

CANADIAN  
MUSIC  
GRADES  
JOURNAL

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MUSIC APPRECIATION

**T**HE study of music appreciation is for all children —talented, average and even the unmusical. The making of music is only one of many possible contacts with music, and the fact that a child may have little talent for making music is in no sense an argument against bringing that child into such contact with music that he may learn to enjoy it and to take an intelligent and appreciative part as a listener to musical performances.—Osbourne McConathy, President School Music Supervisors' National Association.

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

A  
Grafonola



In Every  
School

At the Toronto Convention of the Ontario Educational Association, April 21-24, the following resolution was unanimously adopted:

"THAT THE PUBLIC SCHOOL SECTION OF THE O.E.A. REQUEST THE MINISTER OF EDUCATION TO CHANGE THE REGULATIONS SO THAT A GRAFONOLA WITH A SUITABLE NUMBER OF APPROPRIATE RECORDS FOR EACH CLASS-ROOM BE MADE PART OF THE COMPULSORY EQUIPMENT OF PUBLIC AND SEPARATE SCHOOLS."

The resolution was subsequently amended by omitting the words "for each class-room."

The Minister of Education for the Province of Ontario authorizes a course in music

"TO CULTIVATE IN PUPILS A TASTE FOR GOOD MUSIC, TO PROVIDE AN ENNOBLING MEANS OF EMOTIONAL SELF-EXPRESSION, AND TO AFFORD AN AGREEABLE CHANGE IN THE ROUTINE OF SCHOOL WORK AND THE OCCUPATIONS OF DAILY LIFE."

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SATISFIED CUSTOMERS

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Yours faithfully,

(Signed) WM. LONG.

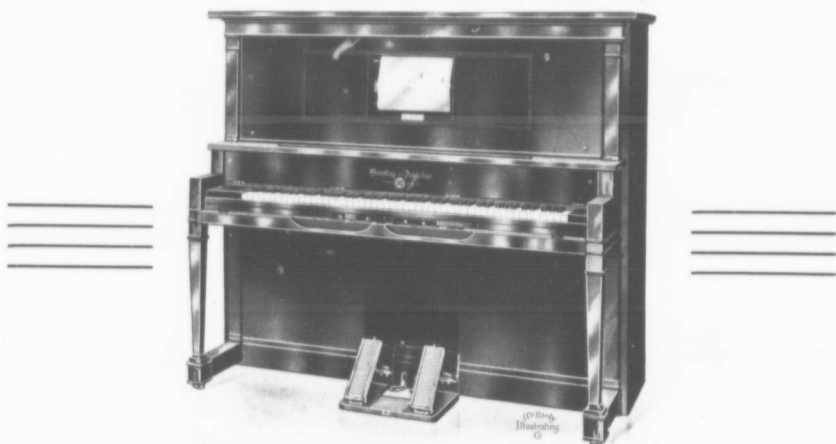
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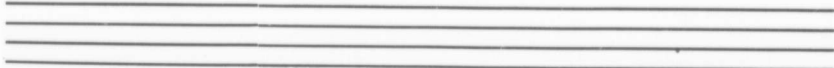
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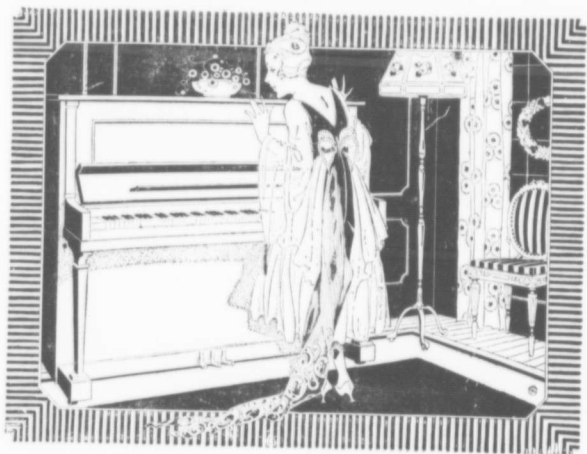
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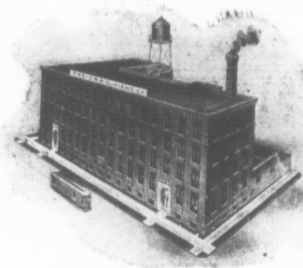
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There isn't the necessity for much "talk" about **Evans Bros.** quality, because it is always taken for granted. Quality is **known** to be a **certain** and **invariable** factor in **Evans Bros.** Pianos and Players. **Evans** prices are reasonable.

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



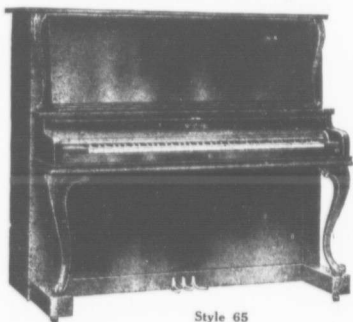
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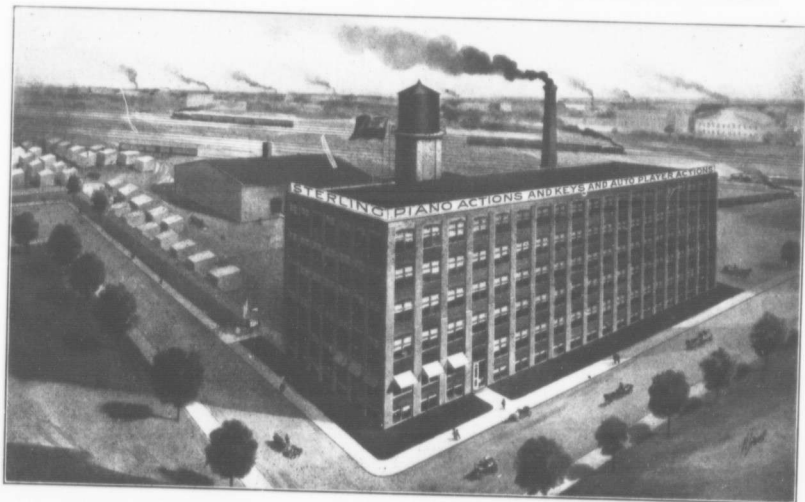
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To-day, the Newcombe Piano is recognized as a product that embodies all the musical improvements and mechanical advancements that make for a strictly high grade piano of the "Leader" class.

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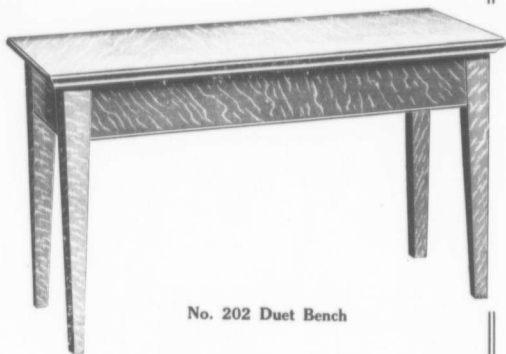
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Moving Day is Near

House-Cleaning Time Approaches



These all mean a sudden demand for a reliable Piano Polish, every dealer should be well prepared to meet this. Your customers are going to ask you for a good polish, why not prepare in time? Keep this Polish in your window and on your counter where every customer entering your store will see it. It will suggest itself.

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No. 5— 4 oz. bottle .....	Wholesale \$2.00 per doz.	Retail \$0.25 each
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Order a trial shipment to-day.

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

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TORONTO, MAY, 1919

No. 12

## The Hour For Closing

NO secondary place can be given to the question of store hours. The closing time for the office and inside staffs in the piano stores is being discussed more and more. More than one manager has been interviewed of late by a delegation from his staff on this very matter. In other cases clever, well-trained girls have resigned to accept other positions, not because of more congenial work, not because of higher wages but purely on a basis of getting off an hour sooner at the end of each day.

A shortening up of hours by houses in other lines of business has made the piano situation more acute. The trouble is that in many stores more payments are made on instalment accounts between five and six o'clock than in perhaps all the rest of the day. If the office were not open to take the money when it was offered, by the time they did get the payment it would have shrunk a considerable percentage.

There is evident a general extension of the summer Saturday afternoon closing. Some houses, who cannot see their way clear to grant the Saturday afternoon off, the year around, are making up for it by dividing the staff and giving each one some other afternoon in the week.

Local conditions differ so widely and each house has its own peculiar class of trade so that there does not seem at present to be any possibility of any national uniformity in the hours of closing; but it is evident that each store is meeting the new conditions of new times in its own way. To disregard the trend of the times is to fail in getting the best out of the staff.

## How He Avoided a Repossession

MR. and Mrs. Blank had had a disagreement. There was a payment due on their piano. Mr. Blank had let it run overdue. In fact he wanted to tell the firm to come and get their piano and make a dicker for a phonograph. Mrs. Blank remained obdurate. She wanted to hang on to the piano.

When the instalment was not paid the dealer jumped into his car and went out to see this family. Mrs. Blank received him very cordially and called in the boss. Evidently he was about to retire early for he made his appearance in décolleté—shirt, pants and slippers. He began to put up his argument when a little girl of about nine came into the room.

"Oh, this little girl is the reason for Mrs. Blank's wanting to keep the piano, eh?" queried the piano man.

"No, an older one, fourteen," laconically replied the woman.

Turning to the man of the house, the piano man said: "That is about all the argument you need. Better

give in, old man. You want that daughter to take music lessons and start out in life with as good a start as other girls. You know all about the influences of music. I don't need to take up your time discussing that. You've a rough exterior but underneath you're white and want to do the square thing by your family—"

"Here's your money," broke in the man, "let the missus have her way. Good night"—and he shuffled off to turn in for the night.

## The Clock Illustration

THE incidental intimation at a meeting of piano dealers by one of those present that his firm was bringing to the attention of all customers the matter of a "service charge" rather than ask them to sign a "tuning contract" brought another man to his feet with this interesting illustration.

"The great Marshall Field store in Chicago," he said, "had the agency for a noted Swiss clock. The store sold the clock but would not give the customer the key. They guaranteed to keep the clock in perfect repair accurately regulated but on the other hand would not make it possible for a careless owner or some jeweler's incompetent repair man to harm the intricate works.

"This," said the speaker, "was in sharp contrast to the practice of those piano dealers who sold a piano or a player promising that it would give steady and satisfactory service and then leaving the care of it to luck or to a thoughtless owner's idea of how frequently it needed tuning and regulating." The Swiss clock illustration presents something to think over a little.

## A Good Stroke

BEFORE the armistice was signed, a soldier's wife went into a certain piano store with the intention of purchasing a piano. She was prepared to pay \$100 down and to arrange suitable terms for the balance. However, she chanced to be waited on by a salesman of good judgment and high principles. After drawing the prospective buyer out in conversation, he concluded that she would be better off to deposit the \$100 in a savings account in some bank and to postpone the piano purchase until the return of her husband.

So, knowing full well that there was a certain risk in doing it because some other piano man might come along and get the sale, the salesman in question ventured the remark, "Wouldn't it be a better plan to deposit your money in the bank where it will draw three per cent. interest until your husband returns? When he comes back, is given his gratuity and settles down to a steady job I'll be glad to sell you a piano and see that you get the best instrument for your money that can be had."

"But I'm not acquainted at any bank," replied the

woman, surprised and rather pleased at the suggestion. "I never had a bank account in my life," she added. "Come along," returned the salesman, "I'll take you to a good strong chartered bank and help you fill out the slip, etc."

Off they went and in fifteen minutes the soldier's wife was on the way home with a bank book in her possession, showing a balance of \$100. The story might have ended there but it didn't. In due course the husband returned from overseas, received his discharge and went back to his old job. He took an early opportunity to hunt up the piano salesman to thank him for the good advice he had given the wife about opening the bank account. The soldier bought a piano for his family and to the above incident in itself this salesman said to the Journal he could directly trace six other sales.

### Makes Two Separate Deals Out of It

THE Journal is in receipt of information as to the method of one unusually successful piano house in handling the used instruments offered in exchange. The firm in question simply buys the trade-in for cash, and pays just what it is worth. If a competitor offers more in a sale for the trade-in than it is worth, this house says, "All right; we will still pay you in cash what we have offered, and if you can get a better piano for less money than we offer you, why buy it. We give you the cash, pay it to us, or the other fellow, if you find you can do better. In other words, we will buy your piano, pay you what it is worth, and then you can buy your new piano or player wherever you desire."

Such a method commends itself as a straight-forward transaction. It makes two separate deals. One is the buying of the used instrument. The other is the selling of the new instrument. And incidentally the house alluded to is in the position that it pays spot cash to the manufacturer for the pianos and players it buys.

### The Selection of Rolls

UPON the first rolls chosen for the player piano depend, to a considerable extent, whether or not the new owner is going to continue a player enthusiast or cool off in his regard for the player piano. To pick out that first ten dollars' worth of rolls is no trivial matter. It is too important to trifle with. A dealer who has met with more than average success in extending the sale of players goes much farther than the Journal would dare to.

"If a salesman of mine were found letting the new customer go off with nothing but 'popular' rolls that he and his household would tire of in less than a fortnight, if he made no effort to advise the player owner to choose some titles that would still be appreciated after many repetitions, I'd chloroform that member of my staff—or give him a letter of introduction and commendation to my bitterest competitor. That kind of a salesman can kill one's player business about as quickly as anything I know of. That's one point I'm hot on."

This question was discussed informally at some length at the last annual meeting of the Toronto Retail Piano Dealers' Association, when several dealers, both large and small, spoke strongly of the folly of allowing any customer to select nothing but what one speaker called "cheap clap-trap numbers" that spring up like mushrooms and die as quickly. Some catchy popular rolls are quite in order and have their place but the speakers agreed that the future of the player piano was bound up with the better music.

### Strong For Small Grands and Players

SO much headway has been made by some of the salesmen across the border in making a drive on small grands and player pianos that their sales managers are cautioning the staffs not to neglect the straight upright piano. Such a report is a little bit novel but it comes to the Journal from a reliable source.

### Two Points in Wanamaker's Piano Success

WANAMAKERS have just recently celebrated the 20th anniversary of the opening of their piano departments in their Philadelphia and New York stores. Those twenty years have been marked throughout by signal success. An important feature of the Wanamaker piano business has been a close adherence to the one-price policy. In fact, Mr. Wanamaker was a pioneer in establishing the present one-price system and at all times he has been a strong advocate of the self-same principle. It may be mentioned here, incidentally, that on the first day of his opening, not one piano was sold.

One outstanding thing that John Wanamaker has done, has been to show the value of music, not only as an uplift to the people, but as a stimulant to piano buying. The manner in which the greatest artists have been utilized, the highest type of music given to the masses gratis, is responsible to a large extent for the success of these two piano houses. John Wanamaker has not made use of music merely from an advertising standpoint. He has made use of it to educate the people to such a point that they realize the necessity of having Music in the Home and of looking upon music as an integral factor in life. Thus has he displayed the highest form of commercial effort, for it successfully unites art and commerce.

### A Reasonable Man's Question

USUALLY the owner of an old piano thinks it is worth what he paid for it less 10 or 20 per cent. for wear and tear. There is no need to tell piano men that. To do so seems like rubbing it in. Yet, occasionally a dealer does meet a reasonable man like the one who asked: "What can I do with an old square piano? It has been many years in the family but is worthless as a musical instrument. The case is solid mahogany. I would like to keep it for old association's sake, but it takes up so much space and is not useful."

The man in question was given this answer: "Within a few years many people who owned useless old square pianos have utilized them in various ways, particularly when the wood of the case was good quality, as was true of most of the old squares. In one instance the piano was turned into a small sideboard at very little expense. The interior mechanism was, of course, all taken out, which gave space for drawers, some of these opening on the front, others on the side. When finished it was a handsome piece of furniture relegated to the dining room, where it proved most useful. Another piano was turned into a large and useful chest for the hall, the legs being shortened to the right height. In both these cases the new pieces of furniture excited much interest, questions constantly being asked as to where such unique pieces were found. An upright piano was made into a writing desk, with shelves in the upper part. You can see how easy it is to convert old pianos into new furniture with a little ingenuity and a small outlay of money.

"It is said that on account of the war, rare woods and imported mahogany have increased enormously in price, so that old pianos now have a market value for the wood. The wood of the cases is being used in various



# Williams Made Players

## Give Perfect Satisfaction :

- TO THE DEALER —Because of the profit unspoiled by complaints or repair bills.
- TO THE SALESMAN —Because of their easy-selling and staying sold qualities.
- TO THE PURCHASER—Because of the Excellent Value.
- TO EVERYBODY —who plays them—because they are easy pumping, responsive, efficient and "Musical."



Style Colonial

Our standard equipment includes:—

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



Style Louis XV

SELL MORE PLAYERS

## The Williams Piano Company, Limited

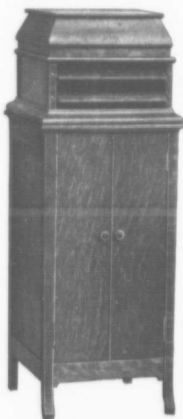
Canada's Oldest and Largest Piano Makers

OSHAWA - ONTARIO

# Phonographs

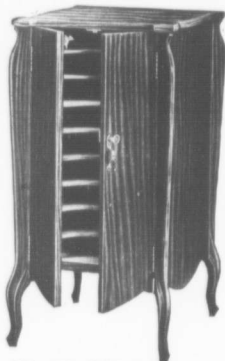
## Record Cabinets

### Player Roll Cabinets



No. 68, Golden Oak

Suitable for Victor and Columbia  
Machines.

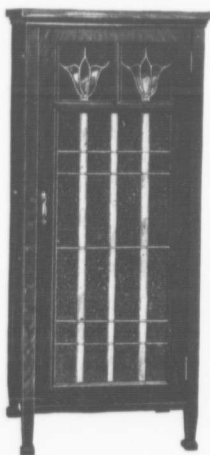


No. 83, Golden Oak

No. 84, Mahogany

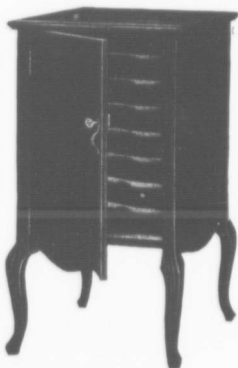
No. 85, Fumed or Mission

Shaped Top to Fit Base of Victor IX



No. 43, Fumed or Early English

No. 44, Birch Mahogany

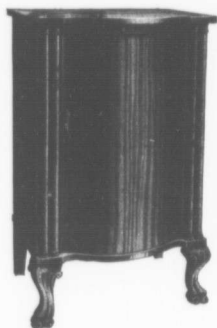


No. 80, Golden Oak

No. 81, Mahogany

No. 82, Fumed or Mission

For Columbia or Victor



Player Roll Cabinet, No. 61,  
Solid Mahogany

Top 19 ins. x 26 ins., Height 39½  
ins.

Manufactured by  
**NEWBIGGING  
CABINET CO.**  
LIMITED

**Hamilton, Canada**

ways, sometimes for making another piece of furniture, or occasionally for panels in halls, dining rooms and libraries. Perhaps you can use your old mahogany piano in some way that will retain the identity of the instrument, even if it is under a different guise."

### An Outside Salesman Speaks Out

**L**EAVING a man out on the firing line in piano selling unsupported by advertising is like ordering the infantry forward without any artillery preparation and support in warfare, said an outside salesman to the Journal the other day. "That is the position I'm in," he said. "It is true that there is no surplus stock to be gotten rid of. All firms are in the position of being short of instruments; but that condition is not going to last forever. Sooner or later we shall again be hot after business and then it will take huge sums for advertising to regain our former position.

"Another thing that the office men don't see is that every owner likes to see his make of piano advertised. It keeps him thinking he bought a good and a well known instrument. Some of the inside men holler their heads off about satisfied owners, but little do they think of the fact that continuous advertising has more than an indirect bearing on satisfied owners."

### Putting the Player Question Up to the People

**O**UT in the middle West a dealer is putting out some strong arguments for the player piano. His idea seems to be to get under the public's skin with the player's claims. One of his advertisements runs like this:

#### A DEAD INVESTMENT

An idle piano—making no returns on its original cost—steadily depreciating in intrinsic value—a monument of disuse—such is the piano in the average home. A

#### PLAYER PIANO

soon pays for itself in artistic pleasure—in musical education, providing the family with a permanent source of enjoyment. Through it the great composers and pianists become daily companions. A visit to our demonstrating studio can not fail to convince you.

### Piano Factories Expanding in U.S.

**F**IVE hundred thousand pianos per year is the estimate that a Chicago manufacturer puts upon the United States output necessary before the market there will be "easy" all along the line. "The piano industry is rapidly getting back to normal conditions," says this manufacturer. "Some of the factories have already reached that point as far as production is concerned, and it is only a question of a few weeks or months until all are supplied with the materials and labor they require. But this will not mean that there will be pianos and player-pianos in abundance, because the demand for pianos and players to-day is far above what was normal prior to the war.

"In the last year or two the piano buying public has grown tremendously. There are almost two prospects to the one of pre-war times, and in addition there is the rapidly growing export trade to be reckoned with. All this means that the piano output must be greatly increased before the market will become easy—before dealers may order as they wish and have their orders handled promptly. For several years it was estimated that the annual output of the American factories was in the neighborhood of three hundred thousand instruments,

and this output sufficed for all needs and at times was even in excess of the needs. But that number of instruments would not take care of the wants of the public-to-day. There is a market now for many more instruments and I believe the output of the American manufacturers will have to reach the neighborhood of five hundred thousand a year before matters will be easy all along the line. The plans for expansion that are being made by manufacturers indorse this belief. Every manufacturer is figuring how he can increase his output and one hears many rumors of new factories, of additions, and of the installation of more equipment."

### English Piano Importer Arranges Agencies For Canadian Makes

With arrangements completed for the British representation of several makes of Canadian pianos, and, of course, Thomas organs, which he has imported for many years, Mr. Charles E. Cartman, of Southport, England, a large importer of pianos and organs, sailed from Montreal on the "Metagama" on May 8. Immediately on



Mr. C. E. Cartman, piano importer of Southport, England.

the British Government announcing the importation of musical instruments being permitted from the colonies only, Mr. Cartman promptly set sail for Canada, overcoming all obstacles in the way of securing passage and the necessary passports, there being a waiting list covering the sailings for months ahead. How he did it Mr. Cartman alone knows, but he decided to come and with characteristic English perseverance succeeded

# It Pays to Play up our Players

Despite an excise tax of 10% on player-pianos imposed May 1st, 1918, the Sherlock-Manning player business just doubled in that very month. Moreover, every month ever since has been **A RECORD**.

We can now supply the

## Sherlock - Manning Players

equipped with the Otto Higel  
Unit Valve Action

*Read what one live Western dealer  
says about this player action*

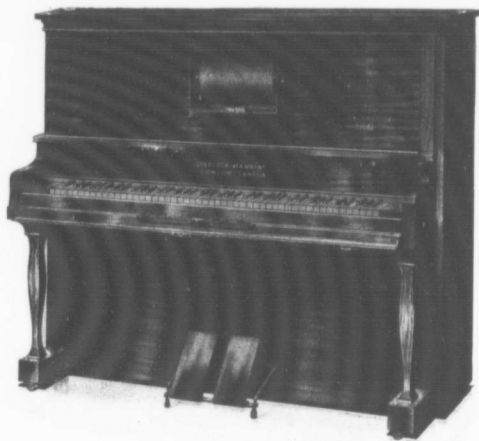
Some of its merits are:

**VALVES**—Unit construction—interchangeable—set in pairs, with all bleeds in front—the pneumatic channel holes are at the bottom of the valve hole, thereby preventing the accumulation of dust.

**TRANSMISSION**—Equipped with double acting adjustable brakes—stationary chain—attached to spool box by die cast frame, assuring absolute accuracy in the alignment of the music rolls and take up spool shaft.

**BELLOWS**—Made with concussion reservoirs, being so constructed that a constant vacuum is maintained which gives marvelous flexibility and makes pumping a delight. The speed of the governor can not be changed under any pressure.

**WIND CHEST**—So constructed that air is drawn from both ends, thus equalizing pressure on the player action under all conditions.



Sherlock-Manning Player—Style 120

**SHERLOCK-MANNING PIANO COMPANY**  
LONDON CANADA

# You All Know Scythes ! of Regina !

*W.G.F.*  
**Scythes & Co.**  
LIMITED  
P.O. BOX 105  
REGINA'S BIG MUSIC HOUSE  
2130 ELEVENTH AVE., REGINA

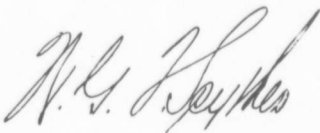
Regina, March 22nd, 1919

"With reference to style I20 Player Piano recently shipped us containing the Otto Higel Unit Valve Player Action, would advise that the writer has had this instrument placed in his home so as to have a good opportunity of trying it out, and after using it for two weeks, would say we are very much impressed with this action, especially the bellows arrangement, which allows for very easy pumping, and at the same time is very susceptible to any extra pressure and will bring a strong crash with very little effort."

"We think you would be wise in adopting this action, and so far as we can see it should be very satisfactory."

Yours truly,

(Signed)



President

Write us for particulars of the Sherlock-Manning agency in your district and profit by association with us, like the others.

**SHERLOCK-MANNING PIANO COMPANY**  
LONDON CANADA

in doing within less than a week what others are taking months to do.

For many years Mr. Cartman controlled the British agencies for a number of leading German makes, importing in a wholesale way and distributing to the dealers throughout the country. The war, of course, terminated these agencies and so far as Mr. Cartman is concerned any further trading with the Hun. As reported in this Journal months ago, Mr. Cartman's only son, who gave up a high salaried position in Valparaiso to return home and enlist, was killed in action. Mr. Cartman had a business experience with German manufacturers extending for many years and frequently visited them. He has a close insight into the German mind and is emphatic in his determination, as is the case with so many English firms, to make it impossible for the Hun to again gain a foothold in England.

Mr. Cartman has had the British distributing agency for Thomas organs for many years and with the Thomas Organ Co. has had the most pleasant of business experiences. While here he visited their factory and renewed the agency that has proven so satisfactory to both.

Mr. Cartman spent a week in Toronto and in addition to interviewing a number of the trade, met some personal friends here, including Rev. Trevor H. Davies, of Metropolitan Methodist Church, who was Mr. Cartman's pastor in Southport until a committee from the Toronto church induced him to come to Canada.

