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8/9/1919

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# Canadian Music Trades Journal

NATIONAL LIBRARY  
CANADA  
BIBLIOTHÈQUE NATIONALE



August 1919  
At the Canadian National Exhibition

Fullerton Publishing Co., Toronto, Canada



## Columbia Headquarters

extends a cordial invitation to members of the trade visiting Toronto at Exhibition time. To greet you personally, to add to the enjoyment and profitableness of your stay will be a real pleasure.

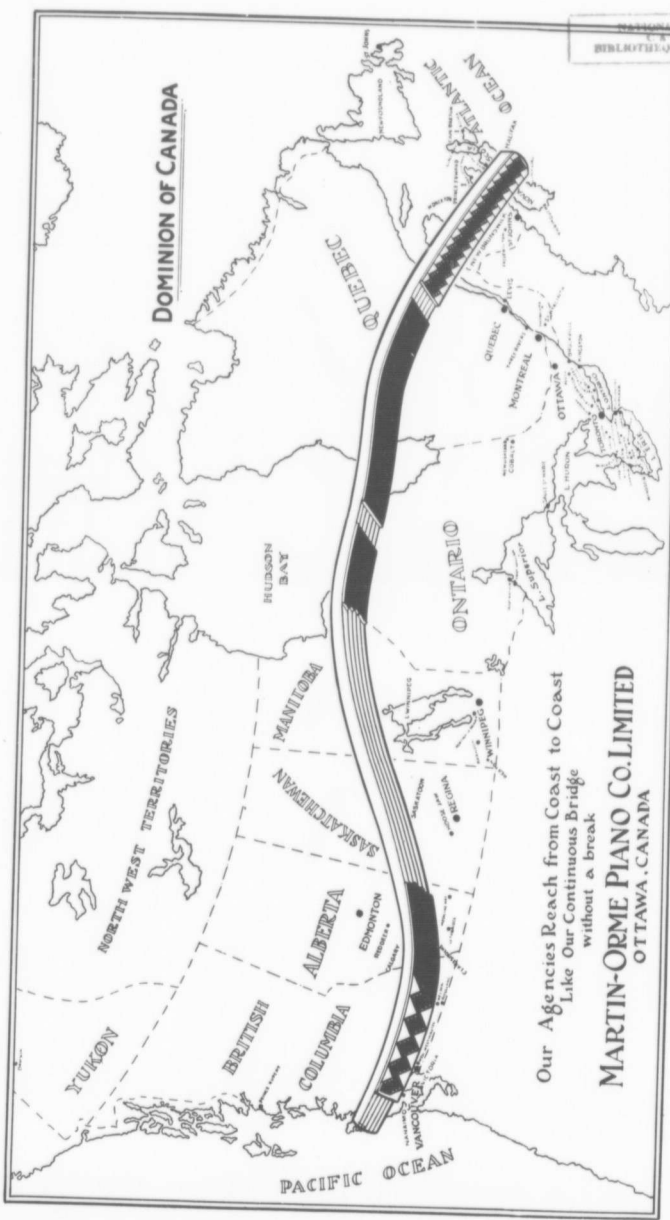
Make our office your office pro. tem. Have your mail sent in our care. Our clerks and Dictaphones will be at your service.

Also see the Columbia Exhibit in the East Wing of the Horticultural Building.

**Columbia Graphophone Co.**  
54-56 Wellington St. West - TORONTO

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NATIONAL LIBRARY  
BIBLIOTHÈQUE NATIONALE



Our Agencies Reach from Coast to Coast  
Like Our Continuous Bridge  
without a break

**MARTIN-ORME PIANO CO. LIMITED**  
OTTAWA, CANADA

: : : "Judge the Price by Service." : : :



**B**OTH long and short experiences in piano retailing have shown dealers that there is no compromise about a piano. Either the sale results in customer-satisfaction or it does not.

Occasionally a Gourlay dealer loses a sale to a party who has yielded to the low-price temptation.

Usually it is not long after until two persons, and perhaps some friends, become convinced that the price of a piano should be judged by the service it gives.

Are there cheaper pianos and players than the Gourlay and the Gourlay-Angelus? In actual figures—yes! Measured by service—NO!



**Gourlay, Winter & Leeming, Limited**  
TORONTO, CANADA

Head Office and Factories:  
309-325 LOGAN AVENUE,

Salesrooms:  
188 YONGE STREET

— SEE —

# Mendelssohn PIANOS and PLAYERS

**At TORONTO EXHIBITION**  
**August 23 to Sept. 6 in the Manufacturers' Bldg.**



New Style "E"



Style "30" Player

Mendelssohn Pianos and Players will be on display as usual this year at the **Canadian National Exhibition** where a representative showing of the Mendelssohn line may be found by visiting dealers and salesmen in the Manufacturers' Building. Come along and pay us a visit. Bring your friends with you.

Present owners of Mendelssohn Pianos recognize that because of the enduring qualities built into the instruments, each succeeding year sees but a slight depreciation in the piano. This helps other sales.

**Mendelssohn Piano Co.**  
 110 Adelaide St. W. - Toronto, Canada



**W**E extend a cordial welcome to the visiting piano trade to call at our factory during Exhibition weeks—August 23 to September 6. Our invitation includes salesmen, repair men, and tuners, before whom we are anxious to place every advantage tending to a more practical knowledge, and a more extended acquaintance with the processes of supply manufacture. This gives an opportunity for every interested man in Canada to visit the largest piano supply house in the British Empire and increase his own value in whatever his capacity, by adding to his own store of knowledge.

The King Street cars pass our doors to and from the Exhibition. Look for the big clock at the corner of King and Bathurst Streets.

**THE OTTO HIGEL CO., LIMITED, TORONTO**

# Singing

in the schools, in the homes, community singing, a realization of the place music has in life—many things are combining to stimulate Canadians into becoming really a singing people. Fitting right into this situation is

## The Player Piano

—the democratic piano—one everybody can play—one that makes it possible for any member of the family to play the accompaniment of a song—

## and "Word Rolls"

putting solo singing and group singing within reach of every home. Send for the Otto Higel list of new "Word Rolls."

### When You Sell a Player Piano with the Otto Higel Player Action

You know money cannot buy any greater dependability, accuracy or action efficiency. The player action is worked incessantly because of its very nature. The Otto Higel player Action provides for this extra usage and more. It is indifferent to climatic changes. It is a quality product out and out. Expense in neither time, money nor constant research is spared in ensuring improvement wherever improvement is possible.

### The Otto Higel Co., Limited

The British Empire's Largest Music Trade  
Supply House

King and Bathurst Sts.

TORONTO

CANADA



## —AFTER ALL, QUALITY COUNTS



**E**VANS BROS. piano quality is deeper than the surface appearance which gives Evans Bros. instruments the distinctive attractiveness they all possess. Evans Bros. quality is interwoven through every part. It meets all tests, musical and structural.

Prosperity throughout the country has given rise to a constantly growing class of prospects who seek to obtain the advantages of music in the home through the medium of the player piano. These prospects are demanding players of quality and reputation. The dealer in Evans Bros. players has a line which measures up to the critical standards by which the present-day prospect judges the instrument, and is therefore in a position to expand his business and reap a full share of the profits accruing from the demand.

**EVANS BROS. PIANO AND M'FG. CO., LTD.**  
**Ingersoll - Ontario**





## WILLIS PIANO

VERTICAL GRAND

STYLE "F"

4 FEET 9 INCHES

SEE THE OTHER WILLIS PIANOS  
AND PLAYERS AT OUR EXHIBIT  
AT CANADIAN NATIONAL EX-  
HIBITION, AUG. 23 TO SEPT. 6

Industry is recognizing music. Factory choruses, orchestras and bands are spreading. An employees' recreation room equipped with a Willis player piano is a good investment for every Canadian factory.

*Concentrate on Pianos*

## WILLIS PLAYER

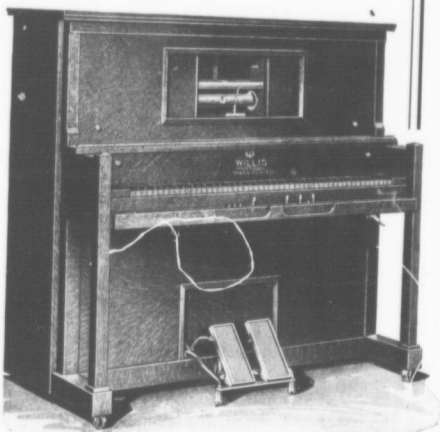
MISSION DESIGN

STYLE "O"

4 FEET 6 INCHES

We are also sole Canadian  
Distributors of the Celebrated  
Knabe and Chickering Pianos

**WILLIS & CO., Ltd.**  
**Montreal**



**GEO. W. STONEMAN & CO.**

**PIANO VENEERS**

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## **Maryland Walnut**

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

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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.

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845-851 West Erie Street  
**CHICAGO, - ILLINOIS**

# NEWCOMBE

## Pianos and Players

Established 1870

"Never Suffer by Comparison"

### The Newcombe Line

Will be on display at the

### Canadian National Exhibition

August 23 to September 6

at our stand in the

MANUFACTURERS' BUILDING



Make the Newcombe Rest  
Room your headquarters.  
It is at the disposal of you  
and your friends.



ET a firm put the most expensive Grand Piano in their show window and if there be no name on the fall-board, how many people would buy it, even at a tremendously reduced price?

People judge a piano by name-reputation largely. Since 1870 the **Newcombe** has embodied all those musical and mechanical improvements that make and keep a piano a real "Leader."

Again, only **Newcombe** Pianos are equipped with the "Howard Patent Straining Rods" which counteract the great strain of the 228 Strings. They give to the Pianos. By relieving the immense strain on the strings they make a better tone possible. They are of the best steel, handsomely nicked, and are an ornament to the instrument, and they do not add extra cost to the Piano.

## The Newcombe Piano Company, Limited

Head Office—442 Yonge St.

Factory—121-131 Bellwoods Ave.

TORONTO : CANADA

# SEE Haines Bros. Pianos

## AT THE EXHIBITION

Toronto, August 23rd to September 6th

Same place in the Manufacturers'  
Building — Same old-established  
name—with the best product ever.

Co-operation with the dealer is with us as important as our efforts to make our piano the BEST OF ALL. We work in complete harmony with our friends in the trade, but we have a natural desire to make new acquaintances, leading to new business friendships.



The Popular Haines Bros.' Louis Design.

### HERE IS WHAT 2 DEALER FRIENDS SAY:

"The Haines Bros.' piano came through today. We know of no change that you could make to improve it, in either tone or appearance. We have never seen or heard a finer upright piano. We sold the piano within three hours after placing it on our floor. It goes into one of the finest homes in our city."

"We take pleasure in saying that the Haines Bros.' piano which we recently received from you is by far the best piano we have ever had on our floor. It is certainly the finished product from the casters up, both inside and out, and we don't see how the tone could be improved upon."

We also make the MARSHALL & WENDELL piano, which is the best value for the money in Canada to-day.

## Foster-Armstrong Co., Limited

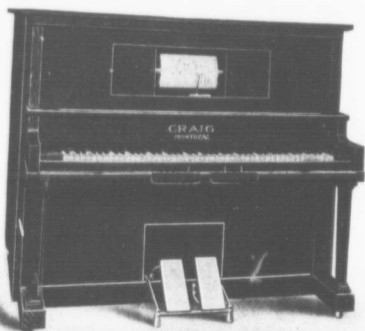
J. W. WOODHAM, General Manager

Head Office and Factory:

KITCHENER, ONTARIO

# CRAIG PIANOS

ESTABLISHED 1856



SIXTY-THREE years of piano success mean that Craig pianos have always maintained in the past a definite high standard of quality. And to-day, Craig pianos continue an enviable position in the piano world.

This is because of the inherent merit built into every instrument produced in our factory—a merit that withstands competition and that satisfies critical buyers from every standpoint, whether it is elegance in design, perfection in tonal quality, scientific construction, durability, or any other quality by which an instrument can be judged.

A piano to establish and hold this position must be based on a proposition that is sound to the root. By the same token it is a good piano for the dealer to represent.

The Craig plant is a light, airy, modernly laid out plant,—one equipped with the latest machinery—one that attracts the finest class of workmen and one that has the environment for quality pianos and players.

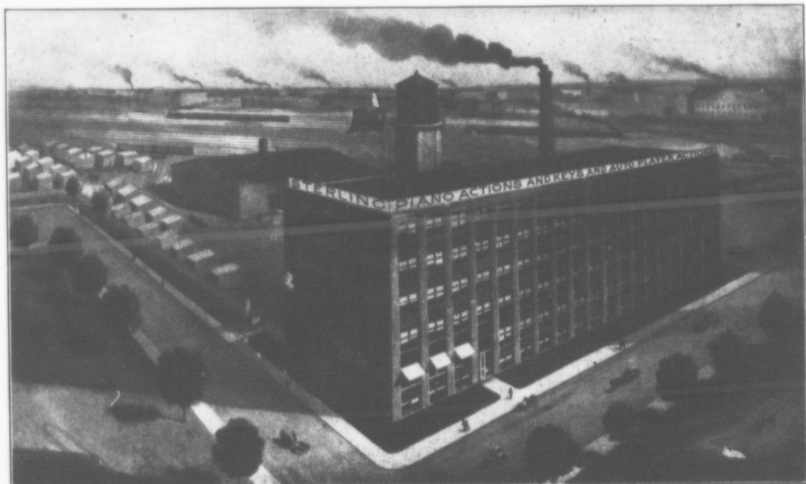


## The Craig Piano Co.

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

Montreal

Quebec



The Modern, Well-Equipped Plant where Sterling Piano Actions and Keys are made.

# STERLING

**Piano Actions - Player Actions - Keys**

ARE THE STANDARD IN PIANO SUPPLIES

A cordial invitation is extended to manufacturers, dealers, tuners and repair men to visit our factory during the Exhibition. We are about ten minutes' walk from the Exhibition grounds. From down town take a Queen Street car to first stop west of the Subway, then walk north one block.

**Sterling Actions and Keys Ltd.**  
 Noble Street - - Toronto, Canada

## NEW DESIGNS

— IN —

# BELL PIANOS AND ORGANS

will again be staged on  
the Bell Stand at the  
Canadian National  
Exhibition (South Aisle),  
where agents and pros-  
pective agents of the  
Company will be made  
cordially welcome.

The Bell Piano & Organ Co., Ltd.

Guelph, Ontario, and London, England

## 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.

## Canada's Best

*The*  
**Stanley**

## Pianos and Player Pianos

See them and hear them  
at our Booth at

## EXHIBITION

Always the finest and  
latest. This year we  
have excelled in our  
models to be shown.  
You are welcome.

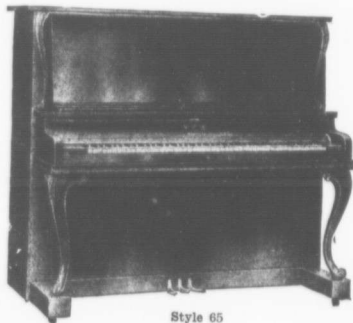
Write or call for  
full particulars.

## STANLEY PIANOS

241 Yonge St.  
TORONTO



# None Better than the "Wright"



Style 65

**A** piano man once remarked that there are three varieties of pianos---- the "nearly as good" kind, the "just as good" and the "none better"

A fine list of keen dealers, having found in actual selling experience that there is none better than the Wright, have proceeded logically to make the Wright their "Leader."

The sale of a Wright entails no regrets.

The customer is satisfied because the instrument stands the test of use and wins the approval of the owner's music-loving friends. This obviously causes the customer to make his monthly payments promptly, regularly and good-humoredly.

The fact that the Wright piano is used and preferred by leading local pianists and vocalists in so many communities is building up sales for Wright dealers constantly.

**WRIGHT PIANO CO. Limited**  
**STRATHROY** **ONTARIO**

# 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.

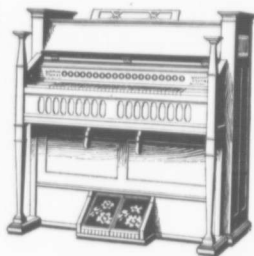
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



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.

# CECILIAN

World-Famous (Est. 1883)



## Come to Toronto Exhibition

August 23 — September 6

and examine these four sales-building, exclusive Cecilian features:

Maple Interlocked Back, not depending alone on glue for strength.  
Individual Grand Agraffe System, found only in grand pianos of other makes.  
All-metal Unit Valve System in Cecilian Players, making them leak-proof absolutely.

Every Cecilian piano is Convertible, so that at any time the piano may be equipped with a player action.

The Cecilian booth is in the Manufacturers' Building—North-East corner.

### THE CECILIAN COMPANY, LIMITED

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

247 Yonge St.

Toronto, Canada

# CECILIAN CONCERTPHONE

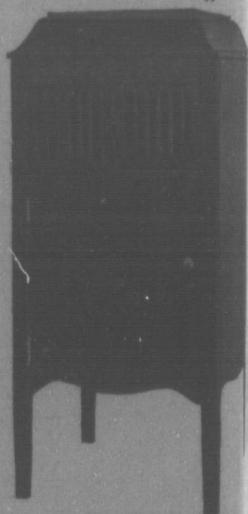
## Cecilian Concertphones

will be on exhibit at the  
Canadian National  
Exhibition

—See them at the Cecilian Piano booth in the  
Manufacturers' Building, north-east section.

There may be some territory unarranged for  
that would interest you.

Call and talk it over with us when you come  
to the city to take in the Fair.



Introducing the  
NEW "MINUET" STYLE  
Height 40 in.; width 17 1/2 in.  
depth 19 in. Mahogany or  
Pained Oak.  
Retail Price \$100

**The CECILIAN COMPANY, Limited**

Distributors for Canada of the Cecilian Concertphone

247 Yonge St.

Toronto, Canada

# MOZART PIANOS

appeal to the

## PIANO DEALER

by their

Superior workmanship, established durability and genuine value.

---

# MOZART PIANOS

appeal to the

## PIANO PURCHASING PUBLIC

by their

attractive appearance, delightful touch, and superb tone-quality.

---

Do you wish to control this valuable agency in your territory?

