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TORONTO

17/2/1920

Canadian Music Trades Journal



NATIONAL LIBRARY
CANADA
BIBLIOTHÈQUE NATIONALE

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



It's Started

The biggest campaign ever launched for the promotion of

Columbia Grafonolas and *Columbia Records*

is now under way.

We have set an objective for 1920 much greater than any previous year, and we are going to reach and pass that objective because:

We are producing the Quality and we are producing the Quantity to supply the demand for Quality.

Our publicity campaign will reach every nook and corner in Canada to convincingly tell the public of the merits of Columbia products.

We will have live and energetic Columbia dealers everywhere in Canada to see that the public is served and satisfied. And every one of these dealers will catch the spirit of progressiveness that permeates the Columbia organization and will enthusiastically put forth their best efforts to make 1920 the biggest, best and most profitable year on record.

Columbia Graphophone Company

TORONTO

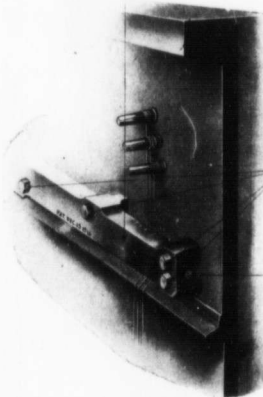
NATIONAL LIBRARY
C. A. 172
MUSIQUE NATIONALE



When Talking to your Prospect you cannot emphasize too strongly the advantages of the “Duplex Bearing Bar” feature of Martin-Orme Construction

This one point alone should enable you to close the sale

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



TWO ROWS OF POWERFUL
BOLTS RANGED ON OUTSIDE
OF ANTI-FRICTION ROD PER-
MITTING SAME 1/2 IN. CON-
TIGUOUS. THIS IS NOT POS-
SIBLE IN ANY OTHER BAR.

CONTINUOUS ROD OF HARD
ROLLED ANTI-FRICTION AL-
LOY, UNDER WHICH THE
WIRES PASS WITH THE MINI-
MUM OF FRICTION.

THIS is the manner in which Martin-Orme Dealers are able to instruct their salesmen before approaching prospects.

THE accompanying illustration shows wherein lies the strength of this argument.

WHEN you take into consideration the fact that this constructional feature prevents friction and rust and thus eliminates the source of broken strings, you will appreciate the superior position of Martin-Orme Dealers in the matter of competition.

THE
Martin-Orme Piano Co.

Limited

Ottawa - - Canada



GOURLAY
Pianos and Player-Pianos

embody those refinements necessary to meet every requirement of dealer and purchaser.

They are created under the guidance of men with piano ingenuity, men who recognize the value of the closest attention to the most infinite detail.

The result is a steadily increasing demand for them by the most representative dealers, dealers who pronounce them the best values existing to-day.

Gourlay, Winter & Leeming, Limited
TORONTO, CANADA

Head Office and Factories:
309-325 LOGAN AVENUE

Salesrooms:
188 YONGE STREET

AFTER 30 YEARS' USE IN CANADA'S FARTHEST NORTH

FURTHER
UNSOLICITED
TESTIMONY
TO THE

BELL PIANO.....

THE T. & B. MUSIC HOUSE,
 PRINCE ALBERT, SASK.

November 3rd, 1919

"The Bell Piano & Organ Co. Limited

"Guelph, Ontario

"Dear Sirs:—

"We are writing to let you know the history of a Bell Piano which has just passed through our hands.

"This Piano, No. 1288, was acquired by the R.N.W.M. Police, and was freighted over the prairies on sleighs from Swift Current to Battleford under armed escort during the winter of 1888-89.

"At Battleford, during its 30 years' sojourn, it was hauled here and there for concerts and dances and subjected to all the rough abuse incidental to barrack room life. When the Battleford Division was reorganized this summer it was handed over as a questionable asset to the R.N.W.M.P. at Prince Albert.

"When we came to examine the Old Warrior we were surprised to find out it had stood up to its job. The ivories in the middle of the keyboard were worn through to the wood, showing hard playings, but the hammers were not too badly cut in, and the action was wonderfully tight and the strings up to pitch.

"We want to say that we consider this a striking testimony to the durability and quality of the Bell Piano and its ability to stand up to its job when called upon.

"We do not seek publicity in writing the above, but thought you would be glad to have particulars.

Yours sincerely,

"P.S.—We are indebted to Major West (Officer Commanding at P.A.) for the above particulars."

"THE T. & B. MUSIC HOUSE"

THE BELL PIANO
 & ORGAN COMPANY LIMITED
GUELPH ONTARIO
 AND LONDON, ENGLAND

Makers of Pianos, Player Pianos, Organs and Benches



NINETEEN-NINETEEN

has witnessed a tremendous increase in the sale of Player Pianos.

NINETEEN-TWENTY

will witness a much larger growth. This growth will be chiefly due to the greater cultivation of desire for good music on the part of the non-playing public, and general recognition of the advantages of the Player over the ordinary piano.

The most important of all elements entering into the construction of a Player Piano is the Player Action. Upon it depends the brand of service the instrument will give to the purchaser. Upon it depends the degree of satisfaction the owner derives from its use. When you sell a Player Piano you will do so with every confidence that the instrument will live up to your representations if it is equipped with

THE OTTO HIGEL PLAYER ACTION

because the Otto Higel Player Action is the most perfect Action that research, experience, ambition and capital can produce, and for this reason is internationally known and internationally used.

THE OTTO HIGEL CO., LIMITED

King and Bathurst Sts., Toronto, Canada

The British Empire's Largest Music Trade Supply House

Upright Piano Actions
 Grand Piano Actions
 Player Piano Actions



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

—The—

Mendelssohn

PIANO

HAS

A

REPUTATION

ESTABLISHED

ON

STERLING MERIT

FOR

**HIGHEST TONAL QUALITY
WORKMANSHIP AND DURABILITY**

Good agents wanted where territory is open.

Mendelssohn Piano Company

Factory: GUELPH, Canada

The Lonsdale Player and Word Rolls
are a
**Great Selling
Combination**

That's what our dealers tell us. Together they are wonderful business builders. And why shouldn't they be? The word rolls put the player piano at the disposal of all for vocal music.

And the Lonsdale Player enables the ordinary music lover without a musical education to play all the accompaniments—no grade of difficulty stands in the way.

Get your prospect's feet on the pedals of a Lonsdale Player and your sale is half closed.

**LONSDALE
PIANO COMPANY**

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



Lonsdale Style "E"

GEO. W. STONEMAN & CO.
PIANO VENEERS
Maryland Walnut

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

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

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

845-851 West Erie Street
CHICAGO - ILLINOIS

MOZART PIANOS



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

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

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

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



CRAIG PIANOS

Established 1856

A DEFINITE high standard of quality, decided upon sixty-three years ago, and strictly adhered to up to the present day, has created for Craig Pianos an enviable position in the piano world.

Merit that withstands competition, and that satisfies critical buyers from every standpoint, whether it is elegance in design, perfection in tonal quality, scientific construction or durability, is built right in every piano to a degree that ensures the upholding of a well-earned reputation, and this reputation has proven a most valuable asset to numerous piano dealers.

The Craig Piano Company

Montreal

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

Quebec

STANLEY PIANOS and Player-Pianos

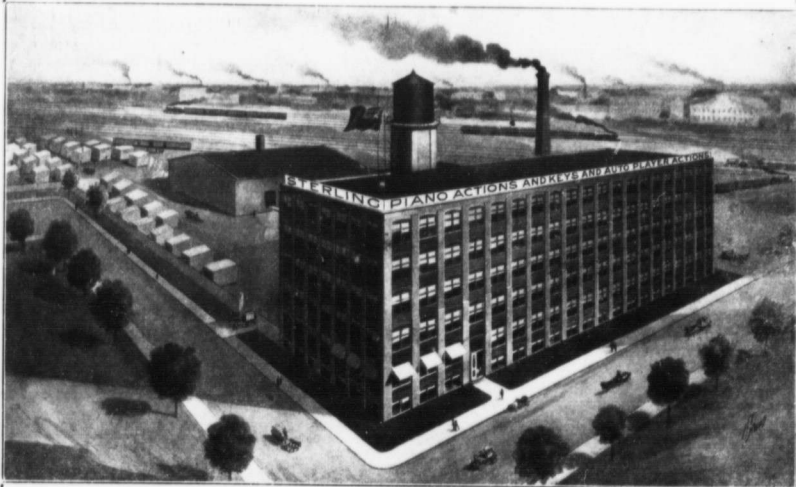
IN selling a Stanley Piano or Player-Piano you do so with that feeling of confidence and security which inevitably comes with the knowledge of quality.

You experience the realization that, not only are you concluding a profitable transaction from a monetary standpoint, but also profitable in prestige because of the fact that you are making life long friends of your patrons.

STANLEY PIANOS
241 Yonge Street Established 1896 TORONTO

STERLING

Piano Actions - Player Actions - Keys



THE STERLING PLANT

The degree of prestige you gain and maintain in your business is governed by the measure of satisfactory performance extended to your customers by the products with which you supply them.

With the Player-Piano rapidly increasing in demand the piano dealer is called upon to employ more careful inspection and keener judgment in providing for his requirements.

This is because the Player Action consists of considerably more intricate mechanical detail than the Piano Action and therefore it is an easier matter for defects to creep in.

The safest policy to adopt is to specify

Made in Canada
STERLING ACTIONS

and thus be sure of perfection and highest quality.

Sterling Actions and Keys Ltd.

Noble Street - Toronto, Canada



A Magnificent Example of
Craftsmanship is this

EVANS BROS. PLAYER PIANO

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

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

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

TORONTO
516 Richmond St. W.

Established 1891

NEW YORK
134th St. and Brook Ave.

W. BOHNE & CO.

MANUFACTURERS OF

Pianoforte Hammers
and Covered Bass Strings

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

American Steel and Wire Company's

PERFECTED
and CROWN



PIANO WIRE

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

**United States Steel
Products Co.**

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



"LESAGE"

PIANOS AND
PLAYER PIANOS

will help a lot of dealers to show a handsome profit for nineteen-twenty.

They will enable you to supply the insistent demand for quality, and the complete line will give you a range to meet all manner of buyers.

The Lesage Agency is a valuable franchise and the sooner you write us the sooner you participate in the benefits to be derived from Lesage Products.

◆◆◆

A. LESAGE

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

ST. THERESE - QUEBEC

C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



Player Accessories

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

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

Felts, Cloths, Punchings

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

Imported French and also Domestic Bushing Cloth. Hammers.

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

Newcombe Pianos

"Never suffer by comparison"

Established 1870

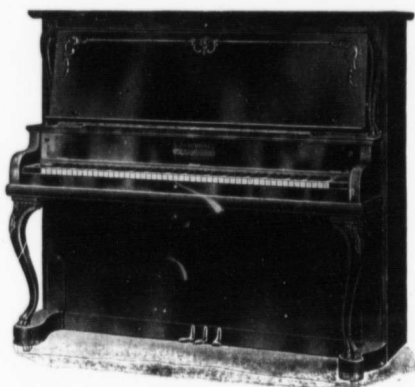
OVER forty-five years of unremitting pursuit of the most advanced ideals in piano-craftsmanship have placed Newcombe Pianos high in the public's estimation. They are known to be superior to just what any "good piano" might be.

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



The Newcombe Piano Company, Limited

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



CHURCH ORGANS

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

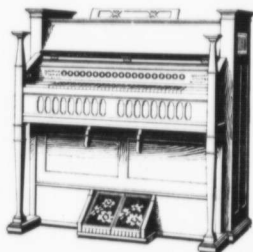
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

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

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

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

WEBER KINGSTON

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

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

Successors to
The Wormwith Piano Co., Kingston

Pianos and Player Pianos



Style A Player

We have others to suit all comers.

WRIGHT IS MIGHT

in the Piano Business



Style 65

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

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

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

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

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

REED ORGANS PIANO BENCHES ROYAL TALKING MACHINES

COPY OF ORDER

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

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

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

Yours truly,

Quoted just to show
the demand for
piano benches.



No. 204 Piano Bench

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

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

THE GODERICH ORGAN COMPANY LIMITED
GODERICH - CANADA

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Julius B

Piano Backs,

Sole Agents fo

J. BRECKWOL

Factory and O
Dolgeville, N

Park

Manufa

M

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

Ask for Catalog No. 182

**Phonograph Cabinet
Hardware**

Ask for Catalog No. 183

HAMMACHER, SCHLEMMER & CO.

New York, since 1848

4th Ave. & 13th St.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United
States

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

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

"Superior" Piano Plates

—MADE BY—

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

The
Parker Young Company

BOSTON, MASS.

Manufacturers of

Sounding Boards
Backs
Bridges
Key Bottoms
Bar Stock
Trap Levers
Veneers
Box Shooks

*Wish to Extend to Their
Canadian Friends*

BEST WISHES

for a

**MOST PROSPEROUS
1920**

NOTICE

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

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



Announcement

Prices effective January 12, 1920

Runabout	\$ 710
Touring	740
Coupe--- <i>fully equipped</i>	1050
Sedan--- <i>fully equipped</i>	1250
Chassis	675
One-Ton Truck Chassis	750

Prices are f.o.b. Ford, Ont., and do not include War Tax

Electric Starting and Lighting Equipment is supplied on Sedan and Coupe at prices quoted. On Runabout and Touring this equipment is optional at an additional cost of \$100.00, exclusive of War Tax.

Ford Motor Company of Canada, Limited
Ford, Ontario

(ESTABLISHED 1885)

CECILIAN

PLAYER - PIANO

— World Famous —



Dealers will display excellent judgment this year in making provision for a good supply of

CECILIAN PLAYER PIANOS

Nineteen-Twenty, judging from indications, will be a Player Year and the Dealer amply supplied with Cecilian Players will be best situated to meet and beat all competition.

No Players are found more beautiful, artistic, or so replete with those qualities which count for 100% satisfaction.

THE CECILIAN is the only piano with the MAPLE INTERLOCKED BACK, not depending alone on glue, for strength. It is the only upright piano with the INDIVIDUAL GRAND AGRAFFE SYSTEM, found in Grand Pianos of other makes. It is the only player with the ALL-METAL UNIT VALVE SYSTEM which makes the player absolutely leak-proof.

Cecilian Player Actions are made in the same factory in which Cecilian Pianos are built and are made expressly for this piano.

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.



CECILIAN CONCERTPHONE

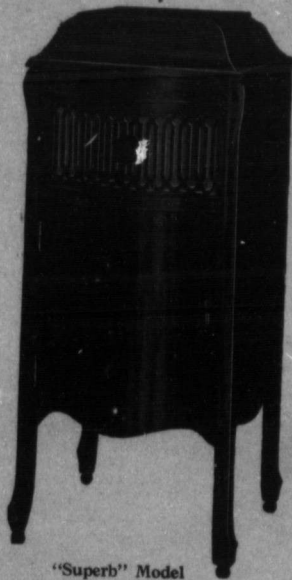
DURING 1919 the public have learned more about constructional and musical worth of the various makes of Phonographs than at any previous period.

DURING 1920 the knowledge they have gained will be much in evidence.

THE Purchaser of a Phonograph will demand more detailed information before making the final decision.

INSTRUMENTS will be sold more on merit and less on show.

A CECILIAN Dealer will be in the premier position to meet this condition of affairs. Because the Cecilian Dealer will be offering to the Public an instrument that will stand up under the most careful scrutiny both as a thing of beauty and an article of mechanical and musical perfection.



"Superb" Model
Height, 40 in.; Width, 17 1/2 in.
\$174.00

THE CECILIAN COMPANY, Limited

Canadian Distributors for Cecilian Concertphones

247 Yonge St.

TORONTO





The Attainment of an Ideal

THE House of Nordheimer, long associated with the highest type of imported Grands, years ago set in motion plans for the development of a Grand that would be regarded by music authorities as an instrument anyone might be proud to own.

That ambition has been realized. Our new Duplex Scale Grand has been before the public long enough to assure us that the large outlay for equipment and material involved in its making is to be rewarded by a complete recognition of its right to rank among the few great instruments to which the world at large pays homage.

Canada's leading musicians, on hearing this new Grand for the first time, have hastened to send us their congratulations. They enthusiastically welcome the advent of a Canadian Grand embodying the essentials of beauty and evenness of tone, with complete responsiveness of action.

To those interested in having more details of this new and greater Nordheimer Grand we will send a description of the methods employed in its construction—also copies of letters of commendation which it has elicited from purchasers and from musicians of note.

Nordheimer Piano & Music Co., Limited
Toronto

Some Good Suggestions for Your 1920 Trade Can

VIOLINS

FULL SIZE VIOLINS

No.	Color	Wholesale
30	Medium brown	\$4.50
390	Light brown	5.40
300	Reddish brown	6.58
30	Reddish brown	8.33
77	Light brown	9.32
400	Light brown	12.50
80	Brownish amber	15.00
81	Reddish brown	15.00

HALF SIZE VIOLINS

42½	Reddish brown	5.40
43½	Medium brown	6.35
44½	Medium brown	7.47

THREE QUARTER SIZE VIOLINS

64½	Medium brown	4.50
65½	Light brown	5.40
67½	Reddish brown	8.38
68½	Reddish brown	9.32

BUGLES

- No. 1—Bass Bugle, in brass only, undoubtedly the best bugle obtainable for boys. Wholesale price, each..... \$2.28
- No. 5—1½ Bugle, brass, three turns, good mouth-piece. Wholesale price, each..... \$3.85
- No. 50—1½ Bugle, British made Military Bugle, bagged with brass. Government issue. Patent solution in eight. Wholesale price, special, each..... \$5.25

METRONOMES

- Another shipment of Maelzel System Metronomes has just arrived from France. This includes the following—
- No. 12A—Mahogany case, without bell, fixed key, extra quality, Maelzel system. Wholesale price, each..... \$4.04
- No. 13A—Mahogany case, with bell, fixed key, extra quality, Maelzel system. Wholesale price, each..... \$6.95

HAWAIIAN UKULELES

- No. 13—Birch mahogany, well-made, dull finish, mahogany pegs. Wholesale price, each..... \$ 3.58
- No. 17—Birch, extension fingerboard, soundhole bound with white celluloid, white celluloid nut, bridge saddle, head ornament. 2 coats of varnish, shellac, dark, rich mahogany color. Wholesale price, each..... \$ 4.30
- No. 19—Same description as No. 17, except top and back edges are bound with white celluloid. Wholesale price, each..... \$ 5.40
- No. 23—Genuine mahogany mahogany neck, extension fingerboard, three position dials, purfling and inlay around soundhole. Wholesale price, each..... \$ 8.30
- No. 123—Genuine Koa Wood, made by Ionah Kumalei, Honolulu, fine quality polished finish, top edge bound with different colored woods, three rows of inlay around soundhole. Wholesale price, each..... \$12.86

MARTIN UKULELES

- No. 10—A neat and durable instrument, original Hawaiian model, body and neck of mahogany in an artistic full finish rosewood fingerboard, accurately fretted. Excellent tone of rich quality and full volume. Wholesale price, each..... \$12.45
- No. 20—Mahogany body and neck, rich dark finish, white celluloid bindings. Rosewood fingerboard, accurately fretted. Scientific scale, adding to the value of the smooth singing tone. Wholesale price, each..... \$16.57
- No. 30—Fine quality mahogany body and neck. Bindings and rosette of white celluloid. Fine rosewood fingerboard with white celluloid inlay. Perfect scale. Rich dark finish, superior to the genuine Hawaiian instruments in quality and volume of tone. Wholesale price, each..... \$25.63

UKULELE BANJOS

- No. 1—Body made of separate blocks of hard maple and mahogany, dove-tailed, sheepskin drumhead top; neck of hard white maple with a strip of mahogany down centre; carefully fretted, one circle of light wood around the entire rim, contrasting with the mahogany; back is covered with an oval of 5-ply white holly glued up with F holes that cover the metal parts for tightening drum head, finished in the natural color of the wood, white maple and mahogany; white celluloid tuning pins; banjo shape bridge, rosewood nut. Wholesale price, each..... \$ 9.75
- No. 3—Body made of dove-tailed, hard wooden blocks, covered with two bands of birds-eye maple; the centre band is of black celluloid, neck is genuine mahogany with a strip of maple down the centre; fingerboard fretted with American silver; top edge bound with four lines of black and white celluloid, back covered with rich oval plate allowing the space for tone to circulate, white celluloid tuning pins; white celluloid nut. Wholesale price, each..... \$20.32

UKULELE BANJO CASE

- No. 100—Canvas, fleece-lined, imitation leather binding, leather handle. Wholesale price, each..... \$ 1.78

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

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

EIDSON PHONOGRAPH DISTRIBUTORS.

WRITE FOR INFORMATION OR CATALOG.



Music Repair Tape

Gummed Transparent Paper for Repairing Sheet Music, Etc.
 No. 30—Hall's transparent gummed paper, 54 in. wide, 40 feet to roll, ready for use. Wholesale price, each..... \$0.13

BULLET JAZZOS



We are now in a position to fill your order for Bullet Jazzos.

No. 6—Bright Tin body with nickel plated mouth-piece and trumpet. Wholesale price, dozen..... \$1.34

SUBSCRIPTIONS
 \$2.00 Per Year
 8c. in Great Britain
 \$2.50 in Other Countries

VOL. XX

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Canadian Music Trades Journal

PUBLISHED MONTHLY BY

FULLERTON PUBLISHING COMPANY

JOHN A. FULLERTON

HARVEY A. JONES

Editor

GEORGE N. SIMPSON

Advertising Manager

Also publishers of
PHONOGRAPH JOURNAL
of Canada

SUBSCRIPTIONS:

\$2.00 Per Year in Canada
\$3. in Great Britain
\$2.50 in Other Countries

Telephone: Adelaide 5434

66-68 West Dundas Street, TORONTO, CANADA

VOL. XX.

TORONTO, JANUARY, 1920

Number 8

Make 1920 "A Player Piano Year"

AFTER allowing for cases where dealers report that the high cost of player pianos, the edging-in of the phonograph on player piano reservations and other more or less minor influences are killing the player business, a survey of the trade in all parts of Canada reveals that the player business, has shown progress that must furnish great encouragement. The revival of player sales, if it did not make its presence felt before the armistice was signed, was reported on all sides soon after. Throughout 1919 it showed healthy development. At the end of the year there were numerous retailers, who had made an honest effort to boost the player, who singled out as the chief feature of their year's sales the jump in the percentage of player pianos.

To many of these retail men with whom representatives of the Journal have been chatting there is every indication that this increasing demand for the player will continue through the present year. Account for it as one will, by the advent of the word-roll, the growing interest in better music on the part of almost all communities in Canada, the free circulation of money or by anything else you like the fact is facing us that the public is more interested and in a mood to be interested still more in the player piano than has ever been the case since the player came on the market. Those who have studied the situation closely will agree that it is not dropping into any scolding attitude to add that the trade has no one but itself to blame for the fact that the public's interest is not keener than it is. The player ads have been so few; the player recitals have been so few; the good player demonstrators have been so few, and capable player repair men have been so few. Shortage of stock, of course, has had a bearing on the situation and yet it must be realized that the educational work done in behalf of the player should not be with the idea of this week's sales or this month's sales in mind. Effective player piano propaganda looks ahead. It banks on the future of the player and then goes at it to sell the "player idea" to the public in the shortest possible time consistent with stability.

Now is a good time to get behind the player as a united trade to ensure its place in the public mind for the next ten years. In the United States it is a considerable time since piano dealers began to report that 25 per cent of the number of instruments they sold represented players. Then the proportion became 40 per cent., then 50 per cent., then 60 per cent. Now dealer after dealer over there claims that out of every 100 pianos he sells 85 are players and some of the remaining 15 grands. It has even got to the stage when the thinking man in the American trade who predicts that before very long the sale of the ordinary straight upright piano will be a negligible amount by no means stands alone. More than one leader in the piano industry is anticipating the time when practically all sales will be players and grands. That may be looking away ahead of our times. It may be an entirely wrong prediction. But it at least shows what a tremendously big proposition the player piano is. If American conditions are any criterion of what is to be

The Player Piano—The instrument that teaches while it entertains and amuses while it instructs.

expected in Canadian piano circles in this as it has been in other respects, now is the time to start something in the player piano world.

The Player Action

Having long since passed the experimental stage the player action has become such a standardized product and reached such a stage of perfected efficiency that further changes are likely to be minor ones and to come very gradually. The tendency of the day is to remain as close to simplicity as the demands on the player action will allow. Frills are looked upon with disfavor. The player action is so accessible and so much easier to repair than it was in its earlier stages of development that it no longer frightens the repair-man. This fact in itself has a very direct bearing on the growing player sales because the former antipathy to the player action on the part of the average local tuner and repair-man undoubtedly blocked the player's progress to a large extent.

Another interesting feature to note is that when the volume of player actions used in Canada reaches certain dimensions it may be expected that the price per unit will show a decrease. At the moment almost everything entering into the construction of the player action has to be bought in a rising market so that the only solution to a lower price per action is an output of a sufficiently large quantity.

Why The Player Exists

Fundamentally the player piano is on a solid foundation. It has been brought to its present stage of as near perfection as human skill can accomplish not because man wanted an invention for the invention's sake but because man had need of what the player piano could furnish. He wanted music. He wanted it available in his own home at any desired time and not at a time suitable to the whims of a person skilled in the art of piano playing. He wanted to be able to produce music of his own choosing, "at sight," according to his own moods and that without going through the drudgery and discouragements of years of arduous practice. The player piano therefore has in a very marked sense an appointed place in life. It is on its ability to fill that appointed place that the player should be sold.

Sell Player Service

This line of thought recalls a conversation the Journal had with a player piano enthusiast, and one who had more than sufficient player sales on record to warrant his enthusiasm. His manner of reasoning ran something like this. Sell service, not mechanism. When a man is in the

market for an adding machine, cash register, motor truck or any similar thing the inventor's pet point does not interest him much. Whether the result is obtained, by wheels or levers, or this device or that device is of minor account. What a man wants to know is—will this thing do such-and-such work day in and day out and do it better than other machines on the market. "I arrange my selling talk," this man said, "to play up service by translating every argument into terms of service. If I can convince my party that we are offering him better service than any one else, I get the order. The various mechanical parts, what they are made of and why they are made thus is of secondary importance to service. When these side issues are mentioned it should always be in such a way as to strengthen the claims for superior service. That is what the buyer wants and that is what he will pay for."

A piece of advice has been going the rounds warning player salesmen not to use too many rolls in demonstrating. "But," added a prominent dealer in discussing this phase of player selling with The Journal, "I would certainly rather

see a man of mine playing rolls, thereby demonstrating the purpose and uses of the player, than to have him take out the front panel and endeavor to discuss single and double primaries when perhaps he doesn't know what a primary is for or what it looks like."

Player Selling is Different

The reason that more players are not sold is because the general public is not yet "sold" on this idea of specific service the player piano renders. The public has been sold on phonograph service largely by a big educational campaign of advertising and demonstration. Under the latter heading comes the place and the influence of the recital which will be referred to later on in another article. The player piano trade needs a strong, continuous, well thought out campaign of advertising and demonstration.

"Don't tell me that we suffer from a lack of intelligence among our salesmen," cautioned one salesmanager. The Journal was discussing the question with. "It is not a lack of intelligence but failure to apply the intelligence there is to player selling. There is a distinct difference between selling a player and selling a piano. A piano is a standard article. No home is considered complete without it. People who try to get on without a piano are considered by their friends and neighbors to be lacking in house furnishings, lacking in good taste and lacking in appearance of prosperity. More people buy pianos today actually for music's sake than ever before. Yet the fact remains that many people buy pianos who cannot play and who never expect to benefit much from having an instrument. To these people along comes the phonograph man with his

Land a player sale, deliver the instrument, then wash your hands of the whole transaction and go after another prospect—and you have made the biggest mistake imaginable. That sort of thing has held back the sale of players more than some think.

**Start Right—and you will
keep going right.**



Style Georgian

WILLIAMS

NEW SCALE

YOU can go along for years selling Pianos of obscure origin and indifferent quality, but that is not the policy that brings real success. By hard work you can sell such pianos, but each succeeding sale is as hard—or harder—to make as the one that went before.

A commonplace piano arouses no enthusiasm.

It stimulates no pride of ownership. It creates no good will for the dealer.

Those who have made the outstanding successes in piano-selling have done so by getting a good instrument as the foundation of their business. And a very large number of these successful piano dealers have specialized for years on the Williams New Scale.

Whoever buys a Williams New Scale is proud of it—talks about it—advertises both the instrument and the dealer who sells it.

The Williams New Scale has the Tone, Quality, Durability and Appearance that arouse enthusiasm.

The more you sell the easier each succeeding sale becomes.

Get the right start this year. Put yourself on the straight road to success—the road which has a firm substructure of quality and the enduring surface of good will. It's easier going on this road and the first step to take is to write us for full particulars of the Williams New Scale Pianos.

The Williams Piano Co., Limited

Canada's Oldest and Largest Piano Makers

OSHAWA

ONTARIO

arguments and gets certain sales that the player piano man might just as well have.

"The player piano is not yet an article of standard home equipment. It is a specialty. Sales talk that would sell a piano will not sell a player. A man must be convinced that it is a player piano he needs and then that your make is the best buy for him. To sell a player a man must know all about his player and about the competing players. Therefore, I say to my men—read all the booklets, circulars, advertisements, trade paper articles and everything you can get your hands on that deals with the player piano from any angle."

The Player and the Children

The great tenor, Leo Selzak, said, "the player piano has increased my children's love of music." This assertion does

It's not so much a question of "talking" players more as it is getting more people seated on the player bench with their feet on the pedals.

not need to be left to any prominent musician to make. It might be uttered by any one of thousands of heads of families on the continent. The player piano is essentially educational. It is remarkable how quickly all the members of a family, which has a player, develop a critical and considered judgment of music. Second rate compositions soon cease to interest and they buy rolls of good numbers by good composers. Then the children's natural desire to imitate and mimic does the rest. The boys and girls unconsciously absorb certain ideas of interpretation from the great musicians. They advance both in the ability to appreciate good music and also as performers.

F.O.B.

A ruling on the commercial term "f.o.b." was recently given by a Canadian court, the substance of which is of direct interest to members of the musical instrument industry. The court held that the term "free on board" means that the seller, at his expense, places the goods on the car or vessel which is to carry them from the point specified, and that the buyer takes the risk onwards; at the same time the goods must, at destination, be in con-

Salesmen should study player demonstration more. A poor demonstrator may start a roll the prospect chose and if it be one that the prospect knows "too well" his demonstration falls down.

formity with the conditions of sale or they may be legally rejected. Further, it is necessary to distinguish delivery from acceptance; for, said the court:

The carrier is the agent of the purchaser, but his mandate is limited to the transportation of the goods. The question to decide is whether it was the thing sold that was

Do you encourage player owners to feel that their interest in the player piano will be just as continuous as their purchase of new rolls?

carried from the point of shipment. If the vendor has correctly delivered the thing sold, the buyer becomes the proprietor immediately. If he delivers something else, for instance, if he has sold goods of first quality and delivered goods of second quality—there is no delivery of the thing sold. The buyer can refuse them only when they arrive at their destination.