He spent three or four days at Woodstock renewing his acquaintanceship with Mr. James Dunlop, head of the Thomas Organ Co., and other members of that firm. He had not visited them for thirteen years but in conversation with the Journal referred to the exceedingly cordial relations that had always characterized his busi-

ness dealings with the Thomas firm. He also visited London and Montreal.

In spite of the duty of thirty-three and one-third per cent., Mr. Cartman predicts that Canadian piano manufacturers can work up an extensive trade connection in the British Isles. He urges their agitating for the abolition of the tariff that England has put on. The British buying public is in a receptive mood for Canadian instruments and the buying power has advanced to a standard that makes possible the purchase of these Canadian instruments that before the war were so much higher priced than English or German made pianos.

An American piano manufacturer is advertising piano cases guaranteed against veneer checking likely to appear in any case constructed with animal glue. "While we believe our waterproof glue also protects our piano cases from varnish shrinkage and checking," says this manufacturer, "and tests for about a year in our factory seem to prove that such protection is afforded against these faults, we hesitate to make such claim at this time. Another year and we may be able to add this guarantee concerning our piano cases."

Mr. Geo. Madden, for the past few years with the Rymal music store, is now connected with the Hamilton Piano and Music Company, 267 King Street East, in the capacity of assistant manager. This firm are specializing in Columbia Grafonolas, Edison Phonographs, Cecilian Player Pianos and Concertphones, and Evans Bros.' Pianos and Piano Players. Upwards of 10,000 Columbia record selections are stocked, and extensive alterations and additions to the salesrooms are planned for at an early date.

## LONSDALE has that last 5%

A 95% standing is high, and yet there are times when a 95% piano fails in a sale because what is represented in that other 5% is exactly what some discriminating buyer particularly wants, more than anything else in the piano.

The Lonsdale is a 100% piano. Talking Lonsdale you need not fear being unequal to any occasion. You can demonstrate that all that should be in a modern quality piano is there.

Get the Lonsdale on your floor. There are six designs—four pianos and two players.



Lonsdale Style M, Oak

# LONSDALE PIANO COMPANY

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

TORONTO · CANADA

"The first indication of domestic happiness is the love of one's home."

—M. de Montlosier.

The ideal piano for happy homes is the Cecilian.



# CECILIAN

World-Famous (Est. 1883)

Although the buying public knows Canadian-made pianos, as a class, are good instruments, when it comes to closing the individual sale your party is always "from Missouri."

With these exclusive Cecilian talking points you are in the position to "show him" conclusively.

**MAPLE INTERLOCKED BACK**, not depending alone on glue for strength.

**INDIVIDUAL GRAND AGRAFFE SYSTEM**, found only in grand pianos of other makes.

**ALL-METAL UNIT VALVE SYSTEM** in Cecilian Players, making them leak-proof absolutely.

**EVERY CECILIAN PIANO IS CONVERTIBLE**, so that at any time the piano may be equipped with a player action.

## 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.

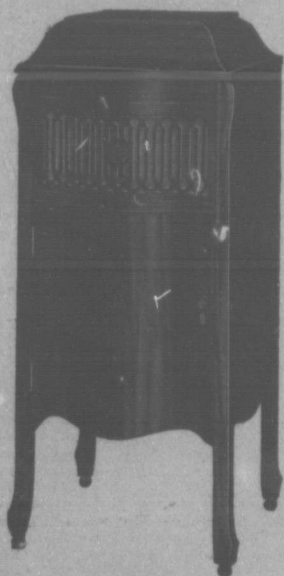


A Popular Cecilian Piano

Enquire about  
open territory



A Popular Cecilian Player



"Superb," \$164



## CECILIAN CONCERTPHONE

"Right where cabinet work and tone are most appreciated is where my sale is surest," said his salesman to a Cecilian Concertphone dealer the other day.

"I put a 'Superb' Concertphone in our window. The first enquirer the display brought in was a local cabinet-maker.

"He expected so rich a piece of cabinet work would contain an equally high grade phonograph equipment."

And he was right. Cecilian Concertphones are equipped with our wonderful ball-bearing tone-arm; patent electric stop; modulating tone-control; and the all-wood amplifier. Each Concertphone design is a "leader" in its field.

The "Empire" Concertphone .....	\$325
The "Royal" Concertphone .....	250
The "Superb" Concertphone .....	164
The "Alexandra" Concertphone .....	124
The "Apollo" Concertphone .....	75

Write for Catalogue.

### The Cecilian Company, Limited

Distributors for Canada  
of the Cecilian Concertphone

247 Yonge Street

Toronto, Canada



### Goderich Organ Co. Tenders Banquet to Employees

Alex. Saunders, the firm's president, just returned from France and Britain gives interesting talk—9-hour day for factory staff announced.

ON the return of Mr. Alex. Saunders, president of the Goderich Organ Co., Ltd., Goderich, from his trip to Lyons fair, France, the directors of his company tendered a complimentary banquet to their employees at the Hotel Bedford. About seventy guests sat around the table, the number including in addition to the factory staff, the mayor and members of the town council and representatives of other local manufacturing establishments.

In addition to the various speeches, the banquetters were further entertained by a musical programme played by the "Royal Talking Machine," a product of their company's own plant.

The after-dinner programme was commenced with a few remarks from Mr. Chas. K. Saunders, secretary-treasurer of the company, who acted as toast-master. In outlining the policy of the company, Mr. Saunders stated that it was the wish of every director that a feeling of harmony and "esprit de corps" should permeate the atmosphere in and around the Goderich Organ Co. plant.

Mr. Alex. Saunders then rose to speak and during the course of his remarks, said that the Lyons fair, which he had gone over to attend, was not what Canadian manufacturers had been led to believe it would be. They understood it was to be a national fair under the supervision and control of the French Government, taking the place of the Leipzig fair in Germany. Canadian manufacturers were invited to send their goods for exhibition and sale, with the prospect of meeting buyers from all over the world. They found that, instead of its being a national fair, it was owned and controlled by the mayor and members of the council of Lyons, and advantage was taken of the occasion by the merchants and hotel-keepers of the city to double or treble their prices. This was evidently a deliberate plan, for the permanent residents of the city were furnished with cards by means of which they could purchase articles at the regular price.

Buyers came to the fair, but not in the numbers expected; most were looking for agencies for the manufacturers. The exhibitors were not allowed to distribute catalogues without payment of duty upon them, and they found there was an embargo in France on foreign manufactured goods. The French expected to sell Canadians their silks, satins, perfumes, jewellery, wines, etc., but did not want to buy Canadian goods, except food-stuffs. Their excuse, when taken to task for this attitude, was that they had suffered severely from the war and wished to keep their markets for their own people. When it was suggested that they should open their doors to those who had helped them in the war, the French did not respond. The Canadians were greatly appreciated, but there was no scruple in charging them about four prices; they were supposed to be millionaires.

However, in spite of these drawbacks, Mr. Saunders said he expected good results eventually from his visit to Lyons. He took the names of all visitors to his exhibits, and made arrangements for doing business through agents in European and North African countries.

Mr. Saunders visited Britain and was able to close up very considerable business there.

In France travelling conditions were so vexatious that he did not make a visit to the devastated areas.

Speaking of the poor sanitary arrangements in

France, Mr. Saunders said the destruction caused by the war might be a blessing in disguise, if the old unsanitary towns were rebuilt under modern conditions. He had come back to Canada and to Ontario with the feeling that we were blessed with the finest country under the sun. In France he saw no large forests, no barns such as we have in Ontario, no herds of cattle or sheep in the fields. The French farmers were thrifty to the point of meanness, denying themselves the comforts of life in order to save money. As an illustration of the lack of modern conveniences, Mr. Saunders stated that in Lyons, with a permanent population of 400,000 people, he was told there were perhaps twenty-five bathrooms. The houses were well built, but were cold and dismal.

Mr. Saunders had an idea that Great Britain might desert its free trade policy and become a "tariff country." The manufacturers were trying to have the special war tariff retained or increased.

In Canada there should be an effort to maintain a large volume of exports, which would require the co-operation of all workers. The present high transportation rates were a great handicap, but when the troops were all brought home the rates would be reduced. Canada must prepare for strong competition, but she had the finest timber, the finest metals, an exclusive possession in her nickel, and great resources in her fisheries and grain-producing lands. Labor troubles in Britain were so acute that manufacturers were talking of moving out and coming to Canada. There was never a more favorable opportunity for our Board of Trade to reach out with an aggressive policy to secure manufacturing industries for the town. "Goderich," said Mr. Saunders, "is the centre of the world." That was the right way to look at it. Manufacturers could ship from here just as readily as from any other place in the world. Manufacturers in Goderich could ship by two main Canadian railways, or by lake, could procure cheap land, could secure abundance of labor by advertising for it, and would be granted all reasonable concessions by the town. Power prices were a bit wrong, but he hoped the Board of Trade would continue its campaign with regard to this.

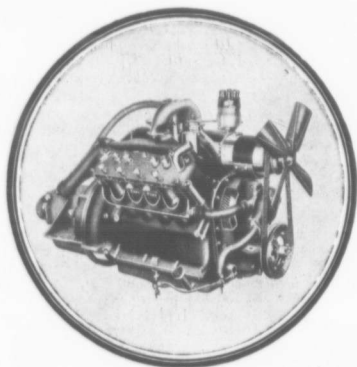
#### A Nine-hour Day

Mr. Saunders then made the announcement that the Company had decided to inaugurate on May 1st the nine-hour day, giving the employees the same pay as for ten hours. (This announcement was received with enthusiasm.) The men, he said, must realize that work must be produced to meet competition. It must be borne in mind, too, that living conditions in the cities were not so good as in Goderich. Workmen's homes were not so good, rent, fuel and provisions were higher; so that if city wages were higher so were city expenses. "You may visit the cities," said Mr. Saunders in conclusion, "and you will not find anywhere such a fine, respectable, good-looking lot of fellows as we have here to-night." (Applause.)

Mayor Wigle congratulated Mr. Saunders on his safe return, on the success of his trip, and on the announcement he had just made in line with the movement for shorter hours. He was glad to see labor and capital were coming closer together. One was of no use without the other.

Mr. F. C. Weir, of the Goderich Organ Co. staff, gave the gathering a "bit of Scotch"—a recitation of "Tam o' Shanter," which he rendered in good style and with the real thing in Scots accent.

Mr. Chas. K. Saunders made a reference to the campaign of the Western farmers for tariff reduction. Opposing a movement which would open Canadian markets to United States manufacturers, he said that the Can-

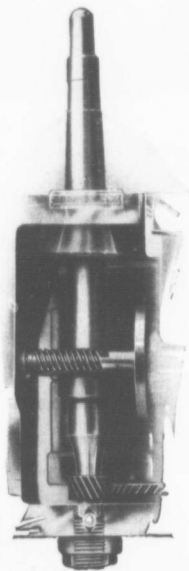


## The Eight Cylinder Motor and the Triple Thread Worm

**I**N the explosion chamber of the eight cylinder motor the shock impulses occur so frequently that vibration is reduced to a minimum. The eight cylinder purrs along the road.

And the triple thread worm of the Stephenson Precision-Made Motor, by allowing the maximum number of teeth to be constantly engaged with the fibre gear, reduces vibration and noise to a minimum.

It makes the Stephenson Precision-Made Motor a silent, even-running motor. One reason why it is a precision-made motor.



*Stephenson Precision-Made Motor  
Triple Thread Worm.*

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

adian manufacturer was handicapped for such competition in the absence of such a large market as the manufacturers across the line had. There they could standardize goods, produce in large quantities and place them on the market cheaply.

It was after 11 o'clock when "God Save the King" was sung, followed, on the suggestion of one of the factorymen, by "He's a Jolly Good Fellow" and three cheers for President Saunders.

### London Trade Holds Annual Meeting

**J. A. Croden, new President—Deal with Bench and Box prices—Invite Phonograph men to join association.**

At the recent annual meeting of the Piano Merchants' Association, of London, held at the Tecumseh House, Mr. John A. Croden, of the Starr Co. of Canada, was elected president for the ensuing year. Mr. C. L. Gray, of Mason & Risch, Ltd., was elected vice-president, and A. M. Doughtwright, of the Wright Piano Co., secretary-treasurer. This particular meeting was one of the most interesting the local trade has ever known, each man taking keen delight in threshing out the various questions which were brought up for discussion.

After the minutes of the previous meeting had been read and confirmed, it was moved and seconded that the Piano Merchants of London pledge themselves to make the week of Apr. 21 a special music week and that by means of extensive advertising and effective window displays, they make this week a huge success. The motion was carried unanimously.

It was then urged that the phonograph retailers of London be invited by the local Music Dealers' Association, which was organized as a piano man's proposition, to join up with them. At the annual meeting last month, a committee was appointed to interview the phonograph retailers and ask them to become members of the present association.

A motion was passed authorizing Mr. Manning to interview the Western Fair Board, of London, with a view to securing permission to have pianos removed from the stands during the exhibition providing same were moved before eight o'clock in the morning.

It was moved and seconded and later carried that the following rental charges on pianos be made: \$8.00 for a period of from one night up to one month and \$6.00 per month for each month thereafter.

Motions that the price of benches be \$12.00 each in future and that the price of piano boxes be \$7.00 each or more, were both carried.

It was also decided that a list of undesirable

customers be submitted by each company to the Secretary.

Those present were Wm. McPhillips, Ed. Crawford, A. Doughtwright, Frank Windsor, J. A. Croden, W. N. Manning, Mr. Edgecombe and C. L. Gray.

### London News Briefs

As a result of a bad fall sustained while stepping out of his Ford, Mr. Windsor, of the Nordheimer Co., who had just finished a most successful financial year, was for a while forced to go around on crutches.

Mason & Risch, Ltd., of which Mr. C. L. Gray is the local branch manager, report business as being particularly brisk just now, so much so, in fact, that they are contemplating a 60 ft. addition to their store this summer. Mr. Gray is quite exuberant these days—not merely because of his success in business but also because he has recently become the proud father of a baby girl.

Messrs. Gray, of the Mason & Risch Staff, and John Croden, of the Starr Co. of Canada, were recent visitors to Toronto.

Mahaffy Bros., owners of Manor Park Subdivision, London, recently placed an order for band instruments to the value of \$1,000 with Mason & Risch, Ltd.

Two Edison artists, assisted by the Edison phonograph, recently gave a tonetest concert in the auditorium, London, to a crowded house. The programme was most favorably commented upon by the local press.

Prof. Luther Kekoa, the Hawaiian artist, together with members of the Mason & Risch staff, recently gave a concert in the auditorium. It is noteworthy that Prof. Kekoa has more than one hundred pupils who have been supplied with guitars and ukeleles from the Mason & Risch store.

The Ontario Furniture Co., London's largest furniture dealers, have taken on the agency of Columbia Grafonolas.

The Crawford Piano Co. have announced the taking on of the Willis line, also Knabe and Chickering pianos in addition to Brunswick Phonographs.

The Wright Piano Co. were highly elated over the results of their last month's business.

Mr. Edgecombe has assumed the management of Heintzman & Co.'s local branch.

Harmony Hall, which house has recently taken on the agency of Cecilian Concertphones, are doing well with this line.

John Rice, of the Mason & Risch tuning staff, has just returned from a visit to the Otto Higel factory, where he was broadening his insight into the player piano mechanism. Mason & Risch have a tuning staff of four.

When Toscha Seidel plays "Gypsy Airs"  
you sell them. Columbia 49564

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



# Our Word of Honor to the Consumer—

our pledge of quality—is the name Willis on the piano's fall board. That this pledge has been scrupulously kept to the letter is attested to by the volume of business that comes to the House of Willis—particularly that large proportion of sales that comes through old connections.

We are also sole Canadian wholesale agents for Knabe and Chickering Pianos.



**WILLIS PIANO**  
Louis XV — Style A  
4 feet 5 inches

## Willis & Co., Limited

HEAD OFFICES:  
580 St. Catherine St. W.  
MONTREAL, QUE.

FACTORIES:  
ST. THERESE  
QUE.



Co.  
F.  
Ltd.,  
in M  
K  
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Memoria  
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### Heard Around Montreal

Little gossipy persons—Carters' strike something that piano men will not soon forget—New cartage rates run from \$6 to \$10 plus \$3 for first pulleying and \$2 for second pulleying—An increase of 20 per cent.

Mr. Braithwaite, superintendent of the Weber Piano Co., Ltd., Kingston, was a recent visitor to our city.

F. T. Quirk, manager of Sterling Actions & Keys, Ltd., Toronto, was one of the month's welcome callers in Montreal.

Kenneth E. Hay has located in Montreal at 111 Convent St., where he is specializing in piano, player and organ tuning. His 22 years' experience is standing him in good stead since opening up here and in addition to local work he is handling quite a number of outside tunings.

Bradshaw Clarke, head accountant of Layton Bros., has entered the ranks of matrimony. At St. James Methodist Church, Montreal, he was united in marriage to Miss Ethel M. Sayers, of Belleville, Ont. The staff presented him with a walnut tea wagon and the firm personally with a New Edison Model A 190.

Tom Cowan, of the Cowan Piano & Music Co., made an announcement this week. It was to the effect that Dr. Stork had brought him a new playmate in the shape of a daughter, who is qualifying to become an excellent vocalist (like her father) in the near future.

Herbert Brown, of Layton Bros., is yet another of our piano salesmen to have recourse to a motor car as a means of greater expedition in carrying on and adding to his sales. He is the fourth member of the outside selling staff to purchase a motor car as an aid to more piano sales.

C. W. Lindsay, president of C. W. Lindsay, Ltd., recently donated a Ford automobile bus to the Khaki Club as a means of conveying the soldiers to and from the railway stations.

Mr. Law, of the outside selling staff of C. W. Lindsay, Ltd., is again able to be out after an enforced illness of some time due to a serious illness from which he is now completely convalescent.

W. W. O'Hara is sending to his list of prospective customers a monthly calendar depicting the famous cathedrals of the world, which for usefulness and intrinsic value is well above the ordinary piano advertising matter usually sent out. Sherlock-Manning pianos and players have been well represented in the past month's volume of business closed.

A re-arrangement of duties has been made to fill the position of Secretary of Willis & Co., Ltd., the position made vacant by the death of George H. Willis. Albert S. Benoit, one of the recent new directors, has been supplied with extra help and will take up the additional duties involved in this department.

C. H. E. Lavergne has rejoined the piano sales department of C. W. Lindsay, Ltd., local west end branch.

C. W. Lindsay, head of the house of "Lindsay," was one of the recent visiting governors to the Children's Memorial Hospital.

Layton Bros. intimated that their 10 days' Expansion Piano Club sale, which was limited to 50 members, was a great success. The idea behind was the celebrating of their thirty-second anniversary in the music business, having being established in 1887, also to celebrate their expansion into new quarters, for on May 1st work was begun on their new store adjoining their present premises, giving them an additional 25 feet frontage on St. Catherine St. West.

### The Carters' Strike

When a member of the Montreal piano trade wakes up at 2 a.m. with an unearthly scream, you can at once

put down the nightmare as one of the results of the recent carters' strike. While it was on piano deliveries were about as certain as twelve hours of sunshine in old London. The carters were demanding about \$50 to \$55 per week for the light men on the rig and for the hind man \$65. They also wanted an 8 hour day, one hour for dinner, and if they happen to be out with a load when it struck twelve o'clock all time after that was to be time and a half during dinner hour, and after 6 o'clock, any night work double. Then the companies found that their charges were so excessive they had to charge the stores with rig and two men and two horses. The stores and piano firms could not afford to pay the demands of the carters. All the carters of the city went on strike and the freight handlers with them in sympathy.

Then, again, the men demanded the recognition of the union and equal pay to all men, for the boy of 18 as well as experienced men. It was a serious time for the piano people who had numerous pianos to move at that particular time of the year.

Also those who had many instruments out on instalments were not able to control their renewals which interfered with notifications in accordance with the civil code where landlords must be notified or the pianos will be responsible for rent. Business was very fair, indeed, until the strike. The city was picketed with men who, if they found any rigs carrying furniture or anything else, would jump on the rig and compel the driver to go to the Union's headquarters and pay \$1.50 to become a member of the Union or else take the consequences.

The following scale of wages was offered the men, which they howled down with disapproval:

- Drivers of single rigs, \$18.00 per week.
- Drivers of double rigs, \$20.00 per week.
- Drivers of furniture vans, \$22.00 per week.

The day to consist of ten hours, including one hour off at noon, and overtime to be paid.

Piano movers: rear man, \$29; front man, \$26; and third man or helper, \$23. Working hours as above and overtime at same ratio. During the three weeks beginning April 18th, piano movers to be paid \$45, \$35 and \$30 per week for a day extending to 9 p.m., and overtime from that time on to be paid at the same ratio. The above conditions apply to laborers over eighteen years of age.

As a result of the fight the new cartage rates now run from \$6 to \$10 plus \$3.00 for first pulleying and \$2.00 for 2nd pulleying. This is a 20 per cent. increase over former prices.

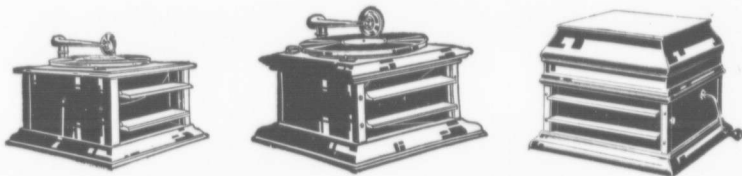
### Open Branch at Lunenburg, N.S.

N. H. Phinney, Limited, are adding another store at Lunenburg to their chain of music stores throughout the province of Nova Scotia. This progressive firm has for more than forty years been operating a branch store at Bridgewater which has been the centre of their business along the south shore of Nova Scotia. The Bridgewater branch under the management of W. L. Saunders has developed into one of the largest of the Phinney stores and has been serving a people who have the reputation of being among the most musical of any class in the province. In order to give a still better service to the people of Lunenburg county, N. H. Phinney Limited have opened a modern and up-to-date store at Lunenburg.

Selling music is a gentleman's calling.

Success consists not so much in sitting up nights as being awake in the daytime.

# Summer Grafonolas



VACATIONS with music are now quite "the thing"—and there's no summer music like that provided by Columbia Grafonolas and Columbia Records.

Are you making the most of this condition?

How many people in your town go away on vacations? How many of them take a Grafonola with them? Couldn't you increase the number?

Get ready now to go after it. And when the hot months come, start out to sell every vacationist in your town a Portable Model Grafonola.

Even people who cannot get away from home in the hot weather can be easily interested in a Grafonola for the verandah.

And about suitable summer records—study the Columbia catalogue. It is a source of inspiration to the music lover; a silent salesman in the home, working for the Columbia Dealer.



## The Music Supply Co.

The Largest Columbia Distributors in Canada

36 WELLINGTON ST. E., TORONTO

### Mr. Gourlay Speaks of Canadian Piano Conditions in New York

Mr. Robert S. Gourlay, president of the Gourlay, Winter & Leeming, Ltd., Toronto, recently visited New York. Interviewed, while there, he said: "Production of pianos in Canada was cut down during the war to an extent which can hardly be realized by the American trade. Two conditions enabled the manufacturers to take care of part of the trade while the war raged," he added. "They were: First, the fact that manufacturers were overstocked when the Germans invaded Belgium in August, 1914; second, thousands of men who were buying pianos joined the army and turned the pianos back to the dealers.

"The situations in Canada and the United States as a result of the war can't be compared, they were so different," said Mr. Gourlay. "Before the United States entered the war it had been enjoying a period of abounding prosperity as result of trading with the belligerents. When the war began in 1914, following a period of business depression and the collapse of the real estate boom in Canada, the piano business in Canada was overstocked.

"Canada did its duty to the Empire and did it in a manner that was praiseworthy. People here can't understand what really happened. Out of a total population of 8,000,000, which included aliens, Chinese and other non-citizens, 500,000 men put on khaki.

"This half million men took 30 per cent. of the men of our piano buying contingency out of the country. Production dropped to 55 per cent. of its former figures.

"Out of the single men in our factory between the ages of nineteen and thirty-five, set as the military age, only five men were left in 1917, and three of these were physically unfit. The other two put on khaki before conscription went into effect. This illustrates what the war did to the piano industry.

"The trade managed to hold its own because of the glut in stock and because of the pianos turned back by young men joining the army. But I know of no factory that made any money in the manufacturing end, though a few with retail businesses made some profit in 1917 and 1918.

"The output during the war was 55 per cent. of normal and the sales were from 70 to 80 per cent. of normal. Now the output is about 60 per cent. of the average before the war and we are selling all the pianos we can get to sell."

Mr. Gourlay expressed the opinion that from the manufacturing viewpoint all the returning soldiers were "prospects" and that there was no doubt of the future success of the business. He said there were still thousands of soldiers to come back from Europe, and that overseas in March last there were still there 53,000 wives and children of Canadian soldiers. The soldiers married overseas and their children were born there. On their return these families would belong to the piano buying class, he said.

Mr. Gourlay is a strong advocate of musical education in the schools, from the lowest grades to the highest institutions of learning. "The future of music lies not only in music in the home but in musical education in the schools," he said.

The future of music is safe if music is nationalized on educational programmes, said Mr. Gourlay, because of its universal appeal and the fact that 98 per cent. of people have some musical capacity and appreciation of music. Only 2 per cent. are tone deaf, he added. This God-given gift must not be allowed to become atrophied from non-use through no early musical education, which has been too much the case hitherto.

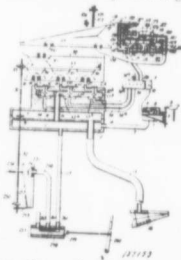
While in New York Mr. Gourlay spent part of the

week in visiting his many friends and former associates in the trade.

### New Player Piano Patent

Thirty-seven claims have been allowed on Canadian Player Piano Patent No. 189153 granted to Charles F. Stoddard, of New York City. The patent is thus described:

"*Claim*.—1. An automatic musical instrument comprising in combination playing actions, a main source of power for operating said playing actions, a throttle valve between the main source of power and the playing actions, expression governing means operatively connected to said throttle valve to vary the degree of power transmitted from the source to the playing actions, and supplementary expression governing means tending to increase the degree of power transmitted to the playing actions by said first-named expression governing means.



"4. An automatic musical instrument comprising in combination playing actions, a main source of power for operating said playing actions, a throttle valve between the main source of power and the playing action, expression governing means including a regulating pneumatic operatively connected to said throttle valve and tending to close the same, and supplementary expression governing means having connection with regulated air governed by said throttle valve and tending to open said valve.