Write, wire or telephone

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**NATIONAL PIANO COMPANY, Limited**

266-268 Yonge St., Toronto

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



TORONTO  
516 Richmond St. West



# W. BOHNE & CO.

(Established 1891)

Manufacturers of

## Pianoforte Hammers and Covered Bass Strings

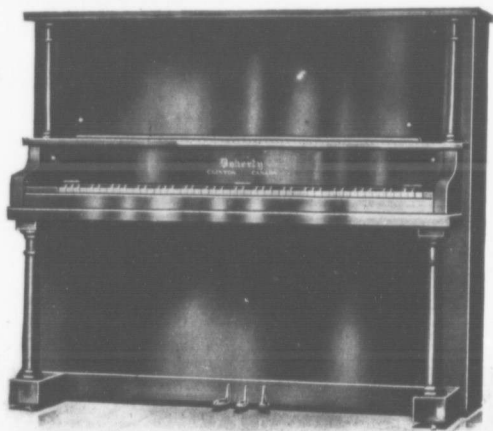
For the better grade manufacturer  
Proved by 28 years' experience



NEW YORK  
134th St. and Brook Ave.



Established  
1875



Established  
1875

## *The Doherty Piano*

which has been a standard feature of the

### Canadian National Exhibition TORONTO

for so many years, will be on display at the Doherty booth this year in

**The Manufacturers' Building**  
**August 23 to September 6**

Seldom does quality alone or price alone create for a product that volume of sales so necessary to retail success. But when a striking superiority, such as Doherty Pianos possess, is obtainable at a price within reach of the average person's income, then that combination of quality and unusual value presents a proposition that reduces the number of lost sales to a minimum.

### Doherty Pianos Limited

CLINTON

ONTARIO

TRADE MARK  
W  
B  
REG.

0.

TRADE MARK  
W  
B  
C.G.

# 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.

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

## 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.

## Just Forget

for the time being, that LESAGE PIANOS are moderately priced. Compare them point by point with other pianos you know—examine the case-work, action, keys, hammers, strings and all supplies used—you will find the LESAGE good to the core.

Piano quality like that builds up a stable retail trade.



## A. LESAGE

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

ST. THERESE - QUEBEC



New York

g Name-  
Muffler,  
d Sheets,  
length as

domestic  
ners.  
rs, etc.

E

yer  
de.

BEC



**WE HAVE  
REACHED  
THE SUMMIT  
OF EXCELLENCE**

IN THE MANUFACTURE OF  
**PIANO HAMMERS  
AND STRINGS**

OUR MUSIC WIRE IS OF THE FINEST  
ENGLISH AND AMERICAN MAKES



**D. M. Best & Co.**  
455 KING STREET WEST  
TORONTO . . . CANADA



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

Ask for Catalog No. 182

**Phonograph Cabinet  
Hardware**

Ask for Catalog No. 183

**HAMMACHER, SCHLAMMER & 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.

Factory and Office:  
Dolgeville, N. Y.

W. A. BRECKWOLDT, Sec-Treas

Saw Mills  
Fulton Chain and Tupper Lake

**"Superior" Piano Plates**

MADE BY

THE

**SUPERIOR FOUNDRY CO**

CLEVELAND, OHIO, U.S.A.

# THE GODERICH ORGAN

The clipping from the Globe of Aug. 1st speaks of the beauty and tone of the Goderich Organ.

**Thirty Years of Age**

**Established 1889**

Makers of

**ORGANS                      PIANO STOOLS  
PIANO BENCHES  
ROYAL TALKING MACHINES**

SEND FOR CATALOGUES

**The Goderich Organ Co. Limited**  
Goderich :: Canada

## Lawn Bowlers Give Organ to Chapel

FORMAL OPENING AT ELGIN  
HOUSE, MUSKOKA, OF FINE  
INSTRUMENT

(Special Despatch to The Globe.)  
**Elgin House, Muskoka, July 31.**—The organ purchased by the Elgin House Lawn Bowling Club for the Elgin House Chapel was formally opened last Sunday. Rev. Dr. Isaac Tovell was in charge of the service, and in an appropriate address presented the organ. Mr. L. Love accepting it, on behalf of the chapel.  
Mr. Maxwell Kennedy of the Toronto Conservatory of Music presided at the organ, and under his skilled manipulation its beauty, power and harmony of tone was admired by all. The organ, made by the Goderich Organ Company, is cathedral style, beautifully cased in dark golden oak. Rev. Jesse Gibson of the Upper Canada Bible Society preached at both services.

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

*Clear*tone  
SPEAKS FOR ITSELF



No. 250—\$125

No. 200—\$100

No. 150—\$85

No. 100—\$75

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

### SUNDRY DEPARTMENT

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

**REPRODUCERS**—Play all records—No. 2, \$1.45 per set; No. 3, \$1.65 per set; No. 4, \$3.75 per set; No. 6, \$3.50 per set; No. 7, \$3.25 per set; No. 8, \$3.15 per set; No. 9, \$3.95—Sonora Tone Arm with reproducer to fit.

**MAIN SPRINGS**—No. 00,  $\frac{1}{2}$  in., 9 ft., 25c. each; No. 01,  $\frac{3}{8}$  in., 7 ft., 25c. each; No. 02,  $\frac{3}{8}$  in., 7 ft., 25c. each; No. 1,  $\frac{3}{8}$  in., 9 ft., 39c. each; No. 1A,  $\frac{3}{8}$  in., 10 ft., 49c. each; No. 2, 13/16 in., 10 ft., 29c. each; No. 3,  $\frac{3}{8}$  in., 11 ft., 49c. each; No. 4, 1 in., 10 ft., 49c. each; No. 5, 1 in., 11 ft., heavy, 99c. each; No. 6, 1  $\frac{1}{4}$  in., 11 ft., 90 c. each; No. 7, 1 in., 25 in. gauge, 15 ft., 89 c. each.

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

**RECORDS**—POPULAR AND GRAMMAVOX, new 10-inch, double-disc, lateral cut, all instrumental selections 30c. each in 100 lots. Columbia 10-inch double disc new records 35c. each.

**GENUINE DIAMOND POINTS**, for playing Edison records, \$1.95 each.

**SAPPHIRE POINTS**, for playing Edison records, 22c. each

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

**NEEDLES**, steel, 40c. per thousand in 10,000 lots. F.O.B. New York.

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

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

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

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

# WILLIAMS' VIOLIN STRINGS

Our Gut Violin Strings listed below are made from specially selected and prepared English gut, every care is taken in their manufacture. Our Strings are favorably known in every city and town in Canada. A dealer's string trade is worth taking care of. These strings will prove a business builder.

## RELIANCE STRINGS

A good string, well made and will stand a lot of use; a dealer can recommend this string.

No. 118—E Strings, 4 lengths in separate envelope.	Regular price, each .....	\$0.20
	Wholesale, bundle 30 strings .....	3.50
No. 119—A Strings, 2½ lengths in separate envelope.	Regular price, each .....	0.20
	Wholesale, bundle 30 strings .....	3.50
No. 120—D Strings, 2½ lengths in separate envelope.	Regular price, each .....	0.20
	Wholesale, bundle 30 strings .....	3.90

## JOACHIM STRINGS

will give every satisfaction to a violinist who is playing in a theatre or dance work, or for hard practice.

No. 124—E, finest quality, 4 lengths, polished gut.	Regular price, each .....	\$0.25
	Wholesale, bundle 30 strings .....	4.50
No. 125—A, finest quality, 2½ lengths, polished gut.	Regular price, each .....	0.25
	Wholesale, bundle 30 strings .....	4.50
No. 126—D, finest quality, 2½ lengths, polished gut.	Regular price, each .....	0.30
	Wholesale, bundle 30 strings .....	5.20

## ARTIST STRINGS

The Artist Violin Strings are the best money can buy, and are made especially for us. Each string is guaranteed. They are put up in separate wrapping bearing the name "Artist" across the face. Each bundle is put in a fancy tin box.

No. 104—Williams' Artist E or 1st. 4 lengths.	Regular price, each .....	\$0.30
	Wholesale, bundle 30 strings .....	4.50
No. 105—Williams' Artist A or 2nd. 2½ lengths.	Regular price, each .....	0.30
	Wholesale, bundle 30 strings .....	4.50
No. 106—Williams' Artist D or 3rd. 2½ lengths.	Regular price, each .....	0.30
	Wholesale, bundle 30 strings .....	5.20

## VIOLIN G STRINGS

No. 74—"Victory" G Violin String, good quality, covered with silver plated wire, in straight boxes.	Regular price, each .....	\$0.25
	Wholesale, doz. .....	1.50
No. 143—"Concert" G or 4th, spun on gut, fine quality.	Regular price, each .....	\$0.25
	Wholesale, doz. .....	1.50
No. 307—"Philharmonic" G or 4th, silver plated wire, on gut and silk.	Regular price, each .....	\$0.25
	Wholesale, doz. .....	1.75
No. 142—"Superior" G or 4th, spun on gut, extra quality, copper wire polished.	Regular price, each .....	\$0.25
	Wholesale, doz. .....	1.80
No. 144—"Joachim" G or 4th, spun on gut, superior quality.	Regular price, each .....	\$0.25
	Wholesale, doz. .....	1.98
No. 167—"Vareni" G or 4th, pure silver, burnished, full finish, wound on special gut.	Regular price, each .....	\$0.40
	Wholesale, doz. .....	2.00
No. 147—"Williams' Artist" G or 4th, pure silver, wound on finest quality gut.	Regular price, each .....	\$0.60
	Wholesale, doz. .....	4.20
No. 905—"Black Diamond" G or 4th, silver plated wire, on selected gut, new process.	Regular price, each .....	\$0.60
	Wholesale, doz. .....	4.85
No. 148—"Artist Italian" G or 4th, pure silver, wound on finest Italian gut.	Regular price, each .....	\$0.75
	Wholesale, doz. .....	5.40
No. 85—"Williams" G or 4th, pure silver, burnished, spun on selected gut.	Regular price, each .....	\$1.00
	Wholesale, doz. .....	7.20
No. 40—"Williams" G or 4th, pure silver, not burnished, spun on best English gut.	Regular price, each .....	\$1.00
	Wholesale, doz. .....	7.92



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

WINNIPEG

CALGARY

MONTREAL

TORONTO

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INTO

# Canadian Music Trades Journal

Issued monthly in the interests of the Musical Industries of Canada, including Piano,  
Organ, Player Piano, Supply, Talking Machine, Musical Merchandise and Sheet Music.  
\$2.00 per year in Canada; 8s. in Great Britain and Colonies; \$2.50 in other countries.

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VOL. XX.

TORONTO, AUGUST, 1919

No. 3

## U. S. Government to Issue Pamphlet Giving Advice on Making High Grade, Medium and Commercial Pianos

CANADIAN piano manufacturers will be interested to know that the American Government, in line with its scheme to suggest methods and give its advice to industry in regard to the apprenticeship and training of workers, the United States Training Service of the Department of Labor is about to issue a pamphlet on training methods in the piano industry. The purpose of this is not alone to indicate a definite system of training new workers and adopting new methods in place of old methods, but to aim at improving the quality of the output, particularly by the introduction of more scientific means, which experience during the war has shown to be necessary, even in so advanced and progressive an industry as that of piano-making.

"The information about to be issued from Washington is not based," says the New York Music Trades, "on the suggestions, advice, experience of a few experts, but on thorough investigation in representative factories of the three classes, of instruments, namely, high-grade, medium and commercial, which form the output of the piano industry. In this way not alone the best theory but the best practice that has been found have been incorporated in what is called a "training service," which will be presented as a thorough training guide to help instructors in the piano industry impart their knowledge in the most orderly and effective way possible. This is all the more important, not alone because American manufacturers of pianos expect keen competition, if not in their own market, certainly in the South American, British and Australian markets, where they have already won a hold, but to enable them to meet what is confidently expected to be a demand that in a few years will mean at least double the present output."

Be very wary of propositions in which you have not control.

## The Future for the Period Piano Case

ONLY yesterday, it seems, much discussion was taking place in the trade on the advisability of a curtailment in the number of piano designs. In some quarters very radical reductions were advocated. One American firm who had been making some dozen different designs in their line openly declared their intention to cut down to only three. Others favored the proposal in a general way, believing that the tendency was in that direction, but did not go as far as deciding on any great change of policy for the time being.

Advocates of design curtailment put up an argument something like this. The multiplicity of styles in piano cases was an expensive evil in the trade long before the war. Occasionally, perhaps, a bold manufacturer would decide to discontinue a certain design, but when he so advised his dealers some agent back in a country town would write in that at least six of the twelve instruments he sold annually were that particular style; that it was his most popular seller; and that were it dropped his piano sales would be cut in half as surely as to-morrow's sun would rise. Then the fear of losing that dealer to some competitor would do its work, with the result that the offending design would be continued. And those on this side of the question contended the public continued to be educated to expect a "wide range to choose from." They also said that if introduced as a war measure it would be just as good a peace measure.

It is not only in history that the pendulum swings from one extreme to the other. A piano man now comes along with the prediction that the growing popularity of period designs will reflect upon the public's taste for piano cases so strongly that period piano cases will become quite the thing in a big proportion of homes. The party with this contention cites the report that of the \$1,000,000 worth of phonograph cabinets being made now by the Grand Rapids furniture manufacturers a goodly proportion of them are period designs. He instances the introduction of Queen Anne grand pianos as another straw that shows the way the wind is blowing.

The Board of Education in Los Angeles, according to a despatch from that city, has just placed an order with a local dealer for 210 pianos for their schools—30 for the high schools, and 180 for the public schools—all but nine to be in oak cases, and those nine in mahogany.

The question of music in the schools is a live one. This instance ought to be cited to every teacher, every school trustee, and every possible parent. Who will stir up interest in more music in our schools if music dealers everywhere do not take a hand in it?

It is contended by more than one piano man that notwithstanding the elegance and refinement of Canadian piano designs, a demand will spring up among the rich for pianos that will be in strict conformity with the requirements of the period style in which the drawing-room is furnished. It looks as if there would necessarily be a limit to the possibilities of doing this. It is no easy matter, for example, to adapt the sweeping curves of the grand piano to a period like the 18th century Adam, which is essentially based on straight lines. If an active demand did spring up for period grands among the rich, to a certain extent this might reflect upon the middle classes in appreciating at least some modification of period styles in upright pianos more than they now do.

Again it is claimed by some of the United States manufacturers that in high grade pianos for export orders period cases are asked for more and more. The reason given is that the wealthier classes in foreign countries pay more attention to strict period decorations and furnishings in their music and drawing-rooms than we do on this continent. Some factories are therefore giving more time to the production of period pianos.

As long as the piano demand exceeds the supply there is little inducement for either dealer or manufacturer to spend much time thinking of the appeal that period pianos would have for a portion of the buying public. But when the day comes that production increases to the extent that real selling ability is needed and keen competition returns, then the period piano may receive more attention than it does to-day.

#### Along Come the Laundries to Help the Piano Trade

**T**OO many women after marriage drop their music. That is the contention of the piano men who see the advantages to them of encouraging women to keep up their music. To do so is in the interests of the mother, the husband, the children and the music trade. A number of the articles supplied to the press by Canadian Bureau for the Advancement of Music have sought to show how for the welfare of the home the mother should not drop her active interest in music.

Rather an unexpected ally has lined up with the music trade in the advocating of this very thing, i.e., the laundries and they advocate it from another angle. A strong, illustrated advertisement has appeared over the signature of seven laundries, the copy being as follows: "What Has Become of My Musical Touch? How many young women you hear voice this complaint after a year or two of married life!

"Do you really want to know why you can't play the piano or violin as well as you could before marriage? The answer is in your kitchen—the washtub, the scrubbing board, and the flatiron, whether you use the ponderous old-style 'flat' or a modern electric iron. That is what cramps and stiffens the muscles of your once nimble fingers, making it difficult and even impossible to play those alluring compositions so dear to you.

"Don't Sacrifice Your Talent for a False Economy. Keep your fingers in perfect trim for the piano or violin. The time and pains necessary to acquire that cherished touch should not be thrown lightly aside without heed. Washing, but more especially ironing, will rob you of the fruits of your practice and labor before you realize what it is costing you. Don't do it! Send the family washing to one of these six Modern Laundries, where it will be cleansed and laundered faultlessly by scientific, labor-saving methods."

On the first count this is a score for the piano and

violin dealers and salesmen. On the second count it is another example of co-operative advertising that the music industries should not pass over without seeing how collective advertising could also be run advantageously to themselves.

#### "The Gibson Upright"

**T**HE staff of this Journal observe several piano men deep in the pages of Saturday Evening Post just now. The secret of this interest is the serial story running called "The Gibson Upright." It is a new play by Booth Tarkington and Harry Leon Wilson, authors of "The Man From Home." The play is a dramatization of life in a piano manufacturing plant.

The authors make the question of the day—the attitude of labor—the theme of the play. Andrew Gibson, the manufacturer of the "Gibson Upright," who has built up a great business, after having received incessant demands for higher pay from his workmen, turns over the entire business to the workmen for them to run. The second act shows what happened to the factory when it is being run by a committee of workmen. The third act finds the workmen only too glad to have Andrew Gibson take the factory off their hands and let them work with him as employees again.

Mr. Tarkington has given much thought to his subject and in his play, while keeping within the dramatic realm, he points out the real weaknesses in the theories of the extreme labor men's views.

#### 20 Dealers Co-operate to Start Manufacturing Pianos

**T**HESE be strange times! One day we read of a play founded on the decision of a piano manufacturer to meet his labor troubles by handing over the plant to his employees to run. The next day we read that over in Cleveland about twenty piano dealers have decided to co-operate in the manufacture of pianos for themselves. They have, it is said, secured a site and arranged for \$300,000 with which to put a good sized plant in operation. According to the dispatch: "The stock interest in the proposed concern will be limited to dealers only, with perhaps some profit-sharing plan which will include employees of the plant. The best mechanics and executives in piano production will be selected to direct production.

"The piano to be made will be a standard instrument at moderate cost and to sell at moderate price. It will come in straight and player style. Not more than four styles in each kind of instrument will be made, according to present plans. The instrument will be made up for each dealer, to sell under his own name or a name that he decides upon. While it will be to the interest of the dealers, as stockholders, to push the sale of this piano, they will continue to handle all the other lines they now handle."