Niagara Peninsula Music Dealers Meet

Association Planning for Music Building at Welland Exhibition

AT the meeting of the Niagara Peninsula Music Dealers Association, held at the new Murray Hotel, St. Catharines, on Wednesday, January fourteen, two new firms were added to the list of members. These were W. M. Hardy & Co., and Blake K Weaver. Mr. B. B. Britton, who recently arrived in St. Catharines to take charge of the Heintzman & Co. branch, was present for the first time

Impress upon the public mind that with the player piano one can play any piece "at sight."

and was introduced to the members. Mr. W. B. Rollason, of Welland, president, was in the chair.

Mr. D. S. Cluff, general salesman of Gerhard Heintzman Ltd., Toronto, happening to be in St. Catharines on the day of the meeting, was invited to be present. John A. Fullerton, of this Journal and secretary of Canadian Bureau for the Advancement of Music was also a guest.

The chief item of business related to the proposed Music Trade Building for the exhibition grounds at Welland. Last year the music trade was unable to secure the accommodation required and it was then proposed that a special building be erected. Negotiations with the Exhibition management have since been conducted and a plan providing for the firms who have indicated their desire to exhibit regularly at the Welland Fair was presented.

The question of charges for piano tunings was introduced by one of the members and while it was agreed that the work was being done at a figure that precluded a profit for the tuning departments of the various houses, definite action was deferred. The majority of the firms are now charging \$2.50 for an upright piano within the limits of the city, in which the dealer is located and \$3.50 out-of-town.

One of the members referring specifically to the phonograph division of the business wanted to know if those in

(Continued on page 37)

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Call It "Inspection"

SUBSTITUTE the word "inspection" for "free tuning" and have the inspection take place as soon after delivery as possible. That is one of the important suggestions in the recent statement of the National Association of Piano Tuners. At least one or two prominent piano houses the Journal knows of asks the customer not to sign a "tuning contract" but to authorize a "service charge."

A Woman Piano Dealer

COMMENCING with a capital of \$50 which she had saved from a small salary a woman in one of the Southern States started in the retail piano business. She borrowed \$300 to begin with in 1912 and at one time owed as much as \$14,000. At the present time she is said to have paid up all obligations and not to be in debt a cent. She buys for cash. She handles high grade lines. Her recipe for her progress is hard work and constant plugging.

Collect

NO day of any month ever comes around to find the question of collections an untimely topic in the piano business. It is a bad policy to ease up on collections now just because money is moving freely. When money is easy to get is the time to get instalment paper liquidated. People are not likely to show much interest in the purchase of a player piano if they still have a couple of years' payments to make on their piano. When the piano is paid for there is likely to be more interest in a player piano. And when the player piano is paid for there is more money for player rolls. Keep collections up to date regardless of the state of the money market.

Past Due

HAVE you figured out from your annual statement what percentage of your instalment paper on hand the end of the year was past due? One house has gone on record that in their case the proportion of past due paper was one per cent. The Journal does not know how many thousand the firm's paper totalled, but to know that their overdue collections were kept down to one per cent. is of interest. This is a thing worth any dealer's while to figure out.

Fires

SERIOUS fires have been few in the music industries during the past year. But that does not warrant the dropping of the dealer's fire insurance policies into the background. Are you fully insured against loss by fire? Are your policies in proper shape? It is time well spent to take your policies out of the safe and go over them with a reputable and well posted insurance man periodically. January is a good month to do this.

Watch More Than Sales

"THE matter of sales may seem to the dealer of such paramount importance," says the Dean of the Graduate School of Business Administration at Harvard University, "that he puts nine-tenths of his thought and energy into that, and neglects a careful oversight of the buying and the accounting. He is so busy pushing sales that he does not stop to find out how much

his sales are costing him and consequently how much actual profit he is making." A store might be crowded with buyers all the time, but that is no guarantee against bankruptcy.

The Tuners' Position

"ANY difficulties or troubles the tuners may have will never be solved by an alliance with the polishers or action regulators or any other workers connected with piano construction, and any tuner, aside from the factory man, who joins the union for the purpose of bettering his condition is making the greatest mistake of his life." This extract from the statement issued by the National Association of Piano Tuners seems to represent the tuners' official stand on this question.

Spanish Demand

REVIEWING the Spanish markets, Canadian Trade Commissioner W. McL. Clarke makes the following observations in connection with musical instruments: "There is a growing demand for all kinds of de luxe articles on the part of Spaniards, many of whom now find themselves in a position to buy such goods owing to the fortunes made during the war. Under this de luxe heading may be placed pianos, player-pianos, gramophones, etc. The Germans had the Spanish piano trade under control in pre-war days, while the French were masters in phonographs and similar instruments. Of more recent years, the player-piano is finding acceptance, and those seen are principally of American origin. The writer was informed, moreover, of one commercial traveller from the United States who returned to America with his pockets bulging with orders for phonographs, after a month's stay in Spain. This but indicates the general tendency to have luxuries in Spanish homes.

"Pianos are at present very difficult to secure, and a good business could undoubtedly be done with Canadian makes if the matter were taken up energetically and deliveries could be assured. Although the Germans sold mostly a medium-priced upright piano with the usual candlesticks attached, yet type and price to-day do not seem to be primary considerations."

New Dominion Bankruptcy Act

ACANADIAN BANKRUPTCY ACT is a new law which will appear on the Dominion Statute Books commencing July 1 next. It has been designed as a result of strong agitation on the part of certain business bodies for a uniform Canadian Act that would eliminate difficulties which were constantly arising over differing laws of various provinces. The new Act will supersede the Provincial measures which are now law.

One provision in the new Act is that assignees must be capable men, appointed by the various Provincial governments, and bonded for the work they are to perform. Another calls for the keeping of books by all persons carrying on business. The provisions of the measure are to apply to persons not in business, including farmers, if they wish to make Assignments. The Act also stipulates that creditors of a merchant who has filed a statement showing his financial condition may take action to have him declared insolvent if his statement justifies the step. These are but a few of the provisions of a measure that does away with the apparently unsatisfactory processes which have been necessitated by as many acts as there are provinces, with all the tedious delays and heavy expenses involved.

The Piano Outlook for 1920 In The United States

**Output Not Much More than in 1919—
Average Wage to Piano Workmen in N.Y.
State was \$23.98—More Attention to
Quality—Improved Factory Equipment—
Retail Prices Must Go up.**

BROADLY and generally speaking, the American output of pianos during 1920 will not, in my opinion, show any considerable increase over that for 1919, and quite assuredly will fall still further short in meeting the public demand for pianos and players." This is the statement of Louis P. Bach, treasurer of Kranich & Bach in a summary of the trade outlook for the year upon which we have just entered. "American manufacturers, as a whole, will, during 1920, have to operate with practically a fixed number of workmen from which all industries must draw a quota." Mr. Bach goes on to say in part: "Practically every industry in the country is at present similarly situated, in that the factories require increased man power. If all the great industries of the country are in the same situation as the piano trade in this respect, it is easy to conclude that the piano trade cannot show a very substantial increase in the number of workmen it employs. On the other hand, I cannot agree with the belief expressed by some manufacturers that many will be induced to go into other trades because, at the present time, the musical instrument factories are paying an average wage which compares very favorably with that paid by the other industries, at least in New York State.

"I want to quote some figures to prove this, because I think the idea prevails among quite a percentage of the piano trade that the principal reason why the personnel of piano factories cannot be rapidly increased lies in the fact that the workmen are paid much less than in other lines.

"The Labor Market Bulletin, issued by the New York State Industrial Commission in August, 1919, shows that the average wage of the piano and musical instrument industry in New York State for the month of August was \$23.98 per week. Of the other industries, twenty-five paid a higher average wage and twenty-nine paid a smaller average wage. The average wage of all industries for the State was \$24.71. All of this tends to prove that the piano industry, while it does not pay its factory help the highest wages in the State, makes a very reputable showing. Furthermore, the total amount of money paid to workmen in the piano industry for August, 1918, shows an increase of 53.3 per cent. over the total amount paid for the same month a year ago. There were only three industries that showed a higher increase than this; they are (1) brass, copper and aluminum; (2) firearms, tools and cutlery; (3) women's hardware.

"The output of the piano industry is, then, not likely to increase or diminish because of a subtraction form or addition to the number of workmen employed in the factories. The problem will become one—in fact, has already long since become one—of getting the maximum efficiency out of each employe and out of the factory equipment. Each manufacturer, in a mighty endeavor to increase output, will bear as his standard the old slogan of "making two blades of grass grow where one grew before." Already a great deal has been accomplished along the line of improving the character of equipment used in the piano factories and its efficient use. Still greater progress, however, can be expected during the coming year, so valuable will progress along this line prove.


"Some progress may also be expected along the line of an increased efficiency on the part of each individual workman. Ever since the war ended, a tendency has been

rampant for factory help to engage in what is popularly described as "slacking," but gradually the radical labor leaders who have been responsible for this tendency are being overthrown, and the sane majority which America's labor fortunately possesses is again exerting itself. Long before 1920 has ended I expect there will be a marked improvement in the morale of factory workmen, in that the will to increase production will become quite pronounced without unnatural or unwarranted stimulation. If this cooperation on the part of the workmen is not forthcoming, it will be obviously impossible to increase piano output through increased efficiency of the workmen. If labor in general, and piano labor in particular, fails to recognize its obligation to society to maintain a good rate of production, the piano output will be severely hampered. I do not believe, however, that labor will fail because I believe there is an ever-growing consciousness of the fact that the labor "slacker" is no different from the soldier "slacker." Each owes an obligation to society and cannot fairly and permanently act according to purely selfish desires.

"The question now comes up as to how the retail piano merchant should act upon the knowledge that the piano output during 1920 cannot, at best, be greatly increased and certainly not to a point where the existing shortages will be overcome.

"Today the dollar has a greatly depreciated value, so that in buying anything we put ourselves in a more or less analogous position to that of a person who buys a \$40 or \$50 box seat to see a major league baseball game, when ordinarily seats to the same game sell for a dollar or two each. We cannot all afford to buy box seats, and yet at the present time all of us are paying for commodities, such as shoes, clothes, amusements, etc., prices which we know are double their actual value and the amount that we can rationally afford. The only thing we can do is to take products at what they are offered, or else not buy. Most of us take them, therefore, irrespective of price, because we haven't the moral strength to resist paying abnormal prices, especially for luxuries. But in the present heyday of high prices there is one thing upon which the careful buyer can and does insist. That one thing is quality. Most of us are paying more attention to quality than we ever did before in all our lives. We naturally feel, if we are paying twice as much for a thing as it formerly was worth, we at least ought to get goods of guaranteed quality. For this reason, you and I—which is to say the public as a whole—are showing the preference in our purchases for those goods which have a well-established value, i.e., a well-established quality value.

"This tendency on the part of the public to seek goods with a well-established quality reputation will prove very marked in the business done by the piano trade for 1920. Piano merchants will find it far easier to get an increase in



**The Highest Quality Possible.
The greatest value obtainable.**

MUSIC
SUPPLY CO.
Toronto

their sales price on those instruments of national standing and established quality value. Dealers will find that buyers do not want to pay fancy prices unless they get a quality insurance, and on account of present-day production costs all piano prices must be much greater as compared with the normal or pre-war prices.

"Of course, the retail merchants must expect to increase their prices to the public even as the manufacturers have to increase the wholesale scale. The public knows that wholesale prices have necessarily increased and expects retail prices to increase, so that no price increase today creates suspicion.

"Retail merchants who are in the business for continued success must, during 1920, ever aim towards shorter time for installment sales and larger payments. They must to a large extent assume the same take-it-or-leave-it attitude toward their customers which the public has become accustomed to in every other line. This may sound harsh, and it may sound difficult. It is neither. It is simply what the public has been educated to expect and which, during 1920, it will accept as a matter of course. No excuses are necessary in these days, when piano purchasers are offering certified checks in payment for instruments on which they will gladly accept delivery four months after the date of sale.

"Furthermore, in insisting upon advantageous sales terms, the retailer can feel quite assured that he is not greatly diminishing his sales prospects. Just as long as shortages continue, it is perfectly practical for the retailer to confine his activities to those customers who will pay on the shortest terms. In fact, a strong stand along this line is imperative because the retailer will himself find it necessary to pay the manufacturer from whom he purchases instruments on a practically cash basis.

"Summing matters up, my advice to retailers would, therefore, be that during 1920 they operate their business in full knowledge of the fact that they will be able to secure only a limited number of instruments from manufacturers, and that, because the numerical turnover of instruments will be pretty definitely limited, they pick their customers with the greatest care and insist upon terms which insure a rapid turnover of money, and a fair but not profiteering profit. This plan will work out most effectively in cases where the retailer handles a line of instruments with a well-established quality value.

"Look here, you swindler!" said an irate customer. "When you sold me this piano didn't you say that in three months' time I wouldn't part with it for three times the purchase money?" "I did," answered the 'swindler' calmly, "and you haven't, have you?"



1920—leap year—and the sales of
Columbia products will continue to
leap throughout the year.

MUSIC
SUPPLY CO.
Toronto

Anderson's Music Store, a Hamilton Landmark, to be Replaced

With the ever increasing commercial expansion going on in Hamilton, many old landmarks are gradually disappearing and new buildings are being erected to take their places. One of the oldest business places in that city who have recently undergone the sweeping hand of change has been Anderson's Music Store on James Street North. This store, together with the stores adjoining on either side, has been purchased by Arcade Ltd., and Mr. Anderson has been given notice to vacate. Arcade Ltd. purposes rebuilding this portion of James Street and also on Merrick St. as far back as the market.

For over half a century the site now occupied by Thomas Anderson has been a music store, P. Grossman, who went into business in 1862, being the first tenant. On the passing of the last member of the Grossman firm, Mr. Anderson took over the business, and the store remained one of Hamilton's chief music houses.

During the twelve years of his occupancy, since July, 1907, Mr. Anderson has made himself one of the city's most successful young business men. He is a native Hamiltonian, being born in the east part of the city; he comes of a musical family, and is thoroughly competent to cater to musical Hamilton. "Tom Anderson," as he is familiarly known to his friends and associates, has earned for himself a reputation for reliability both in connection with himself, his business methods, and in the quality of the goods he sells.

Mr. Anderson at present has no plans for the future, as amid the holiday rush he has been unable to go about in an effort to secure new quarters. This is a task which will have to be attended to now that the Yuletide has passed. The hall above Mr. Anderson's store, it is interesting to note, has also been the meeting place of practically all the old oratorio and orchestral clubs which have ever existed in Hamilton. With the alteration to these premises, there passes from this business section a real landmark, the disappearance of which will be missed by those of the older generation.

Musical Canada Changes Ownership

Commencing with the issue of September last "Musical Canada," published at Toronto, became the property of Mr. A. L. Robertson. With characteristic foresight and enterprise, Mr. Robertson is proceeding to make "Musical Canada" the most readable and most desired monthly publication in existence for musicians and music lovers. With an intimate knowledge of the musical field, Mr. Robertson realizes the possibilities of his publication and the particular need for it in view of the greatly increased interest in music.

Mr. Augustus Bridle, whose editorial work on musical and other topics in various Canadian publications are read with interest by a wide circle of admirers, is editor of "Musical Canada." Mr. E. R. Parkhurst, founder of the paper, continues as associate editor.

"Musical Canada" was established in 1906 by Mr. Parkhurst, who started under the name of "The Violin," changing it the next year to "Musical Canada," continuing its publication August of last year when, finding his other duties being interfered with, he disposed of the publication to Mr. Robertson.

It's far easier to take things as they come than to chase after them when they've gone.

The Gang-Plow of the Music Industries A St

Canadian Bureau for the Advancement of Music Through Its "Music-in-the-Home" Activities, Turns Over the Stubble, Kills the Weeds, and Works Up the Soil—It is not Sufficient to Acknowledge the Benefits of the Work—It Needs Financial Support—What Can be Accomplished is Limited Only by the Funds Available.

GOOD farmers are great believers in the use of the gang-plow. When the crop has been taken off at harvest time the field is gone over with the gang-plow. True, it makes a shallower furrow than the regular plow, but it turns the stubble under. It kills the weeds. It works up the soil; so that when another harvest comes around an increased yield of grain is the result the farmer has to show for the time and trouble he has taken in this extra operation.

Here we have an apt illustration of the activities of the Canadian Bureau for the Advancement of Music in that organization's "Music-in-the-Home" propaganda.

The Bureau's activities in a score of directions does not take the place, and was never intended to take the place of the constant pushing that the piano, phonograph, small goods and sheet music trades have always to do to drum up business. Nothing can replace those efforts. There is no royal road to making sales of musical instruments and music. Only hard and consistent work can accomplish that. These activities that are fundamental to selling from the regular plowing and on that rests the harvest to a very large extent.

But the Bureau does accomplish in the musical instrument and music selling field what the gang-plow does for the farmer. The "Music-in-the-Home" work turns the stubble under and kills the weeds. It kills the weeds of the public's thoughtless and sometimes unreasonable attitude towards the place of music in private, family and community life. It kills the weeds of ignorance as to the importance of musical education in the curriculum of our public schools and high schools. It kills the weeds of misconception on the part of those who blindly follow the alleged beliefs of those who would insist upon music and musical instruments being classed as luxuries. It kills these and other weeds just as injurious to the trade as are thistles, pig-weed, fox-tail, mustard, etc., to the farmer.

The Bureau does not stop with turning under the stubble and killing the weeds. It works the land. "The Music-in-the-Home" propaganda cultivates the field for selling pianos, players, organs, player rolls, phonographs, records, violins, band instruments, sheet music and music books and kindred goods. This is done by getting the public's attention directed to music in a way it never was before in Canada. It sells the idea of music. It puts up to the reading public in an effective manner the pleasure and satisfaction that is to be derived from music. It states over and over again in various forms the fact that the enjoyment of music in the home is not reserved for the few, but is available for all. The "Music-in-the-Home" propaganda goes on the principle that while not five per cent. of the Canadian people study music seriously, or will become skilled performers, yet practically one hundred per cent. are capable and desirous of progress in the accomplishment generally called music appreciation.

Another point, the gang-plow covers the field quickly. With two or three or four shares, it so narrows the work remaining to be done with each round that it is the kind of work the farmers like to do. The "Music-in-the-Home" campaign has gotten quick action. Within four years ago the music industry's very life was in danger. There were those who stood ready to cut the industry's throat. We prefer to think this attitude was due to lack of perception and judgment, rather than that it was deliberate. Never-


theless, that was the industry's position. Now the music industry is recognized throughout the Dominion as one of the very foremost in Canada. Music has had its status raised by a tremendous percentage in the minds of the Canadian masses in that comparatively short-time. For this credit is due in large measure to the influences that have gone out from the trade via the Canadian Bureau for the Advancement of Music.

Retailers, wholesalers and manufacturers in the music industries of Canada have not been slow to assess the value of this propaganda work to them. But the number who come to the Bureau's aid with the financial support it merits, is not as large as it should be. The activities of the Bureau are limited only by the amount of money placed at the disposal of the Board of Directors under whose direction the secretary works.

At the annual meeting of the Canadian Bureau last year the decision was to recommend a minimum contribution on a basis of one-half mill on last year's sales, which is surely a very modest amount for the industry to raise.

"It is a mistake," said a prominent man in the trade recently, "to suppose that a manufacturer or merchant in the music industry has done his full duty to his own interests when he has confined his activities to the walls of his factory or store. It is becoming each day better realized that the interests of the music business are inextricably bound up with the musical thought of the community. An un-musical community is not fair soil for the cultivation of a prosperous music industry. Conversely, the more musically active the community may be the better is the opportunity for the music merchant or manufacturer. The music industries are entering a new phase of their development. The Canadian people have a greater respect for music than they have ever had before. It is the very time to put as much energy as we can into the work of encouraging this tendency. For its development means the proportional development of the piano, the talking machine and every other kind of musical instrument."

Do not look upon Monday as being the "blue" day of the week. Rather look upon it as being the most important day—the day when most things happen, the day when both good things come and trouble starts. If you don't get away to a good start on Monday, you'll in all probability lag behind all week.



**The Quality of Columbia
Records starts with the artists
who make them.**

**MUSIC
SUPPLY CO.,
Toronto**

A CANIAN Association of piano teachers professing the tuners' idea of the instrument says

"The Piano Method is a deadness. It is therefore and energy tuning, the and aside in it is, the department orders for the deputing, a not in the him, a not a lady clerk who does entire technicians have some theoretical concepts there are concerns with. These is some containing business have step and rushed been, a and when due to standing it or no fields commu

"be a g increase until it selling piano York will be till the portat the o ciation to ar to ad depart

ries A Statement From The National Association of Piano Tuners

Advocates the Substitution of "Inspection" for "Free Tuning" in Selling a Piano - Convince the Public that All Pianos Should be Tuned at Least Twice a Year - Any Difficulties or Troubles the Tuners May Have Will Never be Solved by an Alliance with the Polishers or Action Regulators or Any Other Workers in Pianomaking.

A CANDID statement has been issued by the National Association of Piano Tuners, dealing with the present troubles and future possibilities of the piano tuning profession. Of particular interest is the reference to the tuners' relations with the piano dealer and the tuner's idea of the labor unions. Regarding the former the statement says:

"The first and most important point to be brought out and made clear to the tuning fraternity is this: The Piano Merchant or Dealer is just what the name implies, he is a dealer in pianos. To buy and sell pianos is his business. It is the means through which he makes his living, therefore he will naturally apply all his business ability and energy to the matter of marketing his goods. Piano tuning, though necessary, is only an incident in his business, and aside from keeping down the expense, his only interest in it is, how can piano tuning be made to assist the sales department in making sales? Of course, he is glad to take orders for tuning (not free tuning); they help to maintain the department, but strictly speaking, the piano dealer is not in the tuning business. Tuning is a side issue with him, a matter to be turned over to some inexperienced lady clerk, or some other functionary about the wareroom who doesn't seem to have enough work to occupy their entire time. Speaking in a general way, the piano merchants have done their best to hamstring piano tuning—some through malice aforethought, others through misconception or lack of understanding. On the other hand, there are throughout the country a number of retail concerns who have taken quite a different view of the matter. These isolated concerns have given the matter of tuning some consideration; they have at least systematized the tuning department, and to a greater or less degree applied business methods in dealing with their patronage. They have stood fast, maintaining a reasonable price for tuning and upholding the dignity of the profession while the tide rushed by on its downward course. Such concerns have been, and still are, the backbone of the tuning business, and what little prestige is left to the profession is largely due to the stand these concerns have taken. Notwithstanding all this, the piano merchant, whether he desires it or not, is an important factor in the tuning business and wields great influence in the matter of tuning in his respective community.

"The merchant's influence, properly applied, would be a great asset to the tuners. Properly applied, it would increase the earning capacity of the tuning department until it became self supporting, if not better. Tuning and selling are kindred by nature, have been ever since the first piano was made, and will continue so until the guy in New York gets his hydraulic tuning device in operation, then it will be the plumber and the dealer for it! However, up till then the influence of the merchant is a matter of importance to the tuning profession, therefore it should be the object of every tuner, member of the National Association of Piano Tuners or not, independent or employed, to urge any and all piano dealers with whom he is acquainted to adopt the following plans for the conduct of his tuning department and the tuning business in general:


"First, the elimination of free tuning, as it is absolute-

ly unnecessary to the sale of a piano, and is an expense that can be avoided. The worst feature about it is that it belittles the tuning profession and the tuner in the eyes of the public. Many firms throughout the country have discontinued the practice and are well pleased with the results. Substitute the word "inspection" for free tuning, and have the inspection take place as soon after delivery as possible. An inspection is very advantageous to the merchant, as it anticipates any possible complaint and nullifies any attempt to create suspicion in the mind of the recent purchaser.

"Second, organize the tuning department; put it on a business basis under the management of an able tuner who thoroughly understands the business side of tuning as well as the practical; have the salesman instructed to inform the purchaser that the nature of the piano is such as to require the services of a competent tuner not less than twice a year. Suggest to your friend, the merchant, that it would be a good plan to get a supply of printed leaflets explaining the nature and care of the piano, briefly defining the words "proper care and usage," such as are now in use by a number of large concerns; and last, but not least, get him to advertise tuning in the local papers. Try and induce the dealer to get out little folders or cards stating that the piano should be tuned at least twice a year, etc., and have these folders tied to each piano that is sent out of the store. In short, use every possible means to convey to the piano owning public the idea that a piano is so constructed as to require tuning at least twice a year."

The tuners' attitude towards organized labor is thus outlined:

"There are no doubt quite a number of tuners throughout the country who would like to know the attitude of the National Association of Piano Tuners towards unionism as applied by the A.F. of L., and although this question has been answered many times through the trade press, a doubt still lingers in some quarters. Word has reached us through one of our representatives located in a certain large city in the Southwest to the effect that the tuners in that city did not care to join the National Association of Piano Tuners because it is a labor union. In another large city located in the Middle West we are accused of being an




Make Nineteen-Twenty a year of plenty.

MUSIC SUPPLY CO.
Toronto

employers' organization, and while both guesses are wrong, nevertheless it would seem to be good policy for the National Association of Piano Tuners to get out from between these two millstones. The National Association of Piano Tuners is just what it claims to be, and like the Medical or Bar Associations it is organized for the purpose of promoting the best interests of the tuner and the tuning business. The National Association of Piano Tuners has no reason under the sun to quarrel with organized labor, nor is it in any sense opposed to capital, for while a certain percentage of tuners are employed, the great majority are independent.

"The very nature of the piano tuning business removes it from the sphere of operation of a labor union. The piano tuner is both a capitalist and a laborer; he is continually selling his skill and experience, and he is on strike when he refuses to do a job under his price. All tuners must deal with the public, and the only difference between the independent tuner and the employed tuner is that one deals directly with the public and the other indirectly. Piano tuners should look to the public and not to the piano merchant, as he is but the agent for your services, and he will be governed by the law of supply and demand in buying and selling the tuner's services, just the same as he is in the matter of buying and selling pianos. Any difficulties or troubles the tuners may have will never be solved by an alliance with the polishers or action regulators or any other workers connected with piano construction, and any tuner, aside from the factory man, who joins the union for the purpose of bettering his condition is making the greatest mistake of his life."

Even in conjunction with other workers of the trade a strike could be won, the piano tuner would eventually be the loser, for the piano tuner has that to lose which the regulator or polisher never have had or never will possess. It is a rare case where the regulator or polisher ever gets to see a piano once he has finished his work on it. Not so the tuner; the piano calls for the services of the tuner while it is in existence, and much depends upon the piano owner's understanding of the piano and the tuner's work, as to whether the tuner will get to tune that piano once in four years or four times in one year. Labor unionism means strikes. Strikes mean lost time, lost money, and a decrease in demand for the tuner's services. Strikes will bring about a reduction in the number of employed tuners, as well as disruption and stagnation of business. Result—lower prices and lower wages. Association methods mean co-operation, cleaner business, increased demand for the tuner's services, more tuning done, more tuners employed. Results—better prices and more salary. Unionism means tuning the public piano once in four years, Association methods mean tuning the public piano two to four times "each year."



Columbia Quality and Columbia Publicity are pulling strong for Columbia Dealers.

MUSIC SUPPLY CO.
Toronto

Mr. Chown's Gift to Kingston

It is announced that George Y. Chown, one of Kingston's leading citizens, and well known to the Canadian piano trade through his being the head of the Wormwith Piano Co., Ltd., which is now the Weber Piano Co., Ltd. Kingston, has presented a building for a new Public Library to the Kingston Library Board. The building is a handsome structure at the corner of Bagot and Brock streets. Mr. Chown stipulates that the city shall pay the cost of remodelling the building and for its maintenance as a library.

Wm. Long's New Store

Attractive by daylight, and even more so by night, is the new music store of Wm. Long at 384 Yonge Street, Toronto, located on the west side next door north of the Standish Phonograph Shop at the corner of Gerrard Street. The building is of five storeys and basement with a frontage of 38 feet and running back 111 feet to a lane, from which goods are loaded and unloaded directly to and from a freight elevator of large capacity.

From the front, looking in, the store gives a decidedly favorable impression to passers-by, who have a clear view to the offices and mezzanine floor at the rear. This is in contrast to the majority of shops, where the view does not reach beyond the rear of the show window.

The entrance to the Wm. Long store is in the centre with a show window on either side. The policy of Mr. Long is that only one piano or player at a time should be shown in the window.

The windows are of unusual depth and the entrance is canopied with leaded glass. A wide and easy stairway at the rear leads to the mezzanine floor, on which, at one side, is a comfortably furnished rest room for visitors. On the opposite side are the desks of Mr. Long and the store managers. Below is the general and cashier's office with record department, rear entrance and elevator at the opposite side. There is a large vault opening from the office and built up from the basement.

From the mezzanine floor stairways run to the next floor, on which is located an ample stock of pianos. This floor has also a large plate glass front and the show window is divided from the rest of the floor.

There are four sound proof rooms on the ground floor and under the mezzanine gallery is located the stock of records, from which customers who buy over the counter are served. There is room also for the addition of more sound proof rooms as the growth of the business demands. The basement, reached by a wide stairway conveniently located near the front entrance, is well adapted for selling purposes if required. The passenger elevator is at the front of the building to the left of the main entrance, and is accessible from both inside and outside of the store, as it also serves occupants of the upper floors which Mr. Long has leased for office purposes.

In addition to piano and phonograph lines featured, Mr. Long recently qualified as a dealer in "His Master's Voice" records and has been surprised and pleased with the amount of record business handled, all of which sales are for cash.

Bell pianos, for which Mr. Long has the local agency, are energetically featured in store and window display as well as in newspaper advertising and on the building itself. The Symphonola phonograph, manufactured by Canadian Symphonola Co., Ltd., of which Mr. Long is the head, receives strong representation. Rubber plants throughout the store and French bouquets in the windows add to the attractiveness and make an appropriate setting for the musical instruments shown.

How Piano Bridges Are Made

Quarter Sawn, Slow Growth, Rock Maple Used—Dried to Contain 4 to 5% Moisture—
Three Kinds of Splice Employed—An Interesting Account of the Various Stages by J. H.
Bond, of the Parker-Young Co., Lisbon, N.H., in The Music Trades Review

THE bridge of a piano is a strip of maple wood about two inches wide and one and one-half inches thick, cut in an irregular curve, or sweep, and glued to the lower part of the sounding board more or less diagonally so that all of the strings pass over the bridge near their lower end. The sweep and location of the bridge determines the vibrating length of the strings. With the same tension a shorter string gives a higher note than the same string under the same tension would give if longer. Hence each style of piano will have a bridge with a different sweep, depending upon the required vibrating length of the strings. The thickness of the bridge determines the distance of the strings from the sounding board. This varies but slightly in different bridges, as the notes or frequency of vibration of the various strings is practically the same in all pianos. The object is to have each string at such a distance from the sounding board that the vibration of the string will set up a harmonic vibration in the sounding board, reinforcing the vibration of the string and giving greater volume to the tone. Bridges are divided into two general parts, the base and treble ends, the base end being shorter and more nearly straight than the treble end.

All bridges are made of quarter sawn rock maple which has been well kiln dried to prevent warping, checking, etc. Also wood must be well dried to glue. As a general thing the lumber is dried to contain from 4 to 5 per cent. moisture. If dried too thoroughly the wood will absorb atmospheric moisture and swell, the result being nearly as bad as that of the wood drying out when too wet.

Only the finest White Mountain slow growth rock maple is selected for this work. The rough stock for bridges is brought to the bridge department from the cutting department, where it was cut roughly to lengths, the defects being cut out to a greater extent. As it enters our department the stock is weighed and scaled in as four pounds per foot board measure. It is run over a buzz planer to give one true face and then surfaced both sides to the required thickness.

