Veneers.....	100.00	310.00	310.00
Leather Goods.....	100.00	237.00	237.00
Brass Goods.....	100.00	267.00	267.00
Wood Screws.....	100.00	293.00	293.00
Mirror Plates.....	100.00	321.00	321.00
Benzine.....	100.00	222.00	222.00
Shellac.....	100.00	794.00	794.00
Linseed Oil.....	100.00	330.00	330.00
Turpentine.....	100.00	372.00	372.00
Stains.....	100.00	308.00	308.00
Glue.....	100.00	200.00	200.00
Felts.....	100.00	284.00	284.00
Coal.....	100.00	207.00	207.00
		\$2,000.00	\$6,733.00

From the above it will be seen that goods which in 1914 cost \$2,000 cost today \$6,733.

NOTICE

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

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

Prominent U.S. Manufacturer Deceased

J. Harry Estey Victim of Influenza

The music industry of the United States has lost one of its most prominent and highly esteemed members in the death of Mr. J. Harry Estey, treasurer of the Estey Organ Co., of Brattleboro, Vt., which occurred suddenly at Boston. The late Mr. Estey, with Mrs. Estey, had visited the Music Show in New York and while Mrs. Estey returned home, he went on to Boston to attend to some business matters there. Though not feeling well when he left New York Mr. Estey did not consider that he was suffering from anything worse than a cold, but in Boston he found medical advice necessary. Mrs. Estey and his brother, Col. J. Gray Estey, visited him and as late as ten o'clock on the evening preceding his death the attending physician did not anticipate any serious effects. His heart action became affected, however, and death ensued at an early hour in the morning.

Deceased, who was only forty-five years of age, was a native of Brattleboro, where he had always resided, and was one of the most active citizens in any movement for that city's welfare. In musical circles, too, he was prominent, being an enthusiastic believer in the wholesome influence of music and having a discerning taste for the works of the

best composers, the rendition of which he sincerely enjoyed. He was a grandson of the founder of the business of which he and his surviving brother assumed the active management on the death of their father, the late General Julius J. Estey. He was also treasurer of the Estey Piano Co. of New York.

As the result of an intimate business relationship between the Estey Organ Co. and Goulay, Winter & Leeming, Limited, of Toronto, dating from the inception of the latter firm, the late Harry Estey had become an intimate personal friend of Mr. Robert S. Goulay, President of that firm and of Messrs. David R. and Albert H. Goulay. He was a stockholder in Goulay, Winter & Leeming, Limited, and had visited Toronto on many occasions. His advice and counsel was always freely at the disposal of his business friends and associates here, the Messrs. Goulay, and he took a personal interest in the development of the musical industry of this country.

(Continued on page 92).

Beare & Son Moving to Larger Premises

After making various additions to their wareroom facilities at 117 King St. West, Toronto, from time to time as the growth of their business demanded, Beare and Son, the old violin and musical merchandise house, have been

forced to seek much larger quarters. These they have secured and leased on the fifth floor of the Ogilvie Building at the south-east corner of Bay and Wellington streets, right in the heart of Toronto's wholesale district. Three times the accommodation of the former ware-house is provided in the new one which is being laid out and fitted with specially designed shelving to carry the largest possible stock in the available space, and which has excellent passenger and freight and elevator service.

Mr. Walter Beare, of London, England, who has just paid one of his periodical and hurried visits to the Canadian branch, has returned to Britain. Mr. Beare expressed himself as greatly pleased with the progress of the Canadian business under the able and aggressive management of Miss Flaxton, and also with the location and details of the new premises. For many months past Mr. Beare has spent the greater portion of his time on the continent scouring the small goods markets for stock, and it will continue to be one of his chief concerns to ensure sufficient stocks in all lines for the Canadian trade.

The latest addition to the Beare & Son selling staff is Gilbert Watson, late of the Mason & Risch "His Master's Voice" department at Toronto. Mr. Watson will travel in Ontario and Quebec. John Dinsmore will continue to look after the interests also of the dealers in this same territory. W. J. Stumpf is now in the west getting good orders from his regular camping ground, and D. R. Henderson in the Maritime Provinces is experiencing encouraging development in the business of his territory.