#### Want Ads are Informing and Sometimes Funny

**"W**ANT" advertisements are usually worth looking over. Daily papers are giving them more prominence than ever. Readers by the score turn to the classified ads first. In trade papers, too, one of the first pages many dealers and salesmen turn to is the one listing positions wanted, articles for sale, and so on. Even when one is not in need of another man, store fixtures, or second-hand organs, and even when one is not in the market to buy or sell a business, it is interesting and often good business to know how scarce or how plentiful are these opportunities.

Sometimes time spent in glancing over the want

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# Williams Made Players



Give

Perfect

Style Colonial

## Satisfaction

#### TO THE DEALER—

Because of the profit unspoiled by com-  
plaints or repair bills.

#### TO THE PURCHASER—

Because of the Excellent Value.

#### TO THE SALESMAN—

Because of their easy-selling and stay-  
ing sold qualities.

#### TO EVERYBODY—

—who plays them—because they are  
easy pumping, responsive, efficient and  
"Musical."

### Our Standard

The Combination

Automatic Tracker Adjuster  
Automatic Transposing Device



Style Louis XV

### Equipment Includes—

The Floating Rail Device  
The Accentuating Bellows

See our Exhibit in the Manufacturers' Bldg.  
At the TORONTO EXHIBITION

The Williams Piano Company, Limited

Canada's Oldest and Largest Piano Makers

OSHAWA - ONTARIO



Don't  
**WISH**

you were as successful  
as some of your  
brother-dealers

!

HOOK UP WITH THE LINE THAT BRINGS SUCCESS

THE **SHERLOCK-MANNING**  
- 20<sup>th</sup> Century Piano -  
*"The Piano worthy of any Home"*

A Good Start Would Be To Meet Us At The Exhibitions

Sherlock-Manning dealers and the trade in general are warmly invited to visit our exhibits at Toronto Exhibition, Aug. 23rd to Sept. 6th, and London Western Fair Sept. 6th to 14th. Reports indicate that exceptionally good business is ahead of the Sherlock-Manning line, and we will be glad to discuss prospects with our present as well as prospective dealers, surrounded by "the goods."

Sherlock-Manning Piano and Organ Company  
LONDON - - CANADA



ads is rewarded by a good piece of humor; for example, the dealer who advertised big reduction in slightly used piano of well known make, "mohawkany" case, etc. An ad like that ought to bring an enquiry from every wigwam on the nearest Indian reserve. Another store wanted "a clerk to be partly behind the counter and partly outside."

The Journal editor, who dropped in to see the manager of a certain firm, found that party looking through the want columns of some of the English music trade papers. Continuing this pastime together, and passing over the "salesmen seeking good berths," the eye caught a three-liner under: "managers, assistants, etc.," as follows: "I want an enemy at chess, preferably a gentleman interested in literature and music."

Another was: "Young lady wanted (15-16) to learn wholesale music business in west end; must be tall." Another: "Reliable, experienced piano repairer; one with country experience preferred; permanency; good salary; holiday to right man."

Some of the interesting points are to see what is being paid music employes in other countries. Two piano tuners are wanted for South Africa, unmarried, with knowledge of players, not over 50, salary £20 per month.

A "gentleman," fine tuner and player regulator, seeks berth in London at 5 guineas. A tuner wants position in or near London, has factory and outdoor experience, wants £2 10s. A first-class tuner and salesman with 20 years' experience asks £4 and 10 per cent. commission. Junior tuner who can assist in piano selling wants weekly salary and commission to equal £3. A piano and organ repair factory advertises for a foreman at annual salary of £220.

One firm that wants two tuners specifies that they should do five tunings a day in town and four in country.

### How Piano is Taught in Public Schools of One City

CANADIAN MUSIC TRADES JOURNAL has for long been a consistent advocate of urging upon the attention of the public, of educators and of the educational authorities a more serious consideration of music on the curriculum of our public and high schools. Interest has been stirred up among some dealers. Through a strong series of educational articles furnished the daily press by Canadian Bureau for the Advancement of Music the public and school teachers throughout the Dominion have had brought to their attention the claims of music in the schools.

One thing many of these articles have impressed is that by music in the schools is not meant simply singing. Music in the schools should at least include the study of musical appreciation, and also the study of the piano, violin or any instrument of the symphony orchestra.

In this connection the Journal is glad to furnish its readers with particulars of how the piano is taught in the public schools of Schenectady, N.Y. The cause of music in the public and high schools is well advanced in Schenectady, where an efficient course has been mapped out and put in effect for three years now. The supervisor of school music there makes this comment on the piano classes in the public school which were undertaken as a practical contribution to the cultural life of the community. In the majority of cases they are patronized by the children of those parents who either cannot afford to pay the prices charged by private teachers or who avail themselves of the classes

to discover whether their children possess sufficient talent to justify the expenditure of larger sums of money on private tuition. It will be readily seen therefore that the private teachers look with favor on the classes since they are hardly affected by them except in the way of a desirable increase in the number of their pupils.

Beginners are taught in classes of four, each child having his turn of fifteen minutes at the piano. Those who are not playing invariably follow closely the work of their comrade at the keyboard profiting by his successes and failures as well as by their own. The more advanced pupils are taken in classes of two, each having one half hour at the piano. In classes of four, each child pays twenty-five cents; in classes of two, fifty cents. With the beginners the effort is made to correlate as closely as possible the piano work with the music as taught in the grade school. This plan has proved of mutual benefit to both the piano and the school room music. With the advanced pupils the special aim is to prepare the interest and proficiency of the child so that he may continue his piano study after entering high school, receiving thereby credits towards graduation. Children who have no pianos on which to practise are permitted the use of the school pianos for this purpose, paying fifty cents per month practice fee.

Regarding the high schools. A pupil playing any instrument of the symphony orchestra may play in the high school orchestra as one of its regular studies. Members of the orchestra must (1) take one thirty-minute lesson weekly from approved private instructor, for the forty weeks of the school year, (2) attend one two-hour or three forty-five minute rehearsals weekly, (3) play at any entertainment given by the school authorities when requested. Two credits will be given for one year's work. Eight credits for four years' work.

A glee club will be organized with not fewer than sixteen members. Members must (1) pass an examination in voice and musical ability, (2) attend one ninety minute or two forty-five minute rehearsals weekly, (3) sing at any entertainment given by the school authorities when requested. One credit will be given for one year's work. Four counts will be given for four years' work.

In this city children are also allowed credit in the school course for all music lessons, taken under private teachers, that conform to a set of prescribed rules.

### About a Piano Dealer's Silent Partner

"FOR some time I had been hearing things about a certain piano retailer," writes H. R. Bauer, secretary of the Bogart Piano Co., New York, "for just a few years ago his whole business had been wiped out clean by a flood which covered the entire district from which his trade is drawn. Last year he bought unusually large quantities of high grade stock and paid for them. Any man in the retail piano business knows what that means. So I stopped off at Dayton, to see Rodney W. Martin. I wanted to find out how he did it.

There was nothing very unusual about his store so far as I could see while we sat and talked in his sales room.

I asked him if he did not have some one in the business with him who had been putting up the cash.

Finally he said, "I have a silent partner." That was as far as I could get until I insisted that I meet his partner. We went back to the office in the



## WILLIS PIANO

LOUIS XV., STYLE "W"

4 FEET 8 INCHES

SEE THE OTHER WILLIS PIANOS  
AND PLAYERS AT OUR EXHIBIT  
AT CANADIAN NATIONAL EX-  
HIBITION, AUG. 23 TO SEPT. 6

The foundation of the retail music business is piano sales. With larger cash payments and shorter terms readily obtainable, piano paper is a better asset than ever before.

*Concentrate on Pianos*

## WILLIS PIANO

STYLE "V"

4 FEET 8 INCHES

We are also sole Canadian  
Distributors of the Celebrated  
Knabe and Chickering Pianos

**WILLIS & CO. Ltd.,  
Montreal**



centre of the store. The only person there was his bookkeeper.

"Is she your partner?" I asked.

"No," he replied. "Here it is." And he pointed to his cash register.

Then he told me about the system which has solved for him many of the problems which have brought disaster to altogether too many dealers.

"It's all a question of knowing," he said. "If I know just how much cash is taken in, what divisions of the business it comes from, just how collections are running, exactly how much paper I hold, how much my bank deposits have been and how much has been paid out by check and cash, I know pretty much everything I need to know to control my business. If I know these things all of the time I am much better off than if I know them once a month. It's a hard thing to buck poor collections a month behind time. I know every day, and if collections are running bad I go out the next morning and see to it that collections get back where they should be. The same way with sales.

"It's comparatively easy for anyone to know what he should be doing, but how many dealers know just exactly what they are doing? And you never will do what you should do until you know what you are doing.

"Right now we all admit that we will have to pay for our goods in a very much shorter time than ever before and at a price very much higher, with resources the same and in some cases less.

"We must get on a sound basis to do that.

"One of the most important benefits of my system is that I always am in a position to talk intelligently about my business to the wholesalers and bankers. There is no question but it is easier to hold their confidence when they know your business is on a sound basis of control.

"Right here I might give one little tip. When you have a note due at the bank do not wait until late in the afternoon to pay it. Go around in the morning. If you are late it means that the note clerk does not get away at his regular time in the afternoon and that means it's going to be harder for you to do business there next time. It's just as easy to go in the morning, and it is very well worth while."

All this time he was standing beside his cash register and I was waiting to find out how he used his "silent partner."

"Every bit of cash goes through this register," he said. "Every payment is recorded. Every mortgage is recorded and totalled. Cancellations are handled the same way. Bank deposits and checks drawn have their totals. It gives me the business on records and rolls. And the amounts paid out in cash.

"I get totals of each of these items from the register any time I want them, and I want them every day—sometimes several times during the day.

"With these totals I know just where I stand.

"Of course, I could get this without the register, but I would have to ask the bookkeeper and I used to have two of them. Even then I could not expect to have the totals whenever I wanted them. I had to wait until they could strike a balance.

"Now I have one bookkeeper and I do not have to ask her for any of these figures. I can get them myself any time I want them.

"Every dealer knows what it means to have the bookkeeper stay home for a day when he has to depend on her for figures. I do not have to depend on my bookkeeper, and that is a great advantage.

"Another thing I am able to do is to be sure just

what lines are bringing me a profit and are worth pushing. I know every day how I stand on records and rolls, and I know which to push.

"I have found that it is worth a dealer's trouble to know these things. And this register tells me these things without any trouble on my part."

Here is the diagram Mr. Martin drew for me.

"It shows just what I see about my business every time I look at my register," he said. "I know just how my controlling accounts stand. I know the results at any time from the selling of a piano until the last payment is made by the customer."

Classification of business	No. transactions or customers
A \$2,200.00	
Cash	This result is from piano sales:
Sales	Two cash sales of \$600 each, the balance in deposits paid and small sales.
A \$5,000.00	0015
Collections	This shows the number of dollars received in payments.
A \$1,200.00	0488
Records	This is the number who paid, The number of dollars received from record sales.
A \$1,200.00	0600
Music Rolls	The number of customers who bought records, The number of dollars received from music roll sales.
\$300.00	0600
Paid	The number of customers who bought music rolls, The amount of cash paid out.
Out	The number of receipts bills you should have,
\$9,300.00	0050
Bank Deposits	This is the total of the cash results on the first four items, marked "A," minus the "paid out." It is the amount of bank deposits.
\$5,600.00	0026
Checks Drawn	This is the number of deposits made by my cashier, This is the number of dollars paid out by check.
0000000	0120
Cancellations	This is the number of checks drawn, The number of dollars cancelled in mortgages.
\$8,000.00	0000
	The number of mortgage contracts cancelled, This is the amount of mortgages for the month.
	0018
	The number of mortgages,

I am convinced Mr. Martin has something which every dealer should know about. He will gladly tell members of the trade about the details of his system.

### Using an Ordinary Music Lover Rather Than a Prominent Musician for Player Demonstrations

A SUGGESTION worth passing on to those interested in the demonstration of player pianos, and particularly to those responsible for the conducting of player recitals, came to the notice of the Journal a few days ago. The dealer who furnished the information in conversation with the Journal said:

"Until recently we have always engaged an expert musician to demonstrate our players in recital. However, my partner and I, in conference the other morning, concocted a new scheme. It was this: After carefully going through the lists of those in town to whom we had sold players, we came across the name of a certain young man who was not recognized by the towns-

people as being technically musical, yet whom we knew had the happy faculty of throwing his whole heart and soul into his playing. He was just an ordinary music lover who had mastered the player. We decided to ask him whether he would be willing to take on this work of demonstrating the player occasionally. With a little bit of persuasion he acquiesced.

"Do you know," continued the dealer, "that this plan has worked out exceedingly well? People, when they hear this young man playing so beautifully, are amazed. It awakens within them a yearning for music, and you can picture them saying to themselves, 'Tom has no more musical ability than I have; I ought to be able to bring out the same worth of tone.' The very fact that this young fellow is no musician has a direct influence upon those who are listening.

"When we first launched this new scheme we merely had the young man demonstrate the player, but such wide-spread interest in player music has been evoked around our district that we have, in addition to the demonstrating, arranged for the young man to give little talks at our recitals on the numbers he plays, mentioning historical incidents which prompted the writer to compose such a piece or incidents in the life of the composer himself. Sometimes he sings to his playing. This, too, has been found a very encouraging means of stimulating interest in the player and also in word rolls."

#### 24 Months the Limit

"**T**WENTY-FOUR months' time should be the limit in piano sales during these days of prosperity," says the editor of Musical Courier Extra. "The sales man who cannot average twenty-four months as to his sales is working for the customers and not for the house that is paying him his salary."

#### Don't Just Read It—Study It

"**N**O amount of money you spend in any other investment, whether it be stocks, bonds or business, will pay you the dividend obtained by investing in a subscription to a magazine representing your field of endeavor and study each issue of it carefully," says Frank O. Sullivan in the Paper Bulletin.

A business authority adds to this by saying: "The man who thinks he can make a success of his business without using anybody's ideas but his own does not realize how many good ideas there are."

Commenting on this, the Publishers' Weekly, an authoritative journal representing the book trade, says: "The place to find the good ideas of other men engaged in the same business is in the trade papers covering that particular field. But subscribing for a trade paper is not enough, no more than the buying of a package of seeds is enough to make a garden. There must be plowing and tilling and digging and planting before the fruit that lies hidden in the heart of the seed can be finally gathered. The trade paper subscribed for as a matter of course and then either left unopened or hurriedly glanced through it about as effective an aid in helping your business grow as would be a deaf and dumb salesman with St. Vitus dance. Subscribe for, read and digest the trade papers in your field. They are published solely in your interest and merit your support. Call upon them for advice, suggestion, criticism. Their aid will be cheerfully given. The chances are that if you took more interest in the publication it would grow larger and more important and more influential all the time. The editor of most every trade magazine is a man of broad experience in the field covered by his paper."

#### Predicts Annual Output of 50,000,000 Player Rolls

**F**EW piano men really know how many player music rolls are being sold. That is a charge made by Musical Courier Extra, which paper states that "we said some months ago that within five years the production of music rolls would reach fifty millions per year. It is not too much to say now that this time will be greatly shortened, for there are two music roll cutting concerns that will be producing twenty million of rolls per year by the first of January, 1920, the one fourteen millions and the other six millions. With the greatly increasing production of the other producers of these necessary adjuncts to the player piano it is safe to say that there is not much left in the way of arriving at the great number predicted as the output within the next year.

"This in itself tells the story of what the dealer who are not now paying attention to the great business in music rolls are allowing to get away from them and which is going into stores exclusively for the sale of these necessary adjuncts to the player, or else to the department stores which are selling great quantities of music rolls. And they are making money in these sales, or they would not continue in the business."

The Musical Courier's contention in this matter is well worth passing on, though it must be said that up to the present the United States trade is considerably ahead of Canada in the proportion of player pianos they are selling. That there is an increasing interest in Canada in the player pianos is attributed by most dealers largely to the introduction of the "word roll." Further extracts from the Musical Courier Extra's article are:

"A music roll for ninety cents or a dollar does not look like much alongside a piano sale, but the aggregate of music roll sales will show a larger percentage of profit than the same amount of pianos sold during the day. If the dealer sells a player piano on time he imagines he has made a sale, when in fact he has only sold that much piano represented in the cash payment. The balance represents promises to pay. When a payment of \$10 or \$15 is made, there is another sale of just that much piano or player. Let him figure just what the profit is on that payment, and he can then compare that with the sale of \$10 or \$15 worth of music rolls to one customer during the month.

"That is the way to get at the profit in music rolls. The results are surprising if the dealer will only carry on his music roll selling in the right manner and give it that attention he should. If, however, he gives the profits of his music roll department away in gifts of rolls when a player is sold, then he has only himself to blame. It has been said before by this paper that the piano dealer with a talking machine department will not give records away with the sale of a machine, and yet he will give almost all the profits of a player piano away in music rolls in order to get the sale. He would get the sale just the same if he would hold his music rolls as of some value, just as he does his talking machine records.

"There is another phase of this carrying a stock and selling it. Remember the amount of capital that is in use, and the number of times it is turned over during the year as compared with the piano stock. The music rolls, if sold right, are sold for cash. They never charge anything. The sale of a piano or player piano represents all charge. Yet the dealer never seems to realize this. He has the paper he gets in a

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# Special Phonograph and Record Exposition

Toronto, August 23 to September 6, 1919

"East Wing," Horticultural Building  
Canadian National Exhibition

*To Attend It*

*Not Merely a Duty—Not Merely a Pleasure  
But Both—and More*

**A Privilege; A Financial**

**A Social, An Educational**

**An Idea-Getting Opportunity**

There will be phonograph retailers here from all over the country. Isn't it worth money to you to meet other men in your line and interchange ideas? But of course, the main thing is the



## Phonograph and Record Exhibition

Eight firms will give you an opportunity to visit them all under one roof, examine their instruments, hear their records, and make comparisons. It is so much more satisfactory to hear them side by side.

You have some prospective customers on your list. Invite them to this display. They will enjoy it, for it will be very pleasing, very attractive, and will give the public a better conception, a more just idea of the phonograph as a musical instrument.

Berliner Gramophone Co., Ltd., Montreal.

Columbia Graphophone Co., Toronto.