As many minor defects show up only after the stock is surfaced it is then sent to the roughing saw, where a large per cent. of these defects are cut out.

From the roughing saw the stock goes to the markers, who work on several orders at a time, marking the outlines of the various parts on the stock from wooden patterns. The market must use his stock to best advantage, trying to use as much as possible of the good stock, yet marking in such a way that all defects are in the necessary waste. The marked stock is taken to the band sawyer who cuts the parts as laid out by the markers. The various parts of the bridge are then assembled by gluing. In general three types of splice are used, as follows: The "scarf" or slanting splice, in which the ends to be spliced are cut off on a taper, the two tapers being on opposite directions so that when glued together the joint shows as a diagonal line; the "half and half" or lap splice, in which each piece is cut to half its thickness for about four inches and these parts lapped, and the "tie" splice, which is something similar to the half and half or lap splice, except that instead of lapping the ends they are both cut down from the same side and a third piece is glued in.

The type of splice used depends upon the customer's preference, which is usually due to some other feature in

the construction of the piano. The greatest care must be exercised in splicing to keep the various parts in proper alignment. This is done by holding them in a jig until clamps are attached which hold the parts in position until the glue is dry.

The day after the bridges are spliced they are smoothed up on a band saw, finished on a sand roll and are ready for the final inspection and packing.

The inspection must be very thorough both as regards material and workmanship. The material must be perfectly clear and sound, very small shakes and checks are liable to appear only after the bridge is complete. The same may be said of color and doze. These indicate unsound material which cannot be tolerated. The entire bridge must be well finished and everything done up in a most careful, workmanlike manner. Some slight slivering on a small per cent. of the bridges is practically unavoidable and provided there are no loose slivers and not in vital places the bridge will pass, although this is far from our aim and very few such imperfections are permissible.

Bridges should be well packed in good boxes, the box being of such size that the bridges fit well and cannot slide around and get broken or damaged in transit. All open places should be filled with shavings or other packing. Of course, export shipments should be packed with the greatest care and made waterproof by a paper box lining.


In summing up, the writer would say that the best of material and workmanship is absolutely essential in the manufacture of bridges.

Overcoming the Low Mark Value

That the German pianoforte maker does not intend the outside world to reap the benefit of the low value of the mark is evidenced by the following excerpt from a letter received by a Canadian piano manufacturing firm from a Danish customer.

"As you will see the German piano is quoted in Danish money, so that the value of the mark has nothing to do with the prices of the German pianos.

Further, those of the German manufacturers of pianos, who make up their prices in marks, have raised their prices in such manner that the low value of the mark is quite assessed."



The Columbia emblem is the Dealer's best advertisement. See that it is prominently displayed.

MUSIC SUPPLY CO.
Toronto

Reproduction of Photograph of
Flag Won by Employees of
The Sherlock-Manning
Piano Company



These 19 Crests

put the
Sherlock-Manning
Employees
FIRST in London
and
THIRD in Ontario
during the recent
Victory Loan Drive.

The same spirit of
emulation and
achievement
enters into their
daily work,
and this,
more than
anything else,
makes the

*Sherlock-
Manning
Piano*

*The
Instrument
worthy of
any home.*

Dealers:—Become identified with a
proven success. Write us!

SHERLOCK-MANNING PIANO COMPANY

London, Canada

Morris Pianos Limited

The Company organized by Mr. E. C. Thornton to purchase the factory and stock of the Morris piano plant at Listowel, Ont., and of which Mr. J. H. Pettit will be the president, has applied for a charter under the name and style of Morris Pianos Limited.

On the first Monday in January the electors of the town of Listowel voted on a by-law to give the company a fixed assessment for a period of years. This was carried almost unanimously.

In the meantime factory operations have been progressing as rapidly as possible, and to expedite deliveries the first instruments coming through under the new ownership will be of art finish. The company expect to make shipments in the very near future.

As stated in a previous issue of the Journal the executive officers of the company will be at Toronto, where Mr. Thornton will make his headquarters. Mr. Pettit, while at the disposal of his confederates in the company to do anything within his power to make it a success, expects the

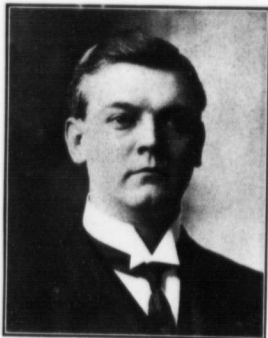
of land or for the forfeiture of purchase money or deposit, except by leave of a Judge, who, in his absolute discretion, might refuse the exercise of any right or remedy against any person who might claim that he was unable to make payment immediately by reason of circumstances due directly or indirectly, to the war.

The bill did not receive assent until April 8, 1915, but it was made retroactive so as to apply to mortgages and contracts for sale or purchase made prior to August 4, 1914.

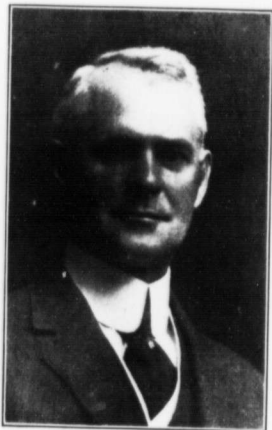
This "Moratorium," it was provided in the Act, shall, unless terminated by order-in-Council, have effect "during the continuance of the war and for a period of nine months thereafter, unless in the meantime a Session of this legislature is held, and in that case this Act shall cease to have effect at the expiration of thirty days from the close of such Session." Owing to the prolongation of the war the duration of the bill was extended in similar terms at each subsequent Session. Automatically or otherwise the "Moratorium" will soon be at an end, and mortgages may proceed to realize, if they wish, upon their mortgages. The renewal of mortgages will be affected, like everything



E. C. Thornton, General Manager of Morris Pianos Limited



A. E. Windsor, Factory Superintendent of Morris Pianos Limited



J. H. Pettit, President of Morris Pianos Limited

active management of the business to devolve upon Mr. Thornton, with the factory in charge of Mr. A. E. Windsor, who has been superintendent of the plant for many years.


The Morris line is well known all across the country and the reorganization that now takes hold of the enterprise with the intention of increasing the output very materially in the near future will be doubly welcome to the trade in view of the existing shortage of instruments.

Offices have been located at 66 Bond Street, where dealers are invited to call at any time they may visit Toronto. The telephone number is Main 4070.

End of the Moratorium

One of Ontario's war measures, commonly known as the "Moratorium," will probably be repealed at the coming session of the Legislature or else be allowed to lapse at the close of it. Officially called "The Mortgagees' and Purchasers' Relief Act, 1915," this measure provided that proceedings should not be taken by way of foreclosure or otherwise for the recovery of money secured by mortgage

else, by the high cost of living, for the rate on borrowed money will be at least one-half of one per cent. higher than it was before the war.—Toronto Globe.



A big year behind but a bigger year ahead for Columbia Dealers.

MUSIC SUPPLY CO.
Toronto

Popular Salesman Wins Gold Watch

A three months sales competition held recently among the outside sales staff of the retail Piano department of the R. S. Williams & Sons Co., Limited, was won by H. J. McEntee. Mr. McEntee is to be congratulated on winning the prize in this contest as he has been only three years engaged in selling pianos. He won by a substantial margin. The contestants standing at the end of the three



H. J. McEntee, the Prize-Winning Piano Salesman

months' race was as follows: 1st, H. J. McEntee, 1680; 2nd, L. L. Lee, 1081; 3rd, G. W. Boyd, 989; 4th, W. J. Smith, 784; 5th, C. H. Fredenburg, 615. The next two salesmen, Messrs Lee and Boyd, did some sensational sprinting and succeeded in getting close to Mac at the end of the second month, but Mac shook himself and started out to make the others look as if they were standing still.

To celebrate the occasion, J. A. Hassall, Manager of the Piano department, planned a "Country Club" meeting of the salesmen at Mr. McEntee's home and made the presentation to the winner of a suitably engraved gold Waltham watch.

The Journal would like to tip Mac's friends off that next time they meet him after reading this, they be sure to ask him what time it is. He gets offended if you don't.

Why Ocean Freights Are High

The London Daily Telegraph in commenting upon the high ocean freights of the present day attributes the reason to the fact that a ton of shipping today performs only about half the service it did five years ago, due largely, according to well-informed British shipowners, to the congestion at the different ports of Great Britain. A few days ago fifty vessels were lying idle at Cardiff and others were waiting outside in the roadstead. Swansea was overcrowded with some 200, and half as many were at Newport. Much the same condition prevails on the east coast. Among other reasons assigned for high freights in the United Kingdom are:—

1. Relative shortage of tonnage because of the failure

to make good losses sustained during the war, and the large number of vessels still being "conditioned" after the stress and strain of war service.

2. Post-war government needs in the matter of transport, and labour delays generally.

3. Greatly increased cost of ships, and higher insurance values as a result.

4. High cost of repairs and maintenance.

5. Increased wages for officers and seamen and heavier bills for their food and ship's stores.

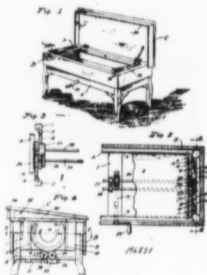
6. Higher dock dues.

7. Higher prices for bunker coal.

New Piano Bench Patented

Valentine Belzian, a Los Angeles man, has been successful in his application to Ottawa for a patent on a piano bench. Appended below is a description of the patent which bears number 194,851, and on which four claims were granted.

Claim.—1. In a piano bench, the combination of a supporting frame, a seat mounted thereon for elevation and depression, an elevating structure on which said seat is supported comprising a pair of racks on one end for raising and lowering said seat, juxtaposed elevating gears concentrically mounted, one each in mesh with a rack, a shaft having a pinion thereon meshing with one of said gears, a second pinion on said shaft, a second shaft parallel to said first shaft, a pinion on said second shaft meshing with the other of said gears and with said second pinion, and means



to drive one of said shafts, said gears being supported by said pinions.

2. In a piano bench, the combination of a supporting frame, a seat mounted thereon for elevation and depression, an elevating structure on which said seat is supported comprising a pair of juxtaposed elevating gears concentrically mounted and connected to said seat, a shaft having a pinion thereon meshing with one of said gears, a second pinion on said shaft, a second shaft parallel to said first shaft, a pinion on said second shaft connected with the other of said gears and with said second pinion, and means to drive one of said shafts, said gears being supported by said pinions.

4. In a piano bench, the combination of a supporting frame, a seat mounted thereon for elevation and depression an elevating structure on which said seat is supported comprising a pair of racks at one end for raising and lowering said seat, juxtaposed elevating gears concentrically mounted, one each in mesh with a rack, pinions one meshing with each of said gears, and mechanism for driving said gears in opposite directions, said gears being supported by said pinions.

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"His Master's Voice" SERVICE

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The Envy of the Industry

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

QUEBEC PROVINCE:
Radio-gram-ophone Company,
Limited,
Montreal, Que.

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

MANITOTA:
SASKATCHEWAN (East):
Western Gramophone Co.,
127 Lombard St.,
Winnipeg, Man.

ALBERTA:
SASKATCHEWAN (West):
Western Gramophone Co.,
9th Building,
Corner 11th and 5th Streets,
Calgary, Alta.

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

BERLINER GRAM-O-PHONE COMPANY, Limited
HEAD OFFICE AND FACTORY
MONTREAL



NIAGARA PENINSULA MUSIC DEALERS MEET

(Continued from page 24)

the association recognized any standard charge for repair work. The answer was that the various parts were listed at standard prices and the cost of repairing was covered by a charge per hour for the repair man's time. This was an individual matter and no standard charge had been discussed by the association.

Plans for the June meeting, which in order of rotation will be held at Niagara Falls, were talked over. It is proposed to make the question of music in the schools the feature at that meeting and members of the Board of Education in the Niagara Peninsula as well as school principals will probably be invited to co-operate in making this the most important meeting of the year for the association.

The President introduced the new members. Mr. Britton in acknowledging the welcome extended to him referred to his experience in Peterboro, where he was formerly located and was a member of the local association which had been of material advantage to the members.

Mr. W. M. Hardy emphasized that his policy of fair and honorable methods of doing business had not changed and that while he would be just as active a competitor as he could possibly be, his firm would never be guilty of unfair or doubtful business tactics.

Mr. Weaver, on being called on, observed that he had been one of the most regular attendants as an Associate member and now as an Active member he realized more than ever the good work that had been done and that remained to be accomplished by the united efforts of the dealers in the Peninsula.

Mr. Cluff, introduced by the President, proved to be no stranger to most of the members. He congratulated them on their evident harmony and unanimity of purpose. On behalf of his firm and himself he thanked the members for their hospitality and wished them unlimited success throughout the year.

The activities of the Canadian Bureau for the advancement of Music were advanced by Mr. Fullerton, and he hoped that at the annual meeting of the Bureau to be announced in the near future the Niagara Peninsula Music Dealers' Association would come in a body and demand that a special table be reserved for them at the banquet.

The newspapers of St. Catharines, Welland and Niagara Falls that have been using the Bureau's service and otherwise giving editorial attention to music, are to receive a letter of appreciation from the association.

Those present at the meeting were: J. W. Glass, St. Catharines; W. E. Wolfe, Welland; T. J. Louis, of McLaren and Co. Ltd., St. Catharines; W. B. Rollason, President, Welland; B. K. Weaver, of Weaver Music Co., St. Catharines; J. W. Somerville and K. Rose, of Heintzman and Co., Niagara Falls; W. Webb, W. G. Montgomery, L. B. Young, R. Jones, H. J. Robertson, C. J. Doerflueg, Mason and Risch, Ltd., St. Catharines; W. M. Hardy and C. Hardy, of W. M. Hardy & Co., St. Catharines; R. B. Britton, Heintzman and Co., St. Catharines; A. Gray, Mason and Risch, Ltd., Niagara Falls; John A. Fullerton, Toronto.

Death of Kingsville Dealer

The death is announced of Angus Wigle, piano dealer of Kingsville, Ont. Taken down with the "Flu" Mr. Wigle died quite suddenly and was buried on New Year's Day. He was well known in the piano trade, having at one time been on the road for the Williams Company. Later on he settled in Kingsville, entering into the retail piano business there. The late Mr. Wigle was a brother of Mrs. J. F. Sherlock, of London. Mr. Wigle's daughter is now in California with Mr. and Mrs. Sherlock.

Employees Present Mr. Manning with Painting

Mr. W. N. Manning, of the Sherlock-Manning Piano Co. London, is not usually caught "off guard." But the exception to this rule was when the firm's employees recently surrounded him to present him with a beautiful St. Thomas Smith painting of a typical Devonshire scene, as a mark of the good fellowship existing between the firm and the employees. Mr. J. F. Sherlock, who is absent in California, is to "walk the carpet" on his return. Accompanying the painting the following address was presented: Dear Mr. Manning:—

We the employees of the Sherlock-Manning Co. have met here to express our appreciation of the generous gift the firm so kindly gave us yesterday. I am sure we all thank you beyond expression.

We also were glad to hear that the Sherlock-Manning Co. had acquired another factory, and our hope is that you may have continued success in the new undertaking.

We are satisfied that the Clinton shop will take on new life, as in the old days when under your management, and that this addition will place this firm as one of, if not the leading, piano manufacturer in the Dominion.

We have got along well together here, and we appreciate the bond of good fellowship existing between the firm and their employees.

The Sherlock-Manning piano, under your guidance, has made a name for itself from Coast to Coast and we are glad to hear that the firm appreciates the efforts we have put forth in making this so.

We will not forget Mr. Sherlock, and when he returns we will be on the job to greet him with the glad hand and make him stand before us.

Now, we ask you to accept this Christmas present not for its value in money, but for the good feeling existing between employer and employees.

We all join in wishing you and yours a very Merry Christmas and a Happy and prosperous New Year.

Signed on behalf of the employees,

ROBERT ELLWOOD,
C. W. HALL,
WM. MCFARLAND.

Piano Plate Output to be Increased

The Superior Foundry Company of Cleveland, says a news despatch from that city, had a very prosperous 1919, considering the shortage of labor and the great scarcity of good material to put into the finished piano plates. Superintendent George D. Turner said: "We have made an encouraging increase in the number of plates over 1918, and the outlook for 1920 is very bright, although the prices will necessarily be higher than in 1919, as labor alone is 25 per cent. higher than in 1919. Nearly all materials entering into the finished plate have risen in the same proportion.

"We are working on an eight-hour basis, instead of nine hours as formerly, but, with improved machinery and better working conditions, we hope to increase the output at least 25 per cent. The men are making the same wages in eight hours as they formerly did in nine hours. Profit-sharing features are making a great hit with the men who are rewarded for improved quality as well as for increase in quantity of plates manufactured."

Mr. Turner has spent his whole life in the manufacture of piano plates. When a young man he worked as a prac-

tical moulder, making the first plates cast in the Chicago district forty years ago. He began his career as a manufacturer of piano plates thirty-four years ago, and has been a recognized leader in the scientific manufacture of piano plates during all that time, and is still a live wire.

It was due to the business acumen of Charles M. Miller, treasurer, that Mr. Turner became associated with the Superior foundry. He has been ably supported by George J. Feiss, general manager, and Lester I. Miller, vice-president, all of whom join with Mr. Turner in their determination to give the very best possible service in piano plates throughout the year.

Organ Manufacturers Incorporate

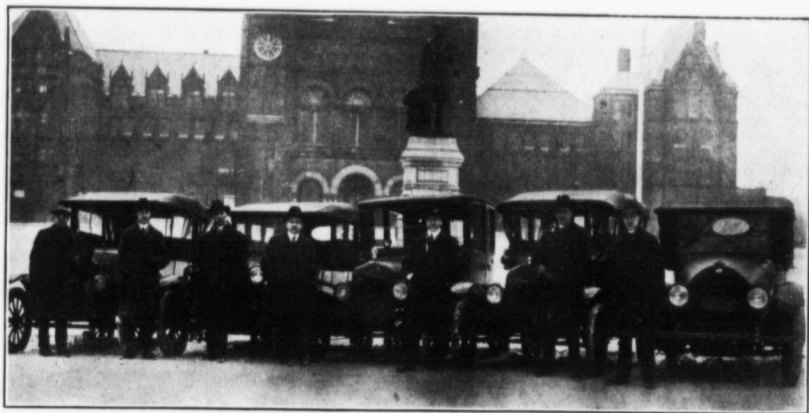
By reason of a long and successful business career and because of uniformly square treatment of its customers and genuine desire to give service, the Thomas Organ and Piano Co., of Woodstock, Ont., is one of the best known and most highly regarded firms in the music industries.

Otto Heineman on The Trade Outlook

In an interview with The New York Music Trade Review regarding business prospects for the coming year, as he sees them, Otto Heineman, president of the General Phonograph Corporation, said:

"In my opinion there is every reason for the members of the talking machine industry to regard 1920 with optimism and confidence. The past year has undoubtedly been epoch making for the phonograph, for during 1919 its true musical value and importance have been enhanced and emphasized in every corner of the globe. The business has increased tremendously, and the stability of the industry is becoming more accentuated day by day.

"Notwithstanding the progress that the phonograph has made in the past few years, musically and commercially, I think every member of the trade will agree with me that the



No. this is not the New Farmers' Government—The picture shows Manager Hassall and his rapid sales staff of the R. S. Williams & Sons Co., Limited, Toronto, Piano Department and their fleet of cars. From left to right they are: Messrs. Boyd, Lewis, Frederic, and MacIntyre. J. A. Hassall, Manager, South and Lee. The Ontario Parliament Buildings serve as an important background for a live group.

The company was recently incorporated under the name and style of Thomas Organ and Piano Co. Limited. The officers are: Messrs. James Dunlop, President; John G. Dunlop, vice-president; William H. Dunlop, Director, and Harry Sykes, Secretary-Treasurer.

In an announcement of the incorporation this company said:

"With the object of broadening its efforts and attaining the highest degree of efficient management, this Company has been incorporated under the name of the Thomas Organ & Piano Company, Limited. The directors of the new company are executives of the old company—men who have successfully directed its policies for many years past and who, in taking over the business and its assets, will maintain the same standard of workmanship and spirit of fair play that has always been associated with the name of the old organization."

The man who is waiting until he can afford to advertise may never be able to afford it.

industry is only in its infancy. The possibilities for the future are unlimited, and it remains for the progressive talking machine manufacturers to utilize every opportunity at their command to further develop and broaden the scope of our trade.

"One of the noteworthy features of our industry during the past year has been the steady tendency of the public toward the purchase of the better class of machines. Without question, this tendency will steadily increase during 1920 and succeeding years, as the public is rapidly becoming acquainted with the distinctive merits of the phonograph, and an instrument must possess quality and value to attain success.

"I feel safe in predicting that 1920 will be the greatest year in the history of the talking machine, but I also believe that every manufacturer should devote his time and attention to the production of an instrument that will be a credit to his factory and the industry as a whole. In other words it should be a 'quality' product and represent real value in every detail."

Africa Wants Canadian Pianos

Transvaal Miners Good Patrons of Music

Writing from Transvaal, South Africa, a subscriber writes the Journal that pianos and music of all kinds are needed there. He says: "The miners go in for the piano a great deal and our business is growing rapidly. I am anxious to see leading Canadian makes, with which I am familiar, going strong out here. American pianos have come to stay and there are quite a number here. We want



Minoring in South Africa—A Reader of Canadian Music Trades Journal en route from Johannesburg to Potchefstroom. This shows how a tuner gets about the Transvaal.

a piano to sell here at £120. They will have to stand the drought of Transvaal.

"To give you an idea of the climate we have had no rain from last March until the beginning of November. Six months is the average dry spell but 1919 was exceptional.

"There is still a big demand for the German article, which commands a high price. A second-hand Bechstein will bring from £150 to £160.

"We are handicapped by the scarcity of good tuners and are three months behind in this department."

Piano Men Attend Golden Wedding of Parents

Mr. W. F. G. Scythes, the well known music dealer of Regina, accompanied by Mrs. Scythes, visited the east during the Holiday Season to celebrate the golden wedding of his father and mother, Mr. and Mrs. George Scythes, of Weston, Ont.

Mr. E. C. Scythes, vice-president and general manager of the Nordheimer Piano & Music Co., Ltd., is also a son and was present at the celebration, which was attended by the eight children.

Referring to the event the Toronto Daily Star said: "A great family reunion at which over one hundred were present was held last night at the High Park Club, Indian Road, upon the occasion of the fiftieth anniversary of the marriage of Mr. and Mrs. George Scythes, King street, Weston. Shortly after four o'clock in the afternoon a reception was given and many old friends offered congratulations and best wishes. A supper followed in the commodious club room, at which speeches and toasts were made.

"Mr. George Scythes was born seventy-eight years ago in Ireland but he came to Canada when a lad. Mrs.

Scythes, whose maiden name was Sarah Anne Boake, is in her seventy-fifth year and was born at Downs View, York County. She is one of a family of 15, all of whom have lived to a great age. The couple were married at Thornton, Ont., where the groom was engaged in the milling business. Moving to Toronto thirty years ago he went into the contracting business, which he conducted until recently, when he retired to Weston.

"The eight children by the marriage are all living and were all able to be present at the golden wedding. They are Miss Laura at home, A. E., of Weston; W. F. G., of Regina; E. C., of Toronto, manager of the Nordheimer Piano Co.; H. L., boot and shoe merchant, 129 Bay street; J. A., of Toronto; Mrs. C. F. Newell, of Edmonton; and R. L., of Winnipeg. Mr. Scythes had no immediate relatives of his own family present, but two sisters and one



A Piano Tuner at Work in Johannesburg, South Africa

brother of Mrs. Scythes represented the former generation. They are Mrs. R. Boake, Mrs. William Geddes, of Lockport, N.Y.; and B. J. Boake. Besides there were 16 grandchildren who attended the celebration, and also four clergymen of the Methodist Church who are intimate friends of the family—Rev. John Locke, of Brampton, Rev. G. M. Brown, and Rev. R. J. D. Simpson, of Toronto, and Rev. Wallace Stewart, of Weston.

"Among the gifts which were presented was one of \$500 in gold from the family."

**Service, the predominating
feature of our organization.**

**MUSIC
SUPPLY CO.
Toronto**



IMPORTANT ANNOUNCEMENT

THIS is to announce to the trade that the business of Doherty Pianos, Limited, has been acquired by Messrs. J. F. Sherlock and W. N. Manning, Proprietors of the Sherlock-Manning Piano Co., of London, Canada.

The Doherty plant commenced operations under the new ownership on January 8th, 1920, and will continue to operate under the old charter.

Doherty Pianos, Limited, have been making the "Doherty" and "Clinton" Pianos which have proved to be two of the best commercial propositions of the Piano Industry.

The annual output of Pianos has been 1,500. Under the new ownership the staff will be considerably reinforced and the output will be increased to at least 2,000 pianos per annum.

Special Attention Export Trade

One particular feature of the policy of the new management will be to devote concentrated attention to export trade.

The possibilities for building up an excellent business with other parts of the British Empire and foreign

DOHERTY PIANOS, LIMITED

Factories at Clinton



THIS will help considerably towards meeting the popular demand created by the merchandising merits of "Doherty" and "Clinton" Pianos.

The Policy of the company will be aggressive and progressive, which will act greatly in the interest of Doherty Dealers throughout the Dominion.

These Dealers may rest assured they will be well looked after and anything that will further their interests will be done.

New Dealers, will also be assured of receiving fair, square, honest and upright treatment.

Those of the Trade who may be interested in a real, live proposition for nineteen-twenty, will do well to immediately communicate with the company.

countries are recognized and appreciated, and with the aid of world-known Canadian Piano Quality every effort will be put forth to plant that Quality firmly and permanently in all parts of the world in the form "Doherty" and "Clinton" Pianos.

Head Office, London, Canada



Here, There and Everywhere

The organ in Crystal Palace, London, is being rebuilt at the cost of £7,200.

In 1919 new life insurance was written in Canada to the extent of \$560,000,000.

A strike in the organ building trade took place in the United Kingdom on December 12th.

J. M. Greene, of the J. M. Greene Music Co., Peterboro, is on the Board of Education in that city for 1920.

The piano tuners of Toledo have formed an association with an initial membership of twenty members.

Report says the piano manufacturers in the United States are approaching a crisis in regard to fancy veneers.

Two cases of Japanese-made reed organs were included in a recent shipment received in Liverpool from Japan.

Sir H. Foster, of the Bell Piano and Organ Co., has been elected President of the Pianoforte Manufacturers' Association in England.

The first shipment since the war of German violins, violin bows, accordions and harmonicas is said to have been received by a Chicago music firm.

The musical instrument output of Chicago factories for 1919 is estimated by that city's Association of Commerce to be \$35,000,000 as against \$20,080,000 the year previous.

An effort to secure the famous Coldstream Guards Band as a major attraction at the exhibitions of Western Canada next summer is being made by the Western Canada Fairs' Association.

China imported \$46,956 worth of musical instruments from the United States in 1918, the last year for which figures are available. This was considerably more than in any of the four previous years.

Perusal of a Yorkton, Saskatchewan, paper reveals a spirit of progressiveness among the merchants of that town, conspicuous among whom is noticed the name of J. L. Barrett, piano dealer, of 12 Dunlop Block.

Robertson Pingle and Tilley, Ltd., 525 Bank St., Ottawa, recently ran a "Made-in-Canada" newspaper advertisement featuring Bell Pianos made in Guelph, Brant-Ola phonographs made in Brantford and Brunswick phonographs made in Toronto.

Word has been received from Pembroke, Ontario, that an organ has been installed in the local rink to provide plenty of music for the winter's skating. When tested, it was found that the music could be heard quite distinctly at the remote parts of the rink.

The Anglo-Canadian Concert Band, Ltd., of Huntsville, Ontario, has been incorporated with a capital of \$200,000, its head office to be in the town of Huntsville. Among the provisional directors is Herbert L. Clarke, band-master and world-famed cornetist.

That in fifty years Canada would be the centre of the empire and not just a minor portion of it, if sentiment, trade and commerce counted for anything, was what Lloyd Harris, trade commissioner for Canada, told an aggregation of Hamilton women the other day.

Dr. Coward, distinguished Conductor of the Sheffield Choir and originator of the Sheffield musical festival, has been specially engaged by the Alberta and Saskatchewan musical associations to act as adjudicator at their festivals at Edmonton and Moose Jaw next Spring.

W. J. P. McFarland, factory superintendent of the Sherlock Manning Piano Co., London, was called to Toronto this month by the very serious illness of his mother, who a

few days later passed away at her home, 226 Clinton St. The late Mrs. McFarland was in her 77th year.

"Wally" Townson, popular manager of the Collection Department of the R. S. Williams & Sons Co., Limited, Toronto, is now a confirmed Benedict. "Wally" was married quite recently to Miss Vera Weir, an ex-employee of the firm. The new home is on Neville Park Blvd.

In speaking of the outlook for this year William F. Schlemmer, of Hammacher, Schlemmer & Co. said: "The scarcity of materials due to lack of sufficient production will continually increase the demand. As long as these conditions exist we see no prospects of lower prices during 1920."

Dr. James H. Smith of Woodstock, Ontario, was recently presented with a beautiful mahogany piano bench upon the occasion of his retiring from the position of organist of one of the local churches. This suggests that a piano bench might often be proposed as suitable for a presentation.

Her Majesty the Queen and Princess Mary recently visited the British Piano Exhibition in London. What they saw interested them to a great extent. Her Majesty, while there, made the remark that it was creditable to the trade that the change over from munitions to musical merchandise had been effected so quickly.

Mr. J. D. Allan, formerly manager of Heintzman & Co.'s branch at Regina, is now in charge of the Brantford branch. Mr. J. W. Somerville is manager of the new store secured in the centre of the business section at Niagara Falls and the new store secured at Woodstock is under the management of Mr. W. Nelson.

Joel Miller, a Canadian by birth, but who has for twenty-nine years been connected with the house of Hammacher, Schlemmer & Co., New York, dropped dead in the lobby of the Wescott Hotel, Richmond, Ind., recently. His brother, Isadore Miller, has for a number of years been the Canadian representative of the same firm.

Frank Whitehouse, the well-known Nordheimer dealer of Peterborough, has been elected to the Aldermanic Board of that city. In thanking the electors of Peterborough for their support, he said, "let me assure you that it will be my aim to serve the city in such a manner as will prove that your confidence in me has not been misplaced."

Out of appreciation of the splendid work being done by the ladies of the Loretto, in the teaching of music, the members of the congregation of the Church of our Lady presented them with a grand piano purchased from C. W. Kelly and Son, music dealers of that city. A piano always proves an acceptable gift for presentation.

Speaking of Japanese competition in Australia, one of the leading Australian importers of British, American and Japanese pianos, made the statement that the quality of the Japanese instruments is rapidly improving and that Japan is becoming a strong competitor of other musical instrument exporting countries, says "Music" of London.

Musique et Instruments, the French music trade publication, calls attention to the Russian market, which, it understands, will soon be open for a large number of instruments to satisfy the national taste for music; and advises French manufacturers to deposit their goods in the free ports of Sweden to be ready to take advantage of the Russian market as soon as it is open.

In an interview F. N. Goepel, of C. F. Goepel & Co., New York, said: "As to the trend of industry in general, and of the piano trade in particular, to my mind there is no question. We have before us a year of unequalled opportunity and prosperity, subject to but one if—the labor

question, which, through co-operative efforts, undoubtedly can be made to adjust itself. **I am decidedly optimistic.**"

The first public performance on a piano is said to have been at Covent Garden, London, 152 years ago. The first crude pianofortes were made early in the eighteenth century, but for many years they received no serious consideration from musicians. Johannes Zump, a German, established the first piano factory in England, and it was he who built the instrument that was used in Covent Garden.