The Ogilvie Building, 63 Bay Street, Toronto, in which will be the new home of Beare and Son.

Mr. Grimsdick Back From England

Mr. H. A. Grimsdick, managing director of The Bell Piano & Organ Co., Limited, Guelph, is back at his desk after a seven weeks' absence on a business visit to England. Mr. Grimsdick arrived in New York on the Nieuw Amsterdam and the many warm, personal friends that he has made in the trade since first coming to Canada, extend him a cordial welcome on his return.

While in England Mr. Grimsdick had a number of conferences with the gentlemen over there interested in the Bell firm, and as a result production at Guelph will be proceeded with to the capacity limit of the plant. Arrangements were also made for an exhibit of Bell instruments at the Canadian Industrial Exhibition, to be held in London in June next.

Asked by the Journal as to the possibilities for Canadian pianos in England, Mr. Grimsdick did not evince great enthusiasm. "The tariff, in spite of there being a preference in favor of Canada as against the United States," he pointed out, "is a serious barrier when added to the high production cost. Furthermore, the duty is collected on the freight charges in addition to the invoice price of the pianos."

The English piano manufacturers Mr. Grimsdick found to be working under serious handicaps because of the unsatisfactory labor situation and scarcity of materials. The London factory of the Bell Company, while doing splendidly under the circumstances, is limited in output by the existing conditions.

As to Canadian piano manufacturers having to meet competition from German instruments in England, Mr. Grimsdick considered this not to be a consideration at all. The German manufacturers have practically no pianos for sale. Their show rooms are empty and they are tremendously handicapped by their complete inability to procure many necessary materials and supplies. The quality at the present time is below pre-war goods and it will be some years before German pianos are again a factor in the world's markets.

The exchange rate is a question that is not causing the English manufacturers any great worry, stated Mr. Grimsdick, as they consider it quite an effective protective tariff.

Canadian made goods of various kinds Mr. Grimsdick found prominently displayed and in good demand by the people. Footwear from Canada, for example, Londoners considered "top-hole," which expression golfers will understand. Pianos and organs from Canada would also be in greater demand if they would be supplied and did not have to carry a burden of twenty-two per cent. duty on invoice price plus freight.

Horse Sense

What quality is the hardest to obtain and therefore worth the most salary? This question, put to Coleman DuPont, whose name stands high in the world of big business, brought the following reply: "Plain common sense," he said. "Common sense, or horse sense, means that a man has good judgment, and success in business is nothing more or less than the exercise of superior judgment. Sound judgment, in turn, is usually the fruit of persistent study of one's business, from the ground up and from every angle. Any judgment based on ignorance is almost certain to be wrong. Sound judgment comes from sound knowledge. Therefore the man who possesses common sense possesses uncommon knowledge, nine times out of ten."

Labor Conditions Cause English Piano Factory to Close Down

One of the most important announcements made for many years in the piano trade, and one that is causing world-wide comment in piano circles, is that contained in a special cable to the Montreal Gazette, which says: "One of the leading British piano-making firms has taken action which is regarded as an object lesson in the economic fallacy of pushing the demand for improved labor conditions to the extreme. John Brinsmead and Sons have announced their decision to retire from business and close their factory, in which over 300 people are employed, some of whom have been in the firm's employ for forty years. Brinsmeads point out that for each piano turned out per week there are now 24 employees against 12 in 1918 and six before the war. Factory wages alone per piano exceed the selling price. The cost of polishing alone is approximately equal to the pre-war prime cost of the completed piano, including the materials."

"A director of the company said: 'It is simply the question that we cannot go on manufacturing at the present high cost and selling at the outrageous figures we do at a loss. We shall not recommence manufacturing, if ever we do, until we can manufacture economically and can sell at prices that will not be robbing the public. This is no quarrel with our work people; we have no difference with them; it is simply the unfortunate state of events that we are drifting into by the whole tendency of labor at the present time, which is to force prices up to such an extent that it is impossible to manufacture economically.'

"It is stated that in several businesses wages have now gone to the point at which profitable trading has become impossible. Employers are holding on in the hope of more sane conditions and meanwhile expending capital. The prediction is made that unless the situation rights itself quickly similar action to that taken by Brinsmeads will become an ordinary occurrence.