George McLagan Furniture Co., Ltd.,

Phonograph Division, Stratford

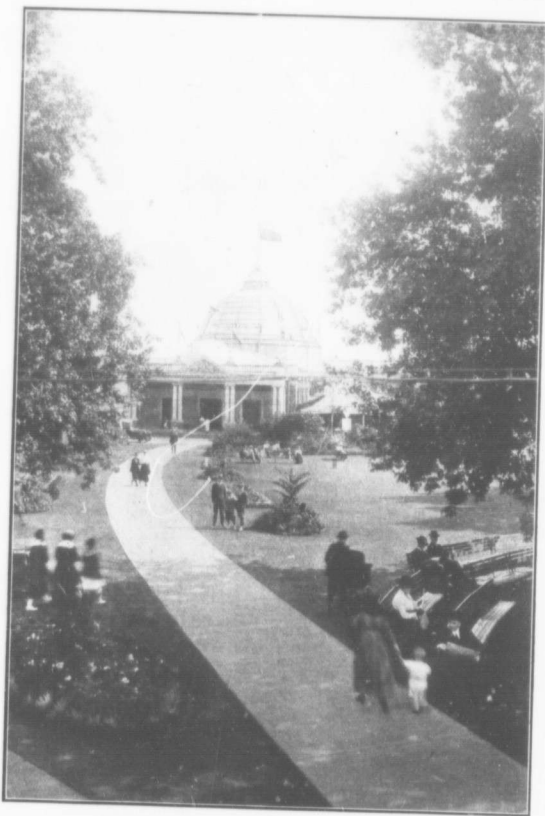
I. Montagnes & Co., Toronto.

Pathe Freres Phonograph Co. of Canada,  
Ltd., Toronto.

Phonola Co. of Canada, Ltd., Kitchener.

Starr Co. of Canada, London.

R. S. Williams & Sons Co., Ltd., Toronto.



Horticultural Building, Canadian National Exhibition, Toronto

The entire **EAST WING** will be exclusively occupied by the  
**Special Phonograph and Record Exposition**

of the following firms—

**August 23 to September 6, 1919**

Berliner Gramophone Co., Ltd., Montreal.  
 Columbia Graphophone Co., Toronto.  
 George McLagan Furniture Co., Ltd.,  
 Phonograph Division, Stratford  
 I. Montagnes & Co., Toronto.

Pathe Freres Phonograph Co. of Canada,  
 Ltd., Toronto.  
 Phonola Co. of Canada, Ltd., Kitchener.  
 Starr Co. of Canada, London.  
 R. S. Williams & Sons Co., Ltd., Toronto.

MEET US IN THE "EAST WING"

# Your Friends and You

Will be in Toronto for the great Annual Canadian National Exhibition, August 23-Sept. 6. The eight firms listed on the opposite page cordially invite you to bring your friends and particularly your P.P.P.'s\* to the

## Phonograph and Record Exposition in the "East Wing" of the Horticultural Building

You will be surprised and delighted with the unique, picturesque and inviting layout of these eight exhibits. There will be nothing like it on the grounds.

There will be a special public attraction in the series of musical contests being arranged to encourage Canada's younger singers. A \$300 scholarship is being offered in com-

petition. These contests will extend over eight days. They will be adjudicated by some of the most prominent men and women in Canada's musical life, who have already consented to co-operate in this way. These competitive recitals will be free to the public with the compliments of the firms exhibiting in the East Wing.

\*Prospective Phonograph Purchasers.



# RESOLVED

that we, as an association, support Phonograph Journal of Canada, issued by the publishers of Music Trades Journal and that the Secretary be instructed to inform the publishers of our appreciation of this publication.

*This resolution was adopted by the Niagara Peninsula Music Dealers' Association at a general meeting held at Niagara Falls on Wednesday, June 11, 1919.*

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piano sale, and he looks upon it as just so much in the way of assets.

"Why not look upon the book accounts of the retail dealer in any other line in the same way? It is only a different form of paper. The results are the same, for the average dealer with the past due allows his promises to pay to get behind just as does the merchant with the open book accounts.

"It is all in the attitude of the dealer as to his piano paper. He feels that it is different, and that is why it assumes to him the currency of the trade. But that currency is not money, it does not turn over as does the cash, and it carries with it a cost if cash is raised upon it that is entirely different from that of the music rolls sold for cash.

"And these music roll sales can be made to run into the thousands. It requires no expensive sales people like the selling of pianos, and there is that automatic character to the managing of the department that brings with it a profit that is of the utmost value in carrying the business that must not be overlooked.

"If a music roll department in a Philadelphia store can sell \$40,000 worth of music rolls a year, and that in a space that will hardly carry four pianos, it demonstrates what the piano dealer is allowing to get away from him, if he does not go after this trade, which is increasing every day, and which the thousands and thousands of piano players sold every month will augment to a business that will assume mighty proportions.

"There is another phase of this the dealer must not forget. The piano store with only pianos to sell is a mighty lonesome looking place. Unless there are people coming and going an atmosphere of a lack of enterprise is created that does not make for the prosperity of the place in the estimation of those who see the place from day to day. If the music roll department is bringing people into the place at all business hours, it certainly gives that air of prosperous business that attracts.

"Then prospects can be obtained through the music roll by meeting just that many more people. The salesman knows that the more people he meets the more prospects or chances he obtains. The man with the player who visits the store for the purpose of hearing the latest rolls, even though he does not buy, gives an air of enterprise to the place that is of value, and he will from time to time drop the information as to a neighbor who may have expressed a wish for a player.

"There is so much of value to the whole proposition that the dealer who does not take it up and give it his earnest attention is not doing himself justice. In view of the mighty demand for players this call for music rolls is going to increase in a way that will mean that the dealer who does not listen to this call is not going to be in with the procession of business that should by all that belongs to the piano trade go into the warehouses of those who sell the players.

"There is a comparison that might be considered between the talking machine and the record. We all know what the results are as to the sales of these two. There is more money in selling the records than there is in selling the machines. There was a time when it was seriously considered as to how to get the talking machines into the homes, whether there be any profit in them or not, for the argument was used that the machine did the selling of the profit-making record sales.

"But the dealer will argue there is a vast difference in the sale of a player piano and that of a talking machine. Granted. But the results as to music rolls

are just the same. The dealer really feels that when he has sold a customer a player piano his last chance at that customer for this life is past. Let him consider that if he can sell every customer he has a like amount of music rolls as he does of the player represented each month in the payment of an instalment, he is doing that much more business, that he is, in fact, keeping that customer as a steady patron."

### Quota Assigned to the Territory, Not to the Man

"WISH I had a bigger territory," said a traveller, who had not yet become a seasoned knight of the road, lately to the salesmanager of his firm. The Journal does not know what the salesmanager's reply was, but it recalls a letter written to a salesman on this very subject, which was published by way of illustration in an article in *Printers' Ink*. The letter is as follows:

"You suggest a larger territory and presumably you do so in the idea that it will give you a chance to get more business. Right now you have a four weeks' territory and you have 200 customers and prospective customers in that territory. It is true that you are not getting out of those dealers as much business as you must get in order to make good on your job, so your problem and our problem is this: How can you get that volume?

"Obviously, you must get out of 200 dealers all the business you will ever get because you can't do justice to more than 200 calls a month. If you do more than that, you will have to hurry over them and just hit the high spots and the result will be that you will fail to get into the confidence of your trade. Now, inasmuch as you cannot take care of more than 200 calls a month, and you have 200 calls a month in your present territory, then in case you take on more territory you must either pass up a part of your present lot and that will mean failure to work the territory clean.

"Let us assume that you add sufficient territory to your present schedule to enable you to have so many dealers that you can skim the cream, and that cream will total as much business as your present quota is set at. What will that mean? That will mean that you are actually losing a good volume of business for the house because you will be ostensibly getting your quota, but you will be doing it at the expense of a good string of dealers who have been overlooked, but whose business is needed by the house.

"In other words, we will be giving you double territory out of which to draw one man's volume. In fact, we will be losing for the company the business which one man should get, and you would not ask us to do that.

"We know approximately the business done by each of those 200 dealers in your territory and we know approximately how much business they do or should be doing, based on population and general local conditions. Therefore, we know about how much business the salesman in that territory can and must do, and our problem is to find for that territory the man who can get out of it the volume of business which we feel should come to us. It is not a matter of putting on more territory. The problem is to bring out of the territory you now have the quota of business assigned to that territory. You must not feel that the quota is assigned to the man. The quota is assigned to the territory, and your job is to see that the dealers

(Concluded on page 42.)



## WILLIS PIANO

LOUIS XV

STYLE "A"

4 FEET 5 INCHES

SEE THE OTHER WILLIS PIANOS  
AND PLAYERS AT OUR EXHIBIT  
AT CANADIAN NATIONAL EXHIBITION,  
AUG. 23 TO SEPT. 6

"I consider the 88 notes of my Willis Piano an orchestra of 88 players at my command," said a pianist who owns a Willis piano, indicating how musicians regard Willis instruments.

*Concentrate on Pianos*

## WILLIS

AUTO PLAYER

STYLE "H"

4 FEET 9 INCHES

We are also sole Canadian  
Distributors of the Celebrated  
Knabe and Chickering Pianos

**WILLIS & CO., Ltd.**  
*Montreal*



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## Put Your Business on One Price Basis

Scrap defunct sliding scale—Build up sales force by just remuneration.

Written for Canadian Music Trades Journal by J. Sidney Smith, Winnipeg

THE marvel of the times is the hesitancy to sell pianos at their correct prices. Strange as it may seem, Canadian piano dealers cling to traditions long out of date.

The prevailing uniformity of one price selling in other lines of commerce marks a sharp contrast and calls for immediate country-wide readjustment to modern methods if the piano business is to take its proper place in the economic welfare of the country, and if, as it should do, add to the musical advance and happiness of its people.

Singular indeed it is that the trade continues to cut prices regardless of values, expenses and profits, a mad desire to effect a sale at any price, with same business methods thrown to the winds—a pot-luck attitude towards the future, a hit-and-miss campaign of juggled prices with the off-chance that extra toll may be exacted from the inexperienced buyer,—the whole jumble leaving to chance, profits and payments due manufacturer and banker.

That hundreds of dealers are in a chronic state of half-bankruptcy, and a source of irritation to financial and manufacturing interests, is a quite natural sequence to unmethodical operations and double price selling.

What is still more remarkable is that the rank and file continue to use slipshod methods after business in general has long ago sent them to the scrap heap and has inaugurated the One Price Plan of selling.

Certainly piano dealers have lagged behind other merchants by neglecting to adjust their business to the sensible, correct price, One Price Selling Plan, which simplifies salesmanship, impels confidence, and gives assurance of profits and stabilization of mercantile procedure, adding the ascendancy touch which is the impelling force of progression.

One price, so necessary, so satisfactory, and so simple in application that the plan may be put in operation in any piano store within a few hours.

Is it not time that we, as well as our neighbors, should discard the obsolete in favor of the new standardized price plan? Undoubtedly the time has come when all piano dealers must align themselves with the rest of the business world. They surely are too progressive, too democratic, too alive to the needs of their business to longer remain aloof from the forward movements of the day.

It is a matter of comment that Asiatic and European nations can sell their products at standard prices, and the Canadian piano dealer continue on methods of ages past, and which, at no period, had any semblance to common sense or good business.

That the Canadian dealer should continue to haggle like a street vendor or an auctioneer, surpasses the comprehension of a well ordered mind. All the world has adopted One Price, almost with the single exception of the piano industry.

One Price Plan is the most sensible, practical and all-round satisfactory in existence as it has fundamentally correct business principles for foundation, ensuring as it does, stability of business character and profits, and a clear, forward estimate of month to month and year to year conditions.

It is all very simple. A piano at the factory costs

say \$225.00, and it is estimated the expenses all told will be \$100.00, and the dealer decides he shall have a profit of \$100.00. Then the actual net selling value of the instrument is \$425.00. Any piano costing \$225.00 wholesale should be good value to the dealer's customer at \$425.00. Thus, if 100 pianos are sold within 12 months, a net profit of \$10,000.00 has accrued. Of course, each dealer will have to find his own per piano costs for overhead and decide his amount of per piano profit.

The plan will enhance the standing of the dealer in the estimation of manufacturer and banker, and also be an open index to his business at almost any moment of the day. Quite different, is it not?

One Price saves the buyer from paying too much, and the dealer from selling for too little.

It is blind adherence to tradition for piano dealers to fail to recognize the waste of labor, time and money in trying to make a hodge-podge system bring the same results as a tried and standardized plan—continuation of an antiquated jumble system should be discontinued in favor of the modern way of doing business.

The time is past for cutting the price of a \$500.00 piano one hundred and one hundred and fifty dollars just for the questionable satisfaction of beating a rival in a sale, just the same as the time is past for selling a \$300.00 instrument for \$500.00 to the innocent buyer. Both practices are absolutely senseless and dishonest in intent and practice.

With the whole piano selling system we are setting at defiance all the fundamental safeguards and honest practices of sound business. Throughout Canada we are tolerating and perpetuating things which have been abandoned by most people in other lines of commerce. This anarchy is lowering the morale and perverting the principle of business integrity in the minds of the manufacturer and money institutions which are equally affected, and the fact of possible future disorganization and loss of prestige should, as a common danger, receive the immediate active attention of every person connected with the great piano industry. Reform must come, and come soon, if we are to do our duty all way round.

### Underpaid Salesmen.

Sound progressive selling by efficient salesmen is the bed-rock of the whole piano question. Sceptical acceptance of this assertion can only come from the chronically selfish and narrow-minded. No piano man or corporation has ever made a success of selling their product on any other basis. None other exists which is worthy of serious attention. To follow on the path of their United States brother to the press room in the effort to test this assertion will be but landing up the same blind alley. The newspapers of the United States have reaped a harvest due to the experiment and the land is strewn with the wreckage of those who tried the experiment of paying double to the newspapers to what would have kept an efficient staff of salesmen going. To-day the cry goes up—Salesmen, Salesmen, my kingdom for a salesman! Canada doubtless will do well to take the hint seriously.

One Price and Well Paid Salesmen are the two big factors which will bring in an era of sound, profitable

trading in the great piano trade, and all other factors follow behind, sceptics to the contrary.

The big hope is that the trade will make piano selling a money making proposition for the salesmen, not as it has been, a mealy-mouthed "you should be satisfied for what we choose to give you" condition, but a red-blooded, vital co-operation of money earning and making lines. All the salesmen in the world may be had, and the pick and choice be culled out, by the inducement of big money, as big, and not necessarily bigger, than first-class business in other lines of commerce offer and actually pay.

The niggardly, penny rigging system in vogue in Canada has had the inevitable result—loss of salesmen, and a bad name in the world for pay, and engendering of opposition to recruits which might enter the lists, now depleted owing to the poverty of earnings.

No use blinking the fact—it stands. Piano salesmen have brains enough to sell instruments where higher, yes, higher paid employees always fail, and they possess brains enough to know the time has gone by when they need to sell their profit-making service for less than a common, everyday mechanic. The suicidal commission juggling factories are running the piano business swiftly to the precipice edge.

Unless the trade loosens up and makes provision in the prices for salesmen to make a decent living, they will be without the force which makes the entire wheels of the industry go round. It takes years to make an efficient piano salesman, and it takes years to build up an organization, and unless leakages are stopped and building operations commence soon, the selling of pianos direct to the home, will disappear, and in its place will arise the newspaper bargain piano sale spectre, and the whole business degenerate to a haggle and wrangle competition.

Salesmen are gagged these days and other fields look green and fairer, and the exodus has commenced.

It is up to the trade to look after their own interests, of course, but One Price and liberal share of profits on a co-operation of interests, will undoubtedly change all for the better and make the piano business the most potent factor for satisfaction and public uplift within the confines of our happy Dominion.

One Price—good pay for salesmen—who will—can, are the ideals which should be ardently sought after for the great good to come.

We are to-day moulding the future for our children, and our children's children. We are laying the foundation, and upon our ideals depend the kind of structure that will arise; as we build, so shall our monument be. Shall it be deep-rooted in honest principles, or shall it but reflect the miserable, changeable and unenviable thing which our present methods imply?

One Canadian piano manufacturing company has already lighted the One Price torch. Who will take it up and pass it on till the gleam is seen from where Atlantic washes in the East to Pacific on the West?

### Quota Assigned to the Territory, Not to the Man

(Concluded from page 39.)

and consumers in that territory come through with it. "In order to do that you must have time to work closely. Then you can hope to make good. But if you take on too much territory, it is just like taking on too big a proposition in any other line. That recalls the time when, as a boy, I lived in a small town. There was a young fellow in that town who made the statement he could whip any man in that place. He delivered the goods. So he went a step further and said

he could whip any man in the county. And again I made good. Then he came out and said he could whip any man in the State. Here he met his Waterloo. A young fellow from an adjoining county came in and beat him up. The trouble was he took on too much territory. That same thing often holds good in the case of the individual salesman.

"The big thing we must keep in mind with our line is that we have no territory to waste. We have plenty of territory, but none to throw away because, due to the fact that we are heavy advertisers, we are investing a certain amount of money in every territory. That money is being spent to teach consumers about our goods. Each of these consumers looks to a certain dealer. It is not correct to assume that our advertising as it stands can prove so dominating that it will compel the consumer to leave the dealer who does not stock our goods and go and hunt for the line elsewhere. That might be done in the end but it is very expensive and slow. It is more economical and quicker to get perfect distribution and have every dealer lined up and pushing our goods. This is why we cannot countenance working up a territory which is so large that you might get your quota easily enough, but would have to get it at the expense of passing up a good percentage of your dealers.

"We must always keep our mind on the fact that our selling expense consists not merely of having salesmen call on the trade. A big share of our selling expense consists in advertising which goes to the people who buy from those dealers. Inasmuch as that is taken care of in advance, the sales force can do no less than work to get goods where those people can have it easily to hand.

"The house must get a certain amount of business out of that territory because there are a certain amount of people living there and because statistics and our monthly reports show us that conditions make possible a certain amount. Now it is up to the sales manager to see that that volume comes out of there, and it is up to the salesmanager to have a man there who will get it. When you say that you cannot get that much business out of that territory, then you are telling me that you are only about half as strong as the man we need in there. This we cannot believe, as we don't think you are that kind.