According to reports reaching the Journal, a number of music publishers in the United States are negotiating with a well-known player roll concern to buy its plant. The move, if it materializes, will be an important one, for in all probability it would not stop with the manufacturing of player rolls but merely use that as a stepping-stone to the exploitation of the phonograph record field.

"It seems generally the opinion in the trade," says the London Music Trades Review, "that Pianoforte Actions cannot be made as cheaply in England as they can be produced in other countries. In fact, we are informed that there is a difference of between two and three pounds per Action, to the disadvantage of our own productions. And this in spite of the advantage we possess on current exchange."

Winnipeg Piano Tuners have organized themselves into an association to be known as the Tuners' and Technicians' Guild of Winnipeg. A. S. Consterdine is the president of the new association, which has for its aim the general improvement of tuning conditions in and around Winnipeg. The members are hoping, it is said, that the Canadian tuners' guilds may secure affiliation with the National Association of Piano Tuners in the United States.

The United States Training Service of the Department of Labour has printed a bulletin on "Courses of Instruction in Piano Making, together with a section on player pianos, pneumatic actions, piano actions, and keys." This work does not instruct how to build pianos. It furnishes a detailed, carefully-arranged programme, which in the hands of an experienced instructor, it is claimed, will give an apprentice a thorough preparation for piano building.

It is rumored that the Phonograph Record field is going to be invaded by a number of music publishers in the United States. This arises from a report to the effect that negotiations are taking place between certain music publishers and a well-known player roll concern for the purchase of the latter's plant. Once the player roll field is exploited, it is only another step to acquire interests in record manufacturing.

London's new Lord Mayor is a great devotee of music. The question has often been raised by him whether it would not be wise to have a Minister of Art in England just as they have in France and in this connection he says, "here in England there is no Minister of Art to invite celebrated musical organizations to our country as there is in France, Italy or Belgium. As a result it is left for individual initiative to take action." How about a Minister of Fine Arts for Canada?

The Journal regrets the typographical error in the last issue in connection with the item telling of the death of Mrs. Charles Ruse. Both the monotype operator and the proofreader apparently assumed that they knew better than the editor did himself about what he wanted to say and let the name go through as "Rufe." Mr. Ruse was charitable enough to let the Journal make this discovery for itself and, as stated, the publishers very greatly regret that the error should have occurred.

One of the brightest and most compelling music stores to be found anywhere is the Moncton, N.B., branch of

the C. H. Townshend Piano Co. of St. John. This branch is in charge of Mr. C. E. Topping, who is justly proud of his corner location, well arranged window, attractive interior and loyal and efficient staff. The Townshend store is one of the outstanding retail establishments in Moncton, where Mr. Topping and his capable assistants have many loyal friends among the musicians and music lovers.

Messrs G. B. Goddard & Sons, of Spring Gardens, Buxton, England, recently patented a collapsible piano or organ packing case. It is made in two sizes, capable of holding various styles of uprights. The inventors claim for the case that it is easy to handle and economical in use; that the instrument is absolutely safe; that space in storage is saved; and that, when collapsed, it is quickly returned by rail. An illustrated explanatory folder has been issued by Messrs. Goddard & Sons, giving full particulars.

The Montelius Piano House, Limited, of Dunsmuir St., Vancouver, recently ran a suitably illustrated, educational newspaper advertisement under the caption "As the twig is bent so doth the tree incline." The text ran "This wise mother knowing her boy's mind to be in the plastic receptive stage believes in early musical training realizing the lasting quality of impressions gained and tastes thus formed at this transition period. Music is the foundation of education." Then follows an argument for the Bell piano.

According to reports from Germany, the first annual meeting of the German Piano Manufacturers' Union, which is the amalgamation of the former Berlin and Leipzig Associations, took place recently, at Leipzig. In the course of his annual report the president of the union, Mr. Westermayer, of Berlin, stated that not only is the production of firms that were in existence before the armistice almost on a pre-war basis, but that a number of new manufacturing concerns have been started this year and are doing as well as can be expected.

The Lounsbury Co. of Moncton, N.B., who are well known as the local Mason & Risch agents, are showing their faith in the future of this city by erecting a very handsome brick block, all of which they will occupy. The new building of four storeys was erected over and around the old one, the latter being torn down as the new building went up, with the exception of the side walls, which were sufficiently heavy to carry several extra storeys. The Lounsbury Co. is one of the institutions of Moncton and the firm has an extensive connection in that city and adjacent territory.

The right of dealers to send pianos to auctioneers for disposal is challenged by a member of the English trade. In writing to the Pianomaker, he states his case as follows: "I sincerely hope that the question of dealers sending pianos to auctioneers will be seriously taken up by the makers. Nobody has any objection to anyone getting rid of an old creak that way now and again, but to keep the auctioneers supplied with instruments, as I know is done, is merely diverting a large amount of trade out of the legitimate channels, and the public gets the impression that an auctioneer is the best—if not only—place to acquire one."

The closing days of the old year brought sadness to the home of Mr. Ruthven McDonald, Phonograph Dealer of Toronto, who is well known through a long career of concert work and through his "His Master's Voice" recordings. Just before Christmas Mrs. McDonald passed away after a lengthy illness. In addition to her husband she is survived by one son and a sister, the wife of J. M. Williams, phonograph dealer of Toronto, and who was formerly in partnership with Mr. McDonald. The late Mrs. McDonald came to Canada from Ireland in childhood and had resided in Toronto since 1900. She was an accomplished musician and toured with her husband on his concert work.

She was organist of Cook's Presbyterian Church, Toronto, for many years.

In June last Chas. F. McDonald & Co., of Truro, N.S., removed to the building purchased by them on Inglis street. They have a store of four storeys and basement, with a frontage of 40 feet running back 120 feet. The equipment includes a freight elevator and a complete repair shop. There are three sound-proof demonstration rooms on the ground floor, with ample space for as many more without crowding. These were built at Kitchener, Ont., as also were the two counters and the sheet music racks, all of which are of quarter-cut oak. Mr. McDonald is making other improvements that will give him one of the best equipped piano and phonograph houses in the east. The firm have a branch at Springhill and at both stores the Willis line of pianos and players is strongly featured.

Frank Stanley, whose music store on Yonge Street, Toronto, has become well known as a Brunswick Shop, just before Christmas was added to the list of "His Master's Voice" dealers and is going quite aggressively into the record business. Plans have already been decided upon for eight more sound-proof rooms. These will be on the ground floor, and with the demonstration rooms now located on the eighth floor will give thirteen individual salesrooms. Mr. Stanley is removing the manufacturing end of the Stanley Piano business to the factory on Carlaw Ave., purchased by him some years ago, and which will in a few months be available for occupancy. This will release space in his Yonge Street building for piano showrooms, permitting the enlargement of the phonograph department. Mr. Stanley has on his staff no less than five former members of the Royal Air Force.

The Autopiano Co. of New York is shortly issuing a booklet bearing the heading "Don't Drive the Baby Away from the Piano." The following are a few excerpts from it: "When you drive the baby away from the piano you are doing something you will have to undo a little later. And the undoing will be harder than the doing. Let the little ones enjoy the piano in their own way. Let them play on it and play with it, and learn to love it, as they will, if given a chance. The player-piano is the greatest plaything for children ever discovered. It is both plaything and playmate—and wonderful teacher as well. Don't mind a few finger marks. They will not injure the instrument one-tenth as much as you injure the child when you drive it away. The booklet also contains a dissertation on the value of the player-piano in an educational way to the little ones, and the ease with which the instrument can be operated.

In the recent number of The King's Highway Ethel M. Billbrough describes places of interest in the Pyrenees.

She describes, among other things, the little village of St. Savin with its old church and abbey: "The church is remarkable for its eleventh century work and for the quaint old organ it possesses, which is literally crumbling to pieces with age. Its few remaining pipes fall feebly against each other, and on the front panels are carved three huge fantastic heads, with cavernous holes where mouths and eyes should be. The old peasant who showed us over the church explained that in days gone by, when the organ was being played, these grotesque faces were rendered more lifelike by a long tongue protruding from the mouth, while eyes would suddenly emerge and roll about in the sockets. This was done, our guide informed us, to keep the attention of the congregation. He wound up by the proud declaration that it was 'the oldest organ in the world.' "

There are few dealers in any line of business who succeed in winning the confidence of their customers to the extent that John Sprott, the Nordheimer dealer of Truro, N.S., has established himself with his clientele. Although he has no store Mr. Sprott is well known to all the people for twenty miles around. In all kinds of weather his touring car may be seen on the roads early in the morning or late at night. On his outgoing trip there is always a Vocalion to deliver, which invariably results in the necessity of several other calls to turn live "prospects" into customers. The making of a sale does not end the transaction with Mr. Sprott, as he manages to call on his customers periodically to see that the instrument he supplied is giving satisfaction. This service is naturally appreciated by them. Mr. Sprott is a vocalist of considerable ability and his musical knowledge is always at the disposal of his customers in helping them select a piano, Vocalion or list of records.

BEALE & COMPANY LIMITED

SYDNEY AUSTRALIA

Leading Makers in Australia of

Grand Pianos, Player Pianos Grand and Upright
FOR EXTREME CLIMATES

Organization includes own Foundries,
Ironshops, Mills and Veneer Cutting

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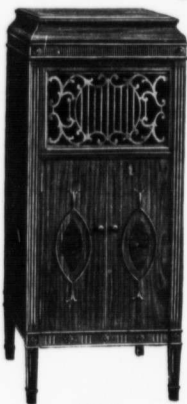
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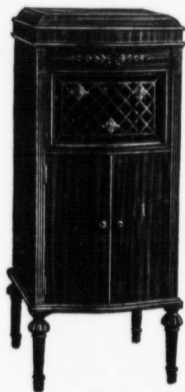
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You surely did make us sweat to give you the service that would enable you to keep up with the tremendous demand for Columbia products.

But we didn't mind it a bit; in fact we enjoyed it, because we knew our efforts would be productive of good results for Columbia dealers as well as ourselves. The energetic force we were able to put behind our efforts made it possible for us to extend the best service procurable, service that enabled many Columbia Dealers to double, triple and even quadruple their previous year's business.

For Nineteen-Twenty, with increased production, enlarged warehouse and greater shipping facilities and a larger staff, we are out to make our service for the year 100% efficient.

We realize the growth in demand will be much greater than in Nineteen-Nineteen. We know that during this year it will be necessary for us to keep continually hitting on six cylinders and many times break the speed limit, but that doesn't phase us one bit.

We are out to do our part to such an extent that when Nineteen-Twenty closes, the most prosperous, the most delighted and best satisfied dealers will be those possessing the Columbia franchise.



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

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NEW RECORDS

New Phonola Records

- 4039-A "Mutt and Jeff in Mexico" (Kennedy). Frank Kennedy & Co.
 4039-B "Bringing Up Father in Prohibition" (Kennedy). Frank Kennedy & Co.
 4040-A "Now I Know" (Henry Onivas). Knecht's Waldorf-Astoria Dance Orchestra.
 4040-B "On Miami Shore" (Jacobi). Knecht's Waldorf-Astoria Dance Orchestra.
 4041-A "Where The Lanterns Glow" (Royce-Johnson). All Star Trio.
 4041-B "I'm Forever Blowing Bubbles" (Kenbrovin-Kellette). OkeH Dance Orchestra.
 4042-A "You'd Be Surprised" (Berlin). Billy Murray.
 4042-B "All the Quakers Are Shoulder Shakers Down in Quaker Town" (Kalmar-Leslie-Wendling). Bert Harvey.
 4043-A "Oh! What a Girl" (From Musical Farce, "Oh! What a Girl") (Smith-Jules-Presburg). Sam Ash.
 4043-B "I Never Knew" (Janis-Berlin). Burr & Meyers.
 4044-A "Oh! What a Pal Was Mary" (Kalmar-Leslie-Wendling). Sam Ash.
 4044-B "Bless My Swanee River Home" (Lewis-Young-Donaldson). Sam Ash.
 4045-A "In Your Arms" (Floyd-Graser). Knecht's Waldorf Astoria Dance Orchestra.
 4045-B "Pretty Little Rainbow" (Plunkett). Knecht's Waldorf-Astoria Dance Orchestra.
 4046-A "Karavan" (Wiedoft). Green Bros. Xylophone Orch.
 4046-B "Arizona Mona" (Milo-Rega). Conway's Band.
 4047-A "On the Streets of Cairo" (Hulten). Knecht's Waldorf-Astoria Dance Orchestra.
 4047-B "Pete. Pumpkin Eater" (Casey). Green Bros. Xylophone Orchestra.
 4048-A "Round the Corner" (Introducing chorus of "It's Great to be Married" from the musical comedy, "The Little Whopper") (Friml). Van Eps Quart.
 4048-B "Turko" (Samuels). Green Bros. Xylophone Orch.
 4049-A "I Want a Daddy to Rock Me to Sleep" (From the "Greenwich Village Follies") (Sloane). Green Bros. Xylophone Orch.
 4049-B "And He'd Say, 'Oo-La-La-Wee Wee!'" (Ruby-Jessel). Fred Van Eps Quartette.
 4050-A "That Wonderful Kid from Madrid" (MacDonald-Osborne). Billy Murray.
 4050-B "You Didn't Want Me When You Had Me" (Bennett-Russell & Grossman). Bert Harvey.
 4051-A "I Left My Door Open and My Daddy Walked Out" (Berlin). Jack Kaufman.
 4051-B "Why Don't You Drive My Blues Away?" (Davis-Papa). Al. Bernard.
 4052-A "Waiting for the Tide to Turn" (Mahoney-Flynn). Billy Murray.
 4052-B "You Ain't Heard Nothing Yet" (Jolson-Kahn-De-Sylva). Jack Kaufman.
 4053-A "I Am Climbing Mountains" (Kendis-Brockman). Shannon-Phillips.
 4053-B "Let the Rest of the World Go By" (Brennan-Ball). Campbell-Burr.
 4054-A "Oh! What a Little Whopper" (From the musical comedy, "The Little Whopper") (Dudley-Harbach-Friml). Billy Murray.
 4054-B "I Might Be Your 'Once-in-a-While'" (From the musical comedy, "Angel Face") (Smith-Herbert) Harvey Hindermeyer.

- 4055-A "I Love to Tell the Story" (Hankey-Fischer). Henry-Jordon.
 4055-B "Is My Name Written There?" (Kidder-Stebbins). Henry-Jordon.
 4056-A "The Toy Parade" (Prince). OkeH Concert Orch.
 4056-B "A Day in Toyland" (Hager). OkeH Concert Orch.

New Aeolian-Vocalion Records

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- 30009 "Serenata Gelata" (Buzzi-Peccia). Giacomo Rimini. Baritone.
 30038 "Songs My Mother Taught Me" (Dvorak). May Peterson, Soprano.

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- 12236 "Gypsy John" (Clay). Wilfred Glenn, Bass.
 "Out on the Deep" (Lohr). Wilfred Glenn, Bass.
 12237 "Chinese Lullaby" (From "East is West") (R. H. Bowers). Nanette Flack, Soprano.
 "Mississippi Moonlight" (Lee Roberts). Nanette Flack, Soprano.
 12238 "Softly and Tenderly" (Thompson). Miller and Dadmum.
 "Just as I Am" (Bradbury). Shannon Four.
 12239 "Valse Erica" (Wiedoft). Wiedoft.
 "Migliavacca" (Mazurka de Concert) (Rienzi). Perry and Peppino, Accordion Duet.
 12240 "Pacheritos" (Danzon Cubano) (Herrera). Fernando Cabello's Orchestra.
 "Yo No Vi Na" (Danzon Cubano) (Herrera). Fernando Cabello's Orchestra.
 12242 "Bless My Swanee River Home" (Donaldson). Peerless Quartet.
 "My Sugar Coated Chocolate Boy" (E. & W. Loos). Campbell and Burr.
 12243 "I Love You Just the Same. Sweet Adeline" (Caskill and Armsstrong). Peerless Quartet.
 "Good Night Angeline" (Europe-SussieBlake). Peerless Quartet.
 12244 "Wonderful Pal" (Pinkard). Sterling Trio.
 "I'm Like a Ship Without a Sail" (Kendis & Brockman). Charles Hart and Elliot Shaw.
 12245 "Blues my Naughtie Sweetie Gives to Me" (Fox Trot) (Swanstone McCarron-Morgan). Dabney's Novelty Orchestra.
 "Now I Know" (Fox Trot) (Henry & Onivas). Dabney's Novelty Orchestra.
 12246 "Lily Waltz" (Weiner & Katzman). Aeolian Dance Orchestra.
 "Campmeeting Blues" (Fox Trot) (Carroll). Dabney's Band.



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

Owen Sound

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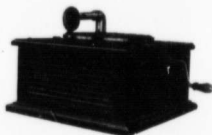
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Columbia Records for February

90 CENTS

- A2823 "Prohibition Blues." Nora Bayes.
"Taxation Blues." Nora Bayes.
- A2835 "I Gave Her That." Al Jolson.
"Don't Take Advantage of My Good Nature." Fred Whitehouse.
- A2828 "Bless My Swanee River Home." Harry Fox.
"I Lost My Heart in Dixieland." Harry Fox.
- A2831 "Smile Dear." Charles Harrison.
"Not in a Thousand Years." Charles Harrison.
- A2829 "Rings." Lewis James and Charles Harrison.
"Let the Rest of the World Go By." Campbell & Burr.
- A2830 "Just for Me and Mary." Henry Burr.
"Among the Whispering Pines." Henry Burr.
- A2826 "I Know What It Means to be Lonesome." Meader.
"I Never Knew." George Meader.
- A2827 "Bye-Lo." Campbell and Burr.
"I'll Always Be Waiting for You." Charles Harrison.
- A2811 "My Baby's Arms." (From "Follies of 1919). Fox Trot. Hickman's Orchestra.
"On the Streets of Cairo" One Step. Hickman's Orch.
- A2812 "Peggy" Fox Trot. Hickman's Orchestra.
"Tell Me Why" Fox Trot. Hickman's Orchestra.
- A2814 "Patches" Fox Trot. Hickman's Orchestra.
"Sweet and Low" (Waltz). Hickman's Orchestra.
- A2813 "The Hesitating Blues" Fox Trot. Hickman's Orch.
"Those Draftin' Blues" Fox Trot. Hickman's Orch.
- A2825 "Lassus Trombone." Columbia Band.
"Miss Trombone." Columbia Band.
- E4440 "Hay Harvest." Russian Balalaika Orchestra.
"At a Russian Inn." Russian Balalaika Orchestra.
- A2834 "Tempermental Rag." Guido Deiro.
"Lola" One-step. Guido Deiro.
- A2833 "Still Undecided." Virginia Asher and Homer A. Rodcheaver.
"When I Look in His Face." Virginia Asher and Homer A. Rodcheaver.
- A2824 "Uncle Josh and the Fire Department." Cal Stewart.
"The Courtship of Uncle Josh and Aunt Nancy." Cal Stewart and Ada Jones.

\$1.00

- 78101 "Canta Pe' Me." Riccardo Stracciari.
78356 "Lullaby from 'Erminie'." Hulda Lashanska.

\$1.50

- 49526 "Eili Eili" (Violin). Toscha Seidel.
A6128 "Polish Dance E Flat Minor Op. 3 No. 1" (Piano). Percy Grainger.
"To the Springtime" "One More Day, My John" (Piano). Percy Grainger.

- A6129 "William Tell Overture" Part 1. Columbia Orch.
"William Tell Overture" Part 2. Columbia Orch.
- A6130 "William Tell Overture" Part 3. Columbia Orch.
"William Tell Overture" Part 4. Columbia Orch.
- A6127 "Assembly March." Columbia Band.
"Fire Drill Gallop." Columbia Band.
- A6131 "War Dance" (Cheyenne Indians). Columbia Orch.
"Deer Dance" (Rogue River Indians). Columbia Orchestra.
- A6132 "Pretty Little Rainbow" Medley Waltz (Intro. Everyone is Lonesome Sometime). Prince's Orchestra.
"Dreamy Alabama" Medley Waltz (Incidental chorus by Campbell and Burr. Intro Athene). Prince's Orchestra.

\$2.00

- 49616 "Rigoletto—E Il Sol Dell'Anima" (Like to the Sun is Love). Barrios and Hackett.

FRENCH RECORDS—90c.

- E4339 "Demenagement" Scene Comique per Elzear Hamel.
"Ladebauche Chez Le Guericieux." Hamel et Gauthier.
- E4459 "Le Petit Mousse." Quatuor.
"Sous Les Ponts De Paris." Solo par Thibaudeau.
- E4460 "Alonette, Gentille, Alouette." Quatuor.
"Marie Calumet Veut Se Marier." Quatuor.

Pathe Records for February

90 CENTS

- 22173 "Carolina Sunshine" (Hirsch-Schmidt). Sterling Trio.
"Oh! What a Pal Was Mary" (Leslie-Kalman-Wending). Henry Burr, Tenor.
- 22226 "What Killed the Dog" (Humorous Monologue). Russell Hunting and Edward Wilson.
"Cohen on Prohibition" (Humorous Monologue). Monroe Silver.
- 22227 "Beautiful Ohio" Waltz (Earl). Royal Waikiki Hawaiians.
"Yogiland" (Sullivan). Royal Waikiki Hawaiians.
- 22238 "Some Day You'll Want Me Back" (Retrop-Morgan). Sam Ash, Tenor.
"Swanee Shore" (Mitchell-Fields-Kaufman). Henry McClaskey, Tenor.
- 22242 "Wonderful Pal" (Tracey-Pinkard). Lewis James, Tenor.
"O the Trail to Santa Fe" (Hess). Lewis James and Charles Hart.
- 22243 "I Want a Daddy" (Who Will Rock Me to Sleep). Intro. "My Marionette." Fox Trot, (Sloane). Palace Trio.
"I've Got My Captain Working for Me Now." Intro. "I'd Rather See a Minstrel Show." One Step. Palace Trio.
- 22244 "Marilynn" (Wadsworth-Arden) Fox Trot. Orlando's Orchestra. Saxophone by F. W. Wadsworth.
"Where the Lanterns Glow" Intro. "Cleo" Medley Fox Trot (Johnson-Roberts). Wadsworth's Saxophone Band.
- 22245 "In Your Arms" Intro. "Somebody's So Lonely" Fox Trot (Floyd-Glazer-Motzan).
"See Saw" Intro. (1) "When Two Hearts Discover" (2) "Good-bye, Hello." One Step (Louis Hirsch). Samu's Orchestra.
- 22246 "Dreamy Amazon" Waltz (Gilbert-MacBoyle-Vincent). Samu's Orchestra.
"Nobody Knows and Nobody Seems to Care." Intro. "I Lost My Heart in Dixie." Fox Trot (Berlin). Samu's Orch.



Prompt and efficient service
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- 22263 "Now I Know" (Warren-Henry Onivas). Lewis James, Tenor.
 "Bless My Swance River Home" (Lewis-Young Donaldson). Henry Burr, Tenor.
- 22241 "The Vamp" (Gay). Patricola.
 "All the Quakers Are Shoulder Shakers Down in Quaker Town" (Kalmer-Leslie-Wendling). Patricola.
- \$1.65**
- 27025 "Tell Her I Love Her So" (De Faye). Paul Althouse.
 "Do Not Go, My Love" (Tagore-Hageman). Paul Althouse, Tenor.
- 40191 "Mignon" Overture (Thomas). Volpe's Symphony Orchestra.
 "Naila" (Delibes) Pas des fleurs—Intermezzo. Volpe's Symphony Orchestra.

\$2.20

- 27512 "Ave Maria" (Schubert). Violin, Jacques Thibaud.
 "Chant Sans Paroles" (Tchaikowsky). Violin, Jacques Thibaud.
- 54039 "Good Morning, Sue" (Delibes) in English. Claudia Muzio, Soprano.
- 54040 "Rigoletto" (Verdi); "La Donna E Mobile" (Women Is Fickle) in Italian. Tito Schipa, Tenor.
- 59081 "La Favorita" (Donizetti); "A Tanto Amor" (Flower Beloved) in Italian. Taurino Parvis, Baritone.
 "Zaza" (Leoncavallo); "Buona Zaza" (My Good Zaza) in Italian. Taurino Parvis, Baritone.
- 59082 "Valse in E. Major" (Moszkowski) Piano. Ethel Leginska.
 "Witches' Dance" (MacDowell) Piano. Leginska.

DISQUES EN FRANCAIS**\$1.15**

- 101 "Mélodie D'Amour" (Scotto). Perval.
 "Oublions le Passe" (Dickson). Marcelly.
 103 "Moulin Rustique" (Alterac). Marcelly.
 103 "Moulin Rustique" (Alterac). Bergeret.
 "Le Pifferaro" (Thuillier Fils). Bergeret.
 122 "Mon Chanteclerc" (Bergeret). Bergeret.
 "L'Amour au Poulailler" (Boussagol). Bergeret.
 123 "Éternelle Nature" (Saint-Servan). M. and Mme. Charlesky.
 "Réveil au Tyrol" (Hamel). Charlesky.
 160 "Notre Etoile" (Izoird). Dalbret.
 "C'est la Pluie" (Izoird). Dalbret.
 133 "A la Plaza" (Vargues). Rollini.
 "J'Comprends les Animaux" (Charlus). Girard.
 141 "Le Long Du Missouri" (Christiné). Léoni.
 "Si Tu Veux" (Marguerite) (Valsien). Fragon.
 148 "Tyrol-Valse" (Saint-Servan). Charlesky.
 "La Retraite Passe" (Vargues). Marcelly.
 151 "Les Gars de France" (Daniderff). Bérard.
 "Les Ondines" (Spencer). Bérard.
 153 "Le Légionnaire" (Izoird). Marcelly.
 "C'est Pour L'Armée" (Helmer). Marcelly.

\$1.65

- 138 "Cavalleria Rusticana" (Sicilienne) (Mascagni). Vaguet.
 "Carmen" (La fleur que tu m'avais jetée) (Bizet). Vaguet.
- 249 "Les Baisers Sont Des Fleurs" (Fontenailles). Sarah Fischer.
 "Quand Tu Pleureras" (Marcel-Chretien). Sarah Fischer.
- 105 "Faust" (Ronde du Veaudor) (Gounod). Belhomme.
 "Le Chalet" (Vallons de l'Helvétie) (Adam). Belhomme.

- 113 "La Mascotte" (Ces envoyés du Paradis) (Audran). Rigaux.
 "Le Petit Duc" (Chanson du petit bossu) (Lecocq). Boyer.

\$1.95

- 250 "Carmen" (Je dis que rien ne m'épouvante) (Bizet). Sarah Fischer.
 "Lakme" (air des clochettes) (Gille-Delibes). Sarah Fischer.
- 110 "La Fille de Madame Angot" (Duo du IIe acte) (Lecocq). Berthaud et demoulin.
 "La Fille du Tambour-Major" (Duo du petit troupiar) (Offenbach). Berthaud et Demoulin.

New Gennett Records**\$1.75**

- 3502-A "Mattinati" (Leoncavallo). Angelo Rossetti, Italian Tenor.
 3502-B "O Sole Mio" (Edi Capua). Angelo Rossetti.
- \$1.50**
- 3004-A "Maxina" (Round Dance) (Boissanade & Hurndall). Squires Karsino Orch.
 3004-B "Beautiful Ohio" (Waltz). Squire's Karsino Orch.
 3009-A "Reminiscences of Verdi—Part I." Scots' Guards Band.
 3009-B "Reminiscences of Verdi—Part II." Scots' Guards Band.
 3005-A "Lustspiel Overture" (Keler Bela). Scots' Guards Band.
 3005-B "Finlandia" (Tone Poem) (Sibelius). Scots' Guards Band.
 3006-A "The Bandelera" (Stuart). Robt. Howe, Baritone.
 3006-B "If I Might Come to You" (Squire). Mary Williams, Contralto.
 3007-A "Magic Tango" (Andre). Squire's Karsino Orch.
 3007-B Argentine Tango" (Farban). Squire's Karsino Orch.
 3008-A "Allali's Holiday" (Fox Trot) (Frum). Squire's Karsino Orch.
 3008-B "Helen of Troy." Two Step. Squire's Karsino Orch.

90 CENTS

- 4583-A "Sussex by the Sea" (Ward-Higgs). Robt. Howe, Baritone.
 4583-B "Memories" (Van Alatyne). Robt. Carr.
 4584-A "Caro Nomo" (Rigoletto). Violin, flute, harp.
 4584-B "Home to Our Mountains" (Verdi). Violin, flute, harp.
 4585-A "Boston Commandery March" (Carter). Honorable Artillery Band.
 4585-B "The Voice of the Guns March." Scots' Guards Band.



Santa Claus left a Columbia Grafonola in many homes but he didn't leave enough Columbia Records—That's up to you.

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New Edison Re-Creations

\$1.80

- 4586-A "Empire Commandery March" (Skinner). Honorable Artillery Band.
- 4586-B "Echoes of the Alps" (with chimes). Scots' Guards Band.
- 4587-A "Because" (d'Hardelot). Alex Lang, Baritone.
- 4587-B "In the Valley Where the Blue Birds Sing" (Solman). Robt. Carr, Baritone.
- 4588-A "Paddy's Reel," Piccolo Solo. R. Menchie.
- 4588-B "Sailor's Hornpipe," Piccolo Solo. R. Menchie.
- 4589-A "Asleep in the Deep" (Petrie). F. J. Hawley, Bass.
- 4589-B "Rocked in the Cradle of the Deep." F. J. Hawley.
- 4590-A "Beautiful Birds Sing On" (Howe). Robt. Carr, Baritone.
- 4590-B "Norwegian Cradle Song." Violin, flute, harp.
- 4591-A "Carnival of Venice," Orlarino Solo. Len Davidson.
- 4591-B "Niggertown" (Morley). Olley Oakley, Banjo.
- 4592-A "Riverside Bells," Waltz (McKee). Scots' Guards Band.
- 4592-B "Marche Lorraine" (Ganne). Honorable Artillery Band.
- 4593-A "That Wonderful Kid from Madrid" (Osborne & MacDonald). Jack Kaufman and Arthur Hall. Orch. Acc.
- 4593-B "I Left My Door Open and My Daddy Walked Out" (Berlin). Jack Kaufman, Orch. Acc.
- 4594-A "Good Night, Dearie" (Henry Onivas). Diarilof Orch.
- 4594-B "Let Me Dream" (Curtis Gordon). Conklin's Society Orch.
- 9015-A "I Might Be Your Once In A While" (Herbert and Smith). Harvey Hindermeyer, Orch. Acc.
- 9015-B "Now I Know" (Onivas & Warren). Arthur Hall, Orch. Acc.
- 9016-A "They're All Sweeties" (Sterling and Von Tilzer). Jack Kaufman and Arthur Hall. Orch. Acc.
- 9016-B "You Ain't Heard Nothing Yet" (Holson-Kalm-De Sylva). Ernest Hare. Orch. Acc.
- 1504-A "Just Like the Rose" (Cook-Terriso and Bridges). Sterling Trio. Orch. Acc.
- 1504-B "I'm Like a Ship Without a Sail" (Kendis and Brockman). Hart and Shaw. Orch. Acc.
- 9017-A "My Rose of Romany" (Niel Moriet). McClaskey and Meyers, Duet. Orch. Acc.
- 9017-B "I Love You Just the Same, Sweet Adeline" (Armstrong and Gaskill). Shannon Four, Orch. Acc.