"20. An automatic musical instrument comprising in combination playing actions, a main source of power for operating said playing actions, a throttle valve between the main source of power and the playing action, expression governing means including a regulating pneumatic of variable acting area operatively connected to and tending to close said throttle valve, a pneumatic operatively connected to and tending to open said throttle valve, and means to connect said pneumatic alternatively with atmosphere or with a source of exhaust controlled by said throttle valve.

## L. J. MUTTY & CO.

175 Congress Street  
BOSTON, MASS.

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

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

SAMPLES and PRICES furnished on request

Refer all enquiries to Dept. T.





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The Raper House

Reg. As. Dept. - Copyright



## THE REASON

The remarkable "His Master's Voice" record service is not the result of chance, but of a definite policy, followed out year after year, to attain that end.

This entire organization was founded and is conducted with the one word "SERVICE" as its guiding thought.

"His Master's Voice" dealers KNOW that 100% record deliveries are an accomplished fact.

Are YOU sharing in this most perfect record delivery service in the world—and the ensuing prosperity?

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

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



## HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

### ONTARIO:

The Master's Voice, Limited,  
196 Adelaide St. W.  
(Corner Simco St.)  
Toronto, Ont.

### QUEBEC PROVINCE:

Berliner Gramophone Company,  
Limited,  
Montreal, Qua.

### BRITISH COLUMBIA:

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

### MANITOBA:

### SASKATCHEWAN (East):

Western Gramophone Co.,  
122 Lombard St.,  
Winnipeg, Man.

### ALBERTA:

### SASKATCHEWAN (West):

Western Gramophone Co.,  
Northern Electric Building,  
Calgary, Alta.

### NEW BRUNSWICK:

### NOVA SCOTIA:

### PRINCE EDWARD ISLAND:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY  
MONTREAL



## Niagara Peninsula Dealers Entertain Manufacturers and Newspapermen

THE meeting of the Niagara Peninsula Music Dealers' Association for May was of quite a special character. Several of the piano manufacturers and a number of the local newspaper men had accepted invitations and were the guests of the association to a luncheon tendered at the Welland Club, of Welland, Ont., on the 14th. As has been previously reported in the Journal, the meetings, held monthly, rotate between St. Catharines, Welland and Niagara Falls. The June meeting will be in the form of an outing for the members and their wives.

The stores in these places close on Wednesday afternoons during the spring and summer with the exception of Welland, where only two of the music trade would agree to the half holiday during the week, and which has become quite a general custom throughout the province.

At the luncheon above referred to the guests included Messrs. Robt. S. Gourlay, W. N. Manning, Henry H. Mason, R. H. Eason, E. C. Seythes, Mayor J. M. Elson, of St. Catharines, and publisher of the Journal of that place; W. B. Burgoyne, publisher of the Standard; Duff, Welland Telegraph; Sibley, Welland Tribune; Leslie, Niagara Falls Review; and John A. Fullerton, Canadian Music Trades Journal.

A handsome, two-color menu card had been prepared for the occasion and the chef of the Welland Club provided an excellent menu. The Club House is beautifully situated at the edge of the city, surrounded by magnificent lawns, which include a splendid bowling green.

The luncheon was arranged for one o'clock. At the conclusion of "The Seal," the King was toasted and W. B. Rollason, of Welland, president of the Association, who so acceptably graced the head of the table, dispensed with the regular business of the Association. In proposing a toast to the guests, he assured the visiting manufacturers that their various representatives were working hard for business. He told of advantages that had resulted from the formation of their association. There was a spirit of goodfellowship that did not previously exist and although the men fought just as keenly for sales they fought fair and once a sale was made there was no attempt to make the customer dissatisfied or to upset the sale.

With the toast "Our Guests" was coupled the name of Henry H. Mason. Mr. Mason observed that close organization in an industry was not new but that association to conduct propaganda to limit abuses was surely a 20th century product. He pointed out some of the benefits of organization in the music trade. Competitors learned that each was doing good from which the other benefited. In the conduct of an association he advised that members will find that reforms do not always come into effect when first proposed. Frequently a reform that meets with opposition when first proposed will be adapted unanimously on a subsequent occasion. He enumerated some of the practical accomplishments of association work that had come under his personal observation such as getting the charges for tunings to a figure that made the tuning department possible without a loss, the elimination of giving a drape with a piano, etc.

Mr. Mason concluded a brief and practical talk with

assurances to the members that their hospitality was sincerely appreciated by the guests.

Mr. Albert Gray, manager of the Mason & Risch branch at Niagara Falls, proposed a toast to "The Trade," in the absence of Mr. J. W. Glass, whose presence was prevented through the sudden illness of a member of his family.

With this toast was coupled the name of Robert S. Gourlay, who, in a fifteen minute address, enthused every man present, not only with the magnificent possibilities of the piano trade, but with the privilege it is to be instrumental in getting into the lives and homes of the people the means of musical expression.

Forty-five years ago, when Mr. Gourlay was on the road, St. Catharines was his headquarters for the Niagara Peninsula. This, he humorously observed, was at a time when the Toronto traveller did not go in every Thursday or Friday, but when, after a two months' absence, he was liable to be greeted with a query as to whether some one was ill at home that he returned so soon.

"Modesty is lost on a doorknocker," was an encouraging thought that the speaker passed along and one conveyed to him by an employer many years ago. "I was sent out on a prospect," said Mr. Gourlay, "but when I got to the address I saw through the window of the house that the people had visitors and I hesitated about going in, finally deciding not to call that night." By way of criticism and with a view to making an impression upon his mind for future guidance the employer uttered the epigram quoted.

The territory worked by his audience, Mr. Gourlay pointed out, was one of unusually diversified wealth. There was great development in industrial activity, good transportation, near-by markets and largest dollar value in the productiveness of soil. Forty-five years ago there were these possibilities, but since, there has come the actual development that means so much to the present generation of piano men working the particular territory in question, as in the speaker's knowledge they were operating in the three best counties in the province, in all-round money earning possibilities.

In the matter of necessarily higher costs of pianos the speaker showed the fallacy of viewing a higher price as an obstacle in selling. Successful men are getting the higher prices more easily than sales were made when prices were low. "When you get a ten dollar advance do you advance your prices just \$10?" he asked. "The biggest men do not. They get a legitimate profit on the advance and also cover their increased selling cost." Incidentally he observed that he did not know of a piano manufacturer who had made a decent dividend from his factory plant during the last five years.

The social revolution has brought about higher costs and higher selling prices, but at the same time a much larger constituency of buyers earning big money. These are here to stay and the man in business must take that as basic and reap a harvest when opportunity thus knocks at his door.

To the salesmen he gave a word of advice in sizing up the "prospect." "Don't sell a man a \$350 instrument who should have a \$600 instrument. Sell him the higher grade article from which he will have lasting satisfaction. He will thank you for it and it will be a

THE RETAILER WHO SELLS

# Mendelssohn

PIANOS and PLAYERS



New Style "E"



Style "30" Player

Is in partnership with a quality reputation and a reputation for square dealing of thirty-one years. He is backed by the knowledge that the Mendelssohn is the product of skilled men, trained in careful, honest and conscientious piano-craft under the daily supervision of the manufacturer, who has a life-long experience in every branch of piano construction. Because of this the Mendelssohn has all the qualities that bring the friends and relatives of Mendelssohn owners to the Mendelssohn dealer when ready for a piano or player.

If the Mendelssohn is not represented in your territory you should inquire about the agency.

## Mendelssohn Piano Co.

110 Adelaide St. W. - Toronto, Canada

better booster for your business." The "prospect" of to-day, he pointed out, has an increased power to buy and this the salesman should keep in mind and sell the high class instrument.

Speaking of quality, Mr. Gourlay very emphatically told his audience that the average excellence of the upright piano in Canada is higher than in any other country. This statement he had made in New York to a gathering of the trade there and they admitted the fact.

About ringing door bells, he observed that some hard things had been said, but the man selling pianos had no need to apologize to anyone. There was only one other industry that has the right to rank ahead of the piano industry, the food producing industry, even the clothing industry did not need much capital or activity in the early days of the race.

He referred to the fact that the universe is full of music, even the very brooks and trees sing as well as all animate nature, and from the beginning of creation music has been linked up with man's first duty, Divine worship. Ninety-eight out of every one hundred children born have the God-given gift of music—only two per cent. are tone deaf, but there has been failure to recognize the musical right of the children. The cultivation of their musical gifts is just as necessary for the complete mental and physical development of the child as the development of any other faculty. Tie a child's arm to his side and when he grows to manhood, the arm will be atrophied, useless, and so it is with the child musically. He urged agitation to have music, the universal language, known and interpreted intelligently in every home, school, normal school and university.

Seventy per cent. of the crimes, the speaker pointed out, were committed in leisure moments. The hours of leisure are likely to be increased so there should be more musical activity to keep the individual healthfully employed and thus to prevent crime as well as to uplift the community and the nation.

He predicted for the salesmen wonderful opportunities during the next two years. "You are in a business where you are not machines. You can meet your customer with your programme thought out. Sell your customer before you get out of bed in the morning—go to him with a definite proposition based on real knowledge of his needs and his ability financially and socially. Remember that almost every man and woman has more money passing through their pay envelopes than he or she had ever thought of having and that it is your duty to sell them the high grade instrument that they will be proud of and do you credit for all the coming days."

Mr. Manning, who was the first president of the London Music Dealers' Association, in congratulating the association on its evident flourishing condition, expressed the pleasure it was to him that the example of London was so universally followed. London dealers, he pointed out, were the first to organize and the members had been enjoying the fruits of organization for some years.

The music industries and the profession, Mr. Manning opined, had done a great deal more for humanity than they had ever been given credit for. Early in the war our battalions were to have no music, but when the boys organized bands on their own account the government came to its senses and saw that music could not be done without by the soldiers and it is so in civil life. Reference was made to the necessity, during the war, of the trade giving reasons why its coal supply and power supply should not be curtailed, but in spite of all obstacles it had come successfully through the war.

Each manufacturer was eager and anxious to have the boys who enlisted from their respective plants back in their old jobs. In spite of bad seasons, piano busi-

ness, he asserted was always good because of the men always after business, where in other lines the salesmen remained in the stores waiting for business to come.

Mr. E. C. Seythes spoke of the element of sportmanship that must be a part of the good salesman's make up. He must be a fair fighter and a good loser, so that when he does lose he will go after another sale and not resort to knocking or upsetting a sale. He emphasized that the seller should dictate the price and not the buyer, in advocating the one-price system in retailing.

To the tuners present he threw out the suggestion that they should stop telling customers what fine tuned instruments their old square pianos are. Tell them the truth.

Mr. R. H. Easson, in responding to the toast to "The Bureau," proposed by Mr. H. Cadle, explained the method of raising funds and urged the importance of the entire trade being enrolled in the Bureau's membership.

Other speakers were the Mayor of St. Catharines, who is personally a music lover and a musician of considerable ability in spite of his assertion that the only instrument he ever learned to play were the jew's harp and the mouth-organ, being called upon quite frequently to play on the latter; Mr. W. B. Burgoyne, Mr. W. E. Wolfe, of Welland; Mr. L. B. Duff, of the Welland Telegraph, whose name with that of John A. Fullerton, was coupled with the toast to "The Press."

"Seven thousand dollars wouldn't market a pill," said Mr. Duff, referring to the meagre sum that the trade had provided last year to carry on propaganda for music. "I will lay my contribution of newspaper space to the cause of music beside the largest contribution you have," he said, "and venture that I am doing infinitely more for the cause of music than those in the business."

Following the national anthem the meeting dispersed, everyone present delighted with the profitable afternoon.

### Winnipeg Board of Trade Links Up With Festival of Music

AN important musical event was Western Canada's eleventh annual spring festival of music, held at Winnipeg on April 14, 15 and 16, under the auspices of the Winnipeg Board of Trade and Winnipeg Oratorio Society of which Mr. John J. Moneriff, editor of the Telegram, is the conductor. This orchestra was one of the several features which included Percy Grainger, pianist; Morgan Kingston, tenor, Metropolitan Opera Co.; Anna Fitzu, soprano, Chicago Grand Opera Co. and the Minneapolis Symphony Orchestra.

In this festival is represented a musical activity by the Winnipeg Board of Trade that is commended to similar organizations in other centres. There is a Bureau of Music in connection with the Winnipeg Board of Trade established in conformity with that body's purpose "to do those things of material good for the city, the province and the Dominion." This spring festival of music is a notable contribution toward Winnipeg's musical advancement.

It was an unqualified success artistically and financially. The auditorium, seating approximately 5,000 persons, was filled to overflowing at each of the six concerts. "A clean slate and something to the good" is about the verdict of the directors, as regards the financial end of this stupendous undertaking.

The acoustic properties of the auditorium of the Board of Trade building came in for a large share of favorable comment. The faintest plucking of the harp, the almost inaudible wailing of the oboe in pianissimo

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# "HIS MASTER'S VOICE"

## ORGANIZATION AND IMMENSE RECORD STOCKS



## THE COMBINATION

that makes it possible for us to fill "His  
Master's Voice" Record Orders 100% the  
day they come in.

## THAT'S SERVICE !

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### HIS MASTER'S VOICE, Limited

Sole Ontario Distributors of His Master's Voice Products

196-198 Adelaide St. W. - Toronto  
(Corner Simcoe St.)

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passages, and the tiniest whisperings of the muted violins could be heard distinctly in any part of the building—even under the galleries.

Another event of great importance was the Manitoba Musical Competition Festival, under the control and management of the Men's Musical Club.

There are 38 different classes mentioned in the syllabus, including solos, duets, trios, quartettes, church choirs, oratorio societies, etc., as well as instrumental combinations. Class 37 is for original amateur compositions and class 38 for professionals. Competitors must be bona-fide residents in the province of Manitoba or in Ontario, west of Lake Superior.

The adjudicators are Herbert H. Fricke, Toronto, and T. Tertius Noble, New York.

Mr. F. G. Schrafield, who has returned to Winnipeg to take charge of the Western Gramophone Co.'s business here, has taken off his coat and got down to brass tacks. Mr. Schrafield is looking forward to a busy season in "His Master's Voice" products, all indications pointing to an unusual summer demand for good music.

ulars were distributed, containing a reproduction of the picture which appeared in the October Columbia Record, giving the names, as well, of the firms who furnished the windows, and stating where Mickey records could be purchased. The bill-boards were taken up with Mickey posters, the daily papers with Mickey advertisements, and on the surface Winnipeg would appear to be "Mickey mad."

The Winnipeg Columbia Dealers' Association, who aim to entertain all Columbia stars who visit Winnipeg, recently gave dinners to Percy Grainger, the noted Australian pianist, and Morgan Kingdon, grand opera tenor, both of whom were here with the Minneapolis Symphony Orchestra. The association also entertained the celebrated Deiro, original master of the piano-accordion, here on the Orpheum circuit.

Lieut. W. A. Albert, who returned from overseas a few weeks ago, is now on the staff of the Phonograph Shop. His many friends are pleased to welcome him back to the music trades' world again.

The J. J. H. McLean Co. say things are moving along



An attractive "Mickey" window, showing how Ashdown's of Winnipeg, Columbia dealers, tied up to the local appearance of the photo-play.

Mr. D. F. McKinley, for many years well and favorably known in Winnipeg as an up-to-date piano-mover, has been stricken with the back-to-the-land malady and has forsaken our torrid climate for the cold bleakness of the state of Ohio. The purchasing of both cows and bees, which he proposes doing, would seem to suggest that he is going to turn this particular region into a land of milk and honey. "D. F." leaves many friends behind—especially in the music trades. He is a very likeable chap and straight as a die. In conjunction with many others the writer wishes him every success in his new undertaking.

Mr. Smith, of Whaley, Royce & Co., says things are looking fine, and business is well up to the average.

Mr. Robt. Shaw, of Cassidy's, Ltd., Columbia distributors, was very enthusiastic over the "tie-up" preparations for the photo-play "Mickey." The following firms each gave a window for the display: Ashdown's, Banfield's, Murphy Bros., The Phonograph Shop, T. Eaton Co., Hudson's Bay Co. and the National News Agency. In the Province, Bijou and Gaiety theatres a Columbia Grafonola was placed on the stage playing the Mickey record, A2662, while in the entrance other machines were playing the Mickey Fox Trot. Cards calling attention to the records had been hung in the entrance; 25,000 cir-

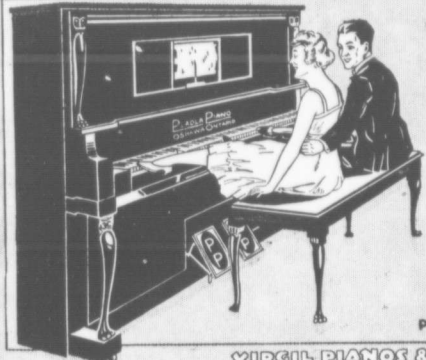
well, and that April and May were very good months.

Mr. Fred. H. Wray, of Wray's Music Store, was a very busy man when seen, gathering up the threads of business where he left off to go overseas. Fred says the outlook is fine and that this fall is going to be a hummer.

The following is from a Winnipeg daily:

"Noted local singer in phonograph test. On her last public appearance in Winnipeg, Lillian Durkin, Winnipeg operatic singer, who leaves Wednesday for New York, figured in a concert Saturday evening, which was unique in musical annals in Winnipeg. It was in the Phonograph Shop, 322 Portage Ave. She did what no other singer here has ever done. Taking phonograph records of the five better known makes, she sang in accompaniment to them indiscriminately. All were placed on the same machine. Miss Durkin sang with the record, then stopped as the music went on, then sang alone as the machine stopped. Perhaps the most earthing test was when she sang with a record of her own, 'In the Land of Sky Blue Waters.' The quality of tone which has made her voice famous could be caught with equal distinctness when she sang and when the machine reproduced her singing.

"F. Dalman, cellist, and Fred. M. Gee, pianist, submitted to tests as rigid. Mr. Dalman played obligatos



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

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

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

## To My Friends in the Trade and Other Dealers

**T**HIS is to announce my Paola and the Advertising back of it. The above is a reproduction in black and white of the Paola Poster. This is to be used for newspaper advertising. The original is a 25 foot by 10 foot Poster in TEN COLORS. At the Poster Advertisers' Convention, held in Toronto in February, the general consensus of opinion was that it was the best Poster idea of "getting the story across" that has ever been conceived, and that it should make Paolas sell like "rolling down hill," as one man put it.

The background is blue. The Paola itself is in the usual Mahogany color. The young man, with his arm around the pretty girl, is dressed in a black Tuxedo, with patent leather pumps, and black silk hose. His hair is black, in contrast to the auburn hair of the young lady, who, by the way, is just about as pretty as nature herself could make any girl. She is dressed in a yellow and mauve silk dress, gold colored stockings and gold shoes. As Mr. Frank Stone, of Rolph-Clark-Stone, Limited says, "There is tone to the whole picture."

Of course it is ridiculous to suppose that one would put one's feet on the keys of a Paola to play it, but any one who says so admits that the story has "got across,"—the story that "You don't PUMP the Paola, you PLAY it with your feet." Here is the whole selling argument, and it is the only selling argument necessary.

The Dealer who secures this Instrument for his business can mark it down as a red letter day in the achievement of one of those important decisions he makes in his business career.

Posters will be posted in every Dealer's City or Town. In addition to that a reproduction of it will be run in the big City Dailies with the Dealer's name announced as the Dealer. A two foot long poster in all its ten colors will also be made for each Dealer's window. This advertising will bring to the Dealer's door the customer who is willing to pay him his price.

The Paola and Virgil Piano is made in the Williams factory under my personal supervision as a Director of that Company and the Inventor of the Paola. The pedal control is truly marvelous. I am sure you will say so if you put your feet on the pedals just once.

Study the whole proposition over; the name itself, suggestive of a Player Piano. The idea in the poster for getting the story across instantly, and giving the memory an impression it is bound to retain. There is nothing like it, and never will be, for the poster advertisement is protected by three Trade Mark Patents as well as the Patents covering the Instrument. Study it over but don't be too long. The time to make your decision is now, not when it is too late.

**FRANK W. BULL**

President

**PLAOLA PIANO COMPANY LIMITED**

Oshawa - Ontario



to vocal records, and played in accompaniment to two 'cello records, playing alone at times, then stopping while the machine took up the strains. The test was an undoubted success from an artistic point of view, while it proved that great strides had been taken by all the makers of records in catching the elusive quality of a performance and reproducing it.

"The piano, long thought to be impossible of adequate reproduction with a machine, was the instrument on which Mr. Gee made the test. He played in accompaniment to several of the great singers, and stopped at intervals to let the phonographically reproduced accompaniment be heard. The test left little to be desired.

"The concert was the first of a series of semi-monthly musical evenings Arthur Joy plans to present, engaging for each occasion the best musical talent available. Three complete audiences, one after the other, heard Saturday's concert, and many were not able to get in. At one time the sidewalk on Portage Avenue was blocked by the disappointed crowds."

W. T. Kilborn, son of A. Kilborn, an old Shelbourne man, and who recently returned from the Front, has joined the Winnipeg Piano Co.'s staff and is already doing well. Mr. Reid, who left Winnipeg for the coast in January, is again back into the Winnipeg Piano Co.

Pte. P. J. Delaney, son of W. E. Delaney, arrived home on May 7th with the 16th Canadian Scottish. A "whiz-bang" damaged the calf of his right leg, and shrapnel his right knee-cap, but neither wound was serious enough to send him to Blighty. "Pat" looks well, in spite of his Irish name and Scotch kilts, and his parents are very thankful he escaped as lightly, after four years in uniform.

An irate lady entered a Winnipeg piano store and snapped: "Ever since your man tuned my piano there has been a dreadful buzzing in it. How do you account for that?"

"That buzzing, madame," said the smooth kick-adjuster, "is no doubt caused by the number of Bs in the instrument."

### The Late Carl Zeidler

A veteran of the Music industries in Canada has passed away in the death of Mr. Carl Zeidler, Toronto, who for many years specialized in the importation of ivory for piano keys in addition to other lines of export and import. He was well known to the older generations of piano manufacturers and the supply trades with whom he was exceedingly popular. Mr. Zeidler suddenly expired while sitting in his office. For many weeks during the past winter he had been confined to his room by severe illness. As spring approached he apparently recovered his usual good health and had commenced to go out more frequently. On the afternoon of his death he had been down town. Returning to his office he sat down and engaged in conversation with his secretary and manager, Mr. John A. Morris, who has been intimately associated with Mr. Zeidler in the conduct of the business for the past fourteen years. Mr. Zeidler suddenly ceased talking and Mr. Morris, on looking toward him, saw that he was dead. Life had departed without an instant's warning.

Interment took place at Mount Pleasant Cemetery. The services at the house and grave were conducted by the Rev. Dr. E. Hoffmann, of the Lutheran Church. There was also a Masonic service, Mr. Zeidler having been a member of St. John's Lodge for twenty-eight years.

The popularity of deceased and the esteem in which he was held by a wide circle of business men was evidenced by the attendance at the funeral services.

A widow and one daughter, Mrs. A. Schneider, of Toronto, survive. There are also two brothers in New York and a sister, Mrs. A. Rocher, in Listowel, Ont.

Among those of the trade in attendance were noticed Messrs. Gerhard Heintzman, Herman Heintzman, George C. Heintzman, C. A. Bender, W. Bohne, F. T. Quirk, H. A. Smith, Charlie Heintzman, Henry Heintzman, H. J. Wharin, Geo. T. Domelle, I. Stickwood and John A. Fullerton.

Mr. Herman Heintzman and deceased were for forty years intimate friends. Their summer cottages in Muskoka adjoined and each autumn they went hunting and fishing together. The former was in the South when he received word of his friend's death. He immediately left for home, arriving only two hours before the service.

Deceased was generous and kindly dispositioned, never forgetting his friends, taking a keen interest in their success, helping and encouraging always and



The late Carl Zeidler.

while in comfortable circumstances had no ambition to become wealthy. On April 4, last, he had completed forty years in business. He came to Canada from Berlin, Germany, in 1878, at the age of 26, and at once took out naturalization papers. He was a member of the firm of Wagner & Zeidler, key manufacturers, afterwards devoting all his time to exporting lumber and wood products and importing ivory and other piano trade supplies. In 1894 he went to England, spending most of a year there in connection with the sale of key boards, which business he had worked up.

The business will be continued without interruption by John A. Morris, whose intimacy with all its details enables him to give his customers the same satisfactory service that has always characterized their relations. Mr. Morris entered Mr. Zeidler's employ fourteen years ago and as his knowledge of the business grew he was entrusted with additional responsibilities until for the past seven or eight years he has practically had complete charge. His reliability and integrity are proverbial among his customers and with those firms whose agencies he has so satisfactorily handled in conjunction with the late Mr. Zeidler.



# ANNOUNCEMENT

**T**HIS two-page advertisement is for the purpose of placing before Canadian dealers the greatest opportunity offered in years. An unlimited market is about to be opened by the Starr Company of Canada, in supplying dealers with Lateral Cut GENNETT RECORDS, playable on all makes of machines, including Victor and Columbia.

## Service

The best equipped factory in Canada is pressing our records, and its capacity is such that we can assure dealers that no order will be too large for prompt shipment.

**For Example :** If we receive in the morning mail an order for, say, 100 records of one number, we will be in a position to ship the complete order same day. An immense stock will be carried continuously.

## LATERAL CUT GENNETT RECORDS

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

**AND NOW!** Write in and get your share of this new market.

**THE STARR COMPANY**

**T**HE dealers who get in on the ground floor in this lateral cut record proposition are going to make big money—and make it fast!

Our enterprise places before those who act quickly, an unlimited market—a cash business—a continuous sale—a virgin field—and a live organization on the jump to supply your needs. Write NOW!