"We know that if you will read this letter over again and analyze the situation you will appreciate as we do that in that section there is a certain potential volume for this house and our advertising is going on in there right now telling consumers about that candy. There are 200 dealers in there. They are buying from somebody. Maybe they are not buying as much as they should. It is your particular job to be responsible to the sales department for your quota of sales for the month. You are in the same position as the soldier who has a certain bit of trench to hold. That's his job. He can't look around and then go to the commanding officer and say: 'Boss, that's a hard old spot you've given me. I don't think I can handle it. But there is a nice quiet little corner over there a way. I'm sure I could make good over there.' Your job is to stay right there on the territory; not look around for something way off; but keep in mind that you have six working days a week, full of calls that need your attention and that in climbing the business ladder you must, first of all, make good with the part assigned to you."

Be ambitious but avoid impatience or hasty, ill-considered moves.

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## INVITATION

We invite dealers to visit us in the specially decorated section of "the Big Eight" at Toronto Exhibition in the East Wing of the Horticultural Building, opposite Dufferin Street Gate, on the way to the Manufacturers' Building.

**THE STARR COMPANY OF CANADA**

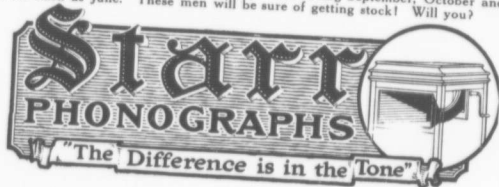
London - Ontario

**"STARR and SERVICE are Synonymous"**

# STARR and SERVICE are Synonymous

**Don't throw away profits by delaying your orders for STARR Phonographs**

For some months past it has been difficult to keep Starr supplied, because of the tremendous demand in Canada. The difficulty of getting the factory production up to the war output. Now, we have pleasure in announcing that the factory plant will be making deliveries early in September. Furthermore, we have arranged for 2,000 extra machines to be shipped to them on dates specified. We already have orders from Coast to Coast for big shipments during September, October and November. These men will be sure of getting stock! Will you?



600% increase in sales in 90 days on

LATERAL CUT

## GENNETT RECORDS

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

This grand increase proves how quick the Canadian dealer is to grasp real opportunity. These dealers are up the Gennett Record proposition—not because we are selling them, but because of the merit and quality goods, and because they know that these records are the kind and value the customer is looking for.

### Real Service on Records

Not only are Gennett Records pressed in Canada, but we also print the labels, thus avoiding any possibility of delay in delivery. Consequently we are able to perform a 99 per cent. perfect service.

As an example, records ordered before noon are shipped the same day. All orders are completed within 24 hours.

Write, wire or phone for details of our proposition

**Starr Company of Canada**  
LONDON : ONTARIO



*"We hand STARR dealers the good things on a silver platter."*

HERE'S a lot we can tell you here, but a whole lot we can show you when you're at the Exhibition.

For instance, there's the new Starr Phonograph Motor—the finest motor in the phonograph world to-day—a beautifully-running, noiseless, frictionless, leak-proof motor, with the spring enclosed in a one-piece, solid aluminum spring barrel which has no holes in the bottom, and retains the oil to do its work instead of depositing grease on top of the horn.

The new lateral cut Gennett Records are worth hearing, too, and we want to tell you how very successful Canadian dealers have been with them. There are other things, again, so

**"Meet us at the Exhibition"**

# Ontario



# Distributors

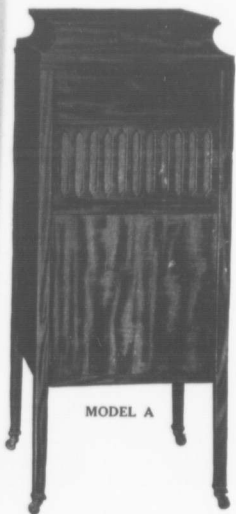


**HIS MASTER'S VOICE, Limited**

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

**196-198 Adelaide St. W. - Toronto**

(Corner Simcoe St.)



MODEL A

## A CORDIAL INVITATION

is extended to the trade visiting the Canadian National Exhibition to inspect the

# GERHARD HEINTZMAN PHONOGRAPH LINE

Gerhard Heintzman Phonographs will be on exhibit at our piano booth in our regular location in the Manufacturers' Building—also at our factory warerooms on Sherbourne Street.

Gerhard Heintzman Phonographs are bound to figure largely in the coming Fall and Winter business. Come and get posted on our dealers' proposition.

SEND FOR DESCRIPTIVE  
CATALOGUE

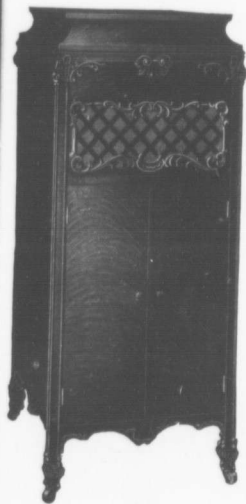
## Gerhard Heintzman

Limited

Head Office and Factory:

SHERBOURNE ST.

TORONTO



MODEL D



MODEL E



# 30%

Merchandising Experts say your store window costs you 30% of your store rent.

How can you make your window earn that 30%?

— By displaying



They attract the record-buying public to your place of business. They give you all the Dance and Song "Hits"—and you can bank on prompt deliveries.

Rather than describe the tone of OKEH records, we say to you—**LET YOUR EAR BE THE JUDGE**

CANADIAN BRANCH—172 John Street, Toronto

**OTTO HEINEMAN PHONOGRAPH SUPPLY CO.**  
INCORPORATED

25 West 45th Street, New York

Factories: Elyria, Ohio; Newark, N.J.; Putnam, Conn.; Springfield, Mass.  
Branch Offices: Chicago, Ill.; San Francisco, Cal.; Toronto, Canada



*Drop in and see us during  
the Exhibition*



# SERVICE

— the Heineman Watchword

# QUALITY

— the Heineman Trademark

If you plan to manufacture or retail high-grade phonographs, specify

HEINEMAN HORIZONTAL SPRING MOTORS  
MEISSELBACH VERTICAL SPRING MOTORS

You will be satisfied—and so will your customers.

*Otto Heineman*  
President

CANADIAN BRANCH—172 John Street, Toronto

**Otto Heineman Phonograph Supply Co.**

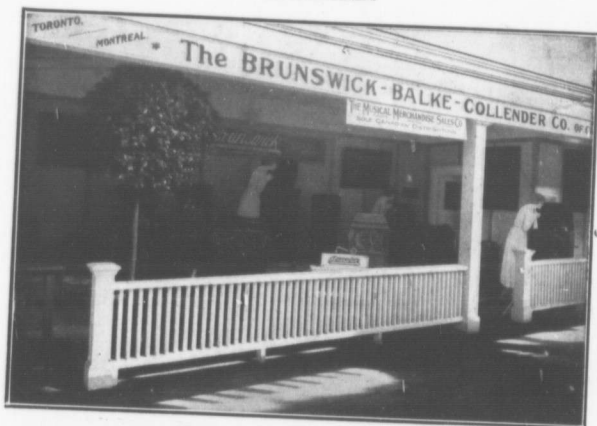
INCORPORATED

25 West 45th Street, New York

Factories: Elyria, Ohio; Newark, N.J.; Putnam, Conn.; Springfield, Mass.  
Branch Offices: Chicago, Ill.; San Francisco, Cal.; Toronto, Canada

AT THE EX.  
**Visit the Brunswick Exhibit**  
 in the Process Building

*The Brunswick*



"Look for the Brunswick Girl"

**W**HETHER, or not, you handle this ALL-RECORD, FINAL PHONOGRAPH, we extend to you a cordial invitation to call at our exhibit and hear the Brunswick with your own ears.

Our exhibit will be located in the same place as last year. South-West entrance to Process Building. You cannot pass the Brunswick Girl, shown in illustration above, without stopping. The Brunswick exhibit this year will even surpass that of last year, as the wonderful Chippendale model (price \$2,750) will be on display.

This is the most expensive phonograph in Canada, and as it is a product of the Master Cabinet-makers of North America, it is worth while seeing.

Make a note now to hear the Brunswick while at the Ex.  
 See the simplicity of the wonderful Universal "Ultona."  
 Hear the Brunswick play all records at their best.  
 See the unique all-wood, 3-ply Oval Tone Amplifier.

**THE MUSICAL MERCHANDISE SALES CO**

Sole Canadian Distributors for Canada

819 Yonge Street

Winnipeg: 143 Portage Ave. E. Montreal: 582 St. Catherine St. W.

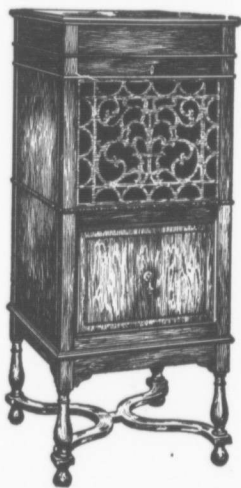
Edison Message No. 46

"A new order of things is emerging from the events of the past five years. Whatever may intervene, the ultimate result is going to approach more closely a square deal—for labor, for capital, for the merchant, for the farmer, for everyone. The employer who is not square with his employees, or the employee who is not square with his employer, is going to be out of step with the times."

—Thomas A. Edison



**THOMAS A. EDISON, Inc.**  
Orange, New Jersey



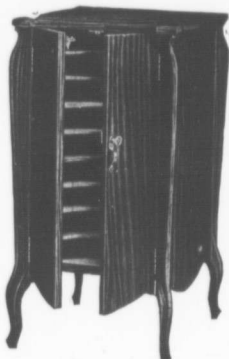
Official Laboratory Model New Edison—  
William and Mary Cabinet  
Executed in Walnut

# The Newbigging Line

## Phonographs — Record Cabinets



Capacity 90 Records.  
No. 57 Oak, No. 58 Dark Mahogany.



No. 83, Golden Oak  
No. 84, Mahogany  
No. 85, Fumed or Mission  
Shaped Top to Fit Base of Victor IX.

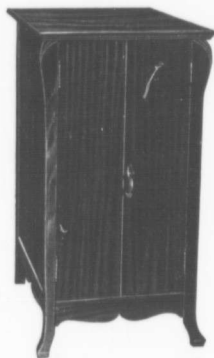
WE hear many opinions on what times are going to be in the future—some optimistic, some pessimistic. One man's guess seems to be as good as another's, but there is one thing sure—times are good NOW for the music trades and will be for the balance of this year, as far as the trade is concerned.

Supply is another question. Never in over 35 years of factory experience have we seen the congested conditions that prevail to-day, and the wisest dealers are looking a long way ahead for goods.

There appears to be only one kind of advice to give these times. Buy all you safely can, as far ahead as you can—and then can all your other troubles.



No. 80, Golden Oak  
No. 81, Mahogany  
No. 82, Fumed or Mission  
For Columbia or Victor



No. 65, Oak  
No. 66, Mahogany  
No. 67, Mission or Fumed



**Newbigging Cabinet Co. Limited**  
Hamilton

Canada



### Director of Bell Company Visits Western Provinces

The Journal met, the other day, Mr. H. A. Grimsdick, managing director of the Bell Piano and Organ Company, Limited, of Guelph, who was just back from his annual trip to the Western Provinces.

Mr. Grimsdick went as far as Victoria, B.C., and met the Bell Company's agents at Winnipeg, Regina, Saskatoon, Moose Jaw, Weyburn, Calgary, Medicine Hat, Vancouver, and other points.

Mr. Grimsdick found the trade friends of the Company of opinion that their business in Bell instruments would be larger than ever this fall, notwithstanding the fact that crop prospects in certain districts were not all that might be desired.

As Mr. Grimsdick covered the 6,000 odd miles in three weeks, he must have done some "hustling," and he did not return with an empty order book—indeed, we gather that, large as the Bell plant at Guelph is, every effort will be needed to supply orders on hand for the Canadian and export markets, the Company being favorably situated for securing export business by reason of their factory and office in London, England. A specially designed piano, which has found great favor, is supplied for the foreign trade.

Provided there is a reasonable prospect of securing a return passage, Mr. Grimsdick expects to leave for a visit to the Old Country soon after the Toronto Exhibition, his presence being required in London in connection with developments the Company has in view, both in England and in Canada, in the near future.

Mr. David Allan, who has been long connected with the Bell Company, is at present renewing acquaintance with the Company's customers in Quebec and in the Maritime Provinces.

### Goderich Organ Presented to Elgin House

The organ purchased by the Elgin House Lawn Bowling Club, and presented to the Elgin House Chapel on Lake Joseph, Muskoka, has been formally opened. Rev. Dr. Isaac Tovell was in charge of the service, and in an appropriate address presented the organ, Mr. L. Love accepting it, on behalf of the chapel. Mr. Maxwell Kennedy, of Toronto Conservatory of Music, presided at the organ, and under his skilled manipulation its beauty, power and harmony of tone was admired by all. The organ, made by the Goderich Organ Company, is cathedral style, beautifully cased in dark golden oak. Rev. Jesse Gibson, of the Upper Canada Bible Society, was the preacher.

### 43,000 German Pianos Looking for Buyers

The Toronto Globe recently published the following copyrighted despatch from the London Times cable service: "There are in Germany to-day forty-three thousand pianos waiting to be dumped on the world's markets at cut prices," says a leading British piano manufacturer. "The State is offering a subsidy to German manufacturers in the form of a grant based on the cost of manufacture, prices current in the market at the time the pianos are offered and the prices actually realized.

"During the war the German Government prohibited the sale of German pianos even to its own people, although the manufacturers maintained production. The object was to accumulate stocks for dumping operations after peace was signed. The cost of manufacture of the British instrument is far in excess of the prices charged for high-grade American and Canadian instruments, and within three months hundreds of orders placed with English manufacturers, from South Africa and Australia, have been cancelled in favor of cheaper American pianos of equal quality."

## The Player Business Has Changed

—and for the better. The word roll has given an added human interest to the player piano, which formerly was restricted to instrumental music. The player is now used largely for singing in the home.

The Lonsdale Player is able, in a peculiar way, to satisfy this increased demand for players. Much is expected of the player—and a prospect's expectations are fully realized in the Lonsdale.

Lonsdale owners KNOW.



Style K

## LONSDALE PIANO COMPANY

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

Line  
binets



Oak  
any  
or Mission  
or Victor



Fumed



# Exquisite Phonographs A Feature of the Fair



Queen Anne  
M25—Solid Mahogany  
or Black Walnut

Every McLagan Phonograph is a true work of art, for it perpetuates in an original way the splendid sincerity of such famous craftsmen as Chipendale and Adam.

People never tire of the beauty and charm of these phonographs. They are the product of men whose experience represents thirty-five years of sincere and faithful study. The

# McLagan

## Phonograph

is a line that dealers are proud to handle and they have reason for genuine pride, for here are the truest interpretations of the Periods, fashioned with the most extreme care and rare nicety of cabinet work in rich woods, finished in the most modern tints.

Your customers will be thrilled with the full, round, sweet tone reproduction of the McLagan. Its perfectly fashioned sound chamber and McLagan-Fletcher reproducer result in a tone unsurpassed for beauty. The universal tone-arm plays all disc records, permitting wide choice of music.

Dealers, come to the McLagan Exhibit in the East Wing of the Horticultural Building. Ask to have your favorite selection rendered on the McLagan.

Inspect our wide range of instruments and we feel confident you will be convinced of the superiority of the McLagan as a line to sell. Don't fail to meet us at the fair.



Adam  
M52—Mahogany

## Canadian National Exhibition TORONTO

Aug. 23rd -- Sept. 6th

### The George McLagan Phonograph Division

(The George McLagan Furniture Co., Limited)

Stratford, Canada

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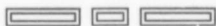


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# Western



# Distributors



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

Northern Electric Bldg.

122-124 Lombard St.

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# Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1919

## That Ordinary Record Buyer

THE young men or young women in charge of the retail record sales are posted on the musical enthusiasts that come to the store for records. They know the man who has about every violin record issued, and who is just as eager to get the next new one that makes its appearance. They know the grand opera fans. They know those who are daft on cello, piano, orchestra, band, choral or bass solo records. But what of the person who walks in with simply a general love of music—no great favorites—no strong likes or dislikes—when it is up to the salesman to suggest with any apparent cue?

It may be helpful in dealing with these record buyers to know the experience of a manager of a civic orchestra, one whose organization is supported by the general taxpayers, and which must cater to the general run of citizens. He says it is not necessary to put aside musical ideals, but his first concern necessarily must be to get people to go to the municipal orchestra concerts and to hold their attention with numbers they enjoy and comprehend.

"There is one note in the make-up of a cosmopolitan audience that is universal," he says, "and that is, the people come for entertainment first of all, for relaxation and a brief rest from the nerve wearing actualities of hum-drum life. Therefore, the audience must hear a programme in which the greater number of works have a marked melodic appeal. We can be sure that it is only this type of music that is understood and enjoyed by the greatest numbers. The mass of the audience has been too busy trying to get enough money to live on to have had the opportunity of cultivating a musical taste that will have nothing but works from the pen of Brahms, and Debussy, etc. And I am sure there are very many worth while works of the highest type that conform to the elementary receiving capacity for appreciation. I am equally certain that a musical programme that does not register on the receiving apparatus of the average hearer is futile.

"Too many of our musical leaders who have the laudable ambition to inculcate a taste for the classic stand, as one might say, on a far off hill that towers into the sunlit heavens and then beckon to the audience 'come on up'. But how is the average music-lover to get up there? Is it not better to stay on the earth and give the average man a helping hand for the struggle up the heights? What I mean is that each programme should have, besides something that appeals to the mind primarily, works that appeal to the elemental sense of rhythm and melody."

## Don't Forget the Waltz Records

FOX-TROTTS are selling big on records. There's no denying that. And when a thing is going strong it is good salesmanship to push that thing to the limit. But with people falling over one another to buy the latest dance music, it is equally good salesmanship to bear in mind that to many people the old waltz is still the standard by which all rhythm is judged. With the comparatively recent birth of the Turkey Trot, Maxixe, Tango, Bunny Hug, Fox Trot et al, the old-established

waltz has not been shown the programme that appeals to the average music-loving public. The waltz will continue to live on. The waltz is really of ancient origin, though that fact seems to have no detrimental effect upon its popularity. There seems to be something about the formation of the waltz that appeals to the sense of rhythm born in man, and it appeals to the people of all ages. A consultation of references on the waltz show that no exact date can be ascribed to the introduction of the waltz into England from France. In 1800 there was published a caricature of a couple, with the note that "this was intended for a quiz upon the then foreign dance, waltzing." Again in 1810 the same artist published another sketch, entitled "La Walse, L' Bon Genre," with the note "The walse was at this time new in England and just coming into fashion."