\$1.25

- 1503-A "Let the Rest of the Word Go By". Hart and Shaw. Orch. Acc.
- 1503-B "We Must Have a Song to Remember" (Stepo and Green). Jack Kaufman and Arthur Hall. Orch. Acc.

\$2.60

- 80510 "In Dear Old Napoli" (Brockman). Walter Van Brunt, Tenor.
- "Shades of Night" (Friedland-Franklin). Elizabeth Spencer and Walter Van Brunt.
- 80511 "The Beatitudes and Hymns." Rev. William H. Morgan, D.D. and Calvary Choir.
- "The Lord's Prayer, Doxology, Responses and Hymn" Rev. William H. Morgan, D.D. and Calvary Choir.

\$3.50

- 82172 (a) "L'Arlesienne-Adagietto" (Bizet); (b) "Serenade Espagnole" (Chaminade-Kreisler). Albert Spalding, Violin.
- Prelude—"The Déluge" (Saint-Saëns). Albert Spalding, Violin.
- 82173 "I Did Not Know" (Vanderpool). Mario Laurenti, Baritone.
- "My Dreams" (Tosti). Mario Laurenti.
- 82174 (a) "From the Land of the Sky Blue Water" (Cadman). (b) "Dixie" (Emmett). Frieda Hempel, Soprano.
- "Lullaby—Erminie" (Jakobowski). Soprano and Chorus. Frieda Hempel.
- 82175 "Come To Me" (Denza). Frank Middleton, Bass-baritone.
- "My Heart is with the Loving Ones at Home" (McCarthy). Arthur Middleton.
- 82176 "Mon Coeurs' ouvre a ta Voix" (My Heart at Thy Sweet Voice) Samson et Dalila (Saint-Saëns). Eleonora de Cisneros, Contralto.
- "Vien Leonora" (Leonora, Spurn Not My Love), "La Favorita" (Donizetti). Taurino Parvis, Baritone.



Get aboard for big business
for 1920.

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His Master's Voice Records for February

10-INCH DOUBLE SIDED RECORDS—90c

- 216075 "Was There Ever a Pal Like You." (Tenor). Henry Burr.
"I Never Knew." (Baritone). Joseph Phillips.
- 216076 "Hawaiian Medley March." (Hawaiian Guitars.) Ben Hokea-Al Nani.
"Ellis March" (Hawaiian Guitars.) Ben Hokea-Al Nani.
- 216077 "You'd Be Surprised." Comic. Billy Murray.
"That's Worth Waiting For." Comic. Billy Murray.
- 216078 "On Miami Shore." Waltz. Beck's Orchestra.
"Peggy." Fox Trot. Coleman's Orchestra.
- 216079 "Love Will Find a Way." Waltz. (Intro. "At Siesta Time" from Chu-Chin-Chow) Henri's Orchestra.
"Nobody Knows" (Nobody Seems to Care). Fox Trot. Henri's Orchestra.
- 216080 "Patches." (Tenor.) Charles Harrison.
"Bye-Lo." (Contralto.) Vera McLean.
- 216081 "I'm Climbing Mountains." One Step. Van Eps Quartet.
"The Vamp." Oriental Fox Trot. Van Eps Quartet.
- 216082 "That Naughty Waltz." Coleman's Orchestra.
"While Others Are Building Castles in the Air" (I'll Build a Cottage for Two). Coleman's Orch.
- 216083 "Wait Till You Get Them Up in the Air, Boys." One Step. Beck's Orchestra.
"Since Katy, the Waitress, Became an Aviatress." One Step. Van Eps Quartet.
- 216084 "Wait'll You See (How Sorry You'll Be)." (Male Quartet.) Peerless Quartet.
"Let Me Dream" (Male Trio). Sterling Trio.)
- 216085 "Not in a Thousand Years." (Tenor.) Henry Burr.
"Hand in Hand Again." (Tenor.) Charles Harrison.
- 263037 "Marche a la Paix." Quatuor Canadien.
"Choeur de Buveurs." Quatuor Canadien.
- 263038 "On Pleure! On Rit!" Charles Dalberty.
"Quand on n'a plus rien a se dire." Charles Dalberty.
- 263039 "Malgre tes Serments." Hector Pellerin.
"Dalaissee." Hector Pellerin.
- 72418 "Célébrons le Seigneur" (Celebrate the Lord). Baritone. Joseph Martel.
"J'ai pleuré en rêve" (I Wept, Beloved, as I Dreamed). Baritone. Joseph Martel.

12-INCH RED SEAL—\$1.25

- 64839 "Her Bright Smile Haunts Me Still" (Wrighton). Tenor. Edward Johnson.
- 64840 "Pagliacci-Vesti la Giubba" (On With the Play) (Leoncavallo). Edward Johnson.
- 64841 "Menuett" (Handel). Violoncellist. Hans Kinder.
- 64842 "La Gitana" (The Gypsy) (Kreisler). Violinist. Fritz Kreisler.
- 64843 "Dreaming Alone in the Twilight" (Clemson-Moore). Baritone. Reinald Werrenrath.
- 64844 "The Bells of St. Mary's" (Furber-Adams). Soprano. Frances Alda.
- 87288 "Thy Beaming Eyes" (Gardner-MacDowell). Contralto. E. Schumann-Heink.
- 87305 "Vieni sul Mar" (Over the Sea). Tenor. Enrico Caruso.

12-INCH RED SEAL—\$2.50

- 74600 "Romance" (from Concerto in D minor) (Wieniawski). Violin. Jascha Heifetz.
- 88614 "Messiah—Oh! Thou That Tellest" (Handel). Contralto. Louise Homer.

Edison Amberl Records for February

ROYAL PURPLE RECORDS—\$1.50

- 29045 "Heaven Is My Home" (Sullivan). Baritone, Orch. Acc. Thomas Chalmers and Chorus.
- 29044 "Simon the Cellarer" Bass-Baritone, Orch. Acc. (Hatton). Arthur Middleton.

REGULAR LIST—90c.

- 3918 "Abandonado" (Waltz) (Posadas). Peerless Orch.
- 3921 "A Picture of Long Ago" (Vaudeville Sketch). Ada Jones and Len Spencer.
- 3912 "Back Home on the Farm" (Negro Vaudeville Sketch) Billy Golden and Joe Hughes.
- 3922 "Broken Blossoms" (King). Contralto and Tenor, orch. acc., Helen Clark and George Wilton Ballard.
- 3915 "Carolina Sunshine" (Schmidt). Tenor, orch acc. Vernon Dalhart and Chorus.
- 3902 "Cleo" (Fox Trot) (Roberts). Saxophone, Xylophone and Piano, All Star Trio.
- 3903 "Fancy Little Nancy" (Baines). Saxophone, orch. acc., Wheeler Wadsworth.
- 3910 "Floatin' Down to Cotton Town" (Klickmann). Male Voices, orch acc., Premier Quartet.
- 3919 "Good-Bye, Beloved, Good-Bye" (Arr. from an old Negro Melody by Sampson). Soprano and Male Voices, orch. acc., Virginia Rea and Lyric Male Quartet.
- 3920 "Henry Jones, Your Honeymoon Is Over" (Bernard). Negro Melody, orch. acc., Al Bernard and Ernest Hare.
- 3914 "I Love You Just the Same, Sweet Adeline (Armstrong-Gaskill). Orch acc., Premier Quartet.
- 3913 "I'm a Dancin' Fool" (Bernard-Robinson). Orch. acc., Al Bernard.
- 3908 "Love Blossom" (Denni). Orch acc., Metropolitan Quartet.
- 3916 "Love's Adieu." Tenor and Baritone, orch. acc., Lewis James and Vernon Archibald.
- 3911 "Nobody Ever" (Fox Trot) (Frey). Tuxedo Orch.
- 3905 "Same As His Father Did Before Him" (Lauder). Orch. acc., Glen Ellison.
- 3917 "Serenade d'Amour" (von Blon). Imperial Marimbas Band.
- 3904 "Train Time at Pun'kin Center" (Stewart). A Rural Sketch, Cal Stewart and Company.
- 3906 "Twas an Old-Fashioned Song He Was Singing" (Godfrey-Wright). Tenor, orch. acc., Lewis James.
- 3907 "Windy Willie" (March) (Losey). New York Military Band.



The Triumph and Success of Columbia products ensures notable leadership in prestige and volume of business for Columbia Dealers.

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3909 "Yelping Hound Blues" (Fox Trot) (Lada-Nunez-Cawley). Louisiana Five.

NORWEGIAN RECORDS—90c.

9240 "Paal paa Hougje" (Paul on the Hill-Side). Old Folk Song. Tenor, orch. acc., Carsten Woll.

9241 "Vor Gud gan saa fast en borg" (A Mighty Fortress Is Our God) (Luther). Tenor, orch. acc., Carsten Woll.

New Okeh Records

4039-A "Mutt and Jeff in Mexico" (Kennedy). Frank Kennedy & Co.

4039-B "Bringing Up Father in Prohibition" (Kennedy). Frank Kennedy & Co.

4040-A "Now I Know" (Henry Onivas). Knecht's Waldorf-Astoria Dance Orchestra.

4040-B "On Miami Shore" (Jacobi). Knecht's Waldorf-Astoria Dance Orchestra.

4041-A "Where The Lanterns Glow" (Royce-Johnson). All Star Trio.

4041-B "I'm Forever Blowing Bubbles" (Kenbrovin-Kellette). OkeH Dance Orchestra.

4042-A "You'd Be Surprised" (Berlin). Billy Murray.

4042-B "All the Quakers Are Shoulder Shakers Down in Quaker Town" (Kalmar-Leslie-Wendling). Bert Harvey.

4043-A "Oh! What a Girl" (From Musical Farce, "Oh! What a Girl") (Smith-Jules-Presburg). Sam Ash.

4043-B "I Never Knew" (Janis-Berlin). Burr & Meyers.

4044-A "Oh! What a Pal Was Mary" (Kalmar-Leslie-Wendling). Sam Ash.

4044-B "Bless My Swanee River Home" (Lewis-Young-Donaldson). Sam Ash.

4045-A "In Your Arms" (Floyd-Glaser). Knecht's Waldorf Astoria Dance Orchestra.

4045-B "Pretty Little Rainbow" (Plunkett). Knecht's Waldorf-Astoria Dance Orchestra.

4046-A "Karavan" (Wiedoft). Green Bros. Xylophone Orch.

4046-B "Arizona Mona" (Milo-Rega). Conway's Band.

4047-A "On the Streets of Cairo" (Hulten). Knecht's Waldorf-Astoria Dance Orchestra.

4047-B "Peter Pumpkin Eater" (Casey). Green Bros. Xylophone Orchestra.

4048-A "Round the Corner" (Introducing chorus of "It's Great to be Married" from the musical comedy, "The Little Whopper") (Friml). Van Eps Quart.

4048-B "Turko" (Samuels). Green Bros. Xylophone Orch.

4049-A "I Want a Daddy to Rock Me to Sleep" (From the "Greenwich Village Follies") (Sloane). Green Bros. Xylophone Orch.

4049-B "And He'd Say, 'Oo-La-La-Wee Wee'" (Ruby-Jessel). Fred Van Eps Quartette.

4050-A "That Wonderful Kid from Madrid" (MacDonald-Osborne). Billy Murray.

4050-B "You Didn't Want Me When You Had Me" (Bennett-Russell & Grossman). Bert Harvey.

4051-A "I Left My Door Open and My Daddy Walked Out" (Berlin). Jack Kaufman.

4051-B "Why Don't You Drive My Blues Away?" (Davis-Papa). Al. Bernard.

4052-A "Waiting for the Tide to Turn" (Mahoney-Flynn). Billy Murray.

4052-B "You Ain't Heard Nothing Yet" (Jolson-Kahn-DeSylva). Jack Kaufman.

4053-A "I Am Climbing Mountains" (Kendis-Brockman). Shannon-Phillips.

4053-B "Let the Rest of the World Go By" (Brennan-Ball). Campbell-Burr.

4054-A "Oh! What a Little Whopper" (From the musical comedy, "The Little Whopper") (Dudley-Harbach-Friml). Billy Murray.

4054-B "I Might Be Your 'Once-in-a-While'" (From the musical comedy, "Angel Face") (Smith-Herbert) Harvey Hindermeyer.

4055-A "I Love to Tell the Story" (Hankey-Fischer). Henry-Jordan.

4055-B "Is My Name Written There?" (Kidder-Stebbins). Henry-Jordan.

4056-A "The Toy Parade" (Prince). OkeH Concert Orch.

4056-B "A Day in Toyland" (Hager). OkeH Concert Orch.

New Orchestra to Record Vocalion Records

Paul Biese and his Novelty Orchestra, an organization which has created quite a stir in Chicago, where the brands of Jazz are plentiful and varied, have been engaged to record for the Aeolian-Vocalion records. In an early supplement, records by this orchestra will be found. Their first record to be made by them is "Dardanella", the popular new dance number.

General Phonograph Corporation Staff Holds Annual Conference

The fourth annual sales conference of the General Phonograph Corporation recently held in New York and Newark, at which the executives of the Corporation and representatives of the sales organization throughout the States and Canada were present, mirrored the rapid development and spirit of co-operation which has characterized this company from its beginning.

The conference was attended by 45 representatives, and was officially opened by the president, Otto Heineman. In his address, the subject of which was "The Past and Future of the Phonograph Business," Mr. Heineman assured the executives and sales representatives of his deep appreciation of their co-operation and the co-operative spirit which has marked the era of big business of the corporation.

Addresses on vital problems affecting the industry were also delivered by A. G. Bean, S. A. Ribolla, John Cromelin, W. C. Fuhri, J. L. Lotsch, C. J. Pott, C. C. Burnham, F. W. Hager, C. L. Hibbard, P. L. Baerwald, Louis Gruen.

The conference lasted for two days, the first day's programme having been staged in New York at the Hotel Astor. On the second day the sales representatives were conducted on a tour of inspection of the large new Newark factory, which is rapidly nearing completion. The organization were the guests of Mr. Meisselbach at luncheon at the "Down Town Club," Newark, following which the afternoon session was held. There were addresses by Adolph Heineman, R. C. Ackerman, G. Kunkle, Anthony Vasselli, J. J. Scully and D. Goldman and others bearing on the progress of the company. One of the outstanding features in the progress of the Corporation during the past year was the erection of the Newark factory. When completed, the factory will be in the shape of the letter U. One wing of the factory has been fully completed and a unique feature of the inspection of this new part was the turning over of the three master keys to Mr. Heineman.

The two-day conference was highly interesting and no doubt will be productive of good results. A continued period of prosperity was seen ahead by the various representatives at the conference. The executives were pleased with the showing made and feel that the profitable discussion will be reflected in the bigger business era universally predicted.

The Columbia Convention

A. E. Landon, Canadian manager of the Columbia Graphophone Co., and John A. Sabine, of the Music Supply Co., Columbia distributors for Ontario, have returned to Toronto from the Columbia convention in New York. The convention came to a conclusion with the annual banquet at the Hotel Pennsylvania, when the branch and Dictaphone managers were guests of the company.

Geo. W. Hopkins was toastmaster at the dinner and his introductions of the various speakers constituted one of the most enjoyable features of the banquet. Mr. Bauer, operatic and concert director of the Columbia Co., introduced the artists and among the entertainers on the program, all of whom are Columbia artists exclusively, were the following: Harry C. Browne, Mme. Jeanne Gordon, Percy Grainger, Charles Hackett, Mme. Marion Harris, Sascha Jacobsen, Keegan and Edwards, Ted Lewis and his Jazz Band, Jose Mardones, Mme. Barbara Maurel, Geo. Meader, Mme. Carmela Ponselle, Mme. Margaret Romaine, Oscar Scagle, Toscha Seidel, Riccardo Straeciari, Mme. Grace Wagner. The conductors were Charles A. Prince, Robert Hood Bowers and Romano Romani, Mme. Rosa Ponselle, famous operatic soprano and exclusive Columbia artist, had arranged to be present Saturday evening, but was confined to her home by illness. Several of the artists mentioned are new additions to the Columbia record library, and they were given a tremendous ovation by the guests at the banquet.

President F. S. Whitten was enthusiastically received by the members of his organization, and in his characteristic way sincerely expressed his appreciation of the untiring efforts of the branch and Dictaphone managers which had enabled the company to close the greatest year in its history, a year which far exceeded the highest expectations of the executives. H. L. Willson, vice-president and general

manager, emphasized that every division of the Columbia organization was "ready" for 1920. Referring to each specific department, Mr. Willson paid a well-deserved tribute to the accomplishments of the Columbia staff in 1919, giving some interesting facts as to the preparations for 1920.

C. W. Woddrop, vice-president and treasurer, commented upon the fact that he recently had had occasion to interview several prominent financiers and captains of industry regarding the outlook for the coming year. They were unanimous in expressing the opinion that 1920 would be a wonderful year for business, and Mr. Woddrop told the managers that Columbia was "ready" for this prosperity and activity. As treasurer of the company, Mr. Woddrop presented some interesting details regarding the strength and stability of Columbia finances.

Mr. Woddrop received the hearty applause of every one present when he stated that there was not a single bond out against the company and not an unpaid obligation.

T. C. Roberts, assistant to the president and in charge of production, had been referred to by Vice-president Willson as the "Miracle Man," for under his direction the Columbia factories at Bridgeport had achieved phenomenal and well-nigh miraculous results. Mr. Roberts gave some pertinent facts regarding the progress made by various departments at the factory, stating that during the past few months the production of the machine department had been tripled, the output of the record department had been doubled and that the production in the matrix department was four times as large as formerly.

Marion Dorian, chief auditor, gave a stirring and forceful address, which at times was reminiscent, and which concluded with a most eloquent and sincere appeal to the managers to make the coming year the greatest in the history of the company.

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Phonograph and Record Section

CANADIAN MUSIC TRADES JOURNAL—JANUARY, 1920

Theatre Sales

A PHONOGRAPH dealer in England has taken a leaf from the diary of sheet music men in adapting the latter's plan of selling sheet music in the theatre to theatregoers to fit the selling of records in the theatre to theatregoers. By an arrangement with the management of a leading London theatre where "The Maid of the Mountains" is running, this dealer has secured permission to sell in the lobby of the theatre those record hits which the principal players of the production have themselves recorded for the phonograph. To induce theatregoers to purchase the full set of "The Maid of the Mountains" selections, the seven records were offered in an art album.

While the idea behind this scheme for record sales is by no means original, it at least reveals an aggressive policy on the part of the dealer. It has long been the custom in many theatres even in Canada to have placed on sale certain song hits in sheet music form which belong to the production that is being performed. The audience may buy these hits as they retire, or, in some cases, they are able to purchase them during the intervals between acts.

The Value of the Child to The Phonograph Department

CANADIAN Music Trades Journal has frequently urged the music stores to devote more time and thought to interesting children in their phonograph departments. This same idea is emphasized by W. A. Willson, Educational Director of the Columbia Graphophone Co., who in a statement to the trade deals with the question, "Do you fully realize the advertising value of the child?"

"Present something new and attractive before the child and he will talk about it for a long time afterwards," says Mr. Willson. "Impressions are easily made upon the mind of a child; and if the means used are new, novel and attractive, he will not be content to keep it to himself, but will want to tell the members of his family and all his little playmates about it. Children are everywhere, and how they do talk! It is their privilege to do so, and they are encouraged by parents and teachers to tell about things they see during the day and their happenings on the street, in the school, and in the Sunday School.

"Children do not hesitate to express their likes and dislikes, and what they learn to like and want they demand for their use. Parents are glad if their children are well and happy, and are usually willing to purchase any material that will add to their enjoyment and education. "Once a customer always a customer." Why not bring your product to the attention of the children in a way that they can understand and that will please them? A beautiful shop, with great brilliantly lighted windows, awes a child into silence and shyness, even though he may be impressed with its beauty; but the moment he sees a picture, toy, a little chair, children's books, etc., his shyness vanishes and he feels that the dealer must be thinking of him. At once he becomes interested in everything in the dealer's store, for he feels that he has found a place in which things for children are displayed. Henceforth, this store is the place he

wants to go to see things for children and to hear the records and see the pictures in the Bubble Books, and to hear the stories about Peter Rabbit and Old Buster Bear. Soon parents are brought to the store by children whose friends had spread the news, and before long this is the most popular children's resort in the town.

"Decalcomanias of children's songs and stories and display cards showing that there are special records for the children, will create as much interest in the parents as the children themselves. There is nothing in the world in which parents are so much interested as in their own children. Any appeal to children is an indirect appeal to parents. Attention can be given to children by holding short musical programs in your store, using children's record material."

The Lesson of 1919

WILLIAM Braid White, who has been writing a series of articles on the featuring of the musical possibilities of the phonograph for the Talking Machine World, pauses at this season to take stock of what the past year has taught the industry. "For one thing surely, and that a very important thing," he says in part, "we have learned that the people prefer to pay and be sure rather than to save and be sorry. In other words, we have discovered that, when the choice is put up to them in favorable circumstances, the people in general had rather pay a larger price for a machine of which they can feel perfectly sure, than a smaller price for one concerning which any doubt may exist. That is a very interesting and important truth. The peculiar industrial conditions of the moment have pushed to the front the best in all lines of merchandise, simply because it has become impossible profitably to manufacture any longer the type of merchandise which once was associated with the idea of small profits and quick returns. In the allied branch of industry which is associated with the manufacture of pianos, this fact has had the most remarkable results. The very cheap piano which had been a curse to the industry, was literally forced out of existence during the war-time stress owing to the sharp rise in the prices of labor and material. Since the cessation of hostilities the rise in costs has been continuous, and yet the demand has been greater than ever. Of course, it has been a demand for the best only.

"Now when this demand for the best is found also in the world of talking machines, some interesting and useful deductions may be drawn. For one thing, it shows that the advertising of the great pioneers has had its effect, and that the public is looking for security and prestige. But it also shows something else, which is the most important thing of all. It shows that the public now is fairly secure in the belief that a talking machine is a true instrument of music and that as such it is to be judged. In a word, the people are beginning to apply standards of musical judgment to the talking machine, and to purchase in the light of such judgments. It seems to me that the one outstanding sales lesson of the year is to be found here.

"The point which I desire to press home is that the people are beginning to judge the worth of a talking machine upon a more purely musical basis. They, therefore, are

beginning to require that the sales talk, the presentation to them of the recommended article, shall be made in a manner commensurate in its intelligence with the merits of the article itself. Now the merit of a talking machine is something which can only be judged by demonstration. To show off a machine rightly, so as to set forth to the ear of the prospective purchaser whatever of tonal beauty it may be able to transmit from the record to the hearer, it is necessary that the kind of record chosen shall be one calculated to achieve the desired result as well as likely to satisfy the artistic sense of the hearer, however low or high that may be. It is plain that from the start, upon these new conditions of selling, we are placed in a position where we simply must take an active and serious interest in the music we are using for demonstration purposes.

"This, of course, at once leads to another consideration, of parallel importance. Records are to sell as well as to use for demonstration on machines. The salesman who is seriously interested in his work knows that the sale of the highest class of record is the most profitable kind of sale known to the talking machine business. He knows, therefore, that it is up to him to promote that high-class sale all he can. Now if what has been said above has any weight at all, the high-class record must more and more come into the forefront of the game; for only the high-class record can be used to make the setting for a true musical judgment of the worth of a talking machine. No matter how one works it, one simply cannot obtain from an intelligent purchaser a musical reaction which will justify him or her in making a favorable decision, if the records used—that is to say the music heard—be altogether trivial. It is imperative that the better sort of music be used; which is to say that the high-priced record be pushed to the front.

"Thus we have before us the one big lesson that the merchant and the salesman of to-day, who wishes to make a real showing in the trade, must begin to take seriously—the musical side of the talking machine. He must begin to sell from the standpoints of tone and reproduction. To do this he must bring educated taste and judgment to bear on the music used for demonstration and offered for sale. At least, that is to say, the merchant must begin to take a serious interest in the musical content of his goods, as well as in their shape and price.

"Fortunately, the very conditions of the problem render easy the attainment of the necessary knowledge. The achievement of an educated taste in music is, more than aught else, a matter of much hearing. It is in fact a matter of familiarity rather than of any occult or even obscure faculty possessed by few. On the contrary, music appreciation is a matter of hearing plenty of good music; and where can this be done better than in a machine record library?

"Get to know and appreciate the musical properties of the talking machine, and of its records. Sell Music only. That is the lesson of lessons the year has brought."

Fifty Years Ago—And Today

FIFTY years ago the manufacturer got the highest price possible from each dealer by bargaining. Today there is a printed price list and the dealer knows he gets the right goods at the right price.

2. Fifty years ago the dealer sold the goods for any price he wanted. Today he sells them at the price set and advertised by the manufacturer, which ensures a fair profit for everyone.

3. Fifty years ago the dealer "ran his own business." Today he makes an agreement with the manufacturer to deal fairly and honestly with the public, as far as the manufacturer's wares are concerned.

4. Fifty years ago the dealer had to sell the goods. Today, by advertising, the manufacturer largely sells them for him.

5. Fifty years ago the dealer did the manufacturer a favor by placing an order, and used scant courtesy either with the manufacturer or his representatives. Today he treats the manufacturer and his travellers politely, knowing the value of the goodwill both of the manufacturer and his trade-market product.

6. Fifty years ago "caveat emptor" (Let the buyer beware), was the rule followed by the public. Today the public knows the price through the manufacturer's advertising, and can't get "stung" so easily.

Surprising as it may seem, there are still some dealers doing business on the "fifty years ago" plan. They brag about showing the manufacturer where he "gets off," but usually themselves fail to "get on."

Who wants to be a "fifty years ago" dealer?

A lawyer in a local court was questioning a Scottish farmer, says the Scottish American.

"You affirm that when this happened you were going home to a meal," said the attorney. "Let us be quite certain on this point, because it is a very important one. Be good enough to tell me what meal it was you were going home to."

"You would like tae ken what meal I was gangin' hame tae?" queried the Scot.

"Yes, I should like to know," replied the lawyer, impressively.

"Weel, then," replied the farmer, "the meal I was gangin' hame tae was juist oatmeal."

Ponselle's pure soprano makes a perfect vocal combination with Maurel's alto in that popular ballad, "Whispering Hope." Columbia 78325.

Columbia Graphophone Co.

54-56 Wellington St. W.

Toronto

Canada



Have You Ever Specialized On Symphony Records?

A Train Conversation Brings Up the
Question

A MEMBER of the Journal staff was recently returning to the city from Western Ontario. Opposite him in the smoker sat a couple of middle aged men, who were either well acquainted, or had struck up an intimate acquaintanceship on the road. They discussed the Farmers' government, the Russian situation, the fluctuating rates of exchange, and other current subjects to which the Journal man paid little attention. But when the words "symphony records" were overheard, he at once, was in readiness for any copy that might be moving. The conversation ran something like this:

"We heard a great orchestra this week, Tom. To my way of thinking the finest piece on the programme was a Russian Symphony. My wife literally dragged me out to it, but I was glad I went. Never before did I feel an evening's music rest and freshen me as that one did. Do you follow these musical events at all, Tom?"

"Oh, just a little," responded his companion. "I am not rated in the musical Bradstreets, but I reckon I know a good decent piece of music by a band or orchestra or singer, or violinist when I hear it about as readily as most folks."

"Well," continued the first speaker, "I take a great delight in music in my own home, though I admit it's a job to pull me out at nights to hear anything. I get as much satisfaction out of my phonograph as most owners. My collection of records I consider a pretty good one. There are songs popular and classical, dance records, band pieces, violin pieces, vocal and instrumental duets, trios and quartet, but when I heard that symphony the other night it just dawned on me that so far as I knew I did not have one solitary symphony record in my collection. I never knew much about that form of music. The store where I usually buy my new records never suggested any to me. But you can just bet that in the next batch I get there will be at least two or three selections from the best symphonies recorded."

How many people do you suppose, own phonographs and have never had a good symphony record recommended to them? One only needs to enquire of his friends to find that in many stores this class of records is scarcely ever thought of. To sell more of them rests in large measure with the salesmen and salesladies. But they themselves must get posted on the symphony from a general point of view. They must familiarize themselves with the symphony records in the catalogue they handle. Then they must start out to make a definite push on symphonies. If handled properly, results will be sure to follow.

The following is a resume of the symphony as a specific form of music. The modern symphony is the highest form of orchestral composition, and its greatest exponent in any age, many music lovers agree, has been Beethoven. Unfortunately, throughout its period of growth, the symphony has taken on various meanings, for which reason it is difficult to readily obtain a clear conception of same. In different periods of the Art of Music, the title has been applied to (1) an ancient instrument; (2) an overture (generally to an opera or oratorio); (3) a term in harmony; (4) an interlude in a vocal piece; (5) the introduction to a song; (6) a work in sonata form for the orchestra. The last mentioned meaning is, however, the one which most people know the symphony by to-day.

During its stages of development, the symphony has been closely associated with the sonata, suite and overture,

the latter having been made the basis of an article, which appeared in the October last issue of Canadian Music Trades Journal. The form of the symphony is analogous to the sonata and usually consists of four movements, frequently arranged as follows: allegro; largo or adagio or andante; scherzo or minuet and trio; allegro. The line between the overture and the symphony was at one time very indistinct, oftentimes the one term being used to designate the other. However, the orchestral symphony as we know it to-day originated in the operatic overture, which, in the middle of the eighteenth century, began to assimilate the essentials of the Sonata style.

The term Symphony was originally applied to any instrumental introduction to any kind of piece. This custom still appears to be retained in England, and it indeed seems anomalous that the English public should call the most trivial introduction to the commonest ballad or dance by the same name that musicians use to designate the greatest of all musical works. However, the time soon came when the Symphony was no longer just a mere anything in the way of instrumental music, but a work of particular design based upon logical principles, and developed along lines which had proved their worthiness.

With the liberation of the symphony from its operatic surroundings, its development as an abstract form of art may be said to have begun. It was not, however, until 1785, the year in which Mozart wrote his greatest examples, that the symphony attained the rank of an important work of art. According to the higher critics the symphonies of Haydn and Mozart do not nearly measure up to the standard of Beethoven's works, and they claim that the symphonies of Schuman, Mendelssohn, Dvorak, Tchaikowsky and others since the time of Beethoven, are wanting in that coherence, sustained power and high imaginative quality that distinguish the works of the great master of masters. The two names they do associate with Beethoven, though, are Schubert and Brahms.

It may be worth while in passing to ask ourselves why Beethoven has won the proud position that has been assigned to him as the foremost Symphonic writer. The main reason for this was that he was born at the right time. The experimental work on the symphony had been done by Haydn and Mozart; its form was settled, and completely understood; the principles of orchestration, and the inclusion of certain instruments were matters that had been determined quite satisfactorily. When, therefore, the great genius arrived, the time was ripe for him, and the path had been opened by pioneers, who had cleared all obstacles from his progress. Beethoven realized that in employing the orchestra, he was making use of the most complex medium for the expression of his ideas, and in a similar manner, he reserved some of his largest and most weighty utterances for his Symphonies.