## Service

Not the least part of our service will be in the class and character of the records issued and the up-to-dateness of the selections. We will have the very latest pieces, hot from New York and other world centres, as well as old favorites. A few recent records are:

- 90 cents
- |  |  |
|--|--|
| 4508 Ja-Da (Fox Trot) (Carleton). Original New Orleans Jazz Band.  | 4502 Have a Smile (For Everyone You Meet) (Hule and Cunningham). Billy De Rox, Tenor with Orchestra. |
| He's Had No Lovin' for a Long, Long Time (One Step) (Dacey and Pinkard). Original New Orleans Jazz Band. | As You Were (When I First Met You). Clarence Gaslin. Billy De Rox, Tenor with Orchestra.             |
| 4509 Rose Room Fox Trot (Hickman). Riley's Cabaret Orchestra.  | 4506 Till We Meet Again (Whiting and Egan). Vernon Dahlhart, Tenor with Orchestra.                   |
| Smiles Medley (Roberts). Gennett Band.   | Magic of Your Eyes (Panni). Charles Hart Tenor with Orchestra.                                       |
| 4504 Hindustan (Fox Trot) (Wallace and Weeks). Milano Orchestra.   | 4516 Come Back to Erin (Claribel). Harry McClaskey, Tenor with Orchestra.                            |
| I'm Glad I Can Make You Cry (McCarron and Morgan). Riley's Cabaret Orchestra.                            | Where the River Shannon Flows (Russell). Harry McClaskey, Tenor with Orchestra.                      |
| 4512 Mary (Fox Trot) (Frey). Grogan's Little Symphony.   | 4514 Brighten the Corner (Ogden and Gabriel). Earle F. Wilde, Baritone with Orchestra.               |
| Aloma (Fox Trot) (Joyce). Milano Orchestra.  | He Loves Even Me (Lawrence). Earle F. Wilde, Baritone with Orchestra.                                |
| 4501 Kisses (Valse D'Amour) (Zamesnik). Conklin's Society Orchestra.                                     | ART TONE—\$1.50  |
| Kentucky Dream Waltz (Henry and Onives). Conklin's Society Orchestra.                                    | 14001 Melody in F (Rubinstein). Helen Ware, Violin with Piano Accompaniment.                         |
| 4511 Egyptian (Fox Trot) (Casey). Milano Orchestra.  | Berceuse from "Jocelyn" (Godard). Helen Ware, Violin with Piano Accompaniment.                       |
| Me-Ow (One Step) (Kaufman). Gennett Orchestra.   |  |

## FAST SELLING GENNETT RECORDS

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

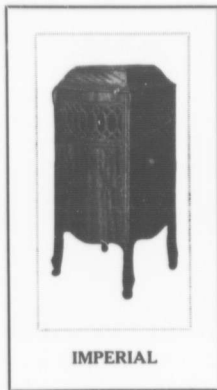
This proposition opens up a new era of prosperity for dealers in every community.

**OF CANADA - LONDON  
ONTARIO**

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

## The Highest Class Talking Machine in the World

This instrument of magnificent and matchless tonal beauty commands cash payments.



The SONORA is in such favor with the public that it is probably the most "Oversold" phonograph in the world to-day.

SONORA SEMI-PERMANENT SILVERED NEEDLES play from 50 to 100 times and are used on ALL MAKES of steel needle records. Because of these and other remarkable features, Sonora needles continue their triumphal progress. To get prompt delivery place your order AT ONCE.

### I. MONTAGNES & CO.

Sole Canadian Distributors of the  
 Sonora Phonograph and Sonora Needles

Ryrie Building

TORONTO

# Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—MAY, 1919

## The Attractions

RETAILING phonographs is a field that has been the open door of opportunity for some ambitious young men, who wanted to launch out into business for themselves. The desire to have one's own business some day is a natural and a commendable one. "Man has a great advantage over plants," says Burbank, the great experimenter in plant life, "the young plant is at the mercy of its surroundings. Of itself it cannot move from poor soil, or escape unfavorable conditions. But the human plant has the entire world to choose from."

So the man who is casting around for a richer soil or more favorable conditions is attracted to the phonograph business. He sees the beneficial results of selling at a fixed price, of handling a line where there is no haggling to get "something thrown off." He sees a goodly proportion of cash sales. He sees a business in which the evils of long terms are eliminated. He sees a public demand that has been and continues to be stimulated by consistent advertising, day in and day out, all seasons of the year and regardless of whether or not the manufacturer is sold ahead. He sees a retail business that requires less capital than some others because the installments are such that they bring a quick return of the cost of the goods.

Then, again, the machines sell the records and the records sell the machines.

## Easier to Drop Than It Is To Climb

AN analysis of the sales records of some phonograph salesmen shows that they have come high in the low-priced types. Other men score largely with higher-priced instruments. To get from the former class into the latter it is in the judgment of an unusually successful retail salesman largely a question of selling from the top down instead of from the bottom up. Of course, many people go into a store with the avowed intention of buying the cheapest article that will fill the bill, but in the opinion of the party referred to it is only weak-kneed salesmanship that starts in to sell from the bottom. He takes issue with those who say the enormous sale of \$50 and \$75 machines is due to those prices fitting so many pocket-books. It is due, he claims, to so many people selling along the line of least resistance by beginning with the lowest price.

One thing to be remembered is that even if a prospective customer is not in a position to buy the more expensive types of phonograph, it is a compliment that he appreciates to have you proceed as if he were in that class. It is easier to drop than it is to climb.

## Location

MAIN-THOROUGHFARE stores vs. side-street stores is a subject frequently debated in the piano trade. While the consensus of opinion doubtless favors the location in the thick of the shopping district, it has been demonstrated that a paying piano business can be run in the store just off the main street.

Generally speaking this would not apply to the phonograph dealer. He wants to set his trap where the mice are thickest. He counts on considerable drop-in trade, whereas the exclusive piano man has to bring in

his customers. Records bring the drop-in trade by reason of the mailing of the monthly supplements of new selections, window displays, newspaper advertising and other means. Window displays count for little unless they are where a great proportion of the people in your territory can see them. And drop-in trade only comes to a store where it is convenient to drop in.

## Having the Concert Hall and Opera House Plan and Sale of Tickets in the Phonograph Store

WHILE looking through some western Ontario newspapers on the train the other day, the Journal noticed the opera house announcement of Gounod's Faust to be presented by the Boston English Opera Co. Attention was called to the selected chorus and orchestra. The public was invited to hear "the world-renowned tenor solo, 'Oh, so Pure,' the famous jewel song; the greatest trio ever written—Faust, Mephisto, Margaret; Mephisto's great solo, 'The Calf of Gold'; the beautiful 'Flower Song' and the many other beautiful numbers which have made Faust the world's greatest opera."

The point that struck home to the writer's mind was in two lines that followed, quoting the prices of the seats and saying "the sale of seats now on at So-in-so's store." Now, Mr. So-in-so's store is one entirely foreign to anything musical. In it there are not even phonographs and records handled as a side line.

Would it not be good business for a phonograph dealer to have the plan of the opera house and the selling of the seats at his store? The very people that this would bring in, those interested in music and opera, are the very ones he is catering to. Persons who heard Faust ought to be good prospects to whom to sell Faust records. There may be something about the sale of concert and theatre tickets in the phonograph store that prevents its appearing an attractive proposition to the dealer, but the Journal has not heard any great objections put forward.

On the other hand opinions showing that the proposition has worked out advantageously have been heard from those who have given it a good trial. The possibilities involved in bringing the class of people it does into the phonograph store are well worth looking into.

Continued.

## Having a Legitimate "Pull"

SUGGEST and keep on suggesting to your employer ways and means of improvement in the store service, is good advice to the salesmen and salesladies in phonograph departments. Countless ideas occur to the minds of employees as to methods of trimming the window, tying up with the appearance of artists, conducting recitals, delivery service and other means of stimulating sales. If the suggestion is of more than ordinary importance involving any radical changes, it should be well thought out, criticized by some friends, and preferably submitted in writing.

To this show concrete evidence of one's interest in the business is one of the surest ways of climbing financially. "Most people who are employed think their advancement depends on 'pull' with the boss," said a departmental store head who has made good in an outstanding way. "They are quite right," he adds, "it does. Therefore, they scheme about to attract the atten-



## STOCK AND SPEED —IN THE WEST

In France men and supplies had to be rushed up by motor transport.

Nothing but complete deliveries counted.

You want that same delivery service.

Your bank balance depends on having the records people ask for when they ask for them.

Western Gram-o-phone Co.'s service is keyed up to fill orders 100% complete—and despatch by next train.

"His Master's Voice" dealers in the West do business as if the Montreal factory were duplicated in Winnipeg and Calgary.

# Western Gram-o-phone Co.

## Calgary

Northern Electric Bldg

## Winnipeg

122-124 Lombard St.

tion of the boss and thereby gain a 'pull.' They are right again."

Of course this merchant had in mind an entirely different meaning of the word "pull" than boot-licking or something founded on the employer's personal fancy. "It is all well enough to talk of advancing solely on merit," he explains, "but I have yet to discover how an employer can ferret out merit unless its possessor shows it in some way. Faithful, plodding service is admirable, and it brings its faithful, plodding reward. Every employer likes to have some of the faithful, plodding kind. But unless he is a stupid employer he infinitely prefers the bright, active spirits who are willing to take any chance, and who express dissatisfaction with their present condition and salary, not by mere grumbling, but by scheming and planning to make themselves more valuable."

### Ontario Educational Association Discusses Music in Ontario Schools

J. Milnor Dorey Delivers Address on "The Grafonola in the School"

**M**ATERIAL advancement will have been made for music in the schools of Ontario if the Department of Education adopts the recommendations decided upon by the Association of Supervisors of Music in the Schools. This association was organized at the Dr. Dunn dinner, held in Toronto in February, of this year, by a number of prominent musicians and the Canadian Bureau for the Advancement of Music and held its first meeting in Toronto at Easter, simultaneous with the annual convention of the Ontario Educational Association, with which body it has applied for affiliation.

At the sessions of the Ontario Educational Association the now famous children's choir, of Perth Ave. school, contributed to the programme and effectively demonstrated the results of efficient teaching.

Mr. J. Milnor Dorey, of Trenton, N.J., delivered an instructive address on "The Grafonola in the School" to the Public School Section of the O. E. A., during which the Grafonola was used to illustrate certain phases of educational work. His talk was, in fact, a practical demonstration with records and with school pupils.

#### Summary of Mr. Dorey's Address

It was pointed out by Mr. Dorey that the use of the Grafonola in the public schools of the United States is well advanced. Hardly a school is without one, and these schools are using records of all sorts, not merely for entertainment and diversion, but for practical correlation with the entire school's work. Attention was called to the fact that the need of mental tests and measurements for ascertaining mental capacities and progress in the study of arithmetic, writing, reading, spelling, etc., has now become the basis of grading and standardizing the school work of the United States. Music has now been added. Prof. C. N. Seashor, of the University of Iowa, has devised a set of instruments, scientifically constructed, to enable any school to make a survey of its pupils to ascertain their music capacities. All these musical tests have been put in record form, and it is now possible to find out what pupils have a sense of pitch, time, intensity, consonance, dissonance and memory. In this way the music teacher is able to know to a certainty what pupils are weak, who are strong, and in what respects, and also those who have no musical capacities at all. In consequence, it is possible to make out a course of study exactly fitted to the capacities of the pupils. This examination also en-

ables pupils and parents to know for a certainty whether there are vocational possibilities in their children, and in what direction to expend the time and money involved.

Another practical use of the Grafonola was shown by the interesting drill executed by a class of boys to a record, the music of which was written to fit into the needs of bodily movement necessary for proper calisthenics. Another class of girls executed a folk dance prettily, showing not only a very concrete and practical use of the Grafonola in bringing to school the wealth of folk dances and games for children, but that it is of direct aid in fulfillment of the law of the Province, which states that there shall be a course in physical drill "to provide rational forms of exercise for the attainment and maintenance of health, the development of a symmetrical body, and the formation of habits of grace and ease in muscular movements."

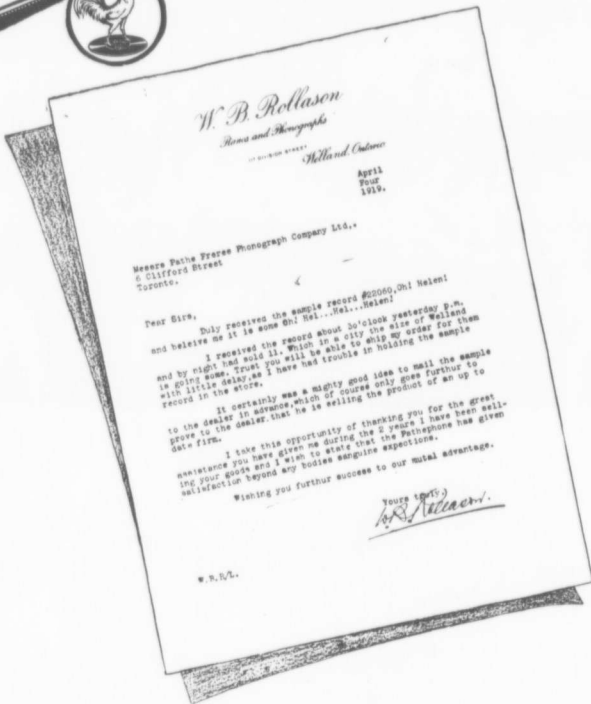
It was also shown that it is possible to teach penmanship with the Grafonola. A class of pupils at the blackboard went through a set of penmanship exercises to the direction of a voice speaking in record form, which not only gave them instructions for position and posture but counted the time rhythmically. This arrangement thus enables the teacher to move about the room to correct false positions and incorrect writing and at the same time relieves her of voice strain in counting. The same pupils then wrote some exercises to musical records in three-four and four-four time, maintaining again the evidence of increased legibility and ease of arm movement when the counting is done rhythmically, that is, musically.

The entire subject of musical appreciation was then taken up and various records played to show how to map out a course in musical appreciation, running from the kindergarten to the high school, all the music employed graded in a thoroughly pedagogical and psychological plan. First were played records for the Sensory period, the child period, when concepts were made through the senses, selections embodying simple rhythms, descriptions of nature, and simple sounds. Then came the Associative period in which pupils now begin to interpret their learning in terms of other knowledge, and selections were played in which the element of discrimination was pronounced, music bringing out different types of songs, elements of time, form, etc. In the Adolescent period it was shown that pupils now should be taught appreciation from the intellectual stand-point. Pupils may learn at that time the difference between the song, the ballad, the opera aria, and the oratorio type. Pupils may now begin to learn the various functions of the instruments in the orchestra as well as the essential differences between the overture, the sonata, the tone poem, and the symphony. Finally, he may be able to see how music may help develop his intelligence and information in geography, history and English, folk songs and dances, great musical compositions which depict historic events, and all the wealth of music which has literary background, and sources of inspiration can thus be placed at the disposal of pupils in this work of showing the unity that pervades all art and form of expression. It is obvious, it was pointed out, that the phonograph, as nothing else can do, is the only means of bringing to the schools the great music of all time sung and played by artists, serving not only a definite and ennobling means of musical culture, but as a very inportant and integral factor in the entire life of the school.

To get things done and do them right, should be a man's endeavor: and he will keep that scheme in sight, if he is sane and clever.

# What one Dealer says about

# Pathe

Mr. Rollason has found the Pathe line a money maker—there may be a Pathe agency open in your vicinity. Why not find out—our free confidential message on the possibilities of a Pathe agency will be sent to any merchant upon request.

## Pathe Freres Phonograph Sales Company

4-6-8 Clifford Street

Also Montreal and Winnipeg

TORONTO



## Everybody Likes Band Records and Now is the Time to Sell Them

The purpose of this, the second of a series of articles on record-selling, is not to discuss the musical merits of individual band records. It is not to show how in a certain selection the clarinet shows off its range of forty-two notes in a remarkably catchy way, or how in another the cornet solo leaves an indelible impression upon the listener. The primary object is to sell the proposition of Band music in general and Band records in particular to those whose business is record-selling.

NEGLECT to look at phonograph music occasionally from the outsider's viewpoint keeps record salesmen and salesladies from doing their best work. It pays to be a buyer sometimes instead of a seller. One thing that is soon impressed upon the mind when you get outside the store and mingling with the public is the peculiar hold that band music has on people generally. A good band always attracts a big crowd. And it is not the drawing power of the cheap popular airs of the day that does it. A hard-headed business man once dropped the remark to the writer that the only time he remembered of crying in public was at the funeral of a noted statesman when a group of massed bands played Dyke's Requesant, "Now the Laborer's Task is O'er," "Lead, Kindly Light" and "Nearer My God to Thee." When it comes to music that requires depth, grandeur, and volume that thrills the band is peculiarly fitted to make the most of it. As Kipling put it in a public speech a year or so ago, "We are a tongue-tied breed at the best. The band can declare on our behalf without shame or shyness something of what we feel. . . ."

If anyone has any doubt as to the drawing power of band music, a good cure for that uncertainty is to spend an afternoon among the audiences listening to the band concerts at the Canadian National Exhibition. The writer has made a point of doing this on different occasions just to be a sort of eavesdropper on the conversations of the people to learn what they say about bands. It was soon found that a number of people drive to the city or go in on the suburban railways just to hear the bands. And it may be interjected here that the Exhibition management have always striven to provide exceptionally good bands, having brought to Canada the very finest organizations known throughout Europe and the United States. The Exhibition authorities know the band's drawing power. In 1917 the writer made enquiries as the number of bands engaged to play in the two band stands at Toronto Exhibition, and was informed twenty-two furnished music.

These numbers may be a surprise to many. A great proportion of them were military bands. But it must be recalled that the military band has not always been "as welcome as the flowers in May"—that is to the Army authorities. Periodically leaders in the army have risen up to denounce and attempt to strangle the regimental bands. They wanted the musicians for combatants. But to try to banish music from the army is about as practicable as to roll back the in-coming tide. Break up the regimental bands! Then with empty cigar boxes, biscuit cans, with the aid of wire and gut made into mandolins, guitars, violins, and bones, tin whistles, mouth organs and an occasional concertina thrown in, you have an improvised band that generals cannot stop. Napoleon called the drum the king of instruments.

Band music is indispensable. To quote Kipling again, "A few drums and fifes in a battalion are worth five extra miles on a route march, quite apart from the

fact that they swing the battalion back to quarters composed and happy in mind no matter how wet and tired it may be." The military band has survived all the offensives that British and French generals launched against it in recent years. To-day there are many more military bands in existence than ever before and more attention is given to their maintaining a high standard.

Bands are on the increase in Canada. New ones are being formed. Established ones, disorganized during the war, are getting into running order again. Those we have in connection with the various Canadian regiments are of a high order, always proving themselves first class drawing cards when announced to play at any event. Progress of this kind could not be were the Canadian public not always ready to enjoy good band music.

That the English school of music was really built up by bands is the contention of a writer who explains that in certain sections of England "one can ride thirty miles on a Saturday and every mile or so you will come to a village that has its own band. It plays in a barn or a public house. It has forty to sixty members. They get a travelling musician to come and teach them, and they play all modern English music. Then they have competition days. Fifty or sixty bands will meet in one of the villages and compete for a prize. The music lasts all day. The prize is only nominal, but it is considered a great honor to win it."

Under recent instructions of the War Department the new instrumentation for American Army bands is as follows:

C Flute . . . . . (2 flutes for 1	French Horns . . . . . 4
D♭ Flute . . . . . (one man) 1	D♭ Trumpets . . . . . 4
Piccolo . . . . . 1	B♭ Cornets . . . . . 2
Oboes . . . . . 2	E♭ Clarinet . . . . . 1
Bassoons . . . . . 2	B♭ Clarinets . . . . . 10
E♭ Alto Saxophone . . . . . 1	E♭ Alto Clarinets . . . . . 2
B♭ Tenor Saxophone . . . . . 1	B♭ Bass Clarinets . . . . . 2
E♭ Baritone Saxophone . . . . . 1	1♭ Baritone . . . . . 1
E♭ Basses . . . . . 2	Euphonium . . . . . 1
BB♭ Basses . . . . . 2	B♭ Trombones . . . . . 1
Contra Bass Saxophone . . . . . 1	1♭ Trombone . . . . . 1
Snares Drum (& Triangle) . . . . . 1	Bass Drum and Cymbals . . . . . 1

Total instrumentation, 48 instruments for 47 men.

Also, in addition to the 47 instruments named, there will be issued to each band 2 soprano saxophones to be used for marching purposes in lieu of oboes; also one snare drum, to be played by a bassoonist. The other bassoonist mentioned in the instrumentation will play cymbals. Thus the weaker instruments are eliminated for marching purposes, and others of stronger tone are substituted.

The march is distinctive of military music. Formerly it was merely an air played in quick time. Now there are four kinds of military marches—slow, quick, double-quick and funeral—and the greatest composers have expended their skill on these productions. Handel,



for example, wrote the regimental "March past" for "The Bluffs," and Queen Victoria's mother wrote the slow march of the "First Life Guards." Each regiment is the proud possessor of its own peculiar march of interesting historical origin, to which it marches past on every occasion.

A study of the band records in the various makers' catalogues reveals a long list of available selections with which to interest the record buying public. Marches, of course, predominate. The Journal appends a list of three numbers from each of the makers which are recommended as particularly good choices for demonstration purposes and which are shown by the sales records to be the best selling titles:

#### Aeolian-Vocalion

- 36201 "Raymond Overture" (Thomas) and Le Gioconda—Dance of the Hours (Ponchielli) both by the Vocalion Concert Band.  
 12004 "A Winning Fight" (Holzmann) and Our Sammies March (Vandersloot) both by Dabney's Military Band.  
 36204 "William Tell Overture" (Rossini) parts 1, 2, 3 and 4, by Vocalion Concert Band.

#### Brunswick

- 5283 "Stradella Overture," parts 1 and 2, by Brunswick Military Band.  
 5171 "Prepare for Action" (Blankenburg) and Umbrellas to Mend (Kaufman) both by Brunswick Military Band.  
 5000 "Boston Commandery" (Carter) and Tales of Hoffman (Offenbach) both by Empire Band.

#### Columbia

- A2675 "Quand Madelon" (Robert and Allier) and "Le Tram" (Mongoot), both by French Army Band, under the direction of Capt. Gabriel Pares.  
 A6100 "St. Julien March" (Hughes) and "Salute to Buffalo March" (Hughes), both by Columbia Band, Charles A. Prince, director.  
 A6083 "Marche Lorraine" and "Le Pere la Victoire March," Both by French Army Band, under the direction of Capt. Gabriel Pares.

#### Edison Disc

- 80372 "Marche Lorraine" (Ganne) and "Loin du Bal" (Gillet). Both by Createore's Band.  
 50507 "Sabre and Spurs" (Souza) and "Les Regiment de Sambre-et-Meuse" (Planguette). Both by New York Military Band.  
 50461 "Naval Reserve March" (Souza) and "Spirit of America March" (Zamecnik). Both by New York Military Band.

#### Gennett

- 10014 "National Emblem March" (Bagley) and "March Patriotic" (Rossey). Both by Starr Military Band.  
 10022 "Culver Black Horse Troop" (Gillespie) and "For the Freedom of the World" (Zamecnik). Both by Gennett Military Band.  
 11001 "The Victor's March" (Louis Eibel) and "Up the Street—March" (Morse). Both by Gennett Band.

#### "His Master's Voice"

- 18121 "Battle of the Nations" (Paull) and "Napoleon's Last Charge" (Ellis-Paull). Both by Conway's Band.  
 1730 "Whistler and His Dog" (Pryor) and "Warler's Serenade" (Perry). Both by Pryor's Band.

- 110009 "March Past of the Scottish Regiments," (a) Scots Wha Hae, (b) Cock o' the North, (c) Annie Laurie, (d) Donald Dhu, (e) Ye Banks and Braes. By the Imperial Bandmen.

#### OkeH

- 1002 "Dance of the Hours," from La Gioconda (The Merry Maiden) (Ponchielli) and "Ballet Music," from Coppelia (Delibes). Both by OkeH Concert Band.  
 1005 "National Emblem March" (Bagley) and "Naval Reserve March" (Souza). Both by OkeH Military Band.  
 1006 "Boston Commandery March" (Carter) and "Land of the Maple—March" (Laurendeau). Both by OkeH Military Band.

#### Pathe

- 20380 "Coronation March" and "United Empire March," Both by Canadian Dominion Band.  
 40144 "Le Reve Passe" and "Sans Peur et Sans Reproche." Both by Garde Republicaine Band of France.  
 30226 "Nachtgall" (With bird effects) and "Aux Tuilleries." Both by Garde Republicaine Band of France.

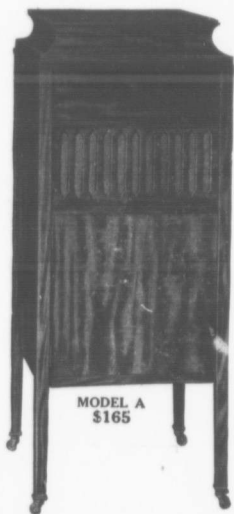
#### Phonola

- 1168 "Italian Groundiers" (Fitzhenry-Schulz) and "March Lorraine" (Ganne-Mahl). Both by Military Band.  
 1946 "Serenade D' Amour" (Von Blon) and "Españana"—Waltz. Both by American Marimbaphone Band.  
 1032 "Les Millions D' Arlequin" and "Tschaikowsky's Melodies." Both by Concert Band.

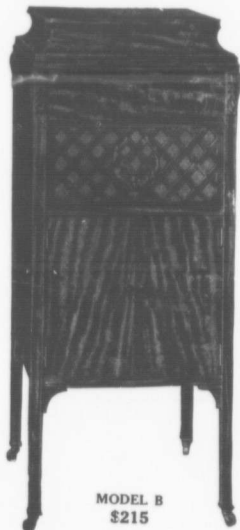
## NOTICE

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

**Berliner Gram-o-phone Company Limited**  
**Columbia Graphophone Company**



MODEL A  
\$165



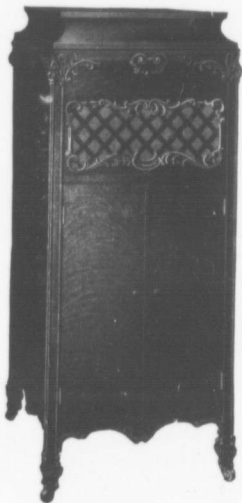
MODEL B  
\$215

This Quartette  
of  
**Gerhard  
Heintzman**  
High - Grade  
Phonographs

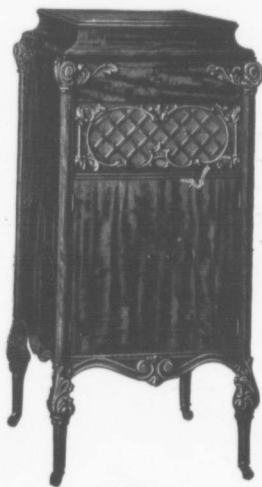
—Backed by a name that  
for over 50 years has  
stood for "Canada's  
Greatest Piano"—

Puts a Phonograph  
Dealer out of the  
range of competition.

Secure a copy of our  
Phonograph Catalogue.