Raikes in his journal declares that "no event ever produced so great a sensation in English society as the introduction of the waltz," about the year 1811. He relates how the mornings, which had hitherto been dedicated to lounging in the park, were now absorbed at home in practising the figures of a French quadrille, or whirling a chair around the room to learn the step and measure of the waltz.

It is a debated point whether the waltz originated in France or Germany, whether it came from the French "La Volta" or the German national dance, "La Landler." According to French authorities, "La Volta" was simply the waltz a trois temps. Provençe was its birthplace, and it was first introduced at the court of Henry II, at Fontainebleau in 1555 by the Comte de Saulte, who is said to have invented it, for many called it La Volta de Saulte, and the name is suitable both because of the etymology of the word and the character of the dance.

It enjoyed a great run throughout France and even penetrated to Scotland, where it met with furious opposition, one writer averring that its importation into France had been effected by the power of witches.

The waltz when first danced in London was a slow movement a trois temps, and the early English waltz compositions were very poor. Strauss came to London in 1837, and his waltz music created a perfect furor. It killed the old trois temps waltz, and the deux temps usurped its place. Now that the fascination of the waltz is so accepted a thing, it is difficult to realize the commotion its introduction caused.

## Robin Adair

"EVERY Scotchman who owns a phonograph and every lover of Scotch music either has a record of Robin Adair or I can sell him one," remarked a salesman to one of the Journal representatives. A man who goes at record selling in that frame of mind is likely to be in a position to carry out his threat. But on second thought why should Robin Adair be limited to a Scotch environment? It is a pretty safe venture to affirm that the great majority of us have always considered "Robin Adair" a Scotch song. It was so listed in numerous folios. But now, unless otherwise proved, we have to accept the claim that the piece is really of Irish origin. Reference books on music

credit its composition to an Irish harper, O'Daly, who is said to have loved a colleen, Ellen O'Cavanagh. But her family objected. After a necessary absence O'Daly came home to find his sweetheart forced by her parents to promise to marry another man.

The disturbed lover composed a new air, Eileen Aroon, claimed to be the melody of "Robin Adair," and, at the wedding festivities, at the bride's request, he played the new air while under the disguise of a harper. Eileen recognized, in the supposed travelling musician, the person of O'Daly, and eloped with him that night.

This melody was printed, it is said, as an Irish air as early as almost two hundred years ago, but later appeared in collections of Scotch songs. It was the custom in those days of wandering Irish musicians to take trips to Scotland and that is perhaps how the air was introduced to Scotland. However, there is no need for controversy over the origin of "Robin Adair" for it is a good song we can all enjoy in any land.

It is a folk song that is wider than any national boundaries.

### The Record Artist's Private Life

NOT very often does a record buyer allow his or her opinion of an artist's private life to influence record purchases. But occasionally it does. One of the boys on the floor told the Journal Editor lately of an experience of his. A man and his wife entered the store to buy a half dozen records. They wanted two or three of them to be ones by prominent singers. The salesman suggested a certain selection by a leading star. Both listeners enjoyed the number to an extraordinary extent, and the man said, "Well, we'll take that one," when the wife interjected, "No, let's choose some other. The music is splendid, but I positively have no use for that artist. I see by the papers she is getting a divorce from her husband, or he is getting one from her, I don't know which. And I've no use for that kind of people."

It takes all kinds to make a world and the party who is spending the money has a right to choose what records he will. But coincident with the recital of this salesman's experience, there came to the Journal's attention the following from the Montreal Star, which gives the other side of artists' lives: "There is a widespread interest as to the private lives of actors and actresses which a certain type of modern journalism has done a good deal to foster. It is, perhaps, only natural that women should want to know things about actresses which men would never think of trying to ascertain about actors. Female curiosity is in a class

by itself, and before it mere man can only bow his head in silent acquiescence.

"But there is a curiosity that is closely allied to impertinence, and this is the curiosity which the vulgar section of the American press has popularized and almost deified. Thus it comes about that in certain papers which are not named, because they would thereby gain free advertising, the avid curiosity of a certain class of individual is fed and fanned by alleged details of the most intimate type regarding burlesque actresses and actors. Their private lives, their affections, their thoughts, their personal and business affairs, are laid allegedly bare for the grubbing inspection of the morbidly curious, both male and female.

"How much of this is pure fiction, of course, need not be said, can easily be estimated by those who are not concerned in grubbing. But it passes for what it purports to be with the classes for whose special delectation it is written. And the result is that a very large number of people entertain ridiculously inaccurate ideas of the lives of the leading members of the theatrical profession. They are represented as paragons of virtue, as scintillating stars of vice, as vampires, as angels, as heartbreakers, as woman haters as giant intellects, as people of astounding idiosyncrasies, as moral lepers, as anything and everything; in fact, save what they are—just plain men and women—most remarkable, like you and me."

"It is a thousand pities that a class which does so much to bring pleasure into the life of the community should be so strangely misrepresented. Yet the fact remains. While we are informed—if we care to read the rubbish—in various papers, that this or that particular popular star is engaged in exploring the Mexican deserts or in pursuing tuna, off the coast in dare-devil motor boats or in writing a mysterious play or in bringing to a crisis some absorbing love-adventure, the actual facts are that the star in question is quietly enjoying himself in a country home with his wife and family, living a quiet country life like scores of thousands of other sane, well-balanced, healthy people, doing nothing extraordinary, neither astounding his neighbors nor disgusting them, neither alluring crowds to see him nor creating sensations by hermit-like propensities.

"I could cite fifty examples of this sort of thing that have come to my notice since the summer holidays began. One reads them with a disgust that is not allayed by the fact that they are circulated by papers which ought to have some regard for other people's feelings. But this sort of publicity-mongering is a mania with the type of paper in question.

(Concluded on page 61.)

The public wants to-day's dances to-day.  
And that's what they get on Columbia  
Records.

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



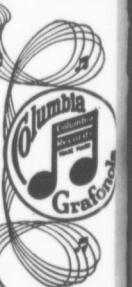
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Pat. An. Des. - Copyright

"His Master's Voice" PRODUCTS

— AND —

"His Master's Voice" SERVICE

— ARE —

## The Envy of the Industry

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola Victor Record



## HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

### ONTARIO:

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

### QUEBEC PROVINCE:

Berlin Gramophone Company,  
Limited,  
Montreal, Que.

### BRITISH COLUMBIA:

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

### MANITOBA:

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

### ALBERTA:

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

### NEW BRUNSWICK:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY  
MONTREAL



### Phonograph Buyers Interested in Accessories

"WHEN it comes to planking down the cash or signing the agreement for the purchase of a phonograph the average buyer is a different person now to what he was even a couple of years ago," remarked a phonograph dealer to the Journal in the course of a chat.

"Just in what way do you mean?" queried the Journal.

"Well, a short time ago the typical buyer looked upon the phonograph as a sort of one of the seven wonders of the world. He did not know anything about the mechanism. He never even discussed it for fear of showing his gross ignorance. Now he has read the newspaper advertising and sales literature of the various firms to such an extent that before buying he asks questions about the tone-arm and sound-box on the machine you are recommending to him. He often enquires what make of motor our particular phonograph is equipped with—not that he knows all the relative merits of the various motors, but he is more familiar with the composition of phonographs.

"He will frequently ask about automatic stops, record cleaners, the relative merits of steel needles, permanent and semi-permanent needles, and other such accessories.

"My experience is that a man not well up in the latest phonograph parts and accessories is at a decided disadvantage in selling to-day. If he is poorly posted on these matters he will often be face to face with a customer who knows more than he himself does."

### Why it "Buzzed Something Fierce."

"AN experience of mine last week is, perhaps, worth passing on to other men in the trade," volunteered a phonograph dealer to the Journal Editor. "I had sold a good machine to a party," he explained, "and within a fortnight my customer came back to say that 'the reproducing apparatus buzzed something fierce.'

"Oh, you're using some cheap needles," I said, "try these good ones and I'm sure you won't be bothered with any more buzzing.

"Well, a couple of days after I walks my customer again. 'Your good needles,' he said, with rather a sarcastic emphasis on the good, 'play just the same as what you call my cheap ones. The buzzing is still there. Something has got to be done.'

"Don't you worry," says I. "I'll make your phonograph run in A 1 shape or take a wheel off in the at-

tempt. I'll be up at your house right after tea to put on a new sound box. The trouble must be there.

"I changed the sound box, but there was no improvement, so I began to investigate. Before long I found that the trouble lay in a meek-looking, little picture frame on the top of the piano. When the phonograph started to play the vibration caused the little metal picture frame to vibrate also. The offending ornament was removed then the trouble was over."

### Pathe News

Mr. Robert W. Burgess, who for the past year and a half has been manager of the Montreal office of the Pathe Freres Phonograph Co. of Canada, Limited, has been transferred to the head office in Toronto and placed in charge of the new Trade Promotion Department. This department will devote its entire energies to assisting Pathe dealers to increase their business. The record which Mr. Burgess has made for himself as a part of the Pathe sales force augurs well for the success of his efforts in helping others boost their sales. Pathe advises that everybody is pleased with the showing made to date by Pathe Distributors Ltd., the company formed last April to distribute Pathe goods throughout the West. New dealers are coming in every day, and month by month a most gratifying increase in sales is shown. Pathe sales are reported 100% ahead of last year, and every indication points to available stocks of Phonographs and records being sold early in the season.

In common with other phonograph manufacturers Pathe is having great difficulty in obtaining sufficient product to meet requirements, but so far has been able to fill all machine orders promptly, with the exception of one or two small types. Pathe dealers are urged to anticipate their requirements as possible in order to avoid disappointment later on.

The new Matrix Department recently added to the Pathe factory, whereby Pathe matrices are now made right in Toronto, instead of being imported from New York and Paris, is working most satisfactorily. The arrears on record orders is being rapidly overcome and, the company says it will only be a short time before Pathe record service will be as perfect as the machine service. Frank Oldfield, popular Canadian baritone, recently visited the recording laboratories of the Pathe Company in New York, and recorded amongst others the following selections: "The Palms," "Nearer My God to Thee," "Loch Lomond," "The Bandolero," "Roses," "Mary," "Eileen." These records will shortly be issued, and following the success of the first Pathe Oldfield records, are sure to be big sellers.

Al Jolson tops his best yet in "I'll Say She Does." You'll say he does when you hear it. So will everyone else. A-2746.

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





## The Latest Hits

**L**IKE a well known revolver Pathe "Fires the first shot first" with the latest hits each month, and with increased manufacturing facilities Pathe will deliver the records on time.

Pathe September releases include the following popular hits:

- 10-INCH—90c.
- 22142 **The First Rose of Summer**, from "She's a Good Fellow" (Caldwell-Kern). Sam Ash, Tenor.  
**I'm Forever Blowing Bubbles** (Kenbrovin-Kellette). Tenor Duet, Lewis James and Charles Hart.
- 22125 **Oh! Lady! Stop Rolling Your Eyes!** (Redford-Keithley). Arthur Fields, Baritone.  
**Turkistan** (Jones-Stern). Premier American Male Quartette.
- 22126 **Friends** (Meyer-Santley). Henry Burr, Tenor.  
**The Gates of Gladness** (Brennan-Cunningham-Rule). Acme Male Quartette.
- 22127 **Good-bye, Wild Women, Good-bye** (Johnson-Ager-Meyer). Arthur Fields, Baritone, Accordion Accompaniment.  
**Katydid is the Candy Kid** (Freeman). Byron G. Harlan, Tenor, Accordion Accompaniment.
- 22124 **I Ain't-en Got-en No Time to Have the Blues** (Sterling-Van Tilzer). Tenor Duet, Billy Murray and Ed. Smalle.  
**Oh, How She Can Sing** (Vollen-Van-Schenek). Tenor Duet, Billy Murray and Ed. Smalle.
- 22141 **Himalaya** (Warren-Henry-Onivas). Premier American Male Quartette.  
**Daa, Dee, Dum!** (Vincent-Flatow). Arthur Fields, Baritone.
- 22128 **Anything is Nice if it Comes from Dixieland** (Clarke-Meyer-Ager). Premier American Male Quartette.  
**When I Met You** (Armstrong-Klickman). Sam Ash, Tenor.
- 22137 **Tell Me** (Tell Me Why) (Callahan-Kortlander) Fox Trot. Waldorf-Astoria Dance Orchestra.  
**Western Land** (Gay) One Step. Waldorf-Astoria Dance Orchestra.
- 22139 **My Dreamy Little Lotus Flower** (Glick-Olman) Fox Trot. Waldorf-Astoria Dance Orchestra.  
**Down By the Meadow Brook** (Wendling) Waltz. Waldorf-Astoria Dance Orchestra.
- 22147 **Missouri Blues**, Fox Trot. Jim Europe's "Hell Fighters'" Band.  
**My Chocolate Soldier Sammy Boy**, One Step. Jim Europe's "Hell Fighters'" Band.
- 22119 **The Bells of Bagdad** (Motzan) Fox Trot. Green Brothers' Xylophone Orchestra.  
**Mary Ann** (Creamer-Layton) One Step. Green Brothers' Xylophone Orchestra.
- 22145 **Casey's and Riley's Lunch Hour**, Comic Dialogue. Michael Casey and Pat Riley.  
**Casey's and Riley's Family Troubles**, Comic Dialogue. Michael Casey and Pat Riley.
- 12-INCH—\$1.65
- 40173 **Raymond Overture** (Thomas) Part I. Patrick Conway's Band.  
**Raymond Overture** (Thomas) Part II. Patrick Conway's Band.

Pathe records have a special appeal to the public—

**There are no needles to change.  
They don't wear out.  
They have a better tone.**

We will be glad to send sample Pathe records to any legitimate phonograph dealer.

If you are not satisfied with your present supply of records, write for our dealers' proposition.

# Pathé Frères Phonograph Sales Co.

4-6-8 Clifford St.

MONTREAL

Toronto

WINNIPEG

## Oratorio Records Have Wide Appeal

Fifth of a series of articles on Record Selling—Any class of records the dealer does not stock are not apt to be much in evidence in the homes of his customers—The oratorio more than the opera is the music of the people.

ONE evening a member of the Phonograph Journal staff was out at an informal gathering at the home of a business man who had owned a phonograph for three or four years. After chatting with one another a while, and a few games of cards, the host got out some records from his fine collection to have some music while the hostess was preparing to serve ice cream and cake. He played over two or three records, then asked, "Is there any particular selection any of you would like?"

One lady spoke up, replying, "Have you 'With Verdure Clad,' from the Creation; 'He Shall Feed His Flock,' from the Messiah; 'Fling Wide the Gates,' from the Crucifixion, or any of the oratorio records?"

"No," returned the host, "we have not gone in for any of the oratorio music. I'm sorry I haven't any you ask for; but we have a pretty good list of grand opera numbers. For sacred music we have stuck pretty much to the old hymns."

Only by coincidence it came to the writer's attention that two other homes in that district also had no oratorio records at all in what was otherwise an unusually representative collection of phonograph music.

Knowing where these men purchased at least some of their records, and enquiring of that dealer if he found much call for oratorio records, the latter said: "I wouldn't have an enquiry for an oratorio selection on average of once a month. Few people care for that kind of music, and as a matter of fact, I don't stock it at all. I know I don't care for that class of singing myself, and I suppose there are not many who do."

Now the point worth knowing is, is there any connection between this dealer's not carrying any oratorio records in stock, his not caring for oratorio music (perhaps because he had never familiarized himself with it), and these customers of his not having any oratorio records in their collections at home. There would seem to be a very definite connection. And one is tempted all the more to think so, because enquiry among the dealers, salesmen and salesladies, who are acquainted with oratorio music, who have the best records of it in stock, and who feature them steadily and constantly, brings the information that that class of record is a good seller. One saleslady went so far as to say that she had picked out a half dozen of the most popular oratorio selections like the "Hallelujah Chorus," and others, and that she had sold that half dozen records to nine out of every ten of the store's record customers.

And why shouldn't every record department experience a big sale of these? The oratorio more than the opera is the music of the people. Opera performances involve such a prodigious cost in the matter of singers, orchestra, scenery and equipment that the admission fees must be put at a figure that practically closes the opera house doors to all but a small part of the population. Oratorios, on the other hand, can frequently be heard in various churches, not only in the cities but in smaller towns, for a mere silver collection, and for that reason are better known to the average person. In fact it has been stated by a celebrated music critic that among the larger forms of musical art the oratorio is the one most largely enjoyed and encouraged by the rank and file of the people. This statement he explains in two ways. First of all it

unites in sympathetic emotional expression a large number of people, and secondly the fact that its subject is religious, and in most cases biblical, appeals to the deepest and most widely cherished human interests.

The writer had the good fortune not long ago of attending a Bach oratorio in the famous St. Anne's School Church of London, England. While listening to the performance he was particularly struck with the difference there appeared to be between the oratorio and the opera. The oratorio seemed so effective in its simplicity. There was no glamour of light and color. There were no panoplied warriors or agonizing lovers. The eyes were at rest; only the ears were awake—and the imagination. This absence of ostentation is characteristic of the oratorio, and is one of the chief reasons why it is so popular.

With such universal appreciation of the oratorio, and so many opportunities of becoming acquainted with it, it is little wonder then that this article should be written with the conviction that more records of this type should be sold. For the benefit of the selling staffs, therefore, who desire to become better posted on this form of music, the following sketch may prove helpful.

The modern oratorio, as it is known to-day, with full orchestra, recitatives and grand choruses, is a product of the early 18th century. As in the case of the opera, it had its origin in Italy. From there it spread to Germany, was later carried into England by Handel, and then moving westwards, finally reached America. For a long time the oratorio and the opera flourished side by side. They were composed by the same men, and shared the same process of development. Carissimi and Stradella, early Italian writers, have been called the fathers of the Oratorio. However, gradually their ways diverged, opera tending more and more to the realistically dramatic, and oratorio farther and farther away from the stage. At the present time the gap between the two forms of music is very marked. The big distinctive feature is that the oratorio lacks scenic decoration and stage-play, its action being contained wholly in the words. Then, too, the commanding presence of the religious idea has no doubt often helped to popularize works whose sheer musical qualities would hardly be sufficient to maintain such prestige. "Even works of undoubted artistic power, such as Handel's 'Messiah,'" says an authority on the subject, "have owed their unshaken position to their text and subject rather than to the beauty of their music."