"Other piano-making firms are in the same difficulty as Brinsmeads. Sir Harry Foster, president of the Pianoforte Manufacturing Association, speaking of general conditions in the trade, said:

"There is a fallacy, general in the labor world today, that by increasing production you either deprive a fellow worker of employment, or run the risk of over-production and consequent unemployment for yourself. In the piano trade today it is impossible to over-produce; we cannot overtake the demand, and meanwhile the German is creeping into the business again and will be taking our orders if we cannot produce more. We agreed twice within the last twelve months to an increased minimum wage and to the principle of a maximum number of working hours. We also offered a bonus on increased production, either for the individual or for the shop. But the labor leaders and men seem passive under them and have the foolish notion that any attempt to give men the means of increasing their earnings by this method is what they call the thin edge of a wedge to get back to piece-work, and they have repeatedly refused the bonus as though it were an evil thing. However, I know many of the men welcome it. Before the war piano manufacturing was piece-work. It is the almost universal experience of the trade that since the introduction of the minimum wage, production per man has decreased by anything from 25 to 40 per cent. Human nature being what it is, I believe that without some incentive to individual effort the result of the minimum wage must be the reduction of output."

A further cable contained this further information as to Brinsmead's re-opening: "Brinsmead's piano factory at Kentish Town is to be re-opened. This decision was reached last night after a conference between the directors

and a deputation of workers. A joint statement was issued to the effect that the employees had agreed to co-operate with the management and that the factory was to be reopened for a probationary period under conditions to be mutually agreed upon."

English Ivory Cutter in Toronto

Mr. Fred Shenstone, of Shenstone & Co., Limited, ivory cutters and piano supply manufacturers, London, England, is in Toronto, having come over on the Lapland, which trusty steamer was buffeted about by the Atlantic for twelve days before reaching port.

Naturally the first question put to Mr. Shenstone, when the Journal met him, related to the price and supply of ivory. "I am afraid the advance is going to be a very considerable one," he said, "following the February sales." Just before sailing Mr. Shenstone attended the Antwerp auctions, where the competition in purchasing stocks was never so keen and sharp advances in prices, he states, are the natural and unavoidable result.

All buyers report a shortage of soft ivory from which the keys of the high grade makes are made, and there is very little coming forward.

It is pointed out, too, that other industries using ivory are demanding the highest grades regardless of cost; in fact, the higher the price the more insistent seems the demand. The unprecedented spending power of the public is evidently reflected in the conditions that govern the ivory market, or probably it is more correct to say, cause the conditions.

Morris Piano Shipments

Even allowing for the unexpected delays incident to snow-blockades, difficulty of securing supplies, etc., the Morris Piano factory at Listowel, Ont., has made splendid progress and Mr. Windsor, factory superintendent expects to have started a regular stream of deliveries before this issue of the Journal gets to the readers. At their head office, 66 Bond street, Toronto, Mr. E. C. Thornton, general manager, is looking forward to the arrival of samples at an early date. In the meantime they are receiving many inquiries for early shipments.

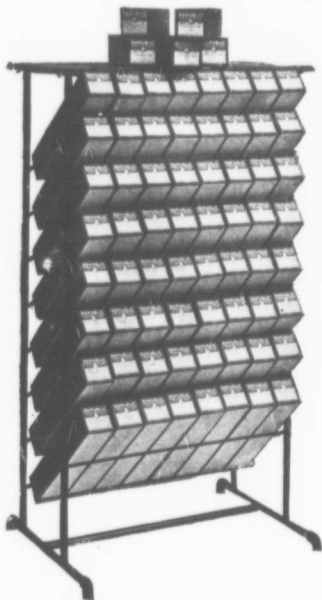
Hamilton Considering the Canadianizing Influence of Music

For some time certain citizens of Hamilton who have the interest of the alien population at heart have been trying to evolve a plan whereby foreigners may most easily assimilate the manners, customs and mode of living of Canadians. The latest suggestion from this quarter is that by allowing music to permeate the very life of the foreign element, they would become uplifted and more highly civilized. It is believed that the sentiment expressed years ago by Congreve, that "music hath charms to soothe the savage breast," still holds true, and although the many natives of foreign lands that live in Hamilton could certainly not be classed as "savage," it is felt that if they were given an opportunity to acquire a knowledge of good music, it would have a decidedly ameliorating influence upon them.