MODEL D  
\$360



MODEL E  
\$450

**GERHARD  
HEINTZMAN**  
LIMITED

Head Office and Factory:  
Sherbourne Street  
TORONTO

# Otto Heineman Phonograph Supply Co.

25 West 45th Street, New York

INC.



#### FACTORIES:

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

#### BRANCH OFFICES:

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



## We Invite Your Ear to be the Judge

This identical invitation was extended to our Thousands of Jobbers and Dealers.

Their Success Proves our Success



There are greater opportunities to-day in the Phonograph and Record Business than ever before.

IF—you want the Latest Hits in songs and dances.

IF—you want Prompt Service.

IF—you want a Record which is truly popular.

BY ALL MEANS CHOOSE



Canadian Branch:

172 John Street, Toronto



Canadian Branch  
172 JOHN STREET  
TORONTO

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

**FACTORIES:**

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

**BRANCH OFFICES:**

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

**HEINEMAN-MEISSELBACH MOTORS**

OVER A MILLION IN USE  
QUALITY DID IT

# McLagan



## ---the aristocrat of phonographs



IS it not refreshing, amid a wealth of designs, to be able to present phonographs so rich in distinction and character that they are half sold the moment they are seen.

That is the unique privilege of the McLagan dealer.

Our wide range of Period designs produced by designers affords the customer selection from designs that go well with the furniture of the most correctly appointed room.

The McLagan appeals also to the most critical, most highly educated musical taste. Its renditions have the perfection of the most modern improvements. Its tone is superb. It will play any disc record.

Write us to-day for catalogue and prices.



**The George McLagan Phonograph Division**

(The George McLagan Furniture Co., Limited)

STRATFORD

ONTARIO

### Hamilton Piano Men Meet

A meeting was held at the Royal Connaught Hotel, April 21, 1919, of the proprietors and managers of the different firms in the music trade in Hamilton. This meeting was arranged through the untiring efforts of Mr. H. J. Boulter, manager of the R. S. Williams & Sons, Ltd., and he was successful in getting the following members of the trade to attend:

Mr. Fred Lunn, manager Gerhard Heintzman, Ltd.

Joseph Minnes, Minnes Bros.

H. J. Boulter, manager, R. S. Williams & Sons, Ltd.

Bert Carey, A. Carey & Sons.

A. E. Stadelman, Hamilton Piano & Music Co.

Mr. Webb, manager Mason & Risch.

Thomas Anderson.

Lou Eager, manager Nordheimer Piano & Music Co.

J. B. Cornell, manager Heintzman & Co.

S. D. Addison.

After partaking of a sumptuous repast, the dealers adjourned to "the heavens" for a discussion of vital questions pertaining to the business, the first being early closing. The following firms agreed to close on Saturdays at 1 p.m. and at 5 p.m. during the week during May, June, July and August:

Mason & Risch Co.

Heintzman & Co.

R. S. Williams & Sons.

Nordheimer Piano & Music Co.

Gerhard Heintzman Co.

The other members of the organization were to use their own discretion as to when they should close. It was also agreed that meetings be held monthly to discuss problems that might arise.

The meeting elected Mr. H. J. Boulter to take the chair and S. D. Addison as permanent secretary. At the close of the meeting a motion was made that the office of chairman should rotate, and further that the next chairman should be the oldest piano man at the meeting which honor fell to our Yorkshire friend, Mr. Fred Lunn, manager of Gerhard Heintzman. After considerable joshing the meeting was closed.

The second meeting of the organization was held on May 12, 1919, at the Royal Connaught Hotel. Mr. Fred Lunn was in the chair, and handled the meeting in a very able manner. The members of the trade were unanimous on the motion made by Mr. J. B. Cornell, and seconded by Mr. Bert Carey, that from the above date they do not give any free tunings with any used or new pianos, also that they eliminate sending records and player rolls on approval, except where a new instrument is sold. Cards are being printed to this effect and each

store will show a placard announcing that "Positively no Records or Player Rolls are to be sent on approval." Schedule of terms was discussed but no definite decision arrived at.

The chairman, Mr. Fred Lunn, brought up the question of varnish checking and cited a case where a representative of a firm called to see a person's piano which had checked, and undiplomatically referred to it as green varnish, and the usual "bunco" that is handed out regarding a piano that checks. The chairman's object in bringing up the question was that the members would work together in matters of this kind, and that when calling on a customer whose piano has checked, be truthful regarding the checking, and tell the customer that there is really no varnish that will not check.

At this second meeting of the organization, there was an attendance of 100 per cent., which is very gratifying to the trade.

### The Raper Recitals

On the evening of May 7 John Raper Piano Co. Ltd., Ottawa, gave a recital in the Russell Theatre, which not only attracted a capacity audience, but it is estimated that more than 2,000 people were turned away. In order to prevent congestion on the street the house was opened half an hour before the advertised time. Boxes were allotted to wounded soldiers from the Sanford Convalescent Home and for whom the company provided automobiles. The programme was of a high order and given entirely by Ottawa talent.

As one of their contributions to "Music Week" the company had given a recital in the Assembly Hall of the Collegiate Institute. In this instance, too, the talent was entirely Ottawa musicians and long before the commencement of the programme the hall was filled and over one thousand turned away. Those unable to gain admission were invited by the John Raper Piano Co. to call at their salesrooms and exchange their invitations for reserved seat tickets for the second recital, referred to above.

The newspapers gave most generous commendatory notices of the events, which were two of a series. The third is to be given in the Russell Theatre.

The programme of the first recital opened with a short address by the Mayor.

Referring to the musicale in the Russell Theatre, one of the local dailies said: "That Ottawa is strongly musical and contains some very promising artists within its borders was proven even to the satisfaction of the most skeptical, at the recital given by the John Raper Piano Company, Limited, in the Russell Theatre, last

Guido Deiro's accordion has 200 stops.  
The sale of his Columbia Records never  
stops! Have you ordered A-2695

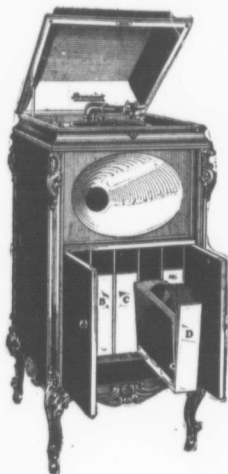
Columbia Graphophone Company  
54-56 Wellington St. W.  
Toronto Canada



# To Brunswick Dealers !!

Arguments competition cannot overcome  
straight from the shoulder

## Why People Prefer Brunswicks



**The Brunswick**  
ALL PHONOGRAPHS IN ONE

THOSE who buy without hearing—without comparison—may not buy Brunswicks. But the critical person, the one who loves music at its best, the one who hears several phonographs and compares them, inevitably grants the Brunswick first place in reproduction.

The more people you urge to come to your store and hear the Brunswick, the more sales you will make. And encourage every comparison. Brunswick dealers urge their prospects to buy the Brunswick only after having compared it with others.

Such a test makes an enthusiastic customer, indeed, one who will advertise for you.

After proving the superiority of the Brunswick Method of Reproduction, then show them WHY. Point out the Ultona, an exclusive Brunswick feature. Show how it plays each make of record as specified by the maker. Show how easy it is to adapt each diaphragm, each needle to the different makes of records.

Then point out the Brunswick amplifier. Tell how it is made entirely of wood—no metal. Show how it aids in developing the tone.

All these advantages we are pointing out to the people, in our national advertisements. Your recalling them in your local advertising and by word of mouth, will be doubly convincing.

### INCREASE YOUR PROFIT IN 1919

Brunswicks will do it. Send for Sales Plan To-night.

THE MUSICAL MERCHANDISE SALES CO

General Offices: Excelsior Life Bldg., Toronto.

Winnipeg: 145 Portage Ave.

Montreal: 582 St. Catherine St. W.

night. Long before the curtain was raised the house was filled to the doors, and so great was the interest manifested in the event that over 2,000 people were turned away.

"A programme calculated to suit the most diversified tastes was rendered in an appreciable style, receiving the high commendation of the audience. An important feature of the evening's entertainment was the community singing idea, which was taken up and carried out enthusiastically by the audience, led by the Apollo Quartette. Patriotic airs, consisting of the 'Maple Leaf,' 'O Canada,' and the British and the French National Anthems were the numbers essayed by the audience."

### Canada's Music Week

Those responsible for the inauguration of a national music week for Canada were surprised and delighted beyond measure with the success that attended the first venture. It is marvelous that so much could have been accomplished without organization, with only a few weeks' notice to communicate with the trade all over the country, for the dealers in different centres to confer and decide on a plan of action, to arrange for special advertising, window displays, to get teachers, and preachers, and editors interested.

The decision to hold a "Music Week" was only made on February 28 at the annual convention of the Canadian Bureau for the Advancement of Music and Easter week, which fortunately came late this year, was decided upon. The supporters of the proposition did not dare hope for anything like the spontaneous enthusiasm with which the idea of a "Music Week" was met. With the knowledge alone of the trade attitude next year's "Music Week" should be a tremendous event and one that will get the entire population of the country interested.

Dealers individually and collectively linked on to the proposition with the characteristic enthusiasm of the music trades. In various centres, notably, Winnipeg, Peterboro, Saskatoon, London, Hamilton, Calgary, Regina, Halifax, Kitchener, Brantford, Ottawa, Kingston, Windsor, Edmonton, Lethbridge, Medicine Hat, Montreal and Toronto, the dealers individually or collectively boosted music in a manner that stirred up public enthusiasm.

Special recitals were given and in some cases the local dealers' association had letters sent to ministers, suggesting the appropriateness of a music sermon. Newspaper editors lined up and helped matters along, too. Many valuable comments and suggestions have resulted that will help make the Music Week of next year an event of national importance.

From the trade standpoint the consensus of opinion is that Easter is the logical season for an annual Music Week, it being the line of least resistance, musically and coming at a time of the year when it is desirable to give public interest in musical instruments an impetus that will carry it along for several weeks following Easter.

The Executive of Canadian Bureau for the Advancement of Music welcomes any advice, suggestions or recommendations that the trade may make and invites these through the office of the Secretary, John A. Fullerton, who should be addressed at 66-68 West Dundas Street, Toronto.

### The Copyright Bill

Following the conference with the Senate Committee at Ottawa, of those interested in the proposed copyright act as reported in the last issue of the Journal,

the phonograph interests had a second session with the committee. A strong brief was presented and the objections of the phonograph industry to retroactivity and to the percentage basis of fixing the royalty charges on records again impressed upon the committee. At this date it would appear that a copyright act for Canada is temporarily in abeyance.

### Gennett Lateral Cut Records

From the announcement of the Starr Company of Canada, London, Ont., in this issue, it will be seen that they are out with a list of lateral cut records in addition to their catalogue of the hill-and-dale type. This is something of particular interest to Starr dealers throughout the country, and other dealers who have been looking forward to the introduction of the Gennett lateral cut.

For months there has been considerable speculation in phonograph trade circles regarding the possible appearance of lateral cut records, of which type the Victor and Columbia have been the sole exponents for many years, both in Canada and the United States.

In addition to the list announced by the Starr Co. in their advertisement, other selections will be available at an early date. Already the firm report a remarkable business in their new records and have booked orders for regular monthly shipments of from three to one hundred each, of all new recordings as published.

The Starr Co. have received some very encouraging letters and wires from dealers who, in sending in repeat orders, have complimented the firm on the quality of the recordings and the records, which are made in Canada. Arrangements have been made by the Starr Co. to give their customers unusual service in deliveries.

### Big Movement in Columbia Graphophone Shares

Since the Columbia Graphophone Company announced the 10 per cent. cash dividend and a stock bonus, some weeks ago, their shares have been climbing. Selling in the eighties a few months ago, the common shares have gone to \$308 asked and \$303 bid.

The report from New York is that the stock is now on a fixed 10 per cent. basis plus a stock distribution quarterly. At present prices for Columbia shares, the cash and stock dividend paid on April 1st is equal to a dividend of 70 per cent.

Columbia's report for 1918 has not been distributed, but it is stated that the sales of Gramofones, Columbia records and dictaphones were much the largest in Columbia's history.

It is also reported that 1919 has started off with very big increases in sales as compared with any previous year, and it is predicted in Wall St. that Columbia shares are sure to sell much higher.

### Otto Higel Word Rolls

Dealers are unanimous that one of the chief reasons for the increased activity in player piano sales is the popularity of the word rolls. The Otto Higel Co., Ltd., Toronto, have announced the appearance of the following new Solo Artist word rolls in which the trade will be greatly interested:

- W13—Blue Bird (waltz song).
- W22—Till We Meet Again (song).
- W32—Kisses (fox trot).
- W43—I'm Always Chasing Rainbows.
- W52—Beautiful Ohio (waltz song).
- W73—That Tumbled Down Shack in Athlone.
- W83—Mickey.





G \$25



C \$39

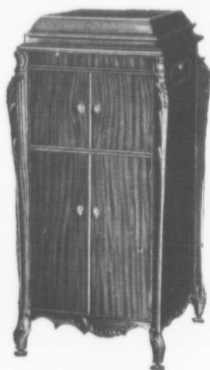


B \$61

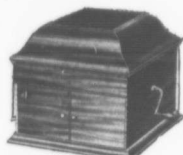
# PHONOLAS

and

## Phonola Records



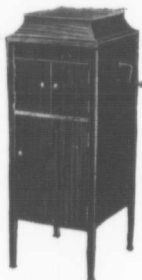
Organola \$340



A \$80

For a phonograph agency, you cannot beat this line of Phonola designs with Phonola Records.

Phonola Records are played with the sapphire point, with which the "Phonola" is always equipped. No needles to change. Leading singers, instrumentalists and bands make "Phonola" records. A new list of selections every month. Double-Disc, 90c.

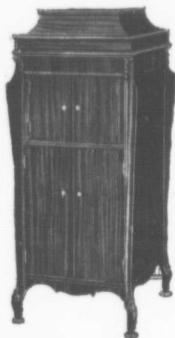


Duchess \$85

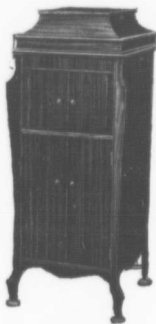
**The Phonola Co. of Canada**  
Limited

Kitchener

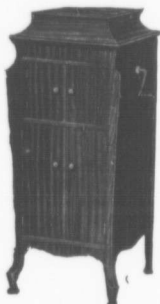
Canada



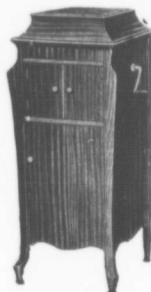
Prince \$225



Princess \$180



Grand Duke \$148



Duke \$118

### Music Man Marries

Mr. F. I. Brown, manager of the Robert Simpson Co.'s music department, has returned to Toronto from a visit to the Pacific coast. The return journey was in the nature of a honeymoon trip, for Mr. Brown was accompanied by a bride, a daughter of Mrs. E. J. Townsend, of Vancouver. The wedding was solemnized by Rev. Dr. Henry in Chalmers Church, Vancouver. Following a wedding supper at the home of the bride's mother Mr. and Mrs. Brown embarked on the Seattle boat for the eastern trip via Spokane, Minneapolis, Seattle, Chicago and Detroit to Toronto, where they are making their home with the sincerest good wishes of a wide circle of Mr. Brown's personal and business friends.

### To Promote Sales

Burdick A. Trestrail, formerly manager of advertising and sales for the R. S. Williams & Sons Co., Ltd., and C. R. Stilwell, of the Stilwell Co. of Canada, theatre curtains and motion picture advertising, have organized the Mutual Sales Service, Limited, with offices at 95 King St. E., Toronto. It is their purpose to handle the sales of any product or company, present special sales and sales campaigns, follow-up systems and act as advisors or agents for all forms of sales promotion.

Both Messrs. Stilwell and Trestrail recently returned from France, the former from the Canadian Tank forces and the latter from the U. S. Medical Corps, shell shock division. The long hours over there afforded opportunity for much reflection and from different parts of France they returned with similar ideas. Mr. Trestrail's long association with the music trades caused him, naturally, to think along those lines and he perceived possibilities for a company devoted to improving sales methods and promoting volume, especially for retailers.

In this connection Mr. Trestrail says, "Forced stimulation, or 'created demand' is one of the first principles of successful merchandising. It is as old as business itself yet is often overlooked. Many merchants associate this idea with reckless price-cutting—cheap trade—injured prestige, etc. When properly conducted it is business energy and progressiveness in its highest form and builds up a permanent and valuable prestige.

"The experience gained during my six years with the R. S. Williams & Sons Co., Ltd.; the part I played in promoting the firm's policies and perhaps helping to develop new ones as needed; revealed to me the possibilities of such sales and advertising methods. The more I thought of it in France, the more convinced I

was that there was a big field for progressive work in that direction.

"Peculiarly, Mr. Stilwell, whom I had known for years before going overseas, came back with similar ideas and we formed this company to carry them out.



Sgt. B. A. Trestrail.

"We have already been engaged to promote the sales of the Liberty Phonograph, made in Canada, and will soon present to the trade a merchandising plan for this instrument that will be, we believe, something entirely new and very profitable."

I suppose after Paderewski has served one term as prime minister he will, as usual, expect an encore.—Morning Telegraph.

Any time you can appeal by your window or your shop to some particular sentiment in your customer's heart, you're playing in luck. For sentiment means sales.

"That Tumble-Down Shack in Athlone" is an Irish "Home Sweet Home." Enough said. A2698.

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



Edison Message No. 41

## BOLSHEVISM AND JOBS

"A Bolshevik is a man who has nothing and is willing to share it with everybody." He is a man who does nothing and wants everyone else to do the same.

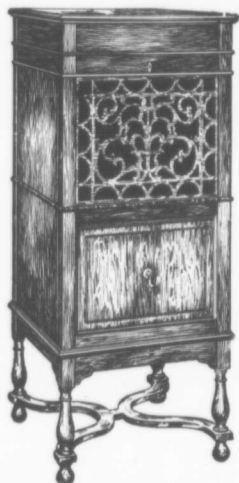
Given work and fair wages a Canadian will laugh in the face of any sniveling Bolshevik propagandist who tries to tell him he's mistreated.

To call Bolshevism a workingman's movement is absurd. The **working** man has too much self-respect to listen to the whinings of trouble makers who do nothing but whine.

With every man in Canada holding a job, the Bolshevik menace will cease to be a menace.

**THOMAS A. EDISON, Inc.**

Orange, New Jersey



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

## Here, There and Everywhere

The British Music Trade Convention will be held in Birmingham this year—June 19th to 23rd.

At the Annual Meeting of the National Club, Toronto, Mr. R. S. Gourlay was elected to the Directorate. Mr. H. F. Richardson, of the Weber Piano Co., Ltd., Kingston, was among recent out-of-town visitors noticed in Toronto.

Mr. A. E. Switzer, salesmanager of the Martin-Orme Piano Co., Ltd., Ottawa, has just completed a successful tour of the Martin-Orme dealers in Ontario.

As the result of the carter's strike in Montreal, the two-way charge for transporting a concert grand is now \$28.00.

Announcement is made that plans have been completed for increasing the Steinway factory output 50 per cent.

Mr. R. S. Gourlay, president Gourlay, Winter & Leeming, Ltd., Toronto, called on trade friends in Ottawa and Montreal during the month.

James Robeson, piano agent, who until recently made his home on Elmer Ave., Toronto, has moved his business to the town of Aurora, Ontario.

Piano movers in Chicago have been awarded an increase in wages of \$5 per week, and a raise in overtime rate from 60 to 80 cents per hour.

"The Boys Are Coming Home," is one of the latest songs. This is the composition of Lorenza Lloyd, Winnipeg, with music by Edward Hesselberg.

J. T. Arenburg, of Lunenburg, N. S., has secured for Queen's County and Lunenburg the exclusive agency of Gerhard Heintzman pianos and phonographs.

Mr. J. A. Hassall, manager piano department of the R. S. Williams & Sons Co., Ltd., Toronto, was drafted into the jury list of the Supreme Court Spring Assizes.

Norman Tovell, son of W. H. Tovell, the St. Mary's, Ont., piano dealer, has returned to Canada with the 4th C.M.R. Sgt. Tovell enlisted with the 110th from Stratford.

Two representatives of a motion picture concern have sailed for France to make arrangements for a film play about Poland, in which Paderevski will play a prominent part.

D. S. Cluff is in the Maritime Provinces in the interests of Gerhard Heintzman, Ltd., for which firm's wholesale department he is salesmanager for the Dominion.

Jos U. Gervais, cor. Mount Royal and St. Lawrence Blvd., have taken on "His Master's Voice" representations and report a splendid volume of business in instruments and records.

Mr. I. Montagnes, of I. Montagnes & Co., Toronto, distributors in Canada of the Sonora line of phonographs, with Mrs. Montagnes has sailed for their old home in Holland.

A "Music in the Home" department has been inaugurated by the Evening Herald, of Halifax, N.S., a strong and influential paper with a good provincial circulation. The page is well patronized by the local trade.

Mr. E. E. Nugent, who recently opened up in Fort William with Cecilian pianos, players and Concert-phones, visited the Cecilian Co., Ltd., at Toronto, recently. Mr. Nugent has met with excellent success since returning from overseas.

Miss F. E. Henzell, for the past six years connected with the Edmonton music trade, four of which have been spent in the service of the Willis Piano Company, at the Edmonton branch of Hill and Scott, 108th street, has decided to leave this firm, and will start soon as a music teacher.

Mr. Robert Barrie, of Prince Albert, Sask., who refers to himself as Saskatchewan's "farthest north" piano tuner, organ repair and player piano expert, runs a slogan on his letter head, "A well kept piano is a sign of good taste."

Archibald Eaton Goldstink, technical expert of the piano manufacturing department of Chappell & Co., Ltd., London, England, who has been visiting the United States for four or five weeks, has returned home on the "Mauretania."

Mr. R. H. Easson, vice-president of the Otto Heigl Co., Ltd., Toronto, has returned from a short holiday spent in the Berkshire Mountains. Returning by way of New York he spent a day in visiting his firm's United States factory in that city.

Mr. and Mrs. R. P. Campbell, of the Song Shop, Edmonton, have left for a two months' visit to San Francisco and other California cities. Mrs. Bartley, who is well-known as a capable pianist, will be in charge of the business while the proprietors are gone.

The following music houses, of Regina, have announced through the press that they "will close at 6 p.m. on Saturdays until further notice": Mason & Risch, Limited; Heintzman & Co., Limited; W. G. F. Seythes & Co., Limited; Child & Gower Piano Co.

The first call for the American Music Trade's Conventions has been sounded. They will be held in Chicago during the week of June 2. One of the questions to be discussed is the proposed change of time for holding the convention in January instead of June.

"Seventy per cent. players seem to be the outlook now for production in the piano factories of the United States this year," says the Chicago Music Trades Indicator. "The balance of production is likely to be evenly divided between straight uprights and grands."

The Virgil phonograph, in twelve styles, has been put on the market by Paola Piano Co., Ltd., Oshawa, and the company is open for agency applications. "I care not who makes the record, so long as I may sing the record's song," says the Virgil.

Mr. W. A. Child, of the Child & Gower Piano Co., Regina, was a recent visitor to eastern points. Mr. Child, who was overseas and had risen to the rank of Major, is back to civil life and giving his whole time to the music business more aggressively than ever.

Arthur K. Kempton, "the specialty specialist" for the phonograph trades, after a visit to a number of Ontario centres, passed through Toronto en route to Winnipeg. Mr. Kempton states that every dealer who handles Black Diamond needles is as enthusiastic about them as he is.

France's only music trade paper, "Music & Instruments," which had to discontinue publication during the greater part of the war, has resumed publication. To Mr. Auguste Bose, the editor and proprietor, Canadian Music Trades Journal extends best wishes for success in his renewed activity.

The Cosmopolitan Graphophone & Piano Co., Montreal, report that they developed more new business during the past month than they did in December. So rapidly has their business grown that they have taken an additional flat, which will be converted into piano and phonograph demonstrating parlors.

Among the list of hosts at the recent banquet given to returned soldiers by the Citizens' Repatriation League, of Toronto, were R. S. Gourlay, of Gourlay, Winter & Leeming, Ltd.; H. G. Stanton, of R. S. Williams & Sons Co., Ltd.; Eri Whaley, of Whaley, Royce & Co., Ltd., and H. H. Mason, of Mason & Risch, Ltd.

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A Universal Phonograph of the highest grade retailing at

# \$110.00

Other models \$145.00 and \$160.00

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Special cabinet designs, under your own name to jobbers and dealers placing immediate orders for 200 or more of one style.

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Made in Canada by Canadians

# BOURGETTE & WOODS

Distributors—Phonographs and Supplies

Woolworth Building

**MONTREAL**

16 McGill College Ave.

A despatch from Kingston says that an effort is being made to obtain a new pipe organ for the Portsmouth penitentiary, and it is likely to be successful, as the present organ is very antiquated and practically worn out. Indeed, it is so old that an expert, who was here to see it, could not decipher the name of the maker on it.

In addition to a general catalogue of 346 pages, P. T. Legare, Ltd., the well-known Quebec house, issue a special and separate catalogue of "Pianos, Harmoniums and Gramophones." The various makes carried are illustrated with half-tone cuts on coated paper. There is also a section of the general catalogue devoted to musical instruments.

Duchesne & Grimard, Limited, 1360-62 Des Erables St., Montreal, started manufacturing phonographs two years ago in a modest way and to-day employ 25 hands or more turning out eight different models. Finding their present factory quarters inadequate they are on the look out for larger manufacturing premises. They have patented a motor which they propose to manufacture and install in their own machines.

Last week 30 lads, selected under the Trades' Scholarship Awards, were sent to the Music Trades' School, with a view to their being placed in the pianoforte and organ trades. By time the trade will have the right class of mechanic—no reflection on the boys of the old brigade—simply that the uprising generation will have facilities to learn pianoforte construction which were denied to those who came before them.—London (Eng.) Pianomaker.

Mr. R. A. Leadbeter, of Sterling Actions & Keys, Ltd., Toronto, has returned from a trip to the Pacific coast in the interests of his firm's player action department. Mr. Leadbeter visited the dealers in the various centres, interviewed tuners and repair men, helped them with what problems they had on their hands and passed along much valuable information that should be helpful in creating greater interest and enthusiasm in player sales.

A corporation without share capital, under the name of Palermo Public Hall Corporation, has been formed by a few local citizens of Palermo, Ontario, for the purpose of: (a) Providing a hall and other suitable rooms, buildings and places, which may be used in connection therewith; (b) permitting the same to be used on such terms as the corporation shall think fit for any purposes, public or private, and in particular for public meetings, concerts, lectures and other entertainments.