The most popular oratorios in Canada and their composers are: "Messiah" (Handel), "Creation" (Haydn), "Elijah" (Mendelssohn), "Redemption" (Gounod), "Saul" (Handel), "St. Paul" (Mendelssohn), "Judas Maccabaeus" (Handel), "Holy City" (Gaul), "Prodigal Son" (Sullivan), "Seven Last Words" (Schutz), "Stabat Mater" (Rossini), "By the Waters of Babylon" (Howell). There are splendid recordings of selections from these great works, without at least some of which no library of phonograph music is representative of the world's best music.

Do not expect the public to be interested in your goods or service unless you are able to prove them thoroughly worth while and to introduce them properly.

# - Ambassador of All The

**H**EREWITH are shown five from the brilliant group of young artists who are making records exclusively for the Aeolian-Vocalion.

A depiction is also given of the new Vocalion record. The wonder of this record—the notable advance it represents in the science of recording—cannot be shown. Only through the glorious voices of such world-famous singers as these, reproduced as voices have never before been heard from the phonograph—can a full appreciation of this marvelous new record be gained.

Every artist, every musician or entertainer, every musical organization making records in the world to-day, is making them for the owner of the Aeolian-Vocalion to play and to enjoy. For the Aeolian-Vocalion plays all records. And plays them with a consummate beauty, a native art, that only the extraordinary scientific nature of this great phonograph makes possible.

**The commanding advantages of the Aeolian-Vocalion**

its superlative tone, its revolutionary control device for personal playing (the Graduola), its wonderful Universal Tone-Arm that enables it to play all records, its unapproached beauty and its many mechanical superiorities, are the features on which rests the supremacy of the Vocalion in the Phonograph Field of to-day.

Rosa Raisa  
Marie Sundelius  
Florence Easton  
Evelyn Scotney  
May Peterson



*World's Great Artists*



## AEOLIAN- VOCALION

THE Aeolian-Vocalion is far more than has hitherto been conveyed by the word "phonograph." It is a true musical instrument—designed for, and appealing to, people of cultured taste and discernment. Its tone has the richness, depth, purity and beauty that people with such taste demand and appreciate. Its cases exhibit the simplicity of true art; the appropriateness to their surroundings that only experience in fine instrument designing can produce.

### INVITATION TO DEALERS

You are invited to attend the Special Exhibit of the Aeolian-Vocalion in our showrooms during the Exhibition period. It was impossible to secure within the Toronto Exhibition grounds, space and location suitable for the proper demonstrating of this instrument. That is the reason we are exhibiting the Aeolian-Vocalion only in its Toronto Home. Here we have made special arrangements for the proper display of the new models.

A feature of scarcely less importance than the display of the instruments, will be the demonstrating of the new Aeolian-Vocalion Records—we have arranged to play for our visitors several exceptional recordings never before heard in Canada. Come and hear how marvelously these phonographs and records reproduce the subtle beauty of voice and instrument.

### NORDHEIMER PIANO & MUSIC CO., LIMITED

Canadian Distributors of the Aeolian-Vocalion

Nordheimer Bldg., corner Yonge and Albert Sts., Toronto

# Canada's Greatest Music House

Established 1888

## INVITES YOU



—the members of the small goods and sheet music trade to make 237 YONGE STREET your headquarters while in Toronto for the Exhibition. When you are out at the grounds watch for the WHALEY-ROYCE case of MADE-IN-CANADA instruments in the Manufacturers' Building—right adjoining "piano row."

WHALEY-ROYCE Made-in-Canada Band Instruments are now outstanding evidence of a purely Canadian industry. Twenty-nine years ago we began this line of manufacturing, and have reached the position where the imported article has been shown to be inferior to the Canadian-made instrument.

### ORDER WELL AHEAD

for your stock of violins, bows, strings, mouth organs, mandolins, guitars—in fact all lines of INSTRUMENTS and ACCESSORIES.

#### TALKING MACHINE NEEDLES

Loud tone, high grade steel needles, 75 cents per 1000.

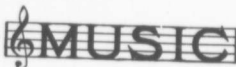
"Ideal" needles, per carton of 60 packages, \$5.85.

"Black Diamond" needles, per carton of 100 packages, \$10.

"Tonofone" needles, per box of 100 packages, \$10.

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

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



We carry in stock at all times all STANDARD MUSIC. WE ALSO PUBLISH those lines that dealers cannot do business without:

Mammoth Folio (Instrumental)	Conservatory Elementary Grade Books
Empire Song Folio	Read's Organ Method
Church and Home (Sacred Solos)	Dictation Books
Bellak Method (Piano)	120 Scotch Songs
Read's Easy Piano Method	Canadian Patriotic Songs
Orpheus Male Quartettes	Godfrey's Patriotic Songs
Jousse Catechism	And many others
Elementary Classics	Piano and Vocal Music of all kinds—Solos and Duets
First Pieces in Easy Keys	—popular, classical, etc.
Melodious Recreations	And all the "HITS" when they are "HITS."
Primary Classics	
Famous Classics	

The WHALEY-ROYCE series of "IMPERIAL" 50 cent music books, the finest collection obtainable anywhere.

**SEND US ALL YOUR SPECIAL ORDERS AND WE WILL DO THE WORRYING**

Watch for our Bulletins of Special Offerings  
THEY SAVE YOU MONEY

## WHALEY, ROYCE & CO., LIMITED

311 Fort Street  
WINNIPEG

Contractors to the British  
and Canadian Governments

237 Yonge Street  
TORONTO

### Columbia Records In Election Campaign—A Further Wonderful Development of the Phonograph

The Nations Forum, for whom the Columbia Graphophone Co. manufacture records, has entered into an important arrangement with the National Committees of both Republican and Democratic parties in the United States for the coming presidential campaign, which promises to be one of the most exciting in history.

The advance proofs indicate that the best thought in the U.S. is in accord with the idea of putting talking machines to work in the campaign—to enable the voices of presidential candidates and great party leaders on both sides to be heard each month in every city, town, village and hamlet in the United States.

Beginning September 1st, the phonographic addresses will be released at the rate of two each month—one Republican and one Democratic. They run five minutes—loud and clear as a bell. Appropriate Columbia musical selections will appear on the reverse side of every talk.

The National Committees of both parties will send letters to their State, Congressional, city, county, township and ward organizations and clubs, pointing out the political value of the records and furnishing the names and addresses of the Columbia dealers who handle them. The records will be featured in the weekly and monthly publications of both parties, and so far as possible the tons of campaign literature distributed everywhere throughout the struggle will call attention to the records and where they may be obtained.

The millions of phonographs in the homes throughout the United States will be mobilized for election purposes and in getting the messages of the leaders and candidates across. The phonograph is also to be an essential part of all meetings and gatherings to augment the voices of local speakers.

A great deal of newspaper publicity is being given to this innovation, and in which the newspapers recognize a master stroke in utilizing one of the greatest forces in existence—the phonograph.

### Edison Tone Tests

"It seems that the ending of the war has brought an exceedingly great demand for music, and somehow has caused what might be termed as a revival of the general love of music in every home," said Mr. Verdi E. B. Fuller, director of sales promotion of Thos. A. Edison, Inc., referring to the fact that they have already booked more than 1,400 tone test concerts for this season in Canada and the United States. These recitals commence in September and continue until Christmas.

"We have ordered more than 40,000 stereotypes for use in part of our publicity for this concert work," said Mr. Arthur Walsh, manager of the recital department. "We are finding that we could book every artist for at least three times as long on tone test tours as we have contracted for their efforts in that character of service."

Among those who will appear in tone test concerts this fall are: Marie Rappold and Marie Tiffany, of the Metropolitan Opera Company; Alice Verlet, of the Paris Opera; Cyrena Van Gordon, of the Chicago Opera Company, and the following well known concert artists: Ida Gardner, Marie Morrissey, Amy Ellerman, Julia Heinrich, Betsy Lane Shepherd, Vernon Dalhart, Leola Lucey, Hardy Williamson, Glen Ellison, The Sok-

loff Trio, The Fleming Sisters Trio, Lucille Collette, Odette le Fontenay, Claire Lillian Peteler, Sibyl Sanderson Fagan, and George Wilton Ballard."

### Cecilian Co. Brings Out New Concertphone Design

The Cecilian Concertphone line of five designs has just had an important addition to it, the latest style being the "Minuet." The Minuet is 40 inches high, 17½ inches wide, and 19 inches deep, finished in either mahogany or fumed oak and equipped with double spring motor, tone modifier, Cecilian electric automatic stop, all wood tone chamber and shelves for records.

The Minuet is to retail at \$100. It gives the dealer a cabinet machine, well equipped, at a price that is immediately attractive to a great percentage of the buying public. The Minuet rounds out the Cecilian Concertphone line nicely, the other designs being the Empire, \$350, the Royal \$260, the Superb \$174, the Alexandra \$132, and the Apollo \$80. These can be seen by the dealers visiting Toronto Exhibition at the firm's exhibit in the north-east corner of the Manufacturers' Building, or at the warehouses, 247 Yonge Street.

### The Pollock Motor.

Motor C 2, manufactured by The Pollock Mfg. Co., Ltd., Kitchener, has made its debut. The Pollock Mfg. Co., Ltd., and the president of the firm, Mr. A. B. Pollock, have been intimately identified with the phonograph industry ever since there has been such industry in Canada.

From 1915 until the end of the war, and in fact up to the beginning of the present year, the Pollock plant at Kitchener has been operating on extensive munition contracts. Now the plant is reorganized on a peace basis and the production of motors, tone-arms and reproducers, interrupted by the war, has been going on for some months.

The plant is magnificently equipped. Much of the machinery purchased to turn out the munition orders was immediately adaptable to motor manufacture, while other necessary machines were installed.

Motor C 2, with samples of the firm's tone-arms and reproducers, will be on exhibit at the Toronto Fair with the display of Phonola phonographs in the "East Wing" of the Horticultural Building, and phonograph manufacturers are invited to give the motor a thorough inspection and satisfy themselves that it has the power, simplicity and endurance claimed for it by its manufacturers.

### New Sonora Period Design Phonograph

Perhaps one of the handsomest of the Sonora Period family, namely, the Italian Renaissance Sonora, has just been brought to the public attention. This Italian Renaissance model is remarkably beautiful in both lines and in color. Due to the fact that furniture of this period is in vogue at this time, such a model is unusually timely. The cabinet will be forty inches high, twenty-six inches deep with a width of forty-six inches. It will be finished in oak and walnut, and all exposed parts are of antique gold finish. The Sonora phonograph quality is brought to its highest development in this model and the usual Sonora features, such as the motor meter, the tone arm and the tone modifier, are used in connection with it.

Every dealer should keep up the campaign for music in his locality.

# Sonora

Semi-Permanent, Silvered

# Needles



*are phenomenal sellers!*

**A** NEEDLE may seem like a little thing—but it isn't. Sales run into respectable proportions very quickly and with the **easy sales**, the **steady repeat sales**, and the **large sales** that are characteristic of Sonora Semi-Permanent Silvered Needles you have an opportunity to build up a splendid profit-making side-line to go with phonographs and records.

Remember, these Sonora Needles are for use on **all** makes of steel needle records, and play 50 to 100 times.

The use of Sonora Needles results in a mellower tone, greater convenience, infrequent needle changing and greater economy. These new needles are invaluable in preserving your records.

40c. per card of 5.

Three Degrees: Loud—Medium—Soft.

---

**Caution!** Beware of similarly constructed needles of inferior quality.

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## I. MONTAGNES & CO.

Sole Canadian Distributors of Sonora Needles

Ryrie Building

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TORONTO

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

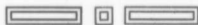


## The Highest Class Talking Machine in the World

**T**O glance over the names of Sonora owners is like reading a selected list of the substantial people of the community—the bankers, well-to-do business and professional men, the socially prominent women—those who take pride in buying the best are Sonora owners.

It is not necessary for the Sonora dealers to cry "easy payments" in order to make sales. Most of the people who buy phonographs are prepared to pay cash when they find it advantageous and quality is an inducement, as it is in the Sonora. And it is interesting to know that the demand for Sonoras is so great that our factories are working to capacity and are being greatly enlarged.

Write for information if **you** would like to enjoy the advantages which the Sonora dealer has.



## I. MONTAGNES & CO.

Sole Canadian Distributors of the Sonora  
 Phonograph and Sonora Needles

Ryrie Building : Toronto



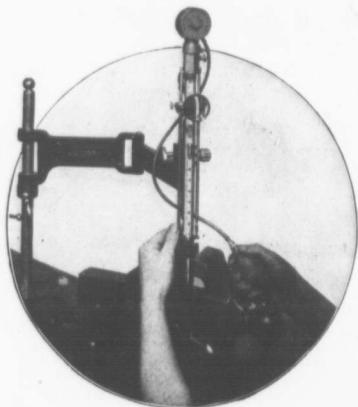
Louis XV.



William and Mary

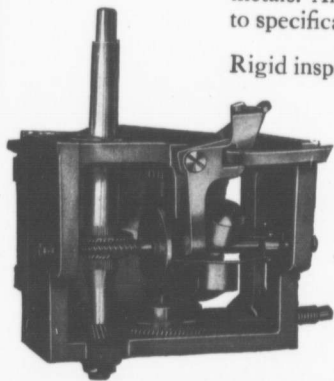


Colonial



## *Rigid Inspection*

Raw materials entering into the manufacture of the Stephenson Precision-Made Motor are as rigidly inspected as the finished product . . . all metals are tested by the Scleroscope—a delicate laboratory instrument used to determine the degree of hardness of metals. And raw materials not coming up to specification are quickly rejected.



Rigid inspection from Receiving Room to Shipping Department keeps the Stephenson Motor a Precision-Made Motor.

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

### McLagan Phonograph at the Fair

Among the eight firms exhibiting in the "East Wing" of the Horticultural Building at the Exhibition in Toronto will be the McLagan Phonograph Division of the George McLagan Furniture Co., Ltd., of Stratford. The McLagan range is extensive and comprehensive, and includes styles, sizes and models for any variety of trade in console models and upright cabinets. The McLagan reputation is well known throughout Canada, and when the late George McLagan with his associates, who now carry on the business, entered the phonograph arena, there was never any doubt as to the quality of the phonographs they would put on the market, or their success in doing so. The McLagan exhibit will be worth visiting.

All models of the McLagan make are equipped with the Fletcher reproducer, manufactured by the Fletcher, Wicks Co. of Chicago. The McLagan firm are Canadian selling agents for this line of reproducers.

### Aeolian-Vocalion Artists

A salesman in the phonograph department of a retail store, that has been featuring Aeolian-Vocalion phonographs and Vocalion records, lately remarked that he had been, personally, much attracted to the Vocalion recordings of Marie Sundelius, soprano, after hearing her rendering of Massenet's "Elegie." Feeling as he did it was but natural that he should be particularly successful in selling large quantities of Sundelius records.

Mme. Marie Sundelius, the charming Swedish prima-donna of the Metropolitan Opera Company, has had a phenomenally successful career. A native of Sweden, Mme. Sundelius at the age of ten came to this country with her parents, who established a residence in Boston. The first serious vocal study of the young singer began when she was nineteen years old, shortly after her marriage to Dr. Gustav Sundelius of Boston, an accomplished musician, who desired the cultivation of his wife's unusual vocal gifts.

With her fresh, delightful voice and charming personality, Mme. Sundelius has since won countless successes on the concert and operatic stage, culminating in her engagement during the past and current seasons at the Metropolitan. Mme. Sundelius will make records exclusively for the Aeolian Company. All the wistful melancholy of Massenet's "Elegie" is given delicate emphasis by the blending of voice and cello in this initial Vocalion recording by Marie Sundelius.

Other artists whose Vocalion records are winning many friends among buyers of phonograph music are Giulio Crimi, tenor; Florence Easton, soprano; May Peterson, soprano; Colin O'More, tenor; Maximilian Pilzer, violinist; and Maurice Dambois, cellist.

### George H. Hopkins Visits Toronto

Mr. George H. Hopkins, general sales manager of the Columbia Graphophone Co., with headquarters at New York, paid the Canadian general manager, Mr. James P. Bradt, a flying visit.

"You seldom come to Toronto," observed the Journal to Mr. Hopkins, who rarely visits Canada.

"Well, you see," he replied, "I only need to go where there is trouble, and as there never is trouble in the Canadian Division I really have to make my rare visits to Toronto purely in the nature of a friendly call on Mr. Bradt, who has the business here in such splendid shape.

"Music business in general and the phonograph busi-

ness in particular, has five good years ahead of it," predicted Mr. Hopkins, who also prophesies the early demise of "quite a list of nondescript makes of phonographs during the next few months."

"These nondescripts," he said, "depended entirely upon low price for their existence, and as the cost has continued to advance with all grades, and the margin of profit continually growing less on the standard lines, these nondescripts cannot possibly survive the competition." Columbia business in Canada is particularly gratifying to Mr. Hopkins, who took a great deal of satisfaction in perusing the figures handed to him by Mr. Bradt, showing that in seven months of 1919 more Grafonolas had been delivered to the trade than during the whole of last year, and last year was the Canadian Division's record year.

### Phonograph Exhibitors Arranging for Amateur Singing Competition at Toronto Exhibition

The eight phonograph firms who were assigned spaces in the East Wing of the Horticultural Building by the Canadian National Exhibition management, and who are, at considerable expense, building booths and decorating them, are giving a practical demonstration of how well music and flowers go together. In addition to daily recitals, a solo competition for amateurs at the Exhibition has been arranged for. Two partial scholarships have been offered to the value of \$300, to be divided equally between the two successful competitors, one male and one female, these scholarships to take the form of a year's vocal study with a teacher of the contestant's own choice.