Some of the most popular symphonies are: Beethoven—"Fourth Symphony," "Fifth Symphony," "Pastoral Symphony," "C" Minor Symphony," "A Minor Symphony"; Dvorak—"New World Symphony," "Third Symphony"; Haydn—"Military Symphony," "Surprise Symphony," "Symphony in D"; Mendelssohn—"Italian Symphony"; Mozart—"Jupiter Symphony," "Symphony in G Minor," "Symphony in E Flat"; Schubert—"Symphony in B Minor" (unfinished Symphony), "Seventh Symphony"; Tchaikowsky—"Pathétique (6th) Symphony."

HOW PUBLISHERS MAKE MONEY

A publisher who started about twenty years ago with only forty-five cents, is now worth \$100,000. His accumulation of wealth is owing to his frugality, good habits, strict attention to business, and the fact that an uncle died and left him \$99,999.

Phonograph Retailers and Salesmen will Not Always be Doing Business in a Sellers' Market

STOCK shortage in the past year made the selling of phonographs easy. But, as the Journal has pointed out on several occasions, the very easy selling conditions created by the stock shortage presented a situation that, unless fought against, would make for a deterioration in the salesmanship on the staffs of the retail phonograph departments. The Talking Machine Journal of New York has taken up the same subject, saying: "This situation referring to the retailing of phonographs in a seller's market) may have seemed outwardly and superficially to have been a good one—barring of course the lack of supply of goods—but actually it has been quite the opposite, and has brought about a condition of laxity and slothfulness, in regard to merchandising and salesmanship that is far more prevalent and deep seated than is likely to be admitted or believed. Operating in a steady seller's market has a degenerating effect—all experts in salesmanship are agreed upon that. The salesman loses his tone—he has no special opposition, and he gets rusty. He loses his sharpness and his brightness, and finds when he has to really sell, he has lost the punch.

"So it is with our trade—and the deteriorating effect of the seller's market has particularly become evident during the past year. At the opening of the year of 1920, which promises to bring so many wonderful developments in our line of work, it is worth while to look a few things in the face, and ask ourselves how we are intending to handle them. One thing that we must particularly take account of is the fact that the seller's market is likely to disappear, and the opposite state of affairs to set in. First, we all know that the standard concerns have laid their plans for greatly increased production, and that they are now able to bring to fruition many things that they have had under development from the period before the war, and which have been held in abeyance. For the dealers in these standard makes of instruments there is likely to be enough goods to go around—and quite possibly some left over to supply energetic and able men who want to go into the retail phonograph business. Many new makes have come into the field and have won approval for themselves in no small degree. They are worthy instruments, and some will doubtless make a strong bid for rank with the historic instruments in the field during the coming year. There will also be a large number of new—pedigreeless—instruments placed on the market. All of this means that the Great Public will be able to pick and choose among the many varieties of talking

machines and phonographs, and buy the one which most pleases its fancy, or which is presented in such a way as to seem to please its fancy.

"To handle such a market as this is no lazy man's job. No dealer during the year 1920 can sit on his hands and pass out a meager supply of records to a clamoring crowd of customers, or parcel around a limited supply of instruments to hungry purchasers waving aloft \$200 bills, in an effort to gain his attention. As the months parade past it will become more and more clear that this is not the way in which the talking machine business is being carried on, and the dealer who remains under the delusion that it is, will also be knitting his brow over the mysterious fact that most of the sales seem to be made by the shop on the other side of the street.

"Here is, therefore, a definite call to get busy and prepare to sell your line. But—a preliminary word of warning which could be well embodied in a New Year's resolution—sell it right. In many ways the phonograph business is peculiar. The parent from which it takes all its faults is the piano business, in whose footsteps, God grant, it will never follow. It most takes after, however, the automobile business, which was born about the same time—and the leading characteristic of both is the high grade basis upon which they are carried on. This characteristic the talking machine business must maintain. And it will be maintained if the rank and file of the business follow faithfully their leaders. The first big organization in our line have established a policy which has so far proved highly successful. All concerns of any character that have entered into competition with them have deemed it wise to follow the same line. Maintenance of prices, fair dealing to all, a mark up on merchandise that brings a good margin of profit to the dealer and enables him to have a well-equipped store and intelligent help—these are the fundamentals of the policy. These principles have not been difficult to follow even in the smallest shop during a scarcity of goods. When goods become plentiful—as they are sure to during the coming year—then will be the testing time of our members. Competition should not be allowed to becloud our vision, and set us upon a backward path. We should see clearly that price-cutting should not be indulged in, or permitted, because it will inevitably bring us all to a place where we are selling for a paltry profit in dingy stores with half a year's rent due. We should each one feel that the maintenance of the high grade character of the business is a personal responsibility that cannot be shirked.

"And then we should resolve to be real salesmen—to make our increase of business by creating new customers for talking machines and records by progressive methods."

Hackett and Stracciari in a duet!--"Solenne in quest' ora" from *La Forza del Destino*. Their first joint record! Order big! Columbia 49666.

Columbia Graphophone Co.

54-56 Wellington St. W.

Toronto

Canada



M. Pathe of Paris in America

Maxine Pathe, of the original Pathe Freres of Paris, France, is in New York, for an indefinite stay. His purpose in paying a call upon President Eugene A. Widmann and the American Pathe family, was to view the large properties built up for the celebrated Chantecler trade-mark on this side of the water. At Brooklyn headquarters, under the Widmann administration, the output of Pathe phonographs and records has been trebled within the past year. M. Pathe expects to be able to adapt, for Paris application, some of the methods of management and production that have proved so successful in America. His visit will also give an intimate understanding of the American market's requirements to the Paris forces, and abundant co-operation is expected to have its origin now.

M. Pathe expressed both amazement and delight at the farflung popularity of talking machine goods bearing his name, as statistically recorded at Brooklyn headquarters. He has been extensively entertained by prominent New Yorkers. M. Pathe is a veteran of the entire course of the World War, serving with the French Army and receiving serious wounds in action, from which, happily, he has suffered no lasting ill effect.

McLagan Firm Insures Employees

Group insurance of workmen without the need of medical examination is one of the most modern means of cementing the amicable relationships between employers and employees. The McLagan Furniture Co., Limited, Stratford, have just instituted this plan, which by reason of its taking effect on December 25th, proved a very acceptable Christmas gift.

The following letter issued by the firm outlines the salient features of the plan:

"To Our Employees: We take pleasure in announcing that we have arranged to insure the life of each one of our employees, to take effect 12 o'clock noon, December 25, 1919.

"This insurance is furnished free of cost to you, and without medical examination. Each employee will name his or her beneficiary, and a certificate stating the amount of insurance and the name of the beneficiary to whom the insurance is payable will be handed to you at an early date.

"The amount of insurance ranges from \$500 to \$1,000, based on length of employment, according to the following schedule: Less than one year of service, \$500; one year, but less than two years' service, \$600; two years, but less than three years' service, \$700; three years, but less than four years' service, \$800; four years, but less than five years' service, \$900; five years' service and over, \$1,000—the maximum.

"Employees engaged after this date will be entitled to participate in our group insurance plan to the extent of \$500 after completion of six months' service. The amount will be increased \$100 with each year of additional service until the maximum of \$1,000 is reached."

"International" Motor

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

INTERNATIONAL MACHINE & MFG. CO., Ltd.

111 Adelaide Street West, Toronto, Ont.

ENQUIRIES SOLICITED

Novel Prize Money Plan

For Self Improvement of Edison Employees
Dealers Can Obtain Free Copy of 62-page
Book by William Maxwell

On the evening of December 29th, the salaried employees of the Musical Phonograph Division gathered in the Company's restaurant for an informal banquet, and to hear about the Edison Prize Money Plan. For some time rumors had been abroad that a novel money prize plan would be announced shortly before January 1st. Instead of the annual book or play, which Mr. Maxwell has contrived to turn out in his spare moments during recent years, he was reported to be devoting his leisure hours to a prize money plan for salaried employees, which not only would reward industry and ability on the part of the "white collared" class, but would, also, detect those who are best qualified for more responsible positions.

Naturally, the promised announcement of the plan brought a large crowd to the banquet. Each guest was supplied with a 62-page manual and the explanatory forms of a plan, by which salaried employees are to be aided in developing the methods and mental qualities most likely to fit them for better positions and greater responsibilities. The plan provides that each employee, who gains a Class A rating thereunder, shall receive prize money equal to at least 25% of his or her salary—in certain circumstances, the prize money may exceed this figure.

The measure of an employee's eligibility to the prize money is the kind of service he gives the trade; in other words, the kind of service he gives you. Every employee's work is sooner or later reflected in the thing called dealer service. The Company is planning to spend hundreds of thousands of dollars on dealer service and recognizes that extreme accuracy, intelligence and thoroughness, on the part of its salaried employees, will greatly contribute to the effectiveness of such service. The Company also has the problem of a rapidly expanding business, which requires the training of employees for greater and still greater responsibilities.

Mr. Charles Edison stated, in a brief address at the banquet, that he had read the manual twice and believed it likely to be more helpful to an ambitious man or woman than any of "the home study courses" or "self improvement books," which are so extensively advertised at the present time in the magazines.

There is available a limited quantity of the manual to which Mr. Edison referred and, until this surplus is exhausted, Thos. A. Edison, Inc., will be glad to send a copy of the manual, with their compliments, to any Edison dealer or dealer's employee, who is interested in the methods that are being adopted by the Edison Laboratories to improve the service which its employees give, either directly or indirectly, to the Edison dealers of the United States and Canada.



Santa Claus left a Columbia Grafo-
nola in many homes but he didn't
leave enough Columbia Records—
That's up to you.

MUSIC
SUPPLY CO.
Toronto

Sonora Business' Increase

"Sonora sales for 1919 were more than double the business of 1918," remarked Mr. Montagnes, of I. Montagnes & Co., Canadian distributors of the Sonora line of phonographs, discussing the business outlook for 1920, "and we are now booked for months ahead."

Accompanied by Mrs. Montagnes, Mr. Montagnes is taking a short holiday in New York, and while there will arrange for increased monthly deliveries from the Sonora factory. Both he and Mr. Van Gelder look forward to this being a still greater phonograph year than was 1919.

The first thing to do, if you have not done it, is to fall in love with your work.

Thibaud, Leginska, Muzio and Schipa on New Pathe Records

Two attractive piano solos are offered in the new list of Pathe records announced for February. These are Moszkowski's "Valse in E. Major," and MacDowell's "Witches' Dance," played by Ethel Leginska. Jacques Thibaud is also listed for two violin numbers, Schubert's "Ave Maria" and Tchaikowsky's "Chant Sans Paroles," which will appeal to all lovers of violin music. Other interesting new issues in Pathe recordings are Claudia Muzio's singing "Good Morning, Sue" in English; "La Donna E. Mobile" from Rigoletto by the tenor, Tito Schipa in Italian; another tenor's—Paul Althouse's—rendering of "Tell Her I Love Her So," and "Do Not Go, My Love"; "Mignon" Overture and "Naila" intermezzo by Volpe's Symphony Orchestra.

In the less expensive records the new Pathe list furnishes "Bless My Swance River Home," by Henry Burr, tenor; "Oh! What a Pal Was Mary" by the same artist; "See Saw," one-step; "Dreamy Amazon," waltz; and "Nobody Knows and Nobody Seems to Care," fox-trot, all played by Samuels' Orchestra. There is a Cohen humorous monologue "Cohen on Prohibition," by Monroe Silver with "What Killed the Dog" by Russell Hunting and Edward Wilson on the reverse side.

Another feature of the Pathe records announced for February is the group of excellent offerings in French records, which have a strong appeal in all districts where French-speaking people reside.

Edward Johnson Called Caruso's Successor

What New York and Chicago critics call the tenor sensation of the season is Edward Johnson, a Canadian by birth, having hailed from Guelph. Mr. Johnson, who has been referred to as the first dramatic tenor in Italy, is one of the first Canadians to achieve an international reputation as a great operatic singer. This season he is singing with the Chicago Opera Company, and reports say his popularity gives promise of rivaling that of Caruso.

As a boy in Guelph, Johnson was interested in singing. Not only did he go in for choir singing, but as a high school student, he was instrumental in producing many performances of the Gilbert and Sullivan operas. Finishing high school, though his parents wanted him to enter the profession of law, he wanted to do one thing, and one thing only, and that was to devote his life to singing. Going to New York, he was quickly chosen as tenor soloist for the Brick Presbyterian Church on Fifth Ave. His singing at once attracted

attention, and he was drawn into oratorio work, afterwards entering the field of light opera.

Then he went to Europe with a number of American students. He put in some hard work in Paris. Later he went to Florence, and studied under Vicenzo Lombardi. In 1912 he made his operatic debut in Padua under the stage name of Edoardo di Giovanni. He did not, however, content himself with the works of one period or of one school, for he created not only the role of "Parsifal" at La Scala in Milan, under Antone Fuchs, but scored a big success in a French opera, when he made the first successful Italian presentation of Pelléas at the Costanzi theatre in Rome. In early 1919 he created Montemezzi's "La Nave," at La Scala. He was chosen by Puccini for the first presentations of his triad of short operas, "Il Tabarro," "Gianni Schicchi," and "Suor Angelica."

Meanwhile, he had been to South America, where he sang in Buenos Aires, Montevideo, and Rio de Janeiro. In 1917 he was in Spain. In early 1919 he sang in concert in Italy with Toscanini. Last fall Johnson came to the United States, and began a two years' contract with the Chicago Opera Company. Recognition was immediate. He followed by making some superb "His Master's Voice" records, the first releases of which appear in the advance list for February. These are "Vesti la Giubba" from Pagliacci, a record that salesmen cannot help but enthuse over, and "Her Bright Smile Haunts Me Still."

A Denial

In some quarters it has been rumored that a further contemplated step in the expansion of the General Phonograph Corporation of Canada, Limited, is to make a complete phonograph. This has evidently arisen out of the recent purchase of the Pollock Manufacturing Co., Limited, plant at Kitchener, the trade knowing that Mr. Pollock also was the producer of the Phonola machines.

The Journal is authorized by C. J. Pott, manager of the General Phonograph Corporation of Canada, Limited, to deny this rumor emphatically and Mr. Pott says his firm has no intention of producing a complete machine. Their specialty is phonograph equipment, records and accessories, and will remain so. The Pollock Manufacturing Co., which the General Phonograph Corporation acquired, were makers of phonograph supplies, but the Phonola Co. of Canada, Limited, are makers of the Phonola Machine and is an entirely separate company, and has no connection whatever with the present Kitchener plant, which was bought out by the General Phonograph Corporation of Canada, Limited.

More Victrolas

This year promises to be a banner one for "His Master's Voice" dealers. Last year there were many disappointed customers who wanted Victrolas, but the dealers could not procure sufficient quantities to take care of the demand. Though it will not perhaps be possible to meet the demand this year, it is understood, there is every reason to believe that dealers will receive more Victrolas this year than in 1919. Already this month large shipments have been received from the factory, which were allotted amongst the distributors, and it is expected each month these allotments will improve.

To take care of the shipments which will arrive this year, it was found necessary to obtain a larger warehouse, and in Montreal a spacious warehouse has been taken over by the Berliner Gramophone Company. As the Victrolas come in from the factory, they are tested, thoroughly inspected, then sent out to the distributors.

Joins McLagan Organization

Mr. R. W. Burgess, who has been in charge of the Service and Promotion department of the Pathe Company, Toronto, and who, previously, had been manager of that Company's branch in Montreal, has severed his Pathe connections and joined the wholesale selling staff of the McLagan Furniture Company, Limited, of Stratford. Mr. Burgess will operate through the Eastern provinces with Montreal as his headquarters. Here he has an extensive acquaintanceship among the trade.

Mr. Burgess has had an unusually diversified experience. After having resided in Scotland for three years, West Africa attracted him. Five years were spent in that country as travelling inspector for John Holt & Co., from Sierra-Leone to the Congo. While there he obtained a concession from the French government of a mahogany plantation. Owing to the uncongeniality of the climate, however, he was obliged to return to England.

For about a year Mr. Burgess remained in the old country endeavoring to drive the fever out of his system, and then came to Canada nine years ago. Since then he has covered the whole Dominion in the interests of various firms. He now takes up his duties with the McLagan Furniture Company, accompanied by the best wishes of his friends in the trade.

Variety in Columbia List

Columbia dealers will find in the new Columbia records announced this month a variety to meet a variety of musical tastes. Nora Bayes sings "Prohibition Blues," and "Taxation Blues." The Russian Balalaika Orchestra plays "Hay Harvest" and "At a Russian Inn." Guido Deiro, accordion soloist, furnishes a record of "Lola" one-step with "Temperamental Rag" on the reverse side. In sacred music there is "Still Undecided" and "When I Look in His Face" by Homer Rodeheaver and Virginia Asher. Hickman's Orchestra is listed in eight selections—"My Baby's Arms,"

fox-trot; "On the Streets of Cairo" one-step; "Peggy" and "Tell Me Why" fox-trots; "Patches" fox-trot and "Sweet and Low" waltz, and others.

The Columbia Orchestra plays "William Tell" Overture in four parts, "War Dance" of the Cheyenne Indians and "Deer Dance" of the Rogue River Indians. Al Jolson, Charles Harrison, Henry Burr, Cal Stewart, Prince's Orchestra and other names well known to the record selling staffs are included.

Starr and Gennett Activities

On their return from a visit to Montreal, Mr. J. A. Croden and W. D. Stevenson, proprietors of the Starr Co., of Canada, spent a day in Toronto where they have opened a branch. As announced in the last issue, the Toronto branch, the present address of which is in the Ryrie Building, at the corner of Yonge and Shuter streets, is in charge of Mr. E. W. Wood.

This branch is a result of the Starr Co.'s policy of service, and that they may make more rapid deliveries of Gennett lateral cut records and Starr phonographs as well as providing a Toronto headquarters for their dealers visiting this city.

A Western branch is also being opened up, either at Regina or Winnipeg, so that their western trade may also have a twenty-four hour service as at London and Toronto. A definite announcement concerning their Western branch will be made in the near future.

A national advertising campaign for Starr products, including Gennett records, is being started immediately, and what this means to the dealers will be at once appreciated by them. The business in Gennett records since the lateral-cut article was put on the market, has been particularly gratifying, and the rapidity of the service has proven a delightful surprise to dealers in this line.

The Starr Co. have commenced 1920 with an activity and a putting into effect of plans that assures greater dealer co-operation, and even more prompt appearance of "hits."



This Acolian-Vocalion record, which is 8 feet high, was exhibited on a motor truck through the streets of Hamilton. In the evening it was lighted with electric lamps, the electricity being generated from the motor of the truck. This novel display was gotten up by Harry Bolton, of the Vocalion department of Nordheimer's Hamilton Branch, and to him credit is due for the working out of the scheme. This display created great interest in Hamilton, and materially stimulated the sale of Vocalion records in the "Ambitious City."



Ascherberg, Hopwood

& Crew's

MONTHLY LONDON LETTER
TO CANADIAN MUSIC DEALERS

16 Mortimer Street, London, Eng.

Gentlemen:—

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

Yours faithfully,

ASCHERBERG, HOPWOOD & CREW, Ltd.

London Song Successes

THE BELLS OF ST. MARY'S	Douglas Furber A. Emmett Adams
THREE ROSES - - - - -	Helen Horrick Philip Arden
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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—JANUARY, 1920

For the Men Behind The Small Goods Counter

MEN behind the small goods counter will be interested in the following opinion of a drummer who has had many years' experience in orchestral playing: "A properly balanced stick of about 16 inches in length, and either 11-16 or $\frac{3}{4}$ of an inch in diameter, will give you as good results as any; the weight should be within $4\frac{1}{2}$ ounces and 6 ounces. It does not make much difference what wood is used. I personally prefer rosewood, but find that a great many of my customers have a strong liking for hickory."

An instructor in drumming gives the following advice to drummers: "I certainly recommend the use of a practice pad, as a properly constructed pad will give about the same resistance to the stick as does the drum head; moreover, the use of the practice pad will eliminate noise, which is apt to prove annoying to those in your immediate vicinity."

The long-neck regulation banjo has five strings, G-C-G-B-D. The C string is tuned an octave lower than the middle C of the piano; the G string a fifth above; the B string a third above G; the D string a third above B. The short G string is tuned an octave above the long G string. The banjo-mandolin is tuned exactly like the violin (G-D-A-E), and the tenor banjo has the same stringing as the viola, being C-G-D-A.

A little point raised by a professional violinist may be of interest to others. In these days when the cost of strings is a heavy item, he urges players to try steel E strings. This is what he says: "I suppose every violinist has been experiencing great difficulty of late in getting really reliable violin strings—more particularly E strings. As a professional of many years' standing I was always prejudiced against steel strings until recently I was induced by a fellow violinist, just returned from America, to try steel E's, as he told me that in the States all the leading players use only steel E strings. I must say that I was agreeably surprised at their beautiful and sonorous tone. I do not intend now to go back to the nearly always unreliable gut or silk varieties which continually let one down. I am sure many of your readers would be interested to hear of my experience with steel strings, and if they will be advised by an old professional, they will use steel strings in the future." He is right in saying that there has been a prejudice against steel strings, but I understand that their manufacture has been greatly improved lately, and that for orchestral work they are quite suitable, although for soloists a gut string may be preferred.—The London Musician.

Adjusting the Metronome for Dance Music

AN Alberta man asked a musician how he should adjust the metronome to get the correct time for dance music. He was told: "There are among dancers many conceptions of what a correct tempo for the various dances should be, but as a matter of fact there are no fixed or arbitrary metronome marks for dance tempos. For instance, the waltz is danced in a variety of tempos; if you are playing any of the modern classic waltzes, your tempo

should be much slower than for the standard waltzes—as the song waltz seems to be the vehicle used for free, and on-the-spur-of-the-moment, invented steps.

For the waltz, your tempo will vary from the metronome mark of 60-80, dotted half-note, one beat to the measure. The military cadence for the march is 120, quarter notes, and this should be pretty nearly right for the one-step. For the two-step you must set the metronome at 100, quarter-notes; for the three-step at 90, quarter-notes. The fox trot seems to be the favorite of to-day and 80, half-notes, two beats to the measure, is about right. I should think, for the average dancing. Your "safety first" rule, however, will be either to watch the dancing, or to set your tempo with whoever may be in charge. No matter what tempo you set, requests for slower or faster are sure to follow."

The Requisites of a Good Violin Bow

IT is a mistake to think that the selection of a good violin requires some pains, but that any bow will do. People who are fond of violin music are apt to place a sort of halo around the fiddle while the bow is thought to go along with it like a cord with an electric iron or laces with a new pair of shoes. It takes more than passing care to pick a satisfactory bow.

Tourte is conceded to be the Stradivarius of bow-makers. After many intricate experiments he became convinced that pernambuco wood alone combined the necessary qualities of lightness and stiffness required in the best possible stick. He practically created the bow when having little if any working model from which to develop it, and his success made possible many if not all phases of violin technic. Before this time there could have been no staccato, no notable delicate shadings of piano and forte, no power, no real purity of tone and little firmness under control.

Tourte used wood that was of fine yet strong texture; he learned how to heat the stick to the marrow (which insures the permanency of the curve) without ruining the exterior; he perfected the mode of bending the stick inward. The earliest examples of bows show the wood bent outwards and this improved idea enabled the violinist to better relax the weight of the fingers and thumb against the stick while at the same time the bow became more sensitive to pressure, and proper distribution of weight became possible.

He determined the curvature, with the desirable point of gravity (or balance), and decreased the diameter of the head as well as the height, which determined the distance the hair should line from the stick. This is accomplished in part by the attachment of the screw, by means of which the hair can be tightened or loosened at will—the earlier method rendering such an advantage impossible. He also hit upon the length of stick best adapted to the violinist's arm, and then invented the ferrule at the nut which spreads the hairs to the proper width and thickness, and which previously had been attached to the stick in a kind of round bundle. And so we have our modern bow as it was, conceived by him, with the exception of the metal slide on frog which attaches to the stick. This improvement was first applied by Lupot. It is said Tourte never stamped his name on his bows.

Some of the wood used in cheap bows is not properly seasoned, and the playing life of the stick is proportionately

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COME SING TO ME.....	<i>Jack Thompson</i>
I'LL SING TO YOU.....	<i>Jack Thompson</i>
IN GOD'S OWN KEEPING.....	<i>Henry Geel</i>
THE GARDEN I FASHIONED FOR YOU	<i>Herbert Oliver</i>
GOD SEND YOU BACK TO ME.....	<i>Emmett Adams</i>
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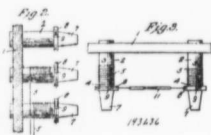
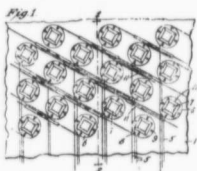
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shortened. If a stick is not straight the parts will not pull and work together. If the grain is uneven or curly the bow is more subject to warping out of line. Nor does the average bow work equally well for all styles of playing, and a clever violinist will select a stick which will best serve him in controlling the weak points in his bow-arm technic.

Stringed Instrument Granted Canadian Patent

George T. Bachman, a man from Tennessee, has been granted three claims on Canadian patent number 193,436, which has reference to a stringed musical instrument. A description of the patent appears as follows:

The combination with the pins in a stringed instrument, each pin having a string attached thereto, of coupling mem-



bers extending between two pins and comprising turn buckles to tension the said coupling members, and means mounted on each pin to receive the ends of the coupling members whereby the tendency of the pin having a string of a higher tension will tend to pull the corresponding pin in a rotary direction to maintain the string of a lesser tension under its proper relative tension.

An instrument attachment comprising string receiving pins, each having a disc fixed thereto and provided with radial notches, a coupling member comprising a turn buckle, rods connected to the ends of the turn buckle and provided with heads at their terminals to be received in the said radial notches.

An instrument attachment for stringed instrument comprising pins adapted to receive the strings, each pin

having a disc mounted thereon, the said disc being provided with radial notches and tangentially extending recesses, communicating with the said notches, a coupling member

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We decided to send a letter to our friends in Canada, to tell them of our visit to the market. We told them of our visit to the market. We told them of our visit to the market.

So we got these pins at the right time, at the right place, at the right price. We got them at the right time, at the right place, at the right price.

Then we came to the market. We came to the market. We came to the market.

amount of the war, and although we had never seen them before, they have appeared in our country for four years.

The bodies were killed, the instruments, containing every style of instrument, and the instruments and the instruments that we had been desiring for so long. We saw the instruments that we had been desiring for so long.

Harmonica, for example, for instance, the instruments that we had been desiring for so long. We saw the instruments that we had been desiring for so long.

Carolina, Tennessee, and some of the French people to be interested in the market.

We will give the main thing, public benefit of the instruments, which we had been desiring for so long. We saw the instruments that we had been desiring for so long.


These instruments will be received here.

It is not too early to do your Christmas shopping. In fact, to look now will give you a selection which is not likely to be seen in months from now. This is especially true of Piano, Harmonica, and some of the French people to be interested in the market.

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German Small Goods

THAT there is little possibility of Germany or Austria exporting musical merchandise for at least another five years is the view of Henry Stradlmair, president of the Musical Merchandise Association of the United States. "The production in both these countries," he says, "is at present consumed by their people. Prices of raw materials and foodstuffs are mounting higher and higher every day in Germany and Austria. It is reported that next year the cost of production in these countries will be doubled. For these reasons it is highly improbable that either of them can reasonably export their musical merchandise products. What little may be exported will be too high priced."

Whiffs of News

The McKechnie Music Company, Limited, of Ottawa, has been incorporated with a capital of \$40,000 to manufacture, buy, sell, lease and deal in all kinds of musical instruments, sheet music and all articles used in connection with any musical instrument. The provisional directors are A. W. Greene, W. S. Mackenzie and W. H. Johnston.

An orchestral organization is being formed at Swift Current, Saskatchewan.

H. T. Hayward, salesmanager of Morimura Bros., distributors of Japanese mouth organs, is spending some two or three weeks in Toronto and adjacent centres.

The new Citizens' band of Hespeler, Ontario, is making rapid strides toward perfection. Most of its members are old-time bandsmen.

Music rolls have apparently come in for a use different to that generally associated with them. In a seizure by the

Toronto police, of a consignment of whiskey recently, several leather roll music cases were found to each neatly hide a quart bottle.

A company to be known as Leo Feist, Limited, has been incorporated in Canada, to publish and deal in musical compositions, with a capital of \$5,000, its head office to be in Toronto.

The Board of Education for Duluth has passed an appropriation of \$1,500 to purchase band and orchestral instruments which are to be loaned to pupils who desire to study them.

The shipyard workers of North Vancouver have organized a band under the leadership of Geo. B. McClellan, recently returned from overseas.

A concert embracing both vocal and instrumental numbers was recently given the officers and wardens of the Winnipeg jail by the prisoners.

Preparations for the Musical Festival to be held in Edmonton next May are proceeding rapidly. Keen interest is being manifested in the competition by soloists, choirs, orchestras, bands, etc.

Announcement has been sent out to the trade that "Century Edition" music will retail at 15 cents instead of 10 cents in the United States.

Owing to the inability of the village authorities in Twyford, Berkshire, England, to let the contract for garbage collection, much indignation among the villagers has arisen. As a result, George Powell, author of the song "Pack Up Your Troubles In Your Old Kit Bag," and keeper of a local tavern, has consented to use his horse and cart one day per week in helping dispose of the garbage.

Tetrazzini, the opera singer, recently began an eight-day conversation fast, during which time she did not speak a word to anyone. This she did to increase the strength of her voice.

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The Passing of DeKoven

A SATELLITE in the world of light opera music has passed away in the person of Reginald DeKoven—composer and musical director. His death was sudden. At a time when it appeared that he was in the hey-day of his successful career—for he was awaiting with keen avidity the production in Chicago shortly, of his most ambitious composition, "Rip Van Winkle"—his life was cut short. He died at the age of 58.

In the Toronto Mail and Empire "Fourth Column," a brief synopsis of De Koven's life and works was recently given by the writer of that column. After having dealt with his early life and training which took place both in the United States and various European countries, the writer goes on to say: "It will be observed that De Koven differs from his popular rivals of to-day in that he believed it was necessary that one should study music before trying to compose. This prejudice continues to persist in some quarters, but it is generally recognized that it is rather a handicap to have studied music if one aims to produce a popular success.

"In 1887 his first opera, 'The Begum,' appeared and was an immediate success, though who nowadays remembers it? Previously he had written 'Cupid, Hymen and Co.' but it was not produced owing to financial difficulties of the company entrusted with it. Once more DeKoven proved that if he could not write acceptable serious music he was at least serious in his efforts to write acceptable light opera, for after the success of 'The Begum,' he returned to Europe, and studied composition under a famous Viennese master, or maybe it was a maestro. In the course of his stay abroad his third opera, 'Don Quixote,' was produced by the 'Bostonians,' which was then the strongest operatic organization in the United States. Next year, 1890, there appeared 'Robin Hood,' regarded by many as his best work. 'Robin

Hood's' popularity has not entirely waned, and even yet it is periodically revived, somewhat after the fashion of the Gilbert and Sullivan operas. It was the first American opera admitted by European critics to measure up to the continental standard.