According to the New York Evening World, about one hundred and seventy employees of one of Steiny & Son's plants have gone on strike for a 25 per cent. increase in pay. The superintendent of the plant said the men had been granted an eight hour day last October with wage increases which enabled them to earn from \$38 to \$50 a week. The Steiny wage strike, he said, is understood to be an experiment. If it succeeds, it will probably be followed by similar campaigns against other piano makers.

Mr. Albert Nordheimer, president of the Nordheimer Piano & Music Co., Ltd., Toronto, was among recent trade visitors to New York, where he was a guest at the Hotel Commodore. Mr. Nordheimer has many intimate friends in the New York trade and his periodical visits are greatly appreciated by them. As is well known, the House of Nordheimer has for many years been giving the Steiny representation in keeping with this line and in this connection the Nordheimer firm is well known throughout the United States.

"I have just been having an interesting chat with ex-Baillie Thomson, of Glasgow musical instrument fame," says a correspondent to one of the London, Eng-

land, trade papers, "and he tells me that before the month of May has run its course he hopes once again to find his foot planted on American and Canadian soil. Mr. Thomson in pre-war days was a frequent visitor over there, and in addition to his various musical instrument emporiums at Glasgow, Motherwell and Clydebank, he has also a big establishment at Vancouver."

Mr. R. W. Gould, who, in 1917, resigned his position on the staff of Fletcher Bros., Ltd., Vancouver, to go overseas, spent a few days visiting relatives and friends in Toronto on his return trip. Mr. Gould enlisted with the 68th Battery and was with the second division Trench Mortar. When the armistice was declared he was in *œ* hospital, where he remained for three months, finally returning on the "Cassandra." Mr. Gould, who learned the tuning with Gerhard Heintzman, Ltd., and was with J. L. Orme & Sons at Brockville until that firm sold out, when he went west, is anxious to get back to work and looks forward with pleasure to resuming his activities in Vancouver with his old firm.

Among the list of Ontario dealers and agents handling the Paola Piano is the name of Adams Furniture Co., Ltd., Toronto. Mr. F. W. Bull, president of Paola Piano Co., Ltd., Oshawa, is enthusiastic over the progress made in marketing the Paola and the Virgil piano and phonograph. Extensive publicity campaigns have been inaugurated through the press and it is a part of Mr. Bull's plan to give the agents every possible assistance in retailing. In the daily newspaper advertising the local agents' names are published along with the firm's announcement. The slogan adopted is "You play it with your feet."

"Canadian Countryman" recently ran an article on "The Betterment of Rural Schools and Home Life" in the course of which appeared this reference to musical instruments: "Few parents, we think, realize just how necessary music is for the young. Every mother is anxious for her children to bring to their home the young folk most worth while in the community, and there is no surer way to do this than by giving the children a musical education or, if the children cannot play, supplying them with something that will take its place, for young people are sure to gather where music and a good time can be had. Musical instruments have reached such a state of perfection these days that it is not at all necessary to go to the city and pay a very large sum to hear our favorite singers or musicians, but we can now sit comfortably by our own fireside and hear any of them."

### Recitals In Schools

John Raper Piano Co.'s proposal to give a series of short concerts in all the public schools in Ottawa during Music Week, with short interesting lectures by a competent person, but which plan was vetoed by the school authorities, suggests that in various centres the trade might combine in such an undertaking. Where only one dealer would undertake to put such plan in operation the educational board would be open to criticism, but with the dealers co-operating this feature would be eliminated. This is a feature that the various associations should keep in mind for next year.

### Flexi-File Company

Mr. L. Clayton Ridge announces that he has acquired the whole of the assets of the late Multifile Systems, Ltd., and is henceforward trading as the Flexi-File Company. The address of the company is 1407 Royal Bank Bldg., Toronto. The application of Flexi-File to the phonograph trade is a system of filing records that dispenses with racks, shelves, paper envelopes, albums,

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

*Clearstone*  
SPEAKS FOR ITSELF



No. 250—\$125



No. 200—\$100



No. 150—\$85



No. 100—\$75

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

### SUNDRY DEPARTMENT

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

**TONE ARMS AND REPRODUCERS**—Play all records—No. 2, \$1.45 per set; No. 3, \$1.65 per set; No. 4, \$3.75 per set; No. 6, \$3.50 per set; No. 7, \$3.25 per set; No. 8, \$3.15 per set; No. 9, \$2.95—Sonora Tone Arm with reproducer to fit.

**MAIN SPRINGS**—No. 00,  $\frac{3}{8}$  in., 9 ft., 29c. each; No. 01,  $\frac{1}{2}$  in., 7 ft., 25c. each; No. 02,  $\frac{3}{4}$  in., 7 ft., 25c. each; No. 1,  $\frac{3}{4}$  in., 9 ft., 39c. each; No. 1A,  $\frac{3}{4}$  in., 10 ft., 49c. each; No. 2, 1 1/16 in., 10 ft., 39c. each; No. 3,  $\frac{3}{4}$  in., 11 ft., 49c. each; No. 4, 1 in., 10 ft., 49c. each; No. 5, 1 in., 11 ft., heavy, 69c. each; No. 6, 1 1/8 in., 11 ft., 90 c. each; No. 7, 1 in., 25 in. gauge, 15 ft., 89 c. each.

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

**RECORDS**—POPULAR AND GRAMMOPHON, new 10-inch, double-disc, lateral cut, all instrumental selections 32c. each in 100 lots. Columbia 10-inch double disc new records 25c. each.

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

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

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

**NEEDLES**, steel, 55c. per thousand in 10,000 lots.

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

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

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

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

**NEW RECORDS**

**New Heineman Okeh Records**

- 1158 Ring Out! Sweet Bells of Peace (Gardner) George Lambert, Tenor, with Orchestra.
- I Shall Meet You (Chesham & Sanderson) Henry Burr, Tenor, with Orchestra.
- 1159 Ja-Da (Ja De Ja Da, Jing Jing) Billy Murray, Tenor, with Orchestra.
- Can You Tame Wild Wimmen? (Sterling & Von Tilzer) Billy Murray, Tenor, with Orchestra.
- 1160 A Little Birch Canoe and You (Roberts Callahan) Sterling Trio, Vocal Trio, with Orchestra.
- Girl of My Heart (Price-Bassano) Sam Ash, Tenor, with Orchestra.
- 1161 Somebody's Sweetheart (Price-Bassano) Helen Clark & Joe Phillips, Vocal Duo, with Orchestra.
- City of Dreams (Wodchown-Hirsch) Joe Phillips, Baritone, with Orchestra.
- 1162 Down in Lily Land (Farran-Rega) Henry Burr, Tenor, with Rose of Komyay (Wooly and Moret) Burr and Meyer, Vocal Duet, with Orchestra.
- 1163 Medley of Hymns (Hager) Croxton Trio, Vocal Trio, with Orchestra.
- O Holy Night (Adam) Croxton Trio, Vocal Trio, with Orchestra.
- 1164 She's Mine, Mine, Mine (Heins) Golden and Heins, Vocal Duet, with Orchestra.
- Good and Bad (Heins) Golden and Heins, Vocal Duet, with Orchestra.
- 1165 Mary (Frey) Fox Trot, Instrumental, Okeh Dance Orchestra, Beautiful Ohio (Mary Earl) Waltz, Instrumental, Okeh Dance Orchestra.
- 1166 Till We Meet Again (Whiting) Waltz, Instrumental, Okeh Dance Orchestra.
- Rainy Day Blues (Farshauer) Fox Trot, Instrumental, Dance Band.
- 1167 Sousa Wedding March (Sousa) March, Instrumental, Concert Sleeping Beauty (Tschakowsky) Waltz, Instrumental, Concert Band.
- 1168 March Lorraine (Ganne-Mahl) March, Instrumental, Military Italian Grenadiers (Fitzinger-Schutz) March, Instrumental, Military Band.
- 1169 McLeod's Reel (Seeing Nellie Home) (Richardson) Don Richardson, Violin, with Orchestra.
- Mississippi Sawyer (Massa's) in the Cold, Cold Ground (Richardson) Don Richardson.
- 1170 The Whistler and His Dog (Fryor) Whistling Novelty, Concert Band.
- The Warbler's Serenade (Ferry) Sibyl Sanderson Fagan, Whistling Novelty.
- 1171 Sweet Lili Lili (King Kuluhauna) Hopkins Hawaiian Troupe—Tandey Lawanohua, with Orchestra.
- Pannaau Waltz (The Swimming Pool Waltz) Hopkins Hawaiian Troupe—Hawaiian Instrumental.
- 1172 Hawaiian Medley—Waltz (Mackenzie) Hawaiian Troupe, Hawaiian Ellis March (Kalani) Hawaiian Troupe, Hawaiian Instrumental.

**His Master's Voice Records For June**

- 18543 Dear Old Pal of Mine, Waltz, Joseph C. Smith's Orchestra
- When You Look in the Heart of a Boss, Waltz, Joseph C. Smith's Orchestra.
- 18544 You'll Find Old Dixieland in France, Medley Fox Trot, Pietro, Just Blue, Fox Trot, All Star Trio.
- 18546 Sweet Siamese, Fox Trot, Franton's Society Orchestra.
- He's Had No Lovin' for a Long, Long Time, Medley One-Step, Franton's Society Orchestra.
- 18541 The Royal Yagabond, Madley Fox Trot, Joseph C. Smith's Orchestra.
- Canary, Madley Fox Trot, Joseph C. Smith's Orchestra.
- 18540 By the Camp Fire, Fox Trot, Quartette.
- I'm Forever Blowing Bubbles, Charles Hart Elliott Shaw.
- 18550 Good-Bye, Ma Baby (Missouri) Waltz, Vivian Holt-Lilian Roadband.
- When the Shadows Softly Come and Go, Vivian Holt-Lilian Roadband.
- 18545 That Tumble-down Shack in Athlone, Sterling Trio.
- Smile and the World Smiles With You, Lewis James and Peerless Quartette.
- 18544 Tears and Love, Charles Hart.
- Walk and See, Henry Burr.
- 18548 Rhythm Medley No. 1, "March in F Major," "Theme for Skipping Skis," "Flying Birds," "March in F Major," "Theme for Skipping Skis," "Tip Toe March," "March in F Major," (From "Instrumental Characteristic Rhythms) (Anderson) Victor Military Band.
- 18549 Rhythm Medley No. 2, "Military March in C Major," "Frotting, Humming and High Stepping Horse," "Shipping Theme," "Characteristic Rhythms" (Anderson) Victor Military Band.
- 263021 La dernière lettre (sur l'air "Baby's Prayer at Twilight") (Gury) from Op. 10, Pellérin, Barton, Ave. Piano.
- La Madelon de (vitro) Pellérin, Barton, Ave. Piano.
- 263022 Ton Soutire (sur l'air "Les Smiles") (Riviere-Robert) Hector Four to et pour moi (sur l'air "For Me and My Gal) (Boyer-Meyer) Hector Four to et pour moi, Ave. Piano.
- 10 Inch, Double Disc—\$1.25
- 45164 Life and Love (from "The Velvet Lady") Lambert Murphy, "Waiting" (from "Listen Letter") Lambert Murphy.
- 10 Inch, Red Seal Records—\$1.25
- 64810 Baby Mine (Mackay-Johnson) Sophie Braslau.

- 64807 Crepuscule (Twilight) (Jules Massenet) Galli-Curci, Amelia, Vona Danneberg, Marquise (Marchionne), Your dancing (Brazo-Lemaitre) Mabel Garrison.
- 64809 The Little Old Log Cabin in the Lane (Hays) Alma Gluck.
- 64730 Dream of Youth (Reve de Jeunesse) (Felix Winteritz) Fritz Kreisler.
- 12 Inch—\$2.00
- 74809 "Caprice Poetic" (La Legierenza) Franz Liszt, Alfred Cortot.
- 74578 Quartet in A Minor—Scherzo (R. Schumann) Floralay Cortot.
- 74560 Spanish Dance (Op. 21, No. 1) (Saraste) Jascha Heifetz.
- 10 Inch, Red Seal—\$1.25
- 87301 I Love to Tell the Story (Hankey-Fischer) Louise Homer.

**New Edison Disc Re-creations**

- 83081 Il segreto per esser felici (Drinking Song)—Luceria Boggia (Donizetti) Margaret Matzenauer, Mezzo-Soprano, in Italian.
- Stride la vampa (Fierce flames are soaring)—Il Trovatore (Verdi) Margaret Matzenauer, Mezzo-Soprano, in Italian \$5.00
- 82147 Dormiro' sul nel monte mio regal (Tune I shall sleep in royal state alone)—Don Carlos (Verdi) Henri Scott, Bass, in Italian.
- Serenade Mephistopheles—Faust (Gomod) Henri Scott, Bass, in French.
- 82155 Simon the Cellarier (Haton)—Arthur Middleton, Bass-Baritone.
- Three Fishers (Halla) Arthur Middleton, Bass-Baritone.
- 82156 Courtigiani (Detested Race of Courtiers)—Bicycle (Verdi) Mario Laurenti, Baritone, in Italian.
- Roberto del Fiore (Flower Son)—Carmen (Bizet) Guido Cecolini, Tenor, in Italian.
- 80448 Opye Love Song—Fortune Teller (Herbert) Chas. F. Robinson, Bass.
- 80419 Snow-Breasted Pearl (Rubinstein) Charles Harrison Tenor, Orchestra.
- 80420 Sweet Forget-me-nots—Waltz Caprice (Nevin) Peerless Orchestra.
- Garden of Flowers (Godfrey Wright) Walter Van Brunt, Tenor.
- 80430 Whenever I Think of You (Grant) Betsy Lane Shepherd, Soprano.
- 80431 Merry Wives of Windsor Overture, Part 1 (Nielsch) American Symphony Orchestra.
- Merry Wives of Windsor Overture, Part 2 (Nielsch) American Symphony Orchestra.
- 80452 Holy, Holy, Holy! Lord God Almighty! (Haydn) Calvary Choir Boys of St. Andrew Church, N. Y.
- 80453 Onward, Christian Soldiers (Sullivan) Calvary Choir and the Choir Boys of St. Andrew Church, N. Y.
- 80454 Golden Wedding, Vaudeville Sketch, Ada Jones and Steve Hadden, assisted by Emil and Vaudeville Company.
- 80455 Hospital Patients, Nudge Sketch, Billy Golden and James Golden.
- 80514 Creole Belles (Lampson and Solida) in the Park March (Monkton) New York Military Band.
- 80515 Dry Town Blues—One-Step (Friedman) New York Military Band (Moret), and Laughing Water (Hager) Soder's Band.
- 80516 Dancing Lullaby (Chla-Fraco).
- 80517 Night Time in Little Italy—Fox Trot, For Dancing.
- 80518 Fright Jazz Band (Wenrich) Gladys Rice and Vernon Dalhart, Soprano and Tenor.
- 80519 Silver Bell (Wenrich) Gladys Rice and Vernon Dalhart, Soprano and Tenor.
- 80520 Snow Deer (Wenrich) Ada Jones and Billy Murray, 1.80

**New Amberol Records**

- SPECIAL RECORDS—90 Cents Each
- 3720 Can You Tame Wild Wimmen (H. Von Tilzer) Billy Murray, Orchestra Accompaniment.
- 3727 Every Day Will Be Sunday When the Town Goes Dry (Jerome Kern) Edward Meecher, Orchestra Accompaniment.
- 3728 How 'Ya Gonna Keep 'Em Down on the Farm After They've Seen Parade? (Donaldson) Byron (See) S. Gylphone—Acc. See Kaufman, Orchestra Accompaniment.
- 3714 I Gotta Get to the End of the Rainbow (Hears-Tierney-McCarthy) Irving Kaufman, Orchestra Accompaniment.
- 3725 In the Land of Green Apple (Where Broken Dreams Come True) Samuel Siegel and Marie Caveny, Mandolin and Ukulele.
- 3726 Johnny's in Town (Yelling) George Wilton Ballard, Tenor, Orch. Acc.
- 3729 Mamma's Lullaby (Roberts) Premier Quartette, Male Voices, Orchestra Accompaniment.
- 3720 Oh Helen! (McCarron-Morgan) Arthur Fields and Chorus, Baritone, Orchestra Accompaniment.
- 3721 Singapore (Gilbert-Fradland) Arthur Fields, Orch. Acc.
- ROYAL PURPLE RECORDS—\$1.00 Each
- 29025 Any Place is Heaven if You Are Near Me (Lohr) Thomas Chalder, Baritone, Orchestra Accompaniment.
- 29026 A tanto amor (Thou Thou Beloved)—La Favorita (Donizetti) in Italian, Mario Laurenti, Baritone, Orchestra Acc.
- 29024 Mon cœur au petit changeur (My heart can never change)—Mireille (Gounod) in French, Alma Gluck, Soprano, Orch. Acc.
- REGULAR LIST—90 Cents Each
- 3731 Better 'Ole—One-Step, For Dancing, Jauds' Society Orchestra.
- 3728 Don't Possess Him, Billy Golden and Billy Heins.
- 3716 Day I First Met You (La Fenou) Leda Nees and Vernon Dalhart, Soprano and Tenor, Orchestra Accompaniment.
- 3718 Indian (Ayer) Vernon Dalhart, Tenor, Orch. Acc.
- 3724 Kun Ipe i ka Hee Poo (Ayer) Vernon Dalhart, Tenor, Orch. Acc.
- 3721 Kuu Love in Klimese and Marie Caveny, Mandolin and Ukulele.
- 3723 Melody in F (Rubinstein) Whistling, Sam's Band, Orchestra Accompaniment.
- 3710 O'er the Billowy Sea (E. Smith) Donald Chalmers and Chorus, Bass and Male Voices, Orchestra Accompaniment.
- 3726 Peace Chimes March (Solter) New York Military Band.
- 3716 Sensation Jazz One-Step (Davidson) Jazz Band and Saxophone, Xylophone and Piano, For Dancing, All Star Trio.
- 3713 Spangoni's Wedding Jubilee (Fisher) Billy Murray, Tenor, Orchestra Accompaniment.
- 3717 What Mystery, Why This Control—Maritana (Wallace) Benjamin Klatskin and Simone Martin, Cornet and Trombone, Orch. Acc.
- 3719 What's This?—Fox-Trot (Katzman) Jazzerina, Orchestra.



## New Phonola Records

- 1173 That Tumble-Down Shack in Athlone (Pascoe, Carlo, Sanders) Sterling Trio, Vocal Trio, with Orchestra.  
My Old Granddaddy's Flute (Wilson-Emerson) Henry Burr, Tenor, with Orchestra.
- 1174 By the Babbling Brook (Hager) Henry Burr and Sibyl Sanderson Fagan, Tenor, Bird Obligato, with Orchestra.  
The Little Whistler (Hager) Sibyl Sanderson Fagan, Whistling Novelty, with Orchestra.
- 1175 Castilian Echoes (Siegel) Samuel Siegel and Marie Cavany, Mandolin Solo. Ukulele Accompaniment.  
Valse Caprice (Siegel) Samuel Siegel and Marie Cavany, Mandolin Solo. Ukulele Accompaniment.
- 1176 I'd Love To (From "Listen, Lester") (Cort-Stoddard-Orlob) Helen Clark and Joe Phillips, Vocal Duet, with Orchestra.  
Waiting (From "Listen, Lester") (Cort-Stoddard-Orlob) Joe Phillips, Baritone, with Orchestra.
- 1177 Prelude (Bachmannoff) Paul Eisler, Piano Solo.  
(a) Albumen (Cort-Fur). (b) Papillon Butterfly (Ed. Greig) Paul Eisler, Piano Solo.
- 1178 Valse Foudree (Intermezzo) (Poppy-Roberts) Park Quartette, Instrumental Quartette.  
Serenade Chamainade (Chamainde) Park Quartette, Instrumental Quartette.
- 1179 Looking This Way (Sacred Duet) (Van De Venter) Miller and Wheeler, Vocal Duet, with Orchestra.  
One Sweetly Solemn Thought (Sacred Duet) (Cary-Ambrase) Meyers and Gillette, Vocal Duet, with Orchestra.
- 1180 Jesus, Saviour, Pilot Me (Sacred Duet) (Gould) Miller and Wheeler, Vocal Duet, with Orchestra.  
Calvary (Hymn) (Rodney) Meyers and Gillette, Vocal Duet, with Orchestra.
- 1181 Love Here is My Heart (Hugo-Silens) George Lambert, Tenor, with Orchestra.  
Sing, Smile, Slumber (Rosa-Gomond) Grace Kerns, Soprano, with Orchestra.
- 1182 My Old Kentucky Home (Foster) Marie Morrissey, Contralto, with Orchestra.  
Drink to Me Only With Thine Eyes (Jonson) George Lambert, Tenor, with Orchestra.
- 1183 Mighty Lak a Rose (Stanton-Nevin) Marie Morrissey, Contralto, with Orchestra.  
The Beauty (Rogers-Nevin) George Lambert, Tenor, with Orchestra.
- 1184 The Kiss That Made Me Cry (Burns-Fields-Totter) Henry Burr, Tenor, with Orchestra.  
Someday I'll Make You Glad (Freedman-Squires) Sam Ash, Tenor, with Orchestra.
- 1185 That Wonderful Mother of Mine (Hager-Goodwin) Henry Burr, Tenor, with Orchestra.  
Forever is a Long, Long Time (Boyle-Von Tilzer) Charles Hart, Tenor, with Orchestra.
- 1186 Liberty Bell, Ring On! (Hillsapie-Brown) Royal Dadnam, Baritone, with Orchestra.  
Good-Bye Shot and Shell (Spero and Peck) Royal Dadnam, Baritone, with Orchestra.
- 1187 Johnny's in Town (Vollen-Ohman-Meyer) Arthur Fields, Baritone, with Orchestra.  
Anything is Nice if It Comes From Dixieland (Clarke-Meyer-Ager) Bert Harvey, Baritone, with Orchestra.
- 1188 Mummy Maw (Hager) Fred Green Brothers, Xylophone Orchestra.  
How Ya Gonna Keep 'Em Down on the Farm (Intro.; Chorus of "My Barney Lies Over the Ocean.") (Grant) One Step, Instrumental, An Eps Quartette.
- 1189 Vanity Fair (Given) One Step, Green Brothers, Xylophone Orchestra.  
Flutter on by My Broadway Butterfly (Intro.; Chorus of "Monte Cristo, Jr.") (Homburg-Schwartz) Fox Trot, Instrumental, Van Eps Quartette.
- 1190 Carolsia (Hatanouri) One Step, Instrumental, Mata's Blue and White Marimba Band.
- 1191 Carmella Waltz (Vallie) Waltz, Instrumental, Mata's Blue and White Marimba Band.
- 1192 The Minstrel Boy (Moore) Charles Hart, Tenor, with Orchestra.  
On the Road to Mandalay (Speaks-Kipling) Joe Phillips, Baritone, with Orchestra.
- 1192 And That Ain't All (Green-Step) Kaufman Brothers, Vocal Duet, with Orchestra.  
By the Camp Fire (Girling-Wenrich) Sterling Trio, Vocal Trio, with Orchestra.

## New Columbia Records For June

- 10 INCH VOCAL—90c.
- 42710 Oh! Lawdy, Bert Williams, Comedian.  
Bring Back Days, Bert Williams, Comedian.
- 42718 By the Camp Fire, Sterling Trio, Male Trio.  
Mimmy O' Mine, Sterling Trio, Male Trio.
- 42717 Alabama Love, Cannell and Burr, Tenor Duet.  
Dreams, Sterling Trio, Male Trio.
- 42714 Chong, Irving Kaufman, Tenor Solo.  
One and Two and Three and Four, Rock-a-bye, Peerless Quartette.
- 42715 That Wonderful Mother of Mine, Henry Burr, Tenor Solo.  
I Can't See Myself in a Good Light, Peerless Quartette, Male Voices.
- 42716 On a Little Farm in Normandy, Lewis James, Tenor Solo.  
Little Old Lady O' Mine, Henry Burr, Tenor Solo.
- 42713 Some Day I'll Meet You Glad, Sterling Trio, Male Voices.  
Wait and See (You'll Want Me Back), Henry Burr and Ruth Lenox, Tenor and Contralto.
- 10 INCH INSTRUMENTAL—90c.
- 42707 Ja-Da! (Ja-Da, Ja-Da, Jing, Jing, Jing), Jazz Fox-Trot, Wilbur Sweatman's Jazz Band.  
Rainy Day Blues, Fox-Trot, Wilbur Sweatman's Jazz Band.
- 42708 Aloha, Orchestra, Introducing "Persian Moon."  
Jockers Bro., Violin and Piano Duet.
- 42719 Full O' Pop, One Step, Jockers Bros., Violin and Piano Duet.  
One and Two and Three and Four, Peerless Quartette.
- 42720 Beautiful Night," Waldorf Astoria Dance Orchestra, Introducing "Somebody's Sweetheart," Waldorf Astoria Dance Orchestra.
- 42712 Sweet Kissness, Fox-Trot, Earl Fuller's Rector Novelty Orchestra, One Step, Earl Fuller's Rector Novelty Orchestra.

- 42721 Vell Dance, Columbia Turkish Orchestra.  
Turkish Bazaar, Columbia Turkish Orchestra.
- 10 INCH—\$1.00
- 42709 The Americans Come, Louis Stravara, Baritone Solo.  
When the Boys Come Home, Louis Stravara, Baritone Solo.
- 42706 Onward, Christian Soldiers, Oscar Seagle and Columbia Stellar Quartette.  
Stand Up For Jesus, Oscar Seagle and Columbia Stellar Quartette.
- 42716 Madelon, Amparito Farrar, Soprano Solo.  
When Johnny Comes Marching Home, Amparito Farrar and Columbia Quartette, Introducing "Male Voices."
- 12 INCH—\$1.50
- 46101 Impressions of Italy—A Mules, French Symphony Orchestra.  
Impressions of Italy—Serenade, French Symphony Orchestra.
- 46100 St. Julien March, Columbia Band.  
Salute to Buffalo March, Columbia Band.
- 46102 In the Gloomings, Corinne Rider-Kelsey, Soprano.  
My Laddie, Corinne Rider-Kelsey, Soprano.
- 46104 I'm Forever Blowing Bubbles, Medley Waltz, Introducing "Loving Eyes."  
(1) "Somebody You're Just My Style"; (2) "Mickey," Columbia Orchestra.
- 12 INCH SINGLE—\$1.50
- 49583 Keep the Home Fires Burning (Till the Boys Come Home), Rosa Ponselle and Columbia Stellar Quartette.