Community singing has been advocated as a means toward Canadianizing these foreigners. It was suggested—

and it seems very feasible too—that the strangers be grouped into singing classes almost as soon as they set foot in the city. English would be the language used by the singers, and by that means several good purposes would be accomplished. The music would make the aliens feel more at home and lessen their longings for the land they had left behind, it was claimed. Many immigrants have declared that their chief reason for homesickness in this country was the lack of good music, music that was free for the people as it was in their own countries, and easily within their reach.

Singing in the English language would help foreigners to learn the language, and would make them love it better, when it was associated with the music they already loved. By that means both their affection and patriotism for their adopted country would be strengthened.



Single Upright Player Music Roll Display, one of the lines of the Universal Fixture Corporation, New York

Over the Counter

Get your customers into the habit of buying music rolls over the counter just like any other small merchandise," advises a dealer who adds: "There are many things you can do to bring about this reform. The days of catering to the customer are past. In other lines, people are being taught not to expect so much. Most grocers do not give candy or cookies to children any more, and, arguing along similar lines, the customer will, it is believed, readily fall into the habit of buying his rolls without retiring to the demonstration room to try out a roll whose melody he knows full well."

Don't wait for extraordinary opportunities. Seize common ones and make them great.

Founders of the Piano Industry in Canada

Apropos of the reference in the last issue of the Journal to the incorporation of the Thomas Organ and Piano Co., Ltd., of Woodstock, Ont., a correspondent sends the following interesting information contributed to the "Mercury" of Guelph by the late J. J. Thomas:

"Under the heading 'A Piano every Hour' published in the Star, Industrial Number, it is said that in some books about the old days of Toronto it is erroneously stated that the first piano manufactured in Toronto was about 1847, by Mr. John Thomas. This, I agree with you, is an error, but not in the sense implied.

"My father, the late Mr. John Thomas, started piano manufacturing in Montreal in 1832, and in 1839 removed his business to Toronto and manufactured pianos in Chewitt's buildings, on which is the present site of the Rossin House (now, the Prince George Hotel).

"In 1844 he built and removed to the building now standing immediately west and adjoining the Princess Theatre on King street. A stone is in the front of this building, with the inscription, Harmony Place, 1844. This building was used as a warehouse, with manufacturing shop in rear and above. I might state that the first organs in St. Michael's Cathedral, Holy Trinity Church, and I think, St. George's Church, were built on these premises, and most of the parts of these original organs are now embodied in the present ones.

"I have in my possession a patent deed issued to my father in the year 1840 for what is now known and universally used as the full metallic frame (Chickering claims 1843). I have also a diploma issued to John Thomas and Son, Toronto, for a piano exhibited at the first exhibition of all nations in the Crystal Palace, London, England, 1851. This piano was built in Toronto.

"Some few years ago I saw an upright piano in Messrs. Heintzman and Co.'s repair shop built by my father, in Montreal in 1835.

"In writing this letter I feel it a case of honor to whom honor is due, and that you would be pleased to be correctly informed as to any statement you should make in your valuable journal.

Messrs. Drew, Heintzman, and Annoukie dissolved business in Buffalo in 1850. Mr. Drew went to Hamilton and associated himself with C. L. Thomas, my brother, under the style of the Western Piano Manufactory of Canada. Mr. T. Heintzman came to Toronto and associated himself with Thomas & Co. (John Thomas and G. H. Furner). They occupied the building immediately in rear of the

Iroquois Hotel, and the sign can be seen on the gable at the present date.

"... This letter will, I hope, convince you that the Thomases were the founders of the piano industry in Western Canada, if not in the Dominion, as the family have been continuously in the manufacture of pianos or organs in Canada since 1832.