"It was in 'Robin Hood' that 'O Promise Me' was introduced. For many years it remained the most popular of American songs, rivalling 'The Rosary,' and having some such vogue as 'A Perfect Day' was later to enjoy. The curious thing about this song is that it was published some years before 'Robin Hood' was written, and De Koven himself remarked that it fell as flat as a flounder when first placed upon the market. Introduced in 'Robin Hood' its success was instant, its popularity prodigious. It would not be surprising if it should remain the last of the De Koven songs to fall dull upon the popular ear. 'Robin Hood' was followed by 'The Knickerbockers,' which is described as a melodious and interesting work, and the brilliant and tuneful 'Fencing Master,' which took the public by storm and lifted the name of De Koven to heights hitherto unfrequented by any American composer. Then came 'The Algerian,' and then 'Rob Roy,' which was as popular as 'Robin Hood,' and is held by experts to be a better work, especially as regards orchestration. Lillian Russell appeared in 'The Tsigine,' which was successful. Other of De Koven's operas are 'The Highwayman,' 'Maid Marian,' 'The Wedding Trip,' 'The Beauty Spot' and 'Her Little Highness.'

"Two years ago 'Canterbury Pilgrims,' a serious opera, was produced in New York, but met with a cool reception, although De Koven is said to have considered this the best grand opera since 'Carmen.' He probably solaced himself with the thought that 'Carmen' was rather a washout when first produced, and it was to vindicate his belief that he could write serious opera that he undertook 'Rip Van Winkle,' which is to have its premiere in Chicago at the end of the month. De Koven was a man of unusual industry. He founded the Washington Symphony Orchestra, and was its first conductor, and has been the musical critic for several publications, holding this position on the New York Herald at the time of his death. It will be counted to him for righteousness that he strenuously fought against ragtime and the 'jazz' and 'blues' atrocities of American music. Indeed, he believed that the musical comedy stage had become untenable for a man with moderate intelligence and with moderate respect for composition."

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Rachmaninoff on Edison Records

Sergei Rachmaninoff, one of the greatest of living composers and pianists, is now recording for Edison records. The Etude, a recognized authority in the music world, says of him: "Not since Rubinstein visited America has any European composer-pianist of the stature of Sergei Rachmaninoff been with us. Simple, sincere, earnest, intense, granite in strength, yet fern-like in delicacy, the works of Rachmaninoff rank with the great music of all time.

"An exile from Russia, where he lost his fortune during the revolution, Rachmaninoff is now being welcomed in America as the most eminent of all living musicians. His reputation as conductor, composer and pianist is international. His recent reluctant refusal to accept the post of conductor of the Boston Symphony Orchestra, more strongly focused the attention of American musicians on him. Rachmaninoff declined this enviable position as leader of the greatest organization, probably, of its kind in the world, only because of other plans and obligation. At one time he was chief conductor of the Imperial Opera and conductor of the Philharmonic Society of Moscow, Russia."

Liszt's noted "Second Hungarian Rhapsodie" and Scarlatti-Tausig's "Pastorale" are the first Rachmaninoff titles to be announced.

J. H. Larway Issues Simplified Transcriptions for Piano

In his recent week-end announcement in the London Daily Telegraph, J. H. Larway says: "Some time ago I devoted a special advertisement to Mr. H. Elliott Button's clever series of 'Simplified Transcriptions of Masterpieces.' The result proved that his innovation in notation of 'difficult classics' is warmly welcomed by amateurs and the teaching profession.

"The object of this series is to bring some of the masterpieces within the reach of those who have not the technique to overcome the difficulties of the existing arrangements or originals."

The transcriber of this series thus explains his object, not as an apology to the purists (who would prefer music to remain exactly as it was left by the composer), but as a reasonable inducement to persons of limited technique to use and enjoy great and beautiful music. His transcriptions have been made with very critical care, and without impairing the musical value of the originals. The value and beauty of great music is not necessarily bound up with difficult technique—yet it is true that many great piano solos are extremely difficult to play. The C sharp Minor Prelude of Rachmaninoff, for instance, demands a good performer, but when the music is transposed to C minor, and a few notes are carefully taken from some of the chords, the resulting effect is still wonderful. The difference, however, is of such importance that it makes the work available to millions of players who are unable to play the original. Chopin's "Marche Funèbre" transposed from B flat minor to A minor, dealt with in a similar way, is another instance of Mr. H. Elliott Button's work. He also provides an ingenious transposition of Raff's "La Fileuse" from F sharp to F and a piano version of Wieniawski's "Legende."

It is probable that purists (who are apt to be selfish) will object to the idea of a popular series like Mr. H. Elliott Button's—but let them be content with their versions; my object in publishing this edition is to bring great and stirring music to a wide public. The work of great minds in literature and science undergoes endless simplification before it reaches universal acceptance, and music is just as entitled to the same process when it passes out of copyright to universal possession, but remains in its original and difficult form a privilege for the few.

Mr. H. Elliott Button has just added Schumann's "Romance," Op. 28, No. 2, to his series. The mere appearance of simplicity to the eye, as he has arranged it, as compared with the original, seems little short of startling. Quavers are used instead of semi-quavers, and there is but one sharp in the scale instead of six. The music has been transferred from F sharp major to G, and with the change of note values is now possible even to young performers. This piece is admittedly one of the loveliest of melodies, and its inclusion fully justifies the innovation of the series. The transcriptions so far published are as follows: Prelude in C Minor, Rachmaninoff; Parsifal, Wagner; Prelude in C Minor, Wagner; Marche Funèbre, Chopin; Rhapsodie Hongroise No. 2, Liszt; Legende, Wieniawski; La Fileuse, Raff; Romance, Op. 28, No. 2, Schumann.

Among the Larway songs to the front at present in Britain are: "Love Came into My Garden" (Jack Trelawny); "Cinderella" (Herbert Oliver); "Blackbird Love" (Cecil Baumer); "My Jean" (Samuel Mann); "The Garden of

Daily Mail

The most popular Song of the day

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SONG BY DOUGLAS FURBER

ARRANGED BY A. EMMETT ADAMS

A SWEETER voice singing song than "The Bells of St. Mary's" is a rare thing in any language where it would be difficult to exaggerate its popularity. It has been sung in every hall and every street, and its melody is a delight to the ear. It is a song of love and devotion, and its melody is a delight to the ear. It is a song of love and devotion, and its melody is a delight to the ear.

From a well-known source—there is no doubt that the melody of "The Bells of St. Mary's" is always getting back, being so well known to the public. It is a song of love and devotion, and its melody is a delight to the ear. It is a song of love and devotion, and its melody is a delight to the ear.

You will hear "The Bells of St. Mary's" sung in every hall and every street. It is a song of love and devotion, and its melody is a delight to the ear. It is a song of love and devotion, and its melody is a delight to the ear.

Published as a Song, Waltz and Piano Solo
Price 1s. 6d. net of all other charges

ASCHERBERG, HOPWOOD & CREW, LTD.
10, MORTIMER STREET, LONDON, W.1.

One of the strongest Sheet Music Newspaper Advertisements this season has been this one, which occupied the full front page of the London Daily Mail. In responding to the necessary amount for this Messrs. Ascherberg, Hopwood & Crew, Ltd. the London publishers gave striking evidence of their faith in "The Bells of St. Mary's," the Emmett Adams' song, that is winning popularity throughout the English-speaking world. Chappell & Co. are handling "The Bells of St. Mary's" for Canada.

Forgetting" (Frank T. Latham); "Never Mind the Rain" (Herbert Oliver); "Comrade" (Lewis Barnes); "The Orchard by the Sea" (Herbert Oliver) and "Because You Love Me" (Herbert Oliver).

Bosworth's Latest Publications

Pianoforte pieces published by the House of Bosworth are always noteworthy, and this winter they would appear to have been more than usually fortunate in their selection of attractive works. The names of A. W. Kettelby, Francis Byford and Wilfred Arnold—to name only three—are known on this side almost as well as they are in the homeland. They are composers of world-wide and rising reputation and their names on the title page are invariably a surety of that musical charm and quality that especially distinguishes the work of this notable trio. They are pre-eminently stylists in melody. "Ashes of Roses," a fine Valse Triste by Wilfred Arnold (of Mistress Penelope fame) reminds one of the best Sibelius manner, and has a title page whose great artistic delicacy is a perfect criterion of the delicate and charming melody that has inspired so striking a title. "Moon Magic," also by Wilfred Arnold, may equally boast that piquant quality, that assures success.

Mr. Byford's name figures twice in Messrs. Bosworth's

list, and in the "Lord Mayor March" he has given us a jolly air, reminiscent of many old favourites, that "sets every foot agog." In "Elingo" (Lonesome), he is in quite a different mood. This is a delightful romance for which immediate and lasting success is predicted. Mr. Ketelbey's "Fairies of the Stream," a brilliant Concert Valse, has all that eminent composer's charm of manner, and we may fairly describe this piece as a certain encore one for every pianist. Amongst Bosworth's new albums for the piano may be named—"Tunes for Totola," by "Toby" (H. Fryer), "Children's Picnic" by John Smith; "Midsummer Eve" by Enid Grundy, and "Varied Compositions" by Eric Fogg—all very pretty and tuneful pieces, well adapted to the needs and abilities of more youthful players. Of two pieces by Sydney Rosenbloom for violin and piano, "Allegro" and "Lament," it is enough to say, by way of commendation—and criticism—that they have been played by DaSy Kennedy. Mention must also be made of a new song, "Perhaps . . .," by E. Ledru. This is a new song in a double sense, and is said to be one of the sweetest heard of late years.

Enoch & Sons' New Music

Concerning the new issues of Enoch and Sons, one of the London trade papers says: "The deservedly popular French composer, Chaminade, contributes another melodious trifle, 'Berceuse du petit Soldat Blessé.' Written in the composer's characteristic flowing style, it will quickly win a place in the hearts of its hearers. Charles Villiers Stanford never disappoints and his latest contribution, 'Songs of a Roving Celt'—poems by Murdoch Maclean—is well up to standard, containing five good numbers, each of quite exceptional interest and worth. This parcel also contains works by some special favorites. Easthope Martin contributes 'Who Goes a Walking?' duet, and 'On the Safe Side,' a quaintly humorous song of a bridegroom of eighty summers! May H. Brahe in a light-hearted mood amply justifies her setting of Fred Weatherly's 'Nothing to Say,' while Teresa del Riego departs from her more usual style to write a spirited March-song 'Ludlow Tower,' from the poems by A. E. Housman, 'A Shropshire Lad.' The latest from the pen of Arthur Meale, the well-known organist at Central Hall, is 'Coming to You,' a ballad by Sydney Ellacott, which the composer treats in his usual versatile manner. Other ballads are 'A Song of Sympathy,' by Henry Lovell; 'A Song in the Air,' by Felix Corbett; 'Roses for You,' by Denys Grayson; 'Little Boy Baby,' by Leo Lasco, and Claude Arundale's London Magazine prize song, 'The Flag of Liberty' (words by Fred E. Weatherly).

Another of the English papers says: "Landon Ronald's 'Silhouettes' are settings of four warmly sympathetic love lyrics by Arthur Symons. One reason for the composer's success is his complete surrender of everything to the message of the lyricist.

"Another album of four songs is May H. Brahe's 'From Far and Near.' The composer, while not eschewing popular methods, manages to invest her essays with a certain novelty of vocal expression. The ditties are severally named 'The Dawn Comes Lightly,' 'Love's Blindness,' 'The Exile's Song,' and 'If Only Thoughts Were Flying Birds.'

"We are glad to announce the publication in duet form of Easthope Martin's 'Langley Fair,'—one of the composer's delightfully written "Songs of the Fair." The present duet version has been planned for soprano and contralto voices.

"From the firm's latest separate songs—an immense variety to be sure—we have selected the following generally attractive numbers: A. Herbert Brewer's 'Heart's Haven,' Isadore de Lara's 'At Shadwell' (a jolly setting of Thomas Burke's vigorous poem), Leslie Grenville's 'The Glory that I Know,' Henry Scott Baker's 'What shall I bring you' (at

once well contrived and vocally effective), Lily Cover's 'Dusk on the Hill,' Alma Goateley's 'Nesting-time,' Westell Gordon's 'Haven of Tenderness,' Nellie Simpson's 'The Wondrous Hour,' and Ashworth Brook's 'Good-night, dear Heart.'"

Did you ever try to sell mended copies of rare or permanently out of print publications? One member of the trade says they are readily salable.

News in Chappell Circles

Eric Howells, traveller for Chappell & Co., has been covering territory in Eastern Canada for his firm, where he found Chappell publications well to the front. Mr. Howells is leaving this month for a trip through Western Canada.

The month's new issues by Chappell & Co. are:

O, Like a Queen's Her Happy Tread	Graham Peel
Pulchritude	John Louw Nelson
The Supreme Adventure	Ward-Stephens
Songs of Italy (Cycle)	Hermann Lehr
A Tent in the Desert (Cycle)	Evelyn Sharpe
Spring Will Return with You (Octavo) for both female and mixed voices	Geoffrey O'Hara
Looking Backwards, for piano, violin and piano, cello and piano	Ernest Seitz, of the Toronto Conservatory of Music.

Pathe Official Visits Toronto

Mr. H. N. McMenimen, managing director of Pathe Freres, New York, has returned to that city from a visit to Toronto, where before he could return to his own country he had to submit to the order of his Government relating to people coming from Toronto, viz. vaccination.

Mr. McMenimen is a veteran of the phonograph industry, his connection dating back twenty-five years. The longer he is in it the more enthusiastic he becomes, and in spite of all the developments of the past he maintains that the industry will yet witness even greater improvements.

Mr. McMenimen is greatly pleased with the growth of the Pathe business in Canada, and the progress made by the Pathe firm of Canada in the few years that it has been established. He anticipates that 1920 will be a record year for both the Canadian and United States firms.



Possibilities for the future are
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Willis Player, Style X.

WILLIS Pianos and Player Pianos possess a distinct individuality founded on a scientifically correct scale.

They are built on fixed principles by the most skilful piano craftsmen under the careful direction of men with a thorough knowledge of every department of High Grade piano and player making. The best materials procurable are employed in case construction, and only piano actions and player actions of the highest standard are used.

These are a few reasons why the *Willis* is a recognized leader throughout the Dominion.

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MANUFACTURERS OF HIGH GRADE PIANOS

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Sole Canadian Distributors of Knabe Pianoforte and Chickering Pianos

Trade Gossip From Montreal

HOW many industries would come to establish their headquarters in Montreal if they only knew the advantages which await them? Sir Lomer Gouin declared on June 1st last, that the future of Montreal is in the East. Let more and more creators of prosperity be brought here and double quick time we should see Montreal return to its best days. What has happened at Three Rivers? Ten years ago its name was hardly known outside the province, yet to-day it has become one of the great industrial centres of the country. To whom and to what does Three-Rivers owe this new era if it is not to Hon. Mr. Bureau and also to the Bureau of Information and Publicity. Montreal is one hundred times better equipped than any town in this country, and nothing has been done to make its advantages known. Let us confidently hope that the plan of a Bureau of Information will be realized, and let us not doubt that within ten years Montreal will see its population reach the million mark and occupy one of the premier places on the American continent.

The number of automobiles is often taken as an indication of the wealth of a city. Recent statistics show that there are 16,000 cars for a population of 800,000 in Montreal—one car for every fifty inhabitants.

One local dealer stated to your correspondent that one particular gratifying aspect of business last year was the tendency towards purchasing the expensive grades of pianos, showing proof, said he, that the public have the money to pay for good goods. In the general course of conversation another dealer remarked that the average firm is afraid to ask a large enough initial deposit when selling either a straight piano or player, and in a great many cases dodges the issue of asking interest on time payments. "It should be uniform," he contended, "that \$25 down and \$15 monthly and interest be insisted upon on pianos, and on players \$100 down and \$25 monthly. If all local dealers were to adopt this plan it would make it easier for everyone, and would eliminate buyers in a great many cases, who are satisfied with the instrument, but not the terms from shopping around as invariably they are then sold on terms, not the merits of the instruments. The day has passed when dealers should ask a paltry deposit on new sales, and by simply asking for and holding out for heavier payments, could get it. Why not start the new year right by asking yourself the question, 'If so and so down the street can get it, why not I?'"

Mr. J. H. Henderson, assistant manager Sterling Actions & Keys, Limited, Toronto, called on the local trade on his way to the Maritime Provinces.

President W. H. Leach, of the Leach Piano Co., Limited, has added to his unique collection of antique pianos and Organs, a reed organ used by Madame Albani and the property of the Albani family.

The numerous friends in the trade of H. A. Layton, of Layton Bros., will be glad to learn that he is recovering from a couple of operations performed upon him recently. His indomitable energy went a long way toward helping him pull through, and he is now on the rapid road to recovery, although he will be confined to the Royal Victoria Hospital for some little time yet.

Miss Vibert, a valued employee of Wm. Lee, Limited, and for some time in charge of the Phonograph Department where she made quite a reputation for herself as manageress, and has assumed higher responsibilities, and has been appointed Secretary of the company.

P. W. Heavysege is now local Branch manager of the R. S. Williams & Sons Co., Limited, Montreal office.

The Anglican Forward Movement will open in Montreal during the week of February 9 to 14. The names of A. P.

Willis and C. W. Lindsay appear on the Honorary Advisory Committee.

J. A. Hebert, of C. W. Lindsay, Limited, is again on deck after being on the sick list. Eugene J. Hebert, on Lindsay's outside selling force, visited Ottawa recently. Lindsay's Display Manager, L. A. Poulin, recently ran down to Sherbrooke, Que., to visit his aged father and mother.

The Thomas Pedal Two-Manual organ installed in Rosemount Church by Layton Bros., was formally opened the past week.

A recent issue of Le Canada Musical contained a photo and notice of the establishment of Gaston Labelle, 305 St. Denis St. Mr. Labelle is well known in musical circles, and is building up a nice trade. His store is the rendezvous for a select clientele, who are not slow to take advantage of the different departments of his business, which includes pianos, phonographs, sheet music, small goods and musical merchandise.

A recent sale that pleased Willis & Co., Limited, very much, was an Old Reliable pedal two-manual organ shipped to the Anglican Church, Bathurst, N.B., as a memorial organ to the late Mr. Bishop, a prominent citizen of that town. This organ was presented to the Church by his widow and sons. The late Mr. Bishop in his lifetime, was the purchaser of several Willis pianos, Knabe, Grands and Autopianos, for his own private residence, as well as instruments of this make for his married daughters in other cities.

The largest Musical College in the Eastern Townships, Stanstead College, Stanstead, Que., is so well pleased with the Willis piano recently supplied them by the Sherbrooke, Que., branch of Willis & Co., Limited, that they have ordered another Willis Art piano the same style as was used by H.R.H. the Prince of Wales when in Canada recently.

With the hope of being able to secure material and skilled labor Willis & Co., Limited, are counting on a very large output for 1920. January 1st of this year found them with 1,000 orders on their books unfilled. "We are well aware of the difficulties in securing skilled labor and the scarcity of raw material," said President A. P. Willis to your correspondent, "and notwithstanding the advances of materials at frequent intervals, we feel that if we are to hold our position with the trade and the public (a position won by long years of painstaking effort), we must be prepared to employ the highest priced skilled labor and the most expensive raw material procurable." This firm is conducting a very large advertising campaign in all the principal cities of the Dominion from Halifax to Vancouver, using large display space in the most prominent dailies in the larger centers in the interests of Willis pianos and players. Knabe pianos, Chickering pianos and the Auto-piano in the territory controlled by them. They have recently distributed large bonuses amongst their Montreal staff, and amongst many of their travellers and representatives.

The man who makes mistakes is not so much to be censured as the man who won't see them.

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175 Congress St., Boston, Mass.

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

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

SAMPLES and PRICES furnished on request

Refer all enquiries to Dept. T.

George Gower, of Regina, Visits East

That the higher figures at which musical instruments must be retailed as compared with the pre-war prices are not a preventive to active business for an aggressive selling force, is the opinion of Mr. Geo. Gower, of the Child & Gower Piano Co., Regina, who has just returned to that city from a visit east. Mr. Gower was on a three weeks' combined business trip and holiday to Toronto and his old home city of London. Discussing the price phase of the piano business, Mr. Gower emphasized the fact that the purchase of a piano being a once-in-a-lifetime transaction with the average family the purchaser is not familiar with prices, and is not in a position to appreciate the difference in five years as the dealer is, and is, therefore, not so concerned about the advanced cost. In Saskatchewan, for example, his experience is that when the "prospect" is convinced that he wants a piano the price is not going to prevent him making a purchase.

Business with his own firm, Mr. Gower states, has been good, the year just closed being the most pleasing in their history, both in pianos and phonographs. The Child & Gower firm have the Steinway and Nordheimer agencies, and in phonographs and records feature the Aeolian Vocalion and Columbia lines.

Special Canadian Recordings

One indication of the popularity of the Canadian recordings in "His Master's Voice" records, is furnished in the exceptional demand for two of the records listed in the January bulletin, viz: "Wait Till You Get Them Up in the Air, Boys" sung by Billy Murray, and "They're All Sweeties," sung by Billy Murray and Henry Burr (216068); and two fox-trots, "Patches" and "Dardanella," both played by Coleman's Orchestra (216074). The demand for these two records is so great that several of the presses at the Berliner Gramophone Co.'s plant had to be put exclusively on these records and are keeping at it day and night to keep up with the orders.

On account of this popularity of Billy Murray's recording "Wait Till You Get Them Up in the Air, Boys" it was decided that it would also make a hit if brought out in the dance list, so Beck's Orchestra paid a visit to the Berliner Recording Laboratory, and the result is an exceptionally fine one-step, which will no doubt be as popular as the vocal recording. It was then up to the Laboratory to find a good dance selection for the reverse side, and Van Eps Quartet filled the bill when they recorded "Since Katy the Waitress Became an Aviator." The sale of this record will be watched with interest.

Alderman Avery

It is noticeable that piano men throughout the country are each year taking a more active interest in municipal affairs. In almost every important centre a music dealer is found on the council or Board of Education. Mr. Avery, of Avery & Hara, the well known Willis dealers of St. Catharines, who feature the Knabe and Chickering lines in their territory, was at the elections this year selected to a position on the council. In Alderman Avery the people of St. Catharines have a representative who gives close study to municipal affairs, and one who leaves no doubt as to where he stands on any question that comes up.

New York Strike Over

The strike of New York piano workmen, which for several weeks had crippled many of the factories in that city, has officially come to an end. According to Mr. De

Rochement, president of the New York Piano Manufacturers' Association, 7,400 out of 8,000 workmen are back at their benches. The ending of the strike, the trade papers agree, indicates a signal victory for the manufacturers over the newly fo-med piano workers' union and advocates of the closed shop. Throughout the strike the manufacturers stood solid, under the capable leadership of Mr. DeRochement, in their refusal to recognize the union. It was a fight of the open vs. the closed shop. Men who applied for work at any of the Metropolitan plants, during the strike, were refused employment unless they showed proof of their previous employment in out-of-town factories. No work was taken from one manufacturer by another in New York.

Breckwoldt Employees Presented With Insurance Policies

Another firm to have adopted the group insurance plan and to have presented each employee with a life insurance policy is Julius Breckwoldt & Co., Dolgeville, N.Y., one of the leading piano supply houses in the United States. Under this group insurance plan, every employee of the company on the payroll for six months will receive an insurance policy in the New York Equitable Life Assurance Society, the amount to be graded according to period the insured has been in the employ of the company as follows: Six months, \$500; one year, \$600; two years, \$700; three years \$800; four years \$900; and five years \$1,000.

Advancing in the same steps of \$100 annually until the maximum is reached at 10 years with a policy of \$1,500. The premiums on these policies will amount to a large sum each year, which the Breckwoldt Company will bear in full.

Employees whose period of employment entitles them to less than the maximum amount of insurance, or \$1,500, will receive the annual advance coming to them in the form of a rider attached to the original policy each year till the full amount is reached. The only condition that can work a forfeiture of their policy will be resignation, or discharge from the company's employ, which would automatically cancel it.

Gossipy Brunswick Notes

W. B. Puckett, John E. White and F. A. Trestrail, of the Musical Merchandise Sales Co., Toronto, were recent visitors to Chicago. All three returned bubbling over with enthusiasm over the new Brunswick Period phonographs to be announced shortly.

Mr. Puckett and Mr. White were also noticed among trade visitors to Ottawa and Montreal. The rumored presence of Messrs. White and Trestrail in Ottawa during the week of the big "Live Stock Show" has brought the prompt denial that this was other than a mere coincidence.

J. S. O'Donnell, who has a creditable record with the Musical Merchandise Sales Co. as Brunswick representative in Ontario and the East, has left Toronto to take up his permanent residence in Montreal, from which city he will direct the Eastern territory so as to give Brunswick dealers prompt service.

The company's head office at 819 Yonge street, Toronto, now bears the slogan, "Your next Phonograph will be a Brunswick—Find out why," painted in attractive colors over the whole side wall of their new office building.

The picture in the Toronto Sunday World of January 11th, headed "Plays for dance 400 miles away," showed a Brunswick phonograph in the radio station at Chicago, and Mr. Elias the officer in charge.

Annual Convention of N. H. Phinney, Limited

Written for Canadian Music Trades Journal
by J. D. Logan, Ph.D., Formerly Music
Editor of the Toronto World and The
Toronto News

IF, as some have prophesied, 1920 is to be a hard selling year for trades and manufacturers, and particularly the music trades, there is one firm in Canada whose slogan for this year will be, in the words of the President of the organization, this militant motto—"we are going on with this one idea, namely, that we are going to sell musical instruments of all kinds to the people, in 1920—and to sell more in 1920 than we did in past years." These words were spoken by H. W. Phinney, who some years ago took over the business of his father, the late N. H. Phinney, founder of the firm of N. H. Phinney, Limited, now the largest of its kind east of Montreal. The occasion was the banquet that concluded the annual three days' convention of the sales and office staffs of N. H. Phinney, Limited, which has now seven stores throughout the province of Nova Scotia, a head office and two stores in Halifax city, and branch stores at the commercial centres of Bridgewater, Lunenburg, Kentville, Windsor, and Lawrencetown, and have decided to open at least two new branches in other centres in Nova Scotia.

The banquet was the most successful function of the kind yet held by N. H. Phinney, Limited. More than seventy members of the sales and office staffs of the firm sat down to the tables. In addition to them, the president and directors invited—an unusual but, as it turned out, decidedly worth while innovation—four speakers from callings which had no necessary connection with the Music Trades and Salesmanship. The banquet hall in the Green Lantern was nicely decorated with flags, bunting and colored lights. A special feature was the arrangement of the tables, which were assembled so as to form the initials N.H.P., in respect for the memory of the late N. H. Phinney, founder of the firm, whose portrait hung on the wall above the president, and in view of the guests. The whole function of banqueting and addresses of wit and practical wisdom, was suffused with the atmosphere and charm of music by a program of vocal and instrumental solos sung by Halifax's leading artists, Miss Ella Courtney, contralto, who in physique, voice, and vocal delivery, recalls Mme. Schumann-Heink; Miss Rita Nickerson, who possesses a brilliant soprano; Mr. Harry Newcombe, a bravura baritone of genuine reputation, and Mr. P. A. Shieb, a virtuoso violinist, who was formerly associated with Mlle. Marie Morrissey, in her art recitals with the Edison Diamond Disc Phonograph throughout Canada and the United States. Barker's Orchestra furnished a fine program while the banquet of choice edibles progressed.

The speeches of the occasion, however, were the salient values—and they were indeed literally extraordinary, in point and in practical wisdom, and made a deep impression on the sales and office staffs of N. H. Phinney. H. W. Phinney, the president, after rising to introduce the speakers, first sprang a happy surprise by stating that at the annual meeting of the Board of Directors, held before the banquet, Earle C. Phinney, who was during the war Lieut.-Colonel of the 85th Battalion, Nova Scotia Highlanders, and in command of that unit in England, and second-in-command of it in France, had been promoted to General Manager of the firm, an appointment which was made, said the president, on the Colonel's record with the firm since joining its staff, for vision, aggressiveness, and straightforward business-like methods towards the ideals of the firm, and in advancing them in the suffrage of the public. So that, as the president

assured the guests, the spirit of the founder of the firm remained active and vigilant, and the loyalty and united effort of the sales and office staffs was such that the business of the firm not only moved with precision to its end, but also resulted in expansion.—the expansion which made the name of the firm a symbol of business foresight, modern methods, and moral integrity in Eastern Canada. The president reminded the guests that the ideal for 1920, even though selling would be more difficult than in the past, must be and would be more business, more expansion. Colonel Phinney, the new general manager, briefly re-emphasized the remarks of the president to the sales and office staffs, and gave them a quartet of alliterative mottoes to carry away with them into the 1920 business, namely, Pep, Pluck, Punch, Push, Perseverance and Persistence.

President Phinney next introduced Mr. C. H. Wright, Maritime Manager of the Canadian General Electric. Mr. Wright made a convincing address on "Selling in 1920." He contrasted the increase in money in circulation from the time Nova Scotia began to manufacture munitions up to 1920. Money was plentiful, but after the signing of the armistice a natural decline took place. And so it happens that ready cash for ready purchases in 1920 will not be as available as during the war. The consequence will be that selling during 1920 will be fraught with difficulties simply because the people have not the ready money to buy. Therefore must salesmen strive all the harder to make sales. In this they will be helped by believing absolutely in the worthiness of the commodity that they have to sell, by sincere straightforward business methods, and, not least, by persistent hard work. The recipe for hard work in selling, he said, quoting another business man, is to "wear off the soles of your shoes, not the seat of your chair."

Colonel Joseph Hayes, D.S.O., delighted the guests with an address on "The Chemistry of Salesmanship," illustrating his talk with solutions and re-agents, the effect of which on one another he likened psychologically to the results of different salesmen on the minds of different customers or prospects. It was admirable and made a deep impression on the guests, particularly the Phinney sales staff.

Mr. J. S. Wallace, of the Wallace Advertising Service, gave an interesting talk on "The Third Link in the Advertising Chain," which he said consisted of the firm and its advertising, the public to whom a commodity was to be sold, and, third, the salesman who was the "go-between," and who must effect the sale to the public. The salesman must study, he said, the ideals of the firm, the selling points of their commodity, and the advertising to get into sympathetic appreciation of what the firm and its advertising was aiming to do for the public. These three formed the golden chain of successful advertising and salesmanship.

Dr. J. D. Logan spoke on "The Cultural Value of Public Phonograph Recitals," pointing out the peculiar method of developing musical taste by "absorption." He recommended for the selling of phonographs, first, the giving of free public recitals in the different towns of the province, to be followed, secondly, by asking each home to permit the salesman to give a half-hour recital, like the Phinney Twilight Recitals, to the family, with a program that began with the forms that appealed to the feet and rose in dignity to the sensuous, the sentimental and, finally, to the spiritual, the whole program being humanized by selecting compositions that were full of pure melody and sweet harmonies, preceded by a few words on the life and art of the composer of each piece played. Thus people would see that there was something more than mere sweet sounds in music, and would come to feel that phonographic music was a necessity in the home.

Following is the program of the N. H. Phinney, Limited, Annual Convention banquet: 1. Here's to 1920, The President; 2. Song, Miss Rita Nickerson; 3. Mr. J. S. Wallace, subject: "The Third Link in the Advertising

Chain"; 4. Violin Solo, Mr. P. A. Shieb; 5. Mr. C. H. Wright, Manager Canadian General Electric, Subject: "Selling in 1920"; 6. Song, Mr. Harry D. Newcombe; 7. Colonel Joseph Hayes, D.S.O., Subject: "The Chemistry of Seafaring"; 8. Song, Miss Ella Courtenay; 9. Dr. J. D. Logan, Subject: "The Cultural Value of Public Phonograph Recitals". Accompanist, Miss Florence Hagarty.