## EDUCATIONAL RECORDS

- 10 Inch
- 43072 The Music Box, Columbia Miniature Orchestra.  
Serenade, Hagan and Hart Duo.
- 43075 Dialogue for Four—Oboe, Clarinet, French Horn and Flute.  
Bolero, From Suite Sevillie, Oboe, Clarinet, Violin and Piano.
- 43073 Dialogue for Four—Clarinet, French Horn and Flute.  
43074 Jwankydiddle, Bentley Hall, Orchestra Accompaniment.  
Loch Lomond, Bentley Hall, Orchestra Accompaniment.
- 12 Inch
- 47541 Liberty Songs March—Part I, Prince's Band.  
Liberty Songs March—Part II, Prince's Band.
- 47533 Dream of the Ancient Red Man, Prince's Orchestra.  
Signal Fire to Mountain God, and Song of the Wolf, Prince's Orchestra.
- 47534 Humoresque to Two American Folk Songs—"Dixie" and "Old Folks at Home," Zoellner String Quartette.  
Genius Led, Zoellner String Quartette.

## New Gennett Records

Sole Canadian Distributors: The Starr Company of Canada, 265 Dundas St. London, Ont., Canada.

- 90 Cents Each
- 4517 I'm Forever Blowing Bubbles (Koenbrin-Kelleppe) Bell and Sharp, Tenor and Baritone duo with Orch. Acc.
- 4518 When You See Another Swallow Hanging Around (Lewis-Young-Donaldson) Sam Ash, Tenor, with Orchestra Accompaniment.
- 4518 Chong (Weeks) Irving Kaufman, Tenor, with Orch. Acc.
- 4519 One and Two and Three (Cremer-Layton) Irving Kaufman, Tenor, with Orch. Acc.
- 4519 Beautiful Ohio (Waltz) (Earl) Gennett Orchestra.  
Till We Meet Again (Waltz) (Earl) Gennett Orchestra.
- 4520 By the Campfire (Fox Trot) (Wenrich) Vincent's Band.  
Fadden 'Em Down (Fox Trot) (Gumble-DeSiva) Croden's Band.
- 4521 How Are You Going (Fox Trot) (Gumble-DeSiva) Croden's Band.  
Bring Back (Those Wonderful Days) (MacHoy-Vincent) Harry Frankel Baritone, with Orch. Acc.
- 4522 Eyes (That Say I Love You) (Fischer) Sam Ash, Tenor, with Orch. Acc.
- Lullaby Blues (Kendall-Robinson-Morse) Irving Kaufman, Tenor, with Orch. Acc.
- 4523 An Old Sweetheart of Mine (James Whitcomb Riley) Recitation by Harry E. Humphrey.  
On to Old Aunt Mary's (James Whitcomb Riley) Recitation by Harry E. Humphrey.
- 4524 Johnny's in Town (One-Step Melody) Vincent's Band.  
After All (Fox Trot) (Roberts) Gennett Band.
- 4525 Dear Little Boy of Mine (Ball) Sam Ash, Tenor, with Orch. Acc.  
When It's Lullac Time in Tokio (Buchanan-Gouts) Arthur Hall, Tenor, with Orch. Acc.

## New Aeolian-Vocalion Records

- 12 INCH —\$2.75
- 54016 Elsis d'Amore (Donizetti) (Una furtiva lagrima) (In Italian) (A furtive tear) (Cina) Tenor, Vocalion Orchestra Accompaniment.
- 54017 Forza del Destino (Verdi) (Pace, mio Dio) (In Italian) (Mercy, O My Lord) Florence Easton, Soprano, Vocalion Ork. Acc.
- 54018 Elegie (Massenet) (In French) Marie Sundelius, Soprano, with "Cello Obligato.
- NOVELTY SELECTIONS (Double Face)
- 10 Inch—\$1.25
- 12098 Shanghai Melody (Kendall-Robinson) Played by Novelty Five.  
Ring-Tail Blues, Fungle Oddity (Robinson-Williams) Green Brothers, Xylophone Orchestra and Band Accompaniment.
- 12099 Please Don't Take My Heart Away (Skidmore-Walker) Sophie Tucker, Accompanied by her "Five Kings of Sympathy."  
Everybody Shimmies Now (Gold-Parry) Sophie Tucker, Accompanied by her "Five Kings of Sympathy."
- 12100 That Wonderful Mother of Mine (Hager-Goodwin) Henry Burr, Tenor, Orchestra Accompaniment.  
Tears of Love (Henry-Warren) Samuel Ash, Tenor, Orch. Acc.
- 12101 Johnny's in Town (Ohman-Meyer) Arthur Fields, Accompanied by Danbury's Band.
- 12102 Some One Over Here (Conrad) Arthur Fields, Accompanied by Danbury's Band.
- 12102 That Tumble-Down Shack in Athlone (Carlo-Sanders) Sterling Trio, Orchestra Accompaniment.
- I Want a Doll (Von Tilzer) Arthur Fields, Accompanied by Danbury's Band.
- 12103 Can You Name Wild Women? (Von Tilzer) Billy Murray, Orchestra Accompaniment.
- Every Day Will Be Sunday When the Town Goes Dry (Jerome-McNee) Billy Murray, Orchestra Accompaniment.

- 12104 **Alma—Fox Trot** (Joyce) Played by Aeolian Dance Orchestra.  
 Nona—Waltz (Vanderloot) Played by Aeolian Dance Orchestra.  
 12105 **A Foxy Cure for the Blues** (Follock) Played by Dabney's Band.  
 With Ziegfeld.  
**Rainy Day Blues** (Warshawer) Played by Dabney's Band. (With  
 Ziegfeld, Midnight Frolic).  
 12106 **Persian Mood—Fox Trot** (Kaufman) Played by Aeolian Dance  
 Orchestra.  
**The Velvet Lady Waltzes** (Victor Herbert) Played by Aeolian  
 Dance Orchestra.

Latest Brunswick Records

- 5292 **Till We Meet Again** (Duet) Charles Hart and E. Shaw.  
**The Rose of No Man's Land** Charles Hart and E. Shaw \$1.00  
 5286 **Little Boy Blue** (Tenor Solo) Henry Burr.  
 Kilbuckey (Tenor Solo) Henry Burr.  
 5288 **I'm Forever Blowing Bubbles** (Duet) Charles Hart and E. Shaw.  
**In An Old-Fashioned Town** (Soprano Solo) Martha Atwood.  
 5287 **Can't You Hear Me Calling, Caroline** (Tenor Solo) Vernon Dalhart. 1.00  
 5285 **Oh, Red is the English Rose** (Baritone Solo) Royal Daddum 1.00  
**The Maid of the Mill** (Tenor Solo) Henry Burr.  
 5293 **A Klunk Lad** (Baritone Solo) Royal Daddum. 1.00  
**Kerry Dance** (Tenor Solo) Charles Hart.  
 5291 **Hindustan** (Fox Trot) Brunswick Dance Orchestra. 1.00  
**I'm Always Chasing Rainbows** (Fox Trot) Brunswick  
 Dance Orchestra.  
 5289 **Prologo** (Pagliaro) (Baritone Solo) Edward Zinner. 1.00  
**Il Prologo di Mar** (Baritone Solo) Edward Zinner.  
 5284 **Carina Viennese** (Violin Solo) Elias Broeskin. 1.00  
**Serenade** (Violin Solo) Elias Broeskin. 2.20  
 (Played with Duo on Stradivarius).  
 5290 **Down South** (Banjo and Accordion) Van Epps and Boudini.  
**High and Reels** (Violin, Piano, etc.) Richardson. A snappy  
 Medley of Airs containing Old Black Joe, The Devil's  
 Dream, and Turkey in the Straw 1.00

SPECIAL LIST

- 5283 **Stradella Overture, Part 1.** Brunswick Military Band. 1.00  
**Sradella Overture, Part 2.** Brunswick Military Band.  
 5282 **Nona Waltz.** Brunswick Dance Orchestra. 1.00  
 5280 **Hawaiian Night Song.** Brunswick Orchestra. 1.00  
**My Hawaii You're Calling Me.** Louise and Ferera.  
 5281 **Dunlop's Song.** Fred Wheeler. 1.00  
**All Through the Night.** Reed Miller.  
 5279 **Poem.** Ellen Keller. Violin Solo. 1.00  
**Ave Maria** (Schubert) Ellen Keller. Violin Solo.  
 5278 **I Love You Truly.** Ruth Lenox. 1.00  
**Where Art Thou?** Ruth Lenox and Hart James.  
 5274 **Love's Old Sweet Song.** Ruth Lenox. 1.00  
**Dear Little Shamrock.** Van Epps Trio.  
 5275 **Flower of My Heart.** Vernon Dalhart. 1.00  
**In the Gloaming.** Ruth Lenox.  
 5273 **Cocotte Dance.** Ruth Lenox. 1.00  
**Il Infants March.** Van Epps Trio.  
 5252 **Smiles—(Callahan's)** Ruth Lenox and Henry Burr. 1.00  
**When You Come Back.** (Duo) John S. Miller, Henry Burr,  
 5266 **Rock-a-bye Your Baby With a Dixie Melody**—(John  
 Schwartz) Van Epps Trio.  
**Dear Little Boy of Mine**—(Ernest R. Hall) Vernon Dalhart.  
 5269 **Poet and Peasant** (Part 1) (Suppe) Brunswick Orchestra. 1.00  
 5160 **Holy, Holy.** Church Quartette. 1.00  
**What a Friend We Have in Jesus.** Church Quartette.  
 5242 **Brave Little Drummer Boy** (Edward German) Reed Miller, Tenor. 1.00  
**Keep on Hopin'** (K. H. Maxwell) Reed Miller, Tenor. 1.00  
**I Need Thee Every Hour** (Lowry) Marie Morriag and Harry McCluskey.  
**Ninety and Nine.** Solo. H. McCluskey, (Cephane Sank-  
 5251 **I'll Take You Home Again, Kathleen** (T. P. Westendorf) 1.65  
 Sterling Trio.  
**Just a Little Cottage** (Jack Egan) Sterling Trio. 1.00  
**Chimes of Normandy** (Jack Egan) Sterling Trio.  
**Are You From Heaven?** (Henry Burr).  
 5233 **Medley Scotch Airs** (Charles Sterling) 1.00  
**Keo To Kee Rag** (Banjo) Saxophone, etc. Van Epps Trio.  
 5260 **Original Saxophone Solo** (Piano Accompaniment) Wheeler,  
 Watersmith, and Victor Auld.  
**Just Blues Saxophone Solo** (Piano Accompaniment). 1.00

New Pathé Records For June

- 12 Inch—90c.  
 22076 **How Are You Goin' to Wet Your Whistle?** (Weenrich) Billy Murray, Tenor.  
**Just Another Poor Man Gone Wrong** (Von Tilzer) Billy Murray, Tenor.  
 22077 **Mickey** (Moret) Arthur Fields, Baritone.  
**Johnny's in Town** (Meyer) Arthur Fields, Baritone.  
 22062 **The Kiss That Made My Heart** (Gottler) Harry McCluskey, Tenor.  
**I Think I'll Wait Until They all Come Home** (Lient, Gitz Rice), Inevitable Duo.  
 22078 **How Ya' Gonna Keep 'Em Down on the Farm?** Byron G. Harlan, Tenor.  
**Good-Bye France** (Herlin) Turner Roe, Baritone.  
 22079 **Don't Cry Frenchy, Don't Cry** (Chimes) Acme Male Quartette.  
**Tears of Love** (Henry) Irving Gillette, Tenor.  
 22060 **I'll Take You Home Again, Kathleen** (Westendorf) Turner Roe, Baritone, and (Duet) Marie Morriag and Victor Auld.  
**The Minstrel Boy** (Moore) Reed Miller, Tenor.  
 22071 **He Lifted Me** (Gabriel) Earle F. Wilde, Tenor. Organ accompaniment.  
**Jesus, Lover of My Soul** (Marsh) Earle F. Wilde, Tenor. Organ Accompaniment.

- 22073 **Waltz Llewellyn** (Wiedoff) Saxophone Solo, Rudy Wiedoff.  
**Serenade** (Drigo) Saxophone Solo, Rudy Wiedoff.  
 22075 **10 Waiting**—(From "Listen Lester") (Orlo) Henry Burr and Excedo Trio.  
**Life and Love, from "The Velvet Lady"** Henry Burr and Excedo Trio.  
 22074 **La Paloma** (Yrador) Ovarino Solo, Jose Valdeen, Piano Ace.  
**Polka** (Billard) Flute Solo, "Patte Frolic" Orchestra.  
 22067 **Tackin' 'Em Down** (From Ziegfeld "Midnight Frolic") Fox Trot.  
**Sweet as Apple Cider** (Harris) One Step. Green Brothers Saxophone Orchestra.  
 10 Inch—\$1.40  
 22027 **Springtime** (Anspach) Grace Hoffman, Soprano.  
**That's the World in June** (Soprano) Grace Hoffman, Soprano.  
 10 Inch—\$1.65  
 27017 **Our God, Our Country, and Our Flag** (MacLough) Paul Athouse, A Mother's Prayer (Ferrari) Paul Athouse, Tenor.  
 12 Inch—\$1.40  
 22245 **I'm Goin' to Settle Down Outside of London Town** (McCarthy-Fisher) Jack Norworth, Baritone. Piano Accompaniment.  
**Mickey Slater** (Von Tilzer) Jack Norworth, Baritone, Piano Ace, 12 Inch—\$1.65  
 52040 **Serenade** (Pierne) Violin Solo, Edouard Dora, Piano Ace, Rondino (Beethoven-Kreisler) Violin Solo, Edouard Dora, Piano Accompaniment.  
 40155 **Hindustan.** Intro: "My Dreamy Little Lotus Flower," Medley Fox Trot. Joseph Samuels Dance Orchestra.  
**Kissae** (Gomernick) Waltz. Joseph Samuels Dance Orchestra.  
 40157 **How Ya' Gonna Keep 'Em Down on the Farm?** (Grant) Intro: (1) "Come On Papa"; (2) "My Honey Lies Over the Ocean." Medley, One Step. Joseph Samuels Dance Orchestra.  
**By the Camp Fire** (Weeks) Intro: "Change," Medley Fox Trot. Joseph Samuels Dance Orchestra.  
 40158 **Rock-a-bye Your Baby With a Dixie Melody.** Intro: (1) "Oh, How I Wish I Could Sleep Until My Paddy Comes Home"; (2) "In French." Medley, Fox Trot. Medley Fox Trot. Dance Record by Empire State Mills Band.  
**Wonderful Girl** (Hewitt-David) Waltz. Dance Record by Empire State Military Band.

NEW OPERATIC VOCAL RECORDS

- 12 Inch—\$2.20  
 54028 **Mignon** (Thomas) "Elle ne crovait pas" (She Wouldn't Believe He Is French) Louise Maratori, Tenor.  
 54027 **Lignon** (Charpentier) "Depuis le Jour" (Ever Since the Day) in French. Claudia Muzio, Soprano.  
 59072 **Rigoletto** (Verdi) "Quasi a Nozze" (Mid the Fair Throng) in French. Tito Schipa, Tenor.  
 59073 **Il Trovatore** (Verdi) "In Italia" (In Italy) Tito Schipa, Tenor. (A New World) in Italian. Tito Schipa, Tenor. (A New World) in Italian. Tito Schipa, Tenor. (A New World) in Italian. Tito Schipa, Tenor.  
 59073 **Il Trovatore** (Verdi) "Miserere," in French. Mme. Morlet, in French. Mme. Morlet, in French. Mme. Morlet.  
**Il Trovatore** (Verdi) "An milieu de la Carriere," in French. Mlle. Lapyrette, Contralto, Chas. Fontaine, Tenor.

NEW BAND AND ORCHESTRA RECORDS

- 12 Inch—\$1.65  
 40156 **Rigard** (Royer) Part I. Gardie Republiqueaine Band of France. Rigord (Royer) Part II. Gardie Republiqueaine Band of France.  
 22075 **Boston Commandery March** (Carroll) American Regimental Band.  
**Hadesty March** (Strauss) American Regimental Band.  
 22074 **March of the Little Japan** (Gawwin) Pathé Symphony Orchestra. In a Garden of Melody (Solo) Concert Orchestra.

NEW FRENCH RECORDS

- 10 Inch—\$1.00  
 525 **Così Fan Tutte.** Vaguet.  
**Vous Etiez Jolie.** Vaguet.  
 526 **Ocelande.** Emma Liebel.  
**On Fardonne Tout.** Emma Liebel.  
 527 **Mad-moiselle Voulez-vous?** Dalbrét.  
**Coeur d'enfant.** Dalbrét.

NEW FOREIGN RECORDS

- 12 Inch—\$1.00  
 2058 **I Fuselli Romani.** Prima Cutticia.  
**Serenata a 'Na Vienna.** Tenore Rodeangeli.  
 2059 **Canzoncilla.** Tenore Rodeangeli.  
**Rispetti All' Antica.** Tenore Rodeangeli.  
 JEWISH  
 5342 **Kale Besingen.** Julius Guttmann.  
**Home Sweet Home.** Samuel Korowzick.  
**Zurück Heim.** Samuel Korowzick.  
 5344 **Beha Bunch in Dibre Bundel** in Shul. Silverbush and Wachtel.  
 5345 **When de Boyes Wel'n Kimen Burush.** Silverbush and Wachtel.  
**Die Appexhram.** Morris Goldstein.

RUSSIAN

- 10 Inch—\$1.00  
 3012 **Kakoy Ya-Mechastnyay.** Sergey Kuzmin with Choir.  
**Proch, Proch, Kruchina Zarya.** Sergey Kuzmin with Choir.  
 3013 **Stenka Razin i Kizhama.** Choir of P. I. Batorin.  
**Bohe Bednaga.** Choir of P. I. Batorin.  
 3014 **Po Vnye Derevy Katerka.** Choir of E. E. Mironoff.  
**Fosleyden Den Krasny Moyo.** Choir of E. E. Mironoff.  
 3015 **Hutorok.** Choir of E. E. Mironoff.  
**Rashitya Vaza.** Choir of E. E. Mironoff.

SLOVAK

- 10 Inch—\$1.00  
 4014 **Dievca, Dievca.** Josef Kalman.  
**Anicka, Dusicka ne Kasli.** Josef Kalman.  
 4015 **Bohe Bednaga.** Josef Kalman.  
**Bojovnik II.** Josef Kalman.

INTERNATIONAL-INSTRUMENTAL

- 10 Inch—\$1.00  
 6023 **Waltz, from "Sari."** Berkes Bela's Gypsy Band.  
**Hanza, from "Sari."** Berkes Bela's Gypsy Band.  
 6024 **On the Alps.** Zither Solo.  
**The Beautiful Lady.** Accordion Solo.

To  
**Music Dealers and  
 Orchestral Leaders**

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

(1) "DREAM OF THE BALL"

*Waltz Intermezzo.* ARCHIBALD JOYCE

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

(2) "JOGGIN' ALONG THE HIGHWAY"

Words by Arthur Anderson. Music by HAROLD SAMUEL

Harold Samuel's big success—the song all your boys 'back from the front' will recognize.

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

Words by Douglas Furber. Music by A. EMMETT ADAMS

An Emmett Adams number which brought the house down in this year's Drury Lane Pantomime, London. Chappell's are putting it over busily in the States.

(4) "MATE O' MINE"

Words by Leslie Cooke. Music by PERCY ELLIOTT

A charming song—just read over the splendid words. The music, if possible, is better than the words.

Write for particulars of numbers 1 and 2 to Leo Feist, Inc., New York, and numbers 3 and 4 to Chappell & Co., Ltd., New York and Toronto.

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"COME TO THE FAIR" .....	Easthope Martin
(From "Three more Songs of the Fair") .....	
"SPEED THE PLOUGH" .....	Easthope Martin
"THE OLD 'VINDICTIVE'" .....	Easthope Martin
"A CAROL OF BELLS" .....	C. V. Stanford
"DOWN HERE" .....	May Brahe
"I PASSED BY YOUR WINDOW" .....	May Brahe
(From "Song Pictures") .....	
"A PRAYER IN ABSENCE" .....	May Brahe
"I'LL SING TO YOU" .....	Jack Thompson
"GOD SENT YOU TO ME" .....	Jack Thompson
"GARDEN OF HAPPINESS" .....	Daniel Wood
"SUNSHINE ALL THE WHILE" .....	Daniel Wood
"SONNY" .....	Arthur Meale
"HOME IS WHERE YOU ARE" .....	Arthur Meale
"THE HOME BELLS ARE RINGING"	
.....	Ivor Novello
"MY DEVOTION" .....	Ivor Novello

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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MAY, 1919

## Not a Question of the Amount Involved in Individual Sales

**O**CCASIONALLY one hears a sheet music salesman excusing his lack of aggressive interest in his department because sheet music sales individually represent such small sums. He would feel more at home, he says, with merchandise involving larger amounts of money. That process of reasoning would lead one to forsake music for records, records for phonographs, phonographs for pianos, pianos for players, players for automobiles, automobiles for corporations, and even in time the occupation of buying and selling corporations would become monotonous because each sale did not run into more figures.

There are some features of the sheet music business that are not altogether what one would desire; every rose has its thorn. There may even be certain larger disadvantageous conditions to be charged against sheet music. But it is very doubtful if the small amounts of individual sales is one. A good deal is being said just now about the career of the late Mr. Woolworth, who rolled up nickels into millions of dollars. He did not despise the five and ten cent pieces. He used them for all they were worth. Many thriving businesses are built up on goods that retail at small prices.

## Some Plain Spoken Words

**Music everywhere—Foundation laid for increasing sheet music sales from 33 1/3 to 100 —Suggestive songs a thing of the past—Speeding up the new music.**

**A** MEMBER of the trade has passed along to the Journal "some facts" on the sheet music situation. While he volunteered the guess that this statement of conditions hailed from across the border, yet with an occasional exception it was equally applicable in Canada and "in the main," he said, "them's my sentiments." "The music business in general is showing a tremendous increase over former years," runs the article. "Sheet music in particular. From 33 1/3 to 50% more sheet music is being sold to-day than at any other time in history. It has been said that ours is a singing nation. Doubtless, that's true, but it took the war to bring about conditions to make us realize the fact.

"To-day scarcely a meeting or gathering of any kind, political, religious, business, small or large, but what has music as the great inducement for attendance. Theatres, even the best, are making music the feature. Think of it! Most of the better class picture theatres not only have organs costing from \$10,000 to \$50,000 and employ organists at from \$50 to \$250 weekly salary and also an assistant, but have in addition orchestras of from 20 to 50 pieces.

"Only a short time ago it was next to impossible to enjoy hearing a 25 piece orchestra more than once or twice in a year and then only in the very large cities and at stiff prices. To-day you are able to see a good film—hear a wonderful orchestral concert—a wonderful organ recital and even an excellent vocalist, and all for the price of from 20 to 50 cents.

"Organizations everywhere are conducting Saturday-night dances—community sings, etc. Over 2,400 public schools are already making music one of the main studies.

The U. S. Government through its singing activities department is teaching community singing throughout the United States. Many local organizations are employing instructors to teach—not only the young—but the aged to sing.

"If you are alive to the situation and make the most of your opportunity, you'll increase your business anywhere from 33 1/3 to 100%; in fact, you're limited only by the extent of your efforts. You can't do it if you're dilatory and possess that "don't-give-a-darn" feeling—that's a cinch, but if you keep your store inviting—suggest new, good things to your patrons, you'll get yours.

"Everything else has advanced in price—and sheet music (the one line of all which should be advanced) is going up, up where it deserves to be—where it should be. The time is at hand when such a thing as 25 cents for a 60 cent piece of music will be a thing of the past. In hundreds of cities the very lowest is one half off or 30 cents—in many 35 cents and in quite a few 40. At from 30 cents to 40 cents retail, you will make money.

"Trashy, filthy, suggestive songs have seen their day—they're passe now. The clean, wholesome songs—the kind people can safely sing in their homes—teach their children, are coming into their own. The sooner the dealer recognizes these facts the sooner he'll see an increase in his patronage.

"If the sheet music dealers would take the time and trouble to acquaint themselves with the merit of new numbers called to their attention by the publishers—encourage and support the publishers who are spending fortunes to create a demand for their numbers, which demand is supplied by the dealer, it wouldn't be long before the increase in sales would be of a size to excite wonderment.

"There's an ever increasing demand for new music and people are as keen for new songs—new waltzes—in sheet form as they are for records, player rolls, etc. Give the sheet music department a little attention—the enthusiastic, careful attention that is given the phonograph record department and you'll not regret it."

## A Tip From Australia

**A** POINT well worth strong emphasis is brought out in a comparison of Australian and American sheet music stores by Mr. George Sutherland, of Allan & Co., Melbourne, Australia, which appeared in Schirmer's house organ.

"I have had the opportunity of visiting a number of the larger cities of the United States, and the impression that has established itself on my mind is that you do not handle the retail side of music in as complete a fashion as we do in Australia," says Mr. Sutherland.

"My first impression was the lack of display in the retail shops as compared with what we do in Australia. Almost every music dealer I have met has complained of the poorness of his help due mostly to war conditions. We maintain, and experience bears us out, that no matter how good your help may be he or she would need to be a mind reader on most occasions to recommend to customers just what they need. The trouble is that they mostly do not know what they want and they find the

## Order Everything in Music and Small Goods from CANADA'S GREATEST MUSIC HOUSE

Established 1888

Piano and Vocal Music of all kinds—Solos and Duets—popular, classical, etc. And all the "HITS" when they are "HITS."

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

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

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

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We have a limited quantity of first quality band instruments, both new and second hand, at exceptionally low prices. Write us for details.

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Swiss Manufacture, Finest Quality

No. 0—10 single holes, 20 reeds, heavy nickel cover. \$5.50 per doz.  
No. 1—10 double holes, 20 reeds, heavy nickel cover. \$7.50 per doz.  
No. 113—"Oscishaphone," 16 double holes, 32 reeds. \$7.25 per doz.

### TALKING MACHINE NEEDLES

Lead tone, high grade steel needles, 75 cents per 1000  
"Ideal" needles, per carton of 60 packages, \$5.85.  
"Black Diamond" needles, per carton of 100 packages, \$10.  
"Tonofone" needles, per box of 100 packages, \$10.