"There were five brothers as well as father, all of whom were practical piano and organ builders: Late Charles L. Thomas, Hamilton; late Thomas L. Thomas (at one time associated with R. S. Williams); late Frank J. Thomas, piano builder; late E. G. Thomas, founder of Thomas Organ and Piano Co., Woodstock, and your humble servant, J. J. Thomas, superintendent of the piano department of the Bell Piano and Organ Co., Guelph."

Death of J. D. A. Senecal

A news dispatch from St. Therese, Que., says: "The death occurred here on February 20th, of Mr. J. D. A. Senecal, superintendent of the Willis piano plant, who for fifteen years has served the firm and in that capacity has been widely known by business connections. It was stated by the head of Willis & Co., Limited, yesterday that Mr. Senecal was a man of the finest character and that he was widely esteemed by all who came in contact with him. He was just fifty years of age, and a widower without family. The cause of death was said to be acute indigestion, following influenza. The body is being taken to Montreal and the funeral service will take place Monday, February 23rd, at the Church of St. Jean Baptiste."

New Brunswick Period Cases

One of the chief Brunswick announcements during the New York Music Show was the new motor with which the Brunswick phonographs on display were equipped. This new motor runs an hour and a quarter. It is a four-spring motor so adjusted that if three of the four springs could break the motor would continue running on the fourth. The new Brunswick motor is the invention of Mr. Nystrom, responsible for the Ultona and many other mechanical improvements. Another new feature noticed was the circular metal name plate fixed near the needle cups bearing the style of the machine and its number.

The new Brunswick period models are coming in for high praise. Brunswick phonographs always have had an enviable reputation for their "piano finish" and the four new period cases easily upheld this established reputation. The "Lombardi," an Italian design of unusual charm, is 45½ inches long, 48¾ inches high and 23 inches deep, and will retail in Canada for \$1,000. The "Oxford," an Early English design which can be used in connection with English furniture of the early and late 18th century, is priced to the Canadian public at \$850. The "Gotham" is a cabinet of distinction and being of smaller proportions will accommodate itself to more homes. It retails at \$575. The most expensive is the "Beaux Arts," a Louis cabinet that will go with the finest furniture of any of the French periods. It is characterized by carefully matched walnut panels in doors, and the combination of exquisite French mouldings. The Beaux Arts sells in Canada for \$1,200.

Let a man get the idea that he is being wronged, or that everything is against him, and you cut his earning capacity in two.

Are you keeping your customers posted regarding the latest Columbia releases?

MUSIC SUPPLY CO.
Toronto

Here, There and Everywhere

The business of J. N. Archambault, Limitee, of Montreal, has been incorporated with a capital of \$50,000.

Mrs. Bayley, who was for some time an assistant in Heintzman's, Edmonton branch, has resigned her position.

Mr. A. E. Mandly, manager of the Phonograph Shop, Limited, Ottawa, was among last month's visitors to Toronto.

W. N. Manning and G. W. Sherlock, of the Sherlock-Manning Piano Co., London, each had a couple of weeks at home as "Flu" patients.

At the annual meeting of the Retail Merchants' Association of Guelph, Mr. Fred B. Kelly was elected chairman of the Mus'c Dealers' section.

Mr. Albert Nordheimer, head of Nordheimer Piano & Music Co., Limited, Toronto, attended the dinner at Delmonico's, New York, given by Steinway & Sons, to their dealers.

During the first ten months of 1919 New Zealand imported pianos to the value of £38,596. In the corresponding period of 1918 pianos to the value of £37,678 were imported by her.

During the year 1919, \$4,057,696 was awarded by the Workmen's Compensation Board in the way of compensation and medical aid to industrial workers. For the year 1918 the corresponding award was \$3,883,994.

Musique et Instruments, the French Music Trade paper, says that the entry of any musical instrument in North Russia is forbidden; only parts and accessories are allowed—such as metronomes or diapasons.

A. E. Switzer, salesmanager of the Martin-Orme Piano Co., Limited, Ottawa, is around again after a week's session with La Grippe. Mr. Switzer took sick in London on his way home to Ottawa from Windsor.

At a regular meeting of the Barrie, Ontario, Board of Education held recently, the question of appointing a music teacher for the public schools came up. A committee has been appointed to go into the matter. This shows that the "Music-in-the-School" movement is spreading.