Impressive Brunswick Window

Any Torontonian or visitor to Toronto who chanced to be going up the East side of Yonge street just prior to Christmas, was no doubt attracted to the "Brunnette" in evening gown standing in the show window of Frank Stanley, 241 Yonge street. The figure was at once recognized as the life size "Brunswick Girl" cut-out with which the phonograph trade is quite familiar.

But upon a second glance the spectator noticed a pretty auburn-haired girl—and she was moving—showing the three positions of the Ultona, the weight adjustment, the all-wood oval horn, and the tone modifier for which the Brunswick phonograph is noted. A series of explanatory cards were prepared by the promotion department of the Musical Merchandise Sales Co., for use in this display. Many passers-by were interested and compelled to stop by this window attraction and Mr. Stanley is more than ever impressed with the value of his window display.

Edison Disc Jobbers' Convention

The talk of Edison circles is the promise of a great sales promotion campaign for 1920. These plans were enthusiastically approved by the recent Edison Disc Jobbers' Association Convention, which conferred January 12, 13, 14, at the Knickerbocker Hotel, New York City. When the last word had been said at the closing session, every jobber was as eager as a Kentucky thoroughbred at a barrier, to strike out for the biggest sales of their careers. William Maxwell, Vice-President of Thomas A. Edison, Inc., and originator and developer of the plans, promised that these would effect for Thomas A. Edison, Inc., the greatest sales in dollars and cents of any phonograph company in the world. Mr. Maxwell explained that general publicity would not be given to these plans until they could be explained to each dealer by the jobbers' travellers. It is sufficient to say that no other organization has ever worked out a gigantic series of plans that will bring more permanent sales, and will cause a more effective co-operation between the producing company; the wholesalers and the retail selling forces, as will these plans. Some of the most hearty commendation of the plans came from jobbers, who have been in business since the phonograph business first began.

J. G. Harrison, of St. John, N.B., said: "I have never witnessed at any convention the spirit of co-operation that

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tion
of
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SOLE CANADIAN AGENTS



WHALEY- ROYCE & CO., LIMITED TORONTO

impregnated this one. Now we know what 'Edison family' means. The new plans will insure the greatest of sales supremacy for the New Edison. They now constitute the Edison Sales Bible."

During the first day of the session, the jobbers met in executive session and elected the following officers for 1920: President, G. C. Silzer, Des Moines; Vice-President, J. G. Harrison, St. John, N.B., Canada; Secretary, W. O. Pardee, New Haven; Treasurer, M. M. Blackman, Kansas City; Executive Committee: L. N. Bloom, Cleveland; F. E. Bolway, Syracuse; R. B. Alling, Detroit.

Among other plans adopted, the executive session decided to hold six regional conventions semi-annually. Each jobber in the region will be invited to attend these regional sales promotion meetings. The jobber in the city where the convention is held will act as chairman. Monday night, an elaborate stag dinner for jobbers and laboratory representatives was given at the Knickerbocker Hotel. Tuesday and Wednesday were given entirely to discussion and elucidation of the sales promotion plans. To bring out every possible advantage and disadvantage of the plans, a debate was held Wednesday afternoon between forces representing the jobbers and those representing the dealers.

Wednesday night, Thomas A. Edison, Inc., gave a formal dinner to the jobbers and their wives at the Hotel Commodore. William Maxwell presided at the speakers'

table. Charles Edison complimented the new sales and promotion plans and extended congratulations to the jobbers for his father, Thomas A. Edison. Short talks were given by jobbers and laboratory representatives.

An elaborate banquet was tendered Monday night as a testimonial from the jobbers to William Maxwell. Mr. Maxwell, who had not been informed that the affair was a testimonial to him, was then conducted in and to the seat of honor by the retiring president of the jobbers, Walter Kipp; the band, meanwhile, playing "For He's a Jolly Good Fellow." A spectacular dinner show, in which Broadway's most versatile artists were featured, entertained the guests. Speeches were made by William Maxwell, C. H. Wilson and Walter Kipp. Every guest was presented with a unique favor, a Re-creation of a testimonial speech for the occasion by Walter Kipp. The other side of the Re-creation was a flute solo by Mr. Kipp, who is an amateur artist of exceptional ability. Mr. Maxwell expressed his appreciation for the great honor tendered him. C. H. Wilson spoke on "The Future of the Industry," and said that the road of readjustment had been smoothed, and that the year now entered upon would undoubtedly be a greater one than any past business period of the Edison organization.

O. Wagner, of the R. S. Williams & Sons Co., Limited, Toronto, said that he was deeply impressed by the worth of the new sales promotion plans, and that the laboratories would have the fullest co-operation from his organization.



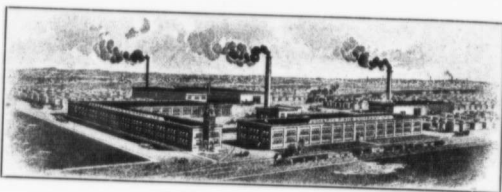
PLAYS FOR DANCE FOUR HUNDRED MILES AWAY

L. W. Elias, officer in charge of the Chicago radio station, sends a complete musical program by wireless to convalescent soldiers at Fort Sheridan, 400 to 500 miles distant. An operator at Detroit connected his instrument to a transmitter and gave out the music of Mr. Elias for an audience of 100. The apparatus used to transmit music by radio is a Brunswick Phonograph with all-wood oval horn, some records, a transmitter and receiver combined with a power plant in connection with batteries. The photograph shows Mr. Elias and his machine.



Doherty Factory at Clinton Bought by Sherlock and Manning—Head Office to be at London

Factory Now Operating Under New Ownership—Will Continue Production of Doherty and Clinton Pianos



The Doherty Piano plant at Clinton

The business, factory, plant, all supplies, materials and stock in process of manufacture of Doherty Pianos Limited, of Clinton, Ont., has just been purchased by Messrs. J. F. Sherlock and W. N. Manning, proprietors of The Sherlock-Manning Piano Co. of London. The transfer of the Doherty property and charter to these gentlemen was a cash transaction, and they will now dictate the policy and decide on the products of the firm. Operations commenced on January 8th under the new ownership.

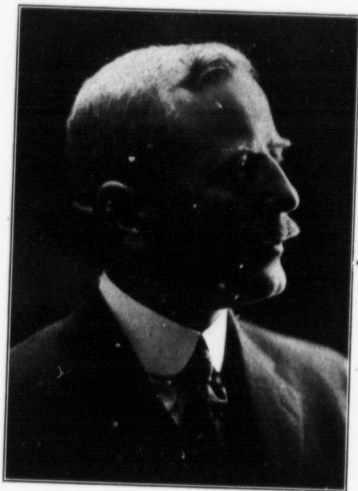
In the negotiations that have been conducted for some time looking to the sale of the Doherty Company, the

ton" instruments. In this connection Mr. Manning, in an interview with the Journal, said: "We will continue to manufacture the Sherlock-Manning in London on the same high grade plan, and it will continue to be the high grade piano of the firm. The London plant will be confined absolutely to the manufacture of this one instrument and every piano and player turned out will be a Sherlock-Manning.

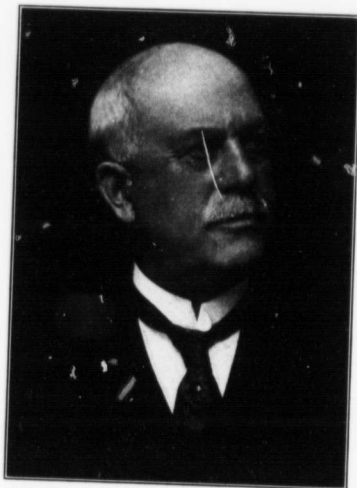
London will be the head office for both concerns.

The Sherlock-Manning plant at London has a capacity of 1,500 pianos and the Doherty plant a capacity of 2,500, so that the joint product of the two plants owned by Messrs. Sherlock and Manning will be 4,000 instruments per year.

Already news of the transfer of the Doherty interests is abroad in the trade and Mr. Manning has received many congratulatory letters and telegrams and expressions of confidence in the successful conduct of his firm's new acquisition. Mr. Sherlock is wintering in California. The reputation built up by Messrs. Sherlock and Manning during the seventeen years of their existence as a manufacturing



W. N. MANNING



J. FRANK SHERLOCK

possibilities of development have probably had a greater interest for Messrs. Sherlock and Manning than for any other possible buyers. Clinton is only fifty miles from London via the Grand Trunk Railway and the same distance by fine motor roads. Prior to the formation of the Sherlock-Manning firm, both members had been connected with the Doherty firm for some years, and had, therefore, an intimate knowledge of the business and the factory which is particularly well laid out and equipped.

It is not the intention of the new owners to remove to Clinton, nor to amalgamate the Clinton business with the Sherlock-Manning business at London. They will continue the operation of the two plants as distinct and separate businesses manufacturing nothing but the "Sherlock-Manning" at London, while at Clinton it is their intention to continue the manufacture of the "Doherty" and "Clin-

body, and their solid and careful development during the brisk times and dull that have marked the period, assures the Doherty business becoming one of the most important in the country's music industries. An evidence of their enterprise and confidence was the fact that in the dark days that followed that memorable day in August, 1914, when other firms wired their travellers to come in off the road, they wired their representatives to "carry on."

The factory at Clinton will be under the superin-

tendency of Mr. B. J. Gibbings, a native of Clinton, who has twice been elected by his fellow citizens to the mayoralty of that town. He is a son of Mr. John Gibbings, a former partner and the founder of the Doherty business and referred to below. He is a practical piano man and skilled musician. He has visited the music trades of Europe, spent several years in Western Canada, and, for some time past, has had charge of the production end of the Clinton business, so that he is fully qualified to conduct the factory operations on the broad and businesslike scale that the policy of the new owners will require.

The plant is modern in both building and equipment. A railway siding runs into the factory yard, so that car load receipts of lumber, coal and other materials are loaded right at the spot for use and shipments outward are loaded direct to the car from the shipping room door.

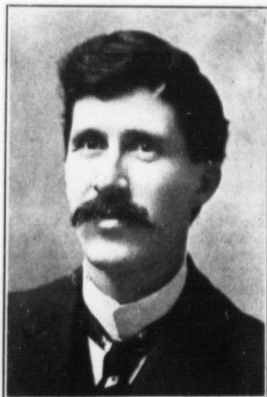
The employees, many of whom have grown to manhood in the factory, are practically all home-owners and tax payers in the town. That their interest in the production of Doherty and Clinton lines will be quickened is only natural, particularly as the identity of their employers and the continuity of employment is now assured. It will also be a source of satisfaction to so many of the men and to the owners to again have direct relations after an interval of nearly twenty years.

The Doherty business was established in 1875 by Mr. W. Doherty, now living in retirement in Clinton. A few years later Mr. John Gibbings was taken into partnership but he retired in 1890. In 1888 Mr. W. N. Manning entered the employ of the Doherty Co. as the firm was then known, and a year and a half later Mr. J. F. Sherlock joined the organization. The Doherty organ at this period was well

1910. In 13 years they enlarged the factory five times. In May, 1903, the first Sherlock-Manning instrument was shipped.

The Doherty firm commenced the manufacture of pianos in 1907, and a year later incorporated under the style of the Doherty Piano & Organ Co., Limited. In about ten years later the output of the factory changed from 400 organs per month to less than that number of organs per year, and about 1,500 pianos per year.

In 1917 Mr. Doherty retired from the business and the style was then changed to Doherty Pianos Limited. Mr.



B. J. GIBBINGS

Doherty, still hale and hearty and very much interested in local activities, has a beautiful home within hailing distance of the factories that house the business he established so long ago. As a pastime he operates the farm in connection with his home, and on which have grazed some of the finest thoroughbred cattle Canada ever produced.

The following are the officers of Doherty Pianos Limited: J. F. Sherlock, President; W. N. Manning, Vice-President and General Manager; C. H. Ivey, Secretary, and Claire Allen, Treasurer.

Mr. Ebbels Again on the Job

Mr. A. L. Ebbels, of the American Piano Supply Co., Inc., New York, who has been in ill health for the past seven months, has resumed his full activities. Mr. Ebbels also expresses his appreciation of the good-will of his friends in the Canadian trade, who have been so loyal to him during his illness.

Decision in Legal Action

Berliner Firm Win In Halifax

Just as the last pages of the Journal were being printed a Halifax dispatch announced that a decision had been given in favor of Berliner Gramophone Co., Limited, Montreal, in their suit against N. H. Phinney, Limited, of Halifax. The decision carries costs. The action, which was tried in November, was one for breach of contract, in connection with the agency of "His Master's Voice" lines, N. H. Phinney Limited, continuing the sale of another line of disc records and machines.



W. DOHERTY

Founder of the Doherty Piano and Organ Co.

known, not only in Canada, where it was a household word, but throughout Great Britain, Australia, New Zealand and in foreign countries. In 1902 Mr. Manning resigned his position with the firm, and with Mr. Sherlock formed the Sherlock-Manning firm, establishing in London in November,

Whaley Royce Secure New Agency

Whaley Royce & Co. have announced their taking on of the Canadian agency for Buescher Band Instruments made by the Buescher Band Instrument Co., of Elkhart, Indiana. A full stock of these trade-marked goods will be carried in Toronto, which will be of particular interest to the small goods trade, because this line of band and orchestral instruments is well known to the bandsmen and orchestra players throughout Canada. The makers of Buescher "True-tone" instruments have had forty-two years' experience in this line of production. The House of Whaley Royce has ready for the trade a large, attractive and profusely illustrated catalogue describing their cornets, trumpets, ballad horns, trombones, saxophones, clarinets and other lines. There is also available a separate saxophone booklet.

A patented Buescher feature is the "split-no-tone Bell," made so that the metal increases in thickness beginning where the tube expands into the flare, and this increase is graduated, little by little, until the lip of the flare is reached. This increase—though it is but slight—serves the same purpose as the crossbar of the violin and the heavier sound-board beneath the bass strings of the piano. The patent is thus explained by the makers: "All violins have a bass-bar. A bass-bar is a reinforcing strip of wood which is glued to the underside of the sound-board. The E and A strings of the violin are light strings. The sound-board unaided transforms the vibrations of those strings into pure tones. But the D and G strings are heavy strings—they are wrapped around with wire to 'weight' them, and the sound-board must be reinforced or the tones of the D and G strings will be weak and wobbly.

"Same with the piano. The sound-board is not the same thickness all over. Beneath the treble strings the sound-board is lightest. Beneath the bass strings the sound-board is heaviest. The principle is self-evident. Both violin makers and piano makers make provision for protecting the strongest tone, so they won't sound shaky or wobbly.

"The 'Split-no-tone' Bell, patented by us, is the only bell that makes provision for the safeguarding of tones of the strongest vibration with valve and the slide families of instruments. On the violin, as on the piano, the heaviest vibrations come from lowest tones. On the brass instruments, contrariwise, the heaviest vibrations accompany the highest tones. Stretching the sheet of metal weakens it. This leaves the weakest point right at the flare in the bell, and, as explained, the high tones being strongest in vibration are bound to react on the weakest point. High tones or even medium high tones blown loud act on the weak bell flare and cause that flare to 'give'—to shake and wobble—and while the bell wobbles and shakes your tones will sound blarey and wobbly and 'split.' This is the main cause of blarey 'split' tones and blatant and snorting from brass instruments. This 'Split-no-tone' process of constructing band instrument bells enables us to construct band instrument bells so that no stretching or thinning is necessary, and no irregular thin spots in the metal can possibly occur; in fact, this method permits us to have the metal, when shaped to fit the mandrel's proper proportions, to be of just the right perfect evenness and thickness to protect the tone at the point where the vibrations are strongest.

"This patented method of making 'Split-no-tone' bells enables us to use a light metal of just the right thickness in the tubing portion of the instrument, thereby getting the benefit of the light metal for ease of blowing and quality of tone, with every assurance that the 'Split-no-tone' bell

will protect the tone throughout the entire register, and afford the greatest possible volume."

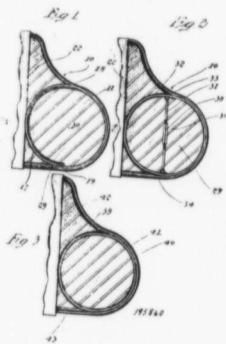
Holmes Maddock, of Whaley Royce & Co., is away from his desk at Toronto headquarters on a business trip to Winnipeg.

New Piano Sounding Board

A Canadian patent on a Piano Sounding Board device has been obtained by the Cable Company of Chicago. A description of the patent, Number 195,860, on which 21 claims have been allowed, appears as follows:

Claim—1. A piano construction comprising a frame having a substantially semi-cylindrical rear portion, portions extending forwardly from said semi-cylindrical rear portion along the sides of the piano, and a curved bracing member connected to said semi-cylindrical rear portion and forming in combination therewith a substantially continuous cylinder.

3. A piano construction comprising a frame having a substantially semi-cylindrical rear portion, portions extending forwardly from said semi-cylindrical rear portion along the sides of the piano, a portion forming a curved bracing



member co-operating with said rear portion to form a substantially continuous cylinder, and a crosspiece extending between said forwardly extending portions and secured thereto, the curved bracing member bearing on said crosspiece.

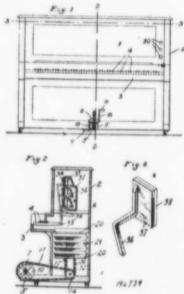
4. A piano construction comprising a frame having a substantially semi-cylindrical rear portion, portions extending forwardly from said semi-cylindrical rear portion along the sides of the piano, and a curved bracing member connected to said semi-cylindrical rear portion and forming in combination therewith substantially a cylinder, and a sounding board secured to said frame, the tension in said curved bracing member being such as to tend to contact said semi-cylindrical frame portion.

Fictitious Prospects.

TWO different salesmen have told the Journal of a couple of cases where a person came into the store, listened to the demonstration of two or three machines, and went out, leaving a bogus name and address. Later on a man wasted valuable time in following up what he thought was a live prospect, only to find he had been chasing some fictitious smart aleck. A salesman is just as much entitled to a square deal as a customer is.

Reed Organ Device Patented

Announcement has just been made by Ottawa that Canadian patent rights have been granted to Frank Waschek, of Hamtramck, Michigan, on a new device relating to reed organs. The following description gives the Journal's readers a summary of same: In a reed organ of the character described the combination with a reservoir for



containing fluid under pressure, a bellows and operating means thereof, of a chamber for receiving the fluid from said reservoir upon the operation of said bellows, sound producing means, said chamber communicating with said sound producing means, and valves between said reservoir and said chamber for controlling the amount of fluid admitted to said chamber and thereby the volume of the sound produced, other valves between said chamber and reservoir and above said sound producing means, one for each key of the organ, each comprising an offset stem, a plate, a facing material for the same, and means for connecting the stems of said valves with the keys of the organ, substantially as described.

A Little Humor to Bring Him 'Round

A Sample Collection Letter Used to Advantage by Large Collection Department

DOES it pay to interpolate a little humor in a collection letter? The head of a large collection department claims that sometimes it does and gives this example as a sample. It may not be a very dignified communication but is, of course, only submitted as a suggestion for getting under the skin of some troublesome customer after the usual letters have failed:

Dear Sir:

Willie came up to his mother with an expression of anxiety on his face. "Ma," he asked, "if a poor, hungry little boy was to come to the back door and ask for something to eat, would you give him that piece of pie that was left over from dinner?"

"Yes, Willie, of course I would," said the mother.

Willie's face cleared.

"All right," he said, "just wait a minute till I run around to the back door."

Now, Mr. Smith, we want to place you in the position of Willie's mother and ourselves in the position of Willie.

If we came to your office and asked for a check

for \$—, to replenish our bank balance, you would give it to us, wouldn't you?

Well now, if you would do this for us if we came to your office, why won't you do it just as willingly when we come to you in the form of a letter through His Majesty's mail?

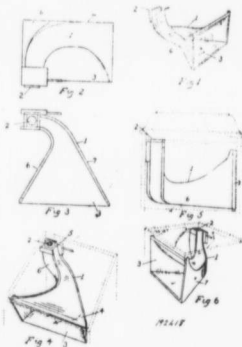
We would like to visit you in person, shake you by the hand and tell you just how much we really would appreciate a check for your account, but we can't do this to all our good customers, but we do want to say to you with all the earnestness and enthusiasm at our command how very anxious we are to have your check attended to before it again escapes your attention, and we will appreciate it just as highly as though it were handed to us in person, were we to call at your office.

Please perform the kind act of Willie's mother

Yours very truly,

A New Resonator Patent

Five claims have been allowed John Herzog, of Michigan, on patent No. 192,418. Said patent is in reference to a Resonator, a description of which appears as follows: *Claim.—1.* A horn for sound producing instruments comprising a body having a sound inlet and an enlarged flaring sound outlet end, the body of said horn intermediate said ends having a portion of angular cross sectional shape twisted to form a sound



carrying channel, the walls of which comprise warped planes.

2. A horn for sound reproducing instruments comprising a tapered body of angular cross section, the small end of said tapered body turned upwardly and twisted about its longitudinal axis to form a sound carrying channel, the walls of which comprise warped planes.

3. A horn for sound reproducing instruments comprising a tapered body, a portion of said body of angular cross section and axially twisted to form a sound carrying channel in which successive cross sections are in slightly rotated positions with relation to each other.

Courtesy will carry a gentleman further and win him more permanent rewards than will ill-mannered aggression.

Don't Pigeonhole the Telephone Plan

How the Phone Can be Used to Drum Up Record Business

ON a recent rainy day the Phonograph Journal dropped into a store to find one of the salesmen at the phone. Waiting a few minutes for the manager and knowing that from the nature of the conversation there was nothing private, the Journal man eavesdropped, and this is something of what he heard.

"Hello, is that Mrs. Green? This is Mr. So-and-so, of Blank Co., speaking. I wasn't sure whether or not you would be coming down town to-morrow or next day, but wanted to let you know that we just received some new records. There are two particularly good violin selections that I think you would like to add to that collection of yours. Just drop in—will be glad to play them over for you."

"Get results from using the telephone?" enquired the Journal.

"We certainly do," answered the salesman. "Every month when the new records come in I ring up certain people about certain records. Often I am sort of confiding something that is to be advertised to-morrow and this thought of getting advance information tickles the customer. The phone accounts for many extra sales. We also use it to spruce up phonograph owners who haven't come in recently to buy records. Also, we have a polite young lady, who knows how to be tactful, and who has a quiet pleasing voice and she rings up various persons whose names are on certain lists. The information she gets us is very valuable for our mailing list, it furnishes good live prospects, and all told leads to direct phonograph sales. You know the phone rates have increased and we make our phone pay its way."

Select Your Border

Aim at One That Brings Quite Completeness

THE man whose duty it is to prepare folders, booklets, catalogues and advertisements is confronted with the problem of what to do for borders. A. L. Townsend, in the course of an article in *Printers' Ink*, has this to say on the subject: "The most conspicuous fault of the average border is its tendency to detract from far more important elements of the advertisement—from the text and the main illustration. A border should be very much like the child of the old saying—seen and not heard. The moment a border shrieks for attention, it defeats its purpose. Borders should be among those present but not occupying the spot light. The most successful border is the one that you seem not to see. It fits in so quietly and naturally and unaffectedly that it does not force its presence. And let me tell you, that is a difficult task to perform."

"There are two classes of ornate borders: one, being constructed of certain elements of the business, carries part of the advertiser's message. For example, if I am advertising cement and want a border of blocks of cement, then I make even my border tell the story. On the other hand, there are borders that merely bring quiet completeness. They round off the details. I consider the true mission of the advertising border to be a frame for the message, nothing more. It's just about what its name implies. Have you ever visited a framing establishment? Have you noticed what a dif-

ference there is in frames and in the tastes of people who order them? A \$20,000 painting will sometimes look best in a very simple border. Some customers insist upon much filigree and gold. They look on art as a pure matter of how much they can get for their money. In the shop windows and on the walls of the advertising sections of our magazines, we find this same diversity, this same expression of good and bad taste."

The Question of Position

The Opinion of a Qualified Authority

"NEXT-TO-READING has some advantages; also some disadvantages," says a man who has a successful advertising record to his credit. He speaks from the standpoint of the man who is spending the money for he is the heart of a firm who gives the house's advertising his personal attention. "Segregated advertising has some advantages, and some disadvantages. One authority believes from the result of his experiments that the advantages of segregated advertising outweigh next-to-reading advertising may have. Others apparently believe the opposite to be true.

"I believe—and many leading advertising men agree with me—that it is six of one and a short half dozen of

Some of Your Friends and Relatives

Got a phonograph for Xmas. Remember you cannot do better than make it a record or two when next you want to give them a Birthday Gift.

Our January Suggestions are:

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Suggestion (in reduced size) for window or counter display card for the phonograph dealer.

another—and with a slight advantage favoring segregated advertising. But if twenty-one arguments for advertising in one medium or another were tabulated, I should rank this "next-to-reading vs. segregated item" number twenty-one. It is of comparatively no importance.

"The main and important factor in magazine advertising is—What is the appeal—not editorial policy—but appeal of a publication to its readers? Is it read with a wholesome, as well as a strong interest? There are many kinds, as well as many strengths, of appeal. If I buy a magazine because of the bottle of perfume sold with it—I am interested in odors, not ideas."

It's very seldom Co-operation works the wrong way. But it did when a drug-store man and an undertaker were arrested recently for having jointly distributed wood alcohol "whiskey."

Here, There and Everywhere

J. R. Tucker, the well known piano man of Winnipeg, was a recent trade visitor to Toronto.

The Child & Gower Piano Co., Regina, has incorporated and is now known as Child & Gower Piano Co., Limited.

The Vancouver branch of Mason and Risch Limited, has been conducting a series of daily player-piano recitals.

Robt. H. Easson, vice-president of the Otto Higel Co., Limited, Toronto, has been confined to his home with an attack of sciatica.

H. W. Phinney, president, and Col. E. C. Phinney, general manager of N. H. Phinney, Limited, Halifax, N.S., recently visited Montreal, Ottawa and Toronto.

Geo. Pequegnat, manager of the Phonograph Shop, Montreal, visited trade friends in Toronto on his way up to the Big Furniture Exhibition in Stratford this month.

John Samuels, Eastern wholesale representative of the Sherlock-Manning Piano Co., who makes his headquarters in Ottawa, was noticed in Toronto the middle of the month.

Commencing January 17, Child & Gower Piano Co., Limited, Mason & Risch Limited, W. G. F. Seythes & Co., Limited, and Heintzman & Co., Limited, of Regina, are closing their stores at 6 p.m.

Mr. Charles Clarke, who has been the Advertising Manager of the Christian Guardian for the past year, has resigned his position to become the representative of the Columbia Graphophone Company in the West.

W. C. Strong, one of the senior officers of the General Phonograph Corporation, New York, has just returned from a call at the Kitchener factory of his firm. Mr. Strong expects to leave shortly for England to visit the London and Paris branches.

Mr. I. Montagnes, accompanied by Mrs. Montagnes, visited New York during the month on a short holiday trip. Mr. Montagnes also visited the Sonora phonograph factory and arranged for larger monthly shipments in view of the increased business on their books for this year.

A fire which destroyed a business block at 419, 421 and 423 Sussex street, Ottawa, on January 14, was responsible for the burning of a large number of pianos. These pianos had been stored with the National Storage and Packing Company, whose loss is estimated at about \$180,000.

Two electric player pianos form part of the equipment of the women's building of an American university. This statement was given prominence recently in the leading editorial of a Canadian University paper. It shows that music is a big item in the life of college students.

H. A. Fricker and Healey Willan, both of whom spoke at the inaugural dinner of the Canadian Phonograph Manufacturers' Association, are giving a series of lectures at the University of Toronto in connection with the course leading to Bachelor of Music.

The Edison New Year's message to the Canadian trade was a striking one in the form of a booklet containing portraits of all the chief officials and department managers at Edison headquarters with a brief statement from each as to his department. The statements all promised greater production and more dealer co-operation.

Five demonstration rooms have been added to the equipment of the National Piano Co.'s phonograph department in their retail store at Toronto. The department has been removed from one of the upper floors to the ground floor. His Master's Voice products are featured.

Regret is being expressed in Edmonton musical circles at the withdrawal of the Alberta Piano Company from that city. Mr. Woolman, who has been the manager of the Edmonton branch for the past year, states that branch stores

are difficult to handle. The headquarters of the firm are in Calgary.

Blake K. Weaver has opened up an exclusive phonograph store at St. Catharines, featuring Starr phonographs and Gemmet lateral-cut records. Mr. Weaver, who is well known locally, was formerly a member of the Mason & Risch selling staff.

The Toronto Mendelssohn Choir, 250 strong, will give their annual concerts February 23rd, 24th and 25th. They will be assisted by the Philadelphia Orchestra under the direction of Stokowski, and also by Olga Samaroff, pianist. A number of new selections will be rendered this year, and the ever popular Verdi's "Requiem" again appears on the programme.

W. M. Hardy, formerly manager of Heintzman & Co.'s branch at Brantford, has opened up on his account at 54 King Street, St. Catharines. This will be a branch, with the head store located at Toronto. The firm style is W. M. Hardy & Co. Mr. Hardy has the local agencies of Gerhard Heintzman and Bell pianos and the Brunswick phonograph.



W. M. Hardy, St. Catharines, Ont.

A report from Edmonton says: "Messrs. Heintzman & Co., Limited, Edmonton, have announced the purchase of the Cristall block on Jasper Avenue, close to their present premises. In the new store there will be several soundproof rooms for demonstrating Victrolas, Sonora and Brunswick phonographs and His Master's Voice records, the present accommodation being altogether too inadequate for demonstration purposes. Mr. W. J. Davis, who is Edmonton manager, says however, that the present premises cannot be vacated for some months yet."

At the wind-up banquet of the Columbia branch and Dictaphone managers' Convention in New York, A. E. Landon, the Columbia Co.'s Canadian manager, remarked: "While the biggest year in the history of the company is being planned by the managers in the United States during 1920, the organization in Canada does not expect to be outstripped. The purchase of the gigantic plant of the Canadian Aeroplane, Ltd., in Toronto, based on the rapid development of the company during the past twelve months and the big business during that period, verifies the judgment of the company made some time ago," said Mr. Landon. "Canada will be benefited by the big plant and a new avenue for export business opened."

Wanted and For Sale Column

This column is opened free of charge for advertisements of "Help Wanted" or "Positions Wanted." For all other advertisements the charge is 2c. per word per insertion.

PIANO SALESMAN—With an excellent connection in Eastern Ontario, will be available for engagement after January 1st, 1924. Has wide experience in every department of the Trade. Would accept position as Branch Manager, District Superintendent, or Wholesale Salesman. Is well acquainted with the Trade in The Eastern Provinces. Correspondence strictly confidential. Box 220, Canadian Music Trades Journal.

A BRITISH FIRM in Newcastle-on-Tyne would like to communicate with Canadian manufacturer of pianos and organs. Apply to Enquiry Branch, Department of Trade and Commerce, Ottawa, quoting reference number 61.

WANTED—Salesmen to handle Brilliantone Steel Needles and phonograph accessories as a side line on commission. Easy sellers and good proposition. L. J. Bourgette, 16 McGill College Ave., Montreal.

SALESMEN WANTED—H. Wheeler, 1022 St. Catherine St. West, Montreal, offers an excellent sideline for reliable travellers calling on the phonograph, piano and furniture manufacturers and retailers.

WANTED—Experienced piano salesman for city work. Must be able to dig up new business besides being able to follow up leads given by the management. Steady employment and good remuneration. Apply Box 225, Canadian Music Trades Journal.

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