### RECORD ALBUMS

No. 1—Imitation leather, metal back and index, to hold 12 ten-inch records . . . . . each \$1.20  
No. 2—Imitation leather, metal back and index, to hold 12 twelve-inch records . . . . . each \$1.35  
Quantity prices on albums furnished on application

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Music by Jesse Winne.

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A. Emmet Adams

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Bayly Ransom

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ROSES OF PICARDY

Haydn Wood

MATE O' MINE

Percy Elliott

STAR OF MY LIFE

Lao Sileus

WHERE THE MILESTONES END

Evelyn Sharpe

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MELBOURNE

best means of combating this trouble is the 'silent salesman' or, in other words, a display of the goods which we wish to sell. In our own establishments in Melbourne and Adelaide, Australia, the whole of the ground floor is devoted to the retail section of sheet music and on every foot of wall and floor space are racks, counters and tables for display purposes. A very great proportion of our sales consist of music which the customer sells to herself. This means so much handling eliminated, consequently our wages and overhead are reduced to that extent.

"The life blood of the music business, like all other classes of business, consists in 'Novelties.' The public is forever demanding what is the new thing. The talking machine and piano-roll manufacturers have realized this, but—how many music sellers take this view? Have we not all been inclined to regard the new issues of the publishers as more or less of a nuisance? This, at all events, was the attitude of our firm at one time, but experience has shown us that by a careful fostering of the new issue, or as we call it, 'novelty business,' that we have made many new customers and have held our old ones by always having something new for them.

"The display racks can be used for non-selling lines as well as the new ones. All music published appeals to someone, the difficulty is to find the someone. The display rack may be regarded as a short cut to this end.

"The department stores of America are a good illustration of the point which I wish to make. Stroll into anyone of these stores and you will find practically all the goods which they have for sale represented on tables or display racks where customers can handle them and decide as to whether they wish to purchase or not. I would say that a very small percentage of the goods sold in department stores is from a direct inquiry at the counter.

"The ten cent stores have also followed this line of thought. When you enter the store the goods that they want to sell you are displayed. You are not pressed to buy. You have the opportunity to examine; if they suit your requirements you buy them. For quite a long time we dealers in Australia were of the opinion that it was sufficient for us to have the goods in stock on our shelves and if a customer wanted them he was sure to ask for them. However, that method of running a music business has gone past with us in Australia, and we realize that it is not only necessary for us to have the goods, but we must let our customers know that we have them."

### Attaching the Gut to the Tailpiece of the Violin

**T**O attach the gut on the lower end of the violin's tailpiece an expert gives these directions: "Moisten the end of the gut in water, then heat it over an alcohol flame (or use matches), having a care that the gut is not allowed to burn or char enough to weaken its resisting qualities. As the tip bulges it should be crushed down lightly on a flat surface, and the heating process continued until the end is considerably enlarged. Then prepare a piece of heavy thread, such as shoemakers use in hand-sewed work; wax it well, wind it around the gut as near the end as possible, tie a knot and then wind around again, tying a second knot opposite the first one. Now slip this finished end down to the tailpiece wood and adjust the gut around the violin button, allowing gut enough for treating the other end, with the proper measurement for permitting the tailpiece to swing of all contact with the violin.

"When the violin body and strings are of standard length the tailpiece should normally set near the violin nut. Sometimes the body is short. In such case, if the string length is not reduced, the average tailpiece may

run too near the bridge, establishing abnormal string tension on the top of bridge and violin. A short tailpiece, fitted as closely as possible to the nut, is expedient. If the tailpiece is hung too far from the nut it will swing too freely with the strings, will also hang out of line and render them more susceptible to change in pitch."

### Ukulele-Banjos and How They Are Made

Attained great popularity in three years—A Pacific Coast industry—Five factories making them—Largest one turned out 10,000 in six months—Mostly machine made—Ukulele-Banjo used to accompany voice—Most suited to dreamy, bewitching airs.

By C. A. Byers, in Music Trades.

**A**S its name signifies, the ukulele-banjo is a sort of combination of the ordinary tenor banjo and the Hawaiian ukulele, being quite similar in shape to the former and more or less resembling the latter in tonal qualities. Due to its rather diminutive size, and to the fact that its four strings are of but two sizes or kinds—three of them violin E's and the remaining one a banjo 4th—its range of tone is, of course, somewhat limited, but readily suggesting the dreamy and bewitching airs of the Hawaiian Islands with a kind of "jazz" interpretation, its music is nevertheless very appealing. Naturally the instrument is intended mainly for playing an accompaniment to the voice or other string instruments, and, like the real ukulele, is extremely easy to master and its chart-form music quickly learned.

The ukulele-banjo, instead of coming from Hawaii, like the ukulele, is a product of California. And so popular has the instrument become that its manufacture has developed into a considerable business, there being no less than five factories of considerable size devoted to its production. As indicating something of the demand for them, one California company alone turned out over 10,000 ukulele-banjos during the last six months of 1917, with a retail value of from about \$12 to \$20 each.

Produced in one size only, save for variations not exceeding a fraction of an inch, the instrument has a total length of about twenty-one inches and a head-rim diameter of seven inches. Unlike the ordinary banjo, both the head-rim and the neck are of wood, the former being reinforced with an inner steel band and a top inlay of wood, and the latter being attached to the rim with concealed bolts. The head proper consists of calf-skin, the keys usually of composition ivory, and the frets of ordinary fret wire, while the strings are, as above stated.

Various kinds of wood are used in the manufacture of both head-rims and necks, and usually two or more of these are used together, to enhance the instrument's appearance decoratively. The rim, for instance, referring particularly to the product of this company, is composed of twenty-four pieces, one-half of which usually consists of a dark-colored wood and the other half of some lighter wood—joined in alternating fashion. The neck, both to prevent it from warping and to improve its appearance, consists of a similar alternation of woods, comprising three lengthwise strips; either a dark one for the center and light ones for sides, or a vice versa arrangement. The dark woods commonly used are walnut and the different kinds of mahogany, and the light ones are maple, magnolia and Oregon cedar, while the one-eighth inch inlay of the top surface of the rim invariably consists of birch.

Naturally these several different woods permit of various combinations, and hence a rather wide range of color effects is the result. Sanded and finished with transparent varnish, the natural colors of the materials,

in fact, give the instrument a very attractive appearance. However, still other finishes are obtainable. One of these, although necessitating no changes in construction, consists of a treatment for the head-rim that results in the wood, regardless of kind, being most thoroughly and attractively ebonized.

The manufacture of ukulele-banjoes, on a large scale, is very largely the work of machinery.

Arriving at the factory in large timbers, the woods for the head-rims are, respectively, cut to a length of about twenty-eight inches and ripped into strips approximately  $1\frac{1}{8}$  inches square. Subsequently these strips pass through a continuous series of machines that planes two of their surfaces slightly toward a converging taper, and on one of these surfaces forms a tongue and on the other routs a groove. These pieces next pass to the glue room, where, with the tongue and groove surfaces gummed, they are assembled into cylinders of twenty-four strips each, with the different woods properly alternated; and where also the cylinders, in turn, are subjected to a screw pressure of nearly forty tons to the square inch, to bring the joints tightly together, and are then dried, still under pressure, by kiln heat.

Each of these cylinders is of sufficient length to make eleven rims, into which they are subsequently sawed. Later these rims pass through other machines and processes that plane and sand their surfaces and edges, cut the inner groove for the steel band and the top groove for the wood inlay, clamp this inlay into position, and bore the necessary holes for the bolting on of the neck and for the stringing. The rims are next dipped into the varnishing tank, and are then equipped with the inner reinforcing band, which also becomes a system of tighteners, and the calf-skin head.

In one of its earliest stages, the neck-piece of the instrument is found in the shape of a piece of wood about  $2\frac{1}{4}$  inches square and 18 inches long, composed of three narrow strips securely gummed together. These pieces are band-sawed into two necks each, which, prior to their being finished, must pass through a series of machines to plane and round down the edges, sand and polish the surface, cut the fret grooves, bore the holes for the keys, and so forth. The necks are later varnished, finished with the frets, and, lastly, bolted to the head-pieces, after which the instruments are ready for stringing and packing.

Incidentally, the grooves for the sixteen frets are cut at a single operation, by means of a gang of sixteen small saws carefully regulated as to spacing. The wire for the frets, as it reaches the factory, is round and in spools, and hence, before being used, must pass

## Steady Selling Songs

We are experiencing a steady demand for the following numbers. They should be stocked by all live dealers.

**THE HOME BELLS ARE RINGING** *Ivor Novello*  
**SUSSEX BY THE SEA** ..... *Ward-Higgs*  
**GOD SEND YOU BACK TO ME** *Emmett Adams*  
**VALE** ..... *Kennedy Russell*  
**FOLLOW THE GOLDEN STAR** .... *F. T. Latham*

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 We have a most complete stock of  
 String, Wood, and Brass Instruments,  
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 Don't forget, too, our expert repairing.

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 Pilonon, Guinot & Blanchon of Lyon, France.  
 J. W. York & Sons, of Grand Rapids, Mich.

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By Lascelles Graham

A splendid piano method for beginners.

### BELLAIR'S MELODIC AND RHYTHMIC PRIMER

for piano. An instruction book of great educational value.

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

— Maria Barrientos in "I Puritani." A  
 Columbia Record of "Vien Diletto" (Come,  
 Dearest, Come). Columbia 49371.

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



through a jeweler's roll, by which it is somewhat flattened. It is cut to the proper length and pressed into the grooves by other machines of special design.

Incidentally, the output of ukulele-banjos is confined almost entirely to factories located on the Pacific coast. And besides the factory-made instruments, there are a few, although very few, that are hand-made.

### SHEET MUSIC NEWS BRIEFS

Mr. Walter Eastman, of Chappell & Co., New York, sailed for England on May 10 on the "Baltic."

Malcolm Wood, of the Whaley, Royce retail store has sold his house and is now in the army of Toronto house-hunters.

Mr. George Maxwell, manager of Ricordi & Co., New York, has sailed for Milan, Italy, to visit the executive offices of his firm in that city.

Mr. Horace Hillman, who left the staff of Chappell & Co., Toronto, early in the war to enlist for overseas service, has returned to Canada, where his friends are extending him a hearty welcome.

The Maritime Press, Ltd., Moncton, N.B., have inaugurated a Music Department, where they are selling vocal and instrumental sheet music and popular song hits by mail at popular prices.

The Bryson-Graham Co., Ltd., Ottawa, is among those stores who use sheet music window displays to advantage. They frequently run windows that create buyers for the music displayed.

Mr. W. L. Coghill, New York, manager of the John Church Co., has been appointed general manager of the firm's entire publication interests. Mr. Coghill is known to many in the Canadian sheet music trade.

W. H. Myhill, manager of the Whaley, Royce wholesale small goods department, Toronto, has returned from a business visit to Chicago. Mr. Myhill reports unusual activity among the Chicago instrument makers.

The Cowan Piano and Music Co., Montreal, to facilitate the quick delivery of sheet music, Brunswick phonographs, etc., have purchased a Ford runabout. This firm reports that English light opera hits such as "Maid of the Mountain," "Chu Chin Chow," "Bing Boys on Broadway," are having a wonderful sale. Mr. Ramsperger states that the return of the boys from the front is largely responsible for a heavy demand for English ballads.

### Larway Features Herbert Oliver Songs and Cycles

During the last ten years Herbert Oliver's songs have given pleasure to millions of song-lovers, and as a ballad-writer he has, without doubt, been one of the most popular composers during that period. With his song-cycle, "Songs of Old London," he brought a new and individual type of melody into popular esteem—a type more like folk-melody than popular songs usually are. His dainty and delicate tunes are almost always natural and inspired. From the public-singers' point of view, Herbert Oliver's melodies are not only pleasing, but they set off the singer's art and serve to win for public vocalists many personal triumphs.

In the public mind Herbert Oliver's name is identified with the song-cycle, which he has established as a popular form of entertainment. His "Songs of Old London," "Songs of Merrie England," "Cries of London," "Lyrics of London," "Songs of the Devon Moors," "Songs of the Northern Hills," "Songs of the Orient," "Songs of the King's Court," "Our Pantomime," "The Passing Show," "Three Persian Songs,"

"Eight Balladettes," "Five Little Mascots," represent a very versatile and prodigious output.

With renewed activity in choral circles it is expected that Herbert Oliver's delightful cycle, "The Cries of London," for soprano solo, chorus, and orchestra, will be brought into performance by popular organizations. Mr. Herbert Oliver has other choral and concerted works as yet unperformed; works which have been held over by the upheaval of the war; and J. H. Larway, the London publisher, is hoping that one of these will be heard within the next two months, and another, of more ambitious scope, by the end of the year.

### New Issues by Chappell & Co.

Away in Athlone. Hermann Lohr.

Pansies for Memory. Robert Coningsby Clarke.

Little Brown Mother. Liza Lehmann.

The Maid and the Moon. Eric Coates.

To-Morrow. Frederick Keel.

There's a Little Home in My Land. Lee S. Roberts.

Golden Star March (Piano). John Philip Sousa.

Canadian Wedding March (Organ). Clarence Lucas.

Golden Star March (Organ). John Philip Sousa, arranged by Clarence Lucas.

Roses of Picardy (Violin and Piano). Haydn Wood.

#### Octavo

Christ in Flanders. Ward-Stevens.

Roses of Picardy. Haydn Wood.

### From the New Musical Comedy Success, "Good Morning Judge"

Dinky Doodle Dickie. Howard Talbot.

Make Hay, Little Girl. Lionel Monckton.

Little Miss Melody. Lionel Monckton.

Love Came First When I Saw You. Harold Vickers.

Good Morning Judge Selection. Piano Solo.

### Lissant Beardmore Introduces "Come to the Fair"

One of the ballad composers of to-day who contrives to get freshness and originality into his work is Easthope Martin, some of whose latest songs are issued by Messrs. Enoch & Sons. Among them is a very striking song, "The Chant of the Purple and Gold," the music of which is very sincere and deeply-felt. The words are quite out of the common and their delicate poetry is reflected in the composer's expressive phrases in a charming way. This, and Easthope Martin's other songs are distinguished, too, by fine musicianship and are invariably well-written. "Come to the Fair," which has all the simplicity of a folk-tune and is as jolly and breezy as the words has been introduced to Toronto audiences recently by Lissant Beardmore, who is making a name for himself as a Canadian tenor. One more song by him, which always comes to mind, is, "The Old Vindictive," a clever setting of a poem on the great adventure of the Navy at Zeebrugge.

Landon Ronald's new song, "The Moon at the Full," is quite one of the best that has come from his pen for a long time past. It is spontaneous in melody and is never strained because of one or two uncommon touches.

The man who looks ahead won't "see his finish."

No one is so brilliantly endowed by nature that he does not have to study eagerly.

Don't knock the other man's phonograph. By boosting it, you make your own instrument that much better.

The horse that paws around in pride too often proves a fizzle, while Dobbin, with his steady stride, goes on through sleet and drizzle.



### Williams' Employes Have Enjoyable Evening at Lakeview Club

The lady members of the R. S. Williams Co.'s staff were the guests of the male employes of the establishment at a recent *cueh-re*, entertainment and dance, held at the Lakeview Golf Club. The party motored out to the club in special cars and enjoyed dinner at the club, after which progressive *cueh-re* and dancing were the order of the evening, with a break in between to enjoy a programme of songs and recitations, given by members of the staff.

Those taking part in the programme were Miss Muriel Kenny, a little five year old tot who captivated

her audience with her sweet voice and charming manner. Miss Alice Grocott recited "The Kaiser's Dream" in her usual excellent manner; Mr. Wm. Greig, Mr. Stanley Goddard and Master W. Hollings rendered solos and on the whole the programme was of an unusually high order.

The party broke up at 11.30 and returned to the city in special cars, with everyone voting the evening's entertainment a huge success.

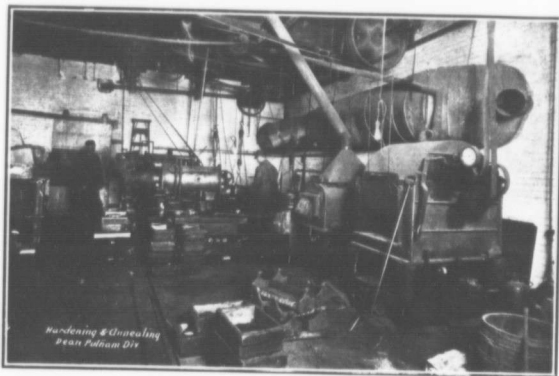
The R. S. Williams Co. are to be congratulated on the sociable and friendly spirit fostered among the members of the staff. Too few of our large firms and institutions appreciate the great value of these social evenings.



*Grinding &  
Dean Putnam Div.*

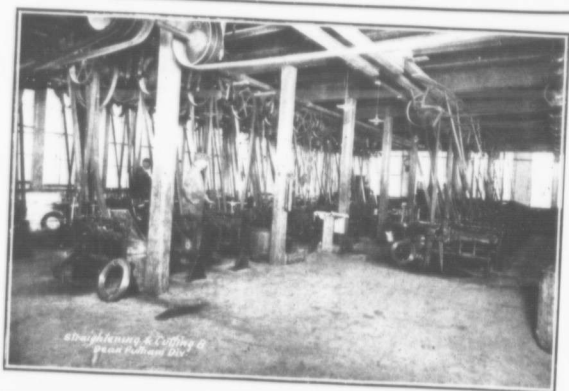
Continuing the series of interior views in the Otto Heineman Photograph Supply Co.'s various plants began last issue with illustrations of the Meisselbach Division, there are here shown sections of the Dean Needle Factory Division at Putnam, Conn.

The upper view is a section of the Grinding Department. The lower view is a corner of the Hardening and Annealing Department.

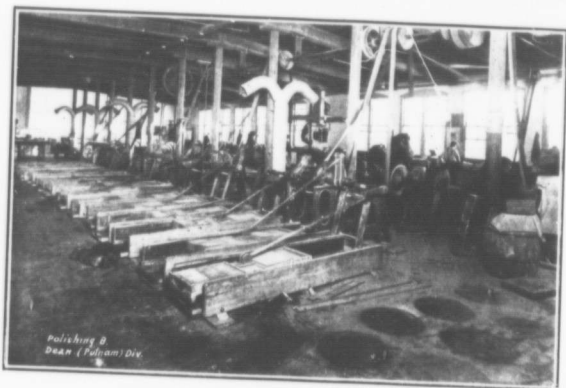


*Hardening & Annealing  
Dean Putnam Div.*

A view of the Dean  
Straightening and  
Cutting Department.



*Straightening & Cutting  
Dean Pattern Die*



*Polishing &  
Dean (Pattern) Die*

A section of the Pol-  
ishing Room.

Where Dean Needles  
are packed and ship-  
ped.



*Packing & Shipping  
Dean Pattern Die*



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*Stewart*  
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Dealers and the public alike are showing a marked interest in the Improved Stewart Phonograph.

That it is a remarkable little instrument is everywhere conceded.

Weighing less than 10 pounds and having tonal qualities equal to the large cabinet phonograph, a motor made of the best materials that money can buy, and priced to retail at \$11.00, it bids fair to be the season's best seller.

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Model R  
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The Instrument which Created a Sensation with the Trade.

Why the "IMPERIAL" is  
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It has a distinctive design of throat (protected by us), producing the sweetest, the most pronounced mellow music ever reproduced.

It gives clear-toned musical reproduction. It is complete, and will play all makes of records.

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It is the high quality instrument which is in demand, the cheap machine is costly at any price.

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Write at once for catalogue showing full line, including Period Designs. We want one agency only, in each district.

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

Owen Sound

Canada

**Piano House Declares Dividend**

At the annual meeting of the National Piano Co., Ltd., held in Toronto, a dividend of seven per cent was declared on the preferred stock. The statement of the year's operations presented was most satisfactory to the shareholders, who evidenced their confidence in the company's general manager by electing him to the vice-presidency.

The officers and directors elected for the ensuing year are:

- Malcolm Stobie, president.
  - Edwin J. Howes, vice-president and general manager.
  - E. W. McNeill, secretary.
  - Jack H. Phippen and A. A. Beemer.
- Messrs. Stobie and Phippen are the representatives of the Cavithra Mulock estate.

**Invited to Address Toledo Trade**

Mr. Robert S. Gourlay, president Gourlay, Winter & Leeming, Ltd., Toronto, was invited to address the Toledo Music Trade Association of Toledo, Ohio, at a special meeting of the trade in that city and district on May 14th. Other engagements, including acceptance of an invitation to address the Niagara Peninsula Music Dealers' Association, prevented Mr. Gourlay going to Toledo where Mr. George W. Pound, C. A. Grinnell and Henry Drier were also invited to be the guests of the Toledo trade.

The Toledo Association is a well organized, active body, holding regular meetings on the third Monday of each month.

**New Copyrights Entered at Ottawa**

Among the new musical compositions entered for copyright at Ottawa are:

- 35425 "You Will Find No Place Like Home." Words and music by W. J. W. Walcott. Whaley & Co. Limited, Toronto.
- 35428 "God Protect My Daddy." Words and Music by John D. Curran. Arranged by Jules Brazil. The Ideal Music Publishing Co., Toronto.
- 35431 "Hello, Canada." Words and Music by Morris Masley. Arranged by A. W. Howes. Morris Masley, Toronto.
- 35461 "Hats Off to the Army and the Navy." Words and Music by Mediano Josie Smale. Josie Smale, Toronto.
- 35469 "I Would Not Leave This Canada." Words and Music by Myrtle M. Smith. Harmonized and Arranged by Sidney Walling. Myrtle M. Smith, Hamilton.
- 35471 "Vancouver is a Good Old Town." Words and Music by Sarah MacIntyre. Sarah MacIntyre, Vancouver, British Columbia.
- 35472 "The Boys of the Old Troop Train." (Song.) Words and Music by Sarah MacIntyre. Sarah MacIntyre, Vancouver, British Columbia.
- 35399 "Toronto Conservatory of Music Writing Tablets, Rudiments." By Healey Willan. (Music.) Wm. R. Draper, Toronto.
- 35400 "Toronto Conservatory of Music Writing Tablet, Harmony." By Healey Willan. (Music.) Wm. R. Draper, Toronto.
- 35401 "Toronto Conservatory of Music Writing Tablet, Counterpoint." By Healey Willan. (Music.) Wm. R. Draper, Toronto.
- 35402 "Victorious! They're Coming Back." Private Harry Ross. Harry Ross Music Publishing Co., Toronto.
- 35403 "March For Our Empire." Words by Hugh Wilson. Music by Frank J. Ford. Hugh Wilson, Toronto.
- 35417 "The Good News." A Requiem. Words by Alfred Hall, Music by Albert Ham. Albert Ham, Toronto.
- 35418 "The Good News." Words by J. G. Johnstone. Music by J. G. Johnstone. Johnstone Bros., Winnipeg.
- 35419 "The Good News." Deceunx, Montreal, Que.
- 35420 "The Good News." Deceunx, Montreal, Que.
- 35482 "Softly Rising Sun." Par J. R. Dick. Joseph Robert Dick, St. George, comte de Beauport, Que.
- 35483 "A Song of Joy." Words by Michael Garvey. Music by Jules Braill. Michael Garvey, Toronto.
- 35484 "Call to the Supper." Words by George Bears. Evangelist. Music by H. E. J. Vernon. Mus. Bac. F. C. G. O. (Anthem.) I. M. R. Bears. Newton, Winnipeg, Man.
- 35529 "I Love You Mary." Words and Music by Eddie Leonard and Ted Neun. Edward Neun and Edward Leonard, Toronto.
- 35530 "When the Loved One Returns to The Fold." Words and Music by Eddie Leonard, Don Carey and Ted Neun. Edward Neun and Edward Leonard, Toronto.
- 35531 "I'll Steal a Little Love From You." Words and Music by Eddie Leonard and Ted Neun. Edward Neun and Edward Leonard, Toronto.
- 35532 "I'm in Love With an Irish Colleen." Words and Music by Eddie Leonard and Ted Neun. Edward Neun and Edward Leonard, Toronto.
- 35549 "When I Dream In the Moonlight of You." (Moonlight Waltz.) Words and Music by R. C. Young. Ideal Music Pub. Co., Toronto.

- 35550 "In Dear Old Chinatown." Words and Music by R. C. Young. Ideal Music Pub. Co., Toronto.
- 35556 "For Freedom's Cause." Words and Music by Arnold Bond. Arnold Bond, Victoria, British Columbia.
- 35557 "A Day in June." Words and Music by Lillian Landy Green. Lillian Landy Green, Salmon Arm, British Columbia.

**Violin Support Patents**

**A** VANCOUVER man, Alfred Lappalainen, has been granted four claims on a Canadian violin support patent, which is thus described:

"1. A violin support comprising a light frame bent at one end to pass round the back of the neck of the player and rest on the front of one shoulder, the other end being extended to support both ends of the violin body and intermediate of the violin supports being bent down to rest against the breast of the player below the shoulder.

"2. A violin support the one end being extended to support the neck of the violin at its connection to the body of the same, and having provision adjacent the neck bend for connection to it of the other end of the violin body, the frame intermediate of the violin attachment being bent down to rest against the breast of the player just below the shoulder and support the violin at the desired angle.

"3. A violin support comprising a light frame bent to pass round the back of the neck of the player and to extend on one side to a length approximately that of the violin body, a cork lined clip adapted to resiliently engage the sides of the neck of the violin at its connection to the body, and an endwise resilient support secured to the frames adjacent the neck bend and adapted to engage the opposite end of the violin body, and means for drawing that end of the violin laterally into engagement with the support."

Another Vancouver party has also patented a violin support. Martti Myrtille has been granted five claims on the following:

"Claim—1. A violin support comprising a narrow strip of flexible resilient material bent to exercise a resilient hold on the junction of the neck and shoulder of the player, and means for removably connecting the same to the violin body.

"2. A violin support comprising a narrow strip of flexible resilient material bent to exercise a resilient hold on the junction of the neck and shoulder of the player, the same connected to the violin by a similar strip of thin material conforming generally to the curvature of the bottom bout of a violin to which it is removably connected, one end of said violin conforming strip being connected to one end of the neck and shoulder engaging strip and the other end of the violin conforming portion being bent backward to tangentially engage and be connected to the bend of the neck and shoulder engaging strip.

**Nemesis**

The tale is told  
Of a merchant bold  
Who thought he'd advertise  
A stencil cheap  
With quite a heap  
Of lies  
and lies  
and lies.

The years sped past,  
His trade fell fast—  
The purchasers were wise.  
And still the knave  
Now in his grave  
Just lies  
and lies  
and lies.



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