Danks Klaverfabrikant og Forhandlerforening is the title of the Union of Danish Pianoforte Makers and Dealers, 35 in number, formed on October 20th last. This union includes only members who are either wholly or partly engaged in the importation of German keyed instruments.

After fourteen years' connection with Heintzman & Co., Limited, Mr. D. J. McCutcheon is resigning from the management of that firm's branch. Mr. J. I. Allan, formerly manager of the Saskatoon branch and more recently at Brantford, will succeed Mr. McCutcheon in Calgary.

Mr. Albert Nordheimer, president of the Nordheimer Piano and Music Company, Limited, and Consul-General for the Netherlands, acted as chairman at the first consular dinner held recently at the York Club in Toronto since the war. Sir Edmund Walker, Consul-General for Japan, was present.

At the last monthly meeting of the New York Piano Merchants' Association it was decided to discontinue the practice of giving free music rolls with each player piano sale. Plans to encourage owners of pianos and players to have their instruments tuned at regular intervals were also discussed.

Mr. W. Bohne, Toronto, the well known pianoforte hammer and string manufacturer, was among Canadian trade visitors in New York during the Music Show, and like thousands of others, was greatly inconvenienced by

the terrific snow storm that paralyzed traffic and seriously interfered with business.

An interested visitor to the factory of Berliner Gramophone Co., Limited, lately was Mr. Kaplin, of Winnipeg. Mr. Kaplin does a very large record business, especially with the foreign population of Winnipeg. This dealer made a special visit to the factory for the purpose of having more foreign records made.

Mr. S. Flanz, who so energetically promotes Cecilian business in Montreal, was noticed among out-of-town members of the trade in Toronto recently, which city he frequently visits. Mr. Flanz features Cecilian pianos and players and the Cecilian Concertphone. He is an enthusiastic Montreal booster and appreciates the greater buying power of the public in that city as compared with Toronto's population.

According to an Associated Press despatch to the Toronto Globe from London, England, the British and United States Governments have agreed that the American copyright amendment law of December shall be extended to British subjects upon the issue of a King's order-in-Council giving reciprocal advantages to American citizens. The Board of Trade announces that the necessary steps to obtain the King's sanction will be taken at the earliest possible moment.

A recent issue of Popular Mechanics makes reference to a new invention for the turning of music. It resembles somewhat the modern player piano music roll, the music being printed not on pages but on a long strip of paper. This is placed on a motor driven roll and can be driven before the eyes of the performer at any given speed. The controlling lever is conveniently placed at one side. The idea, of course, is that by this means the awkward and annoying silence so often noticed during the turning of the pages by the performer may be done away with.

Presentation to Sussex, N.B., Dealer

The marriage is announced of Charles C. Carr, music dealer, of Sussex, N.B., to Miss Helen Margaret Berry, both of whom start out their married life with the best wishes of a host of trade friends. Learning of Mr. Carr's proposed plans a group of the most prominent citizens in Sussex took occasion to present him with a handsome chest of silver and the following illuminated address:
To Charles C. Carr:—

We have learned through various channels that you contemplate taking a plunge into the sea of matrimony, and it occurred to a few of your friends, whose names appear below, that this would be a fitting occasion to remind you that in taking this momentous step in life, you have our heartiest congratulations and the best of good wishes for your future happiness.

We trust, therefore, that you will accept the accompanying gift as a slight token of our regard, and we trust that the future years for you and Mrs. Carr may be filled to overflowing with the best things that life affords.

(Signed) Walter S. Fairweather, John Carr, H. P. Dole, J. D. McKenna, W. G. Asbell, E. H. Vickers, D. H. McAlister, R. St. J. Freeze, L. B. Fenwick, Fred Whalen, Murray Carr.

Mr. Carr carries Willis, Dominion, and His Master's Voice lines and has a sheet music and small goods department.

Wanted and For Sale Column

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

WANTED—Forty or fifty second hand organs just as they come in from customers, not repaired. Miller Bros., Charlottetown, P.E. Island.

A London, England, piano manufacturing company asks for the names of Canadian manufacturers of machinery for making piano actions. Apply Department Trade and Commerce, Ottawa, quoting reference Number 161.

WANTED—Man for repair Work on Brass Band Instruments. Experienced man preferred. Steady job. Box 230 Canadian Music Trades Journal.

SALESMAN AND STOCK-KEEPER with five years' experience with Victor Talking machines and records is open for engagement; age twenty-five. Apply Box 229 Canadian Music Trades Journal.

(Continued from page 87).

For some years the Estey Organ Co. have specialized in the production of costly interpretative automatic pipe organs to play specially cut music rolls. These organs are to be found in the homes of the wealthy and in the recital halls of many of the finest music establishments throughout the United States.

Mr. Robert S. Gourlay, who was notified of the death of Mr. Estey, immediately left for Brattleboro and remained to attend the funeral obsequies of an intimate personal friend whose passing away is keenly felt by himself and the members of his family.

WANTED MUSIC SALESMAN

Young Man with Retail Sheet Music experience in Canada, by a leading Toronto Music House. Splendid opportunity for a capable and ambitious young man. State qualifications, etc. Communications confidential.

Box 800, Canadian Music Trades Journal

DECALCOMANIA TRANSFER Name Plates and Trade Marks

for PIANO and TALKING MACHINE
manufacturers, also dealers

YOUR NAME on a talking machine. My Dealer brings the owner back to you for records, and his friends to you for a machine.

Samples, suggestions and sketches furnished free. Write to-day.

MADE IN CANADA by

CANADA DECALCOMANIA COMPANY, LTD.
364-370 Richmond Street West, TORONTO, CANADA

MOVING SALE SPECIALS

VIOLINS

No. 146A—"Jean Renard" model, medium brown varnish, nicely shaded, highly polished, flamed back and sides, fine spruce top, ebony trimmings, excellent tone. Regular price, \$10.00
Special Price, \$8.50

VIOLINS

No. 140—"Gagliano" model, dark brown varnish, imitation old finish, nicely flamed maple back and sides, close grained spruce top, ebony trimmings, splendid tone. Regular price, \$13.20
Special Price, \$11.00

VIOLIN BOWS

No. 600—Good hardwood stick, dark red varnish, highly polished, leatherette grip, ebonyized frog, pearl slide, metal button. **Special Price, \$10.80 doz.**
No. 601—Good quality hardwood stick, amber color, highly polished, leatherette grip, ebonyized polished frog, pearl slide, octagon metal button. **Special Price, \$11.25 doz.**

CORNETS

Bb Cornet, brass, highly polished, long model, quick change to A and low pitch slides, exceptionally well made and finished, easy blowing, complete with mouthpiece and music rack.

Special Price, \$17.50 each

BEARE & SON

Wholesale Only

63 BAY ST. - TORONTO, CANADA
and LONDON, ENGLAND



Electricity is a Mystery

No one knows just what it is, yet it can be measured by meter
just like water.

Reputation, although not a mystery, is something intangible.

It is not measured by meter.

Reputation such as that possessed by the

Gerhard Heintzman

Piano

is measured by the enormous number of Gerhard Heintzman instruments in use throughout the world.

It is measured by the quality and quantity of Dealers exercising the Gerhard Heintzman franchise.

It is measured by the number of live piano dealers appearing on our waiting list for the Gerhard Heintzman agency—dealers whom we would gladly accommodate were we not already represented in their territory.

And when the reputation of the Gerhard Heintzman is measured it rises high above that of all others.

With such a reputation is it not justly called

Canada's Greatest Piano?

Gerhard Heintzman, Limited

Sherbourne Street

TORONTO

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CANADA



“To Own a Mason & Risch Piano
is to Possess the Best Piano Built.”

We did not evolve this sentence out of our inner consciousness, adopt it as a slogan, and then through persistent reiteration try to convince others and ourselves of its truthfulness, BUT—

*“often hearing it applied to the instruments
“of our make by musical colleges, musicians
“of note and others having an intelligent
“knowledge of what a Piano should be, we
“simply ADOPTED it, and it therefore
“reflects the opinion of others, and is not
“a mere statement on our part.”*

And so it's worth remembering that when you sell a Mason & Risch Piano, you sell “THE BEST PIANO BUILT.”

Mason  Risch-
Limited

230 Yonge Street
Toronto