The contest will commence on Thursday, Aug. 28, and will terminate on Friday, Sept. 5, and will be held each afternoon from 2 to 4. The following musicians have consented to act as judges: Dr. A. S. Vogt, director of the Toronto Conservatory of Music; Alfred Bruce, director of the Canadian Academy of Music; Herbert A. Fricker, director of the Mendelssohn Choir; Dalton Baker, organist and choir master of Eaton Memorial Church; Dr. E. Broome, organist and choir master of Jarvis St. Baptist Church; Signor Morando, Dr. Albert Ham and Frank Weisman, teachers in the Canadian Academy of Music; Healey Willan, organist and choir master of St. Paul's Cathedral; David Dick Slater, organist and choir master of Westminster Presbyterian Church. Signor Carboni, teacher in the Hamburg Conservatory of Music; a number of whom will be present to adjudicate each afternoon during the contest.

The conditions of contest are as follows:

1. Each contestant is allowed to select his or her own song.
2. Each contestant will bring an extra copy of song for judges.
3. Each ~~contestant~~ contestant will provide his or her own accompanist.
4. Each contestant must be prepared to compete in the finals on the last day, using the same song, if he or she is chosen by the judges from the group in which he or she sings.
5. Contestants must be twenty-five years of age or under and must be amateur singers.
6. The verdict of the adjudicators will be final.
7. All applications for the contest must be addressed to Miss Mae E. Skilling, 54 Wellington Street West, Toronto.

Guard your physical health for without it you are defeated in the beginning.

# SEE THE PHONOLA

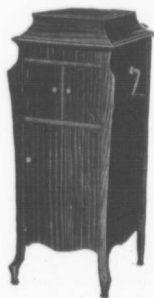
At TORONTO EXHIBITION

August 23rd - September 6th

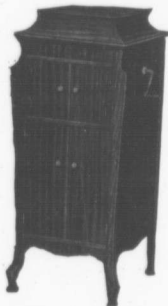
HORTICULTURAL BUILDING - East Wing

**W**E extend a cordial invitation to all Phonograph Dealers and Salesmen to visit our Booth at the Toronto Exhibition. Come and see something to your advantage. You'll find us in the Horticultural Building, East Wing.

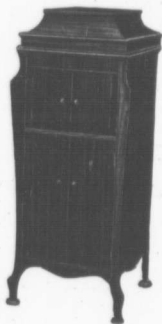
THE PHONOLA COMPANY OF CANADA, LIMITED  
KITCHENER, ONTARIO.



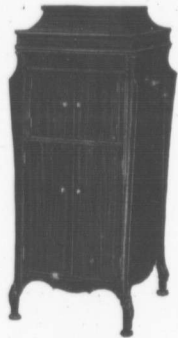
Duke \$135



Grand Duke \$165



Princess \$200



Prince \$250



### Annual Phinney Picnic Merry All the Way

The annual outdoor picnic of N. H. Phinney Limited staff was held at Silver Sands. Forty members left by motor car for the outing and merry-making. The company had dinner in the open. Mrs. Josey, wife of Vernon Josey, manager of the Barrington Street store; Mrs. Moore, wife of J. A. C. Moore, secretary-treasurer; Mrs. Jefferson, wife of the superintendent of the repair and refinishing department, and Mrs. Sullivan, wife of J. P. Sullivan, manager of the Gottingen Street store, were in charge of "the cats," and provided a most delicious feast of inviting and appetizing edibles. The real fun of the day was the sports, in which men and ladies joined heartily. These included swimming, baseball and running. But the feature were boxing bouts—three fast bouts of three rounds each between the young ladies. After supper the party returned to Halifax, having had a picnic that, as Colonel E. C. Phinney, who was the life of the gathering, expressed it, was "some" picnic.

### The Canadian National Exhibition

The greatest annual exhibition of its kind is the Canadian National Exhibition, open this year from August 23 to September 6. The first post-war Exhibition, which appropriately enough is to be officially opened by H.R.H. Prince of Wales, will be unusually interesting from an aeronautic standpoint.

Seventeen American flyers have already entered for the New York to Toronto aeroplane race to be started by the Prince of Wales on August 25th, the opening day of the Big Fair. These races will be the first international event of its kind ever attempted. The idea behind the contest is to demonstrate the commercial feasibility of aerial transportation between Toronto, New York and intermediate points.

Colonels Barker and Bishop, the world's greatest aces, will have charge of the flying circus at the Exhibition. They will fly surrendered German Fokkers and types of British, French and Italian machines.

The fuselage of the machine in which Colonel Barker crashed beyond the Canadian lines in a fight with 60 Germans will be shown in the Dominion Government Trophy Exhibit. Barker was shot four times in this engagement, accounted for five Huns and was given the V.C. for his exploit.

There are already 32 surrendered German aeroplanes assembled at Toronto, and all will be displayed or flown at the Exhibition. Canada owns nearly 100 German or allied planes, and they will eventually be-

come part of the official museum display or be distributed around the various cities by the Ottawa Government.

In every other way the management of the Great Fair has arranged unusual attractions that are not only interesting but instructive.

Musically, too, the public taste is being catered to. It will cost the Canadian National Exhibition over \$25,000 in salaries, transportation charges and board to bring the British Grenadier Guards Band out for the two weeks of the Big Fair. There will be other bands.

The exhibits from the piano and phonograph industries, too, will have an unusual interest, and probably it was never before quite so essential that the music dealers throughout the country take full advantage of the opportunities that will be afforded them of inspecting the various makes of pianos and phonographs, and of getting in personal touch with dealers from other parts of the country.

A group of phonograph wholesalers and manufacturers who will be located in the east wing of the Horticultural Building are planning a programme to be given from a specially erected concert platform in connection with their exhibits that should be the means of giving the idea of music in every home and in every school a tremendous impetus.

The dealers are being given an opportunity, and it is now up to themselves.

### W. C. Fuhri Joins Heineman Staff

The Otto Heineman Phonograph Supply Co., Inc., announce the appointment of W. C. Fuhri as general sales manager of the record division, with headquarters at the company's executive offices, New York. Mr. Fuhri will also devote his time to co-operating with and giving service to the users of all other Heineman products, including Heineman motors, tone arms, sound boxes, needles, etc.

W. C. Fuhri is one of the best-known members of the talking machine industry in the country. For the past twenty-one years he has been associated with the Columbia Graphophone Co., having occupied important executive positions with that company.

Mr. Fuhri's past experience admirably equips him to render invaluable co-operation and service to the Heineman clientele. He brings to his new position a thorough knowledge of the phonograph industry and an intimate familiarity with all details of record and phonograph merchandising that is equaled by very few members of the trade.

"Friends" and "Smiles" and "Tears" are all big hits. "Friends" is the latest one. A-2744.

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



# Cremonaphone

## TALKING MACHINE

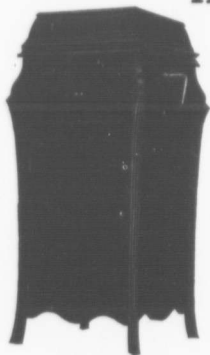
Plays All Records

Special selling proposition offered to limited number of dealers

Write to-day for our special selling and advertising proposition and secure it for your territory before someone else grabs it.

You take no chance. Everything is in your favor to make big money. We stand behind you with dominant and effective advertising.

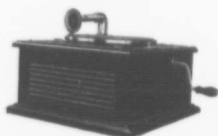
The Cremonaphone is a high class instrument that plays all records. Made in our own piano factory of best selected wood and beautifully finished. A machine you will be proud to sell. Don't delay. Write to-day.



Model H



Model C



Model Z

AMHERST PIANOS LIMITED, Amherst, Nova Scotia

# The Imperial

Meets ALL Standards

PEOPLE realize to-day the phonograph has a great mission to fulfil. It must afford pleasure, recreation, education—it must take its place among the best house-furnishings—it must measure up to an accurate tone-standard—it must do all these things day in and day out, year in and year out.

Dealers selling "IMPERIAL" phonographs are well aware how capable these instruments are of fulfilling such exacting requirements.

"IMPERIAL" phonographs have a distinctive throat design, are equipped with highest quality motor on the market, and Imperial cabinets are the product of a firm with 20 years' experience in the cabinet-making art.

We are headquarters for Gennett Lateral Cut Records

and all phonograph supplies.

Imperial Phonograph Corporation

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

Owen Sound

Canada

Write for Booklet and prices now or you may be too late.



Model R  
Mahogany-Walnut

### Starr Phonograph Crosses Rhine

The Starr Co. of Canada, London, Canadian distributors of Starr phonographs and Gennett records, are in receipt of a copy of a letter from W. H. Caldwell, who has been doing Y.M.C.A. work in France and Germany for the last year, enclosing several pictures taken upon the top of the Ehrenbreitstein Fort, the Gibraltar of the Rhine. One of the pictures shows a Style 1½ Starr phonograph photographed on top of the fort, which Mr. Caldwell says is "the first American phonograph owned by the American Expeditionary Forces to cross the Rhine, and the only American phonograph ever on top of the fort."



One of the truck loads of the Mason & Risch, St. Catharines, staff on the way to their picnic.

Mr. Caldwell adds that the picture was taken just after the phonograph had finished playing the "Stars and Stripes" with the American flag flying just above where formerly the German flag waved. Mr. Caldwell, who is a booking secretary for the Y.M.C.A. in the entertainment department of the Third Army, says that the Ehrenbreitstein Fort was built in 1620 and stands 400 feet above the Rhine. The fort has accommodation for 150,000 men and was occupied by the Germans until just recently.

### Newcombe New Location

The Newcombe Piano Co., Ltd., Toronto, have removed from 359 Yonge Street to number 442 Yonge Street, which is on the opposite side of the street and two or three blocks north of their old address. Their new location, puts the Newcombe Piano Co., Ltd., in the now famous "Mystery Block" and directly opposite Carlton Street. This is an important transfer point for street car traffic and a superior location to that just vacated.

The Newcombe Piano Co. extend to visiting dealers a cordial welcome to visit them at 442 Yonge Street, or at their stand in the Manufacturers' Building at the Exhibition grounds. Mr. T. J. Howard, manager of the company, will divide his time between the two places, and any who calls on Mr. Howard will appreciate the sincerity of his welcome.

### Equipment of the "Standard"

The Standard Pneumatic Action Co., New York, one of the country's largest manufacturers of player-piano actions, which introduced some time ago the "Standard" player-piano-phonograph, also publishes a valuable house organ entitled the "Standard Player Monthly," and in a recent issue of this publication it gave detailed infor-

mation regarding the mechanical equipment of the instrument. It is interesting to note that the motor, tone arm and sound box commented upon so approvingly in the following excerpt are manufactured by the Meisselbach division of the Otto Heineman Phonograph Supply Co.:

"This player-piano phonograph is equipped with a Meisselbach spring motor. We consider this the best and most reliable motor for the purpose. It is especially designed to do most efficiently the work required, and all of the gears and pinions and even the frame itself is especially heavy. Nothing but cut gears are used. The worm gear is hand-made, and the fiber gear in which the worm runs is especially cut to give the best results. The sulpho-bronze bearings, micromic adjustments and nickel trimmings place this motor at the head of its class.

"The turntable in this phonograph runs nearly vertical, but is set at such a plane that it absolutely prevents the record from falling over.

"The tone arm is especially designed to give a full, round, deep tone, free from the scratch that is so annoying in many phonographs. It is of the universal type, and with its black die-cast base swings freely on its pivot bearings. The tone arm is so balanced that the needle runs firmly and smoothly along the sound waves.

"In the selection of the sound box great care was taken to select one that gives a pure, rich, full tone. The sound box will not easily get out of adjustment and will give the best results on all styles of records."

### This is Going Some

Under date of July 26, Mr. R. L. Tamplin, the enthusiastic and successful Columbia dealer of Windsor, Ont., writes Mr. John A. Sabine of Music Supply Co., Toronto, as follows:—

Dear Sabine,—

Rejoice with me over a most remarkable achievement.

The week just closed has been a record. We have actually had the biggest week in the history of the store, not excepting Christmas weeks.



"Jeff" Ford, of R. S. Williams', Toronto, staff, holidaying in Muskoka in two characteristic poses.

I think that you will agree that this is going some, in the hottest month of the year.

In comparing results it is interesting to know that our receipts are greater for the week than they were for our first three months in business less than four years ago, and are nearly four times greater than the corresponding week last year.

Yours jubilantly, (Signed) R. L. TAMPLIN.



## WILLIS NEW ART PIANO

STYLE "K"

4 FEET 6 INCHES

SEE THE OTHER WILLIS PIANOS  
AND PLAYERS AT OUR EXHIBIT  
AT CANADIAN NATIONAL EX-  
HIBITION, AUG. 23 TO SEPT. 6

Piano study is the basis of all musical education. The public and educationalists are getting a new view of music in education. The moral is—boost pianos in the home and in the school.

*Concentrate on Pianos*

## WILLIS RE-CREATION PLAYER

STYLE "L"

4 FEET 8½ INCHES

We are also sole Canadian  
Distributors of the Celebrated  
Knabe and Chickering Pianos

**WILLIS & CO., Ltd.**  
*Montreal*



## Trade Gossip of Montreal

"WE Want 25 Used Upright Pianos" was the display head in prominent type of a recent C. W. Lindsay advertisement. "Have you a silent piano in your home?" continued the advertisement. "Then sell it to us. We will pay cash for it at a reasonable valuation, based upon the date of its manufacture and upon the condition it is in. Or if you prefer, you may accept the figure as so much cash to apply towards the purchase of a Player-Piano, a high-grade Phonograph or another Piano, Grand or Upright."

Frank G. Ramsperger, of the Cowan Piano and Music Co., made the most of his long-looked-for holidays, and took in visits to Chicago, Detroit, Toronto and Hamilton. Now as to further particulars of his visit to these cities we refer you to him.

L. A. Poulin, display manager of C. W. Lindsay, Ltd., will, as in former years, spend his vacation touring in his McLaughlin 6, taking in the picturesque scenery which abounds in the Berkshire Hills in the Adirondack mountains, visiting Washington and other cities en route.

Tom Cowan, of the Cowan Piano and Music Co., was recently elected chairman of the Entertainment Committee of the Kawans Club.

The band of the French War Veterans was the chief attraction at a recent Sunday night concert given on Dominion Square under the auspices of the Red Triangle Hut. W. Wallace O'Hara, a well known local music dealer and member of the choir of the St. Andrew's Presbyterian Church, Westmount, was one of the vocalists. Mr. O'Hara sang the Lost Chord by special request, together with other pieces along this line.

W. D. Willis, of Willis & Co., Ltd., is enjoying the sea breezes of Old Orchard Beach.

G. L. Duncan, treasurer of Willis & Co., Ltd., has returned from holidays spent in quietness and rest (particularly the latter) whilst waiting for the fish to bite. We understand that he is compiling a book for amateurs on the proper art of angling. No one is more qualified to write on this subject than G. L.

The Leach Piano during the past month celebrated their 22nd anniversary in business and put on an anniversary sale of pianos which they offered at special figures to commemorate the same. They are allowing a special discount to returned soldiers, which is proving very popular amongst returned military men.

W. H. Leach, president of the firm bearing his name, is spending every other week-end at his summer home, Beaver Cottage, Lac des Islets, in the Laurentian Mountains.

J. A. Hebert, vice-president C. W. Lindsay, Ltd., visited the Quebec branch of his firm to look over matters in general owing to the illness of the local manager, Mr. Hurteau, who has been absent from his desk for nearly a month.

C. W. Lindsay, president of C. W. Lindsay, Ltd., is holidaying in the Adirondack Mountains, enjoying the invigorating air of this climate.

E. Hamilton, of C. W. Lindsay, Ltd., motored to Ausable Chasm and Lake Placid, and return, spending his vacation at these points. He found enjoyable scenery and good roads.

Mr. C. W. Lindsay, head of the house bearing his name, recently donated \$1,000 to the funds of the Charity Organization in their drive for more funds.

Charles D. Patterson, warehouse manager and director of Willis & Co., Ltd., enjoyed a holiday away from the heat, business cares and worries at his usual favorite summer resort, Old Orchard Beach.

The exterior and interior of Wm. Lee, Ltd., warehouses are undergoing a complete transformation, and are at present writing in the hands of painters, decorators and carpenters. When completed they will be in a position to handle a still greater volume of business in Martin-Orme and Bell pianos, for which they say a good demand existed during July.

A Willis player piano has been installed in the new club house of the Brompton Pulp and Paper Co. This was supplied by Allan Carr, manager of Willis & Co. branch at Sherbrooke.

Geo. H. Brennan, advertising manager and in charge of the phonograph and music rolls sales departments of Layton Bros., spent his vacation visiting New York, Toronto, Buffalo, Detroit and other points in the immediate vicinity.

F. G. Sharpe, of Willis & Co., Ltd., will, as usual, during his holidays visit the factory of the American Piano Co. in Rochester. Mr. Sharpe is a firm believer in keeping in close touch with the production end of the business, and acquiring a full knowledge of the instruments he handles.

Mr. A. P. Willis, president of Willis & Co., Ltd., spent several weeks resting at his summer residence Idylwild on Lake Champlain, and is much benefited by the change.

Mr. R. A. Willis, vice-president Willis & Co., Ltd., is on an extended business visit to Western Canada. As he will not return in time for the Toronto Fair the Willis exhibit this year will be in charge of Mr. D. W. Willis and Mr. Allat Benoit, from headquarters at Montreal, and Lou Burrows, the Ontario representative.

Tom Cowan, of the Cowan Piano & Music Co., recently returned from a three weeks' motor trip to New York. He was accompanied by Lieut. Gitz Rice. Whilst in New York he was wined and dined by, and hobnobbed with, some of the leading world famed vocalists at the Lambs Club.

## Holidaying at Toronto

Mr. Ralph O. Higel, of Otto-Higel, Inc., New York, is spending a short holiday at his home in Toronto and meeting old friends and acquaintances. While here he motored to Sturgeon Lake to try the fishing, for which that lake is famous. He plans to spend a couple of days at the Exhibition here. Like his father, Mr. Otto Higel, President of the New York firm and of the Otto Higel Co., Ltd., at Toronto, Mr. Ralph Higel is a player enthusiast. The New York plant, which is devoted exclusively to the manufacture of player actions, has been running to capacity, and the player trade has so developed as to make the doubling of the output an immediate necessity. The United States trade, particularly in the West and Middle West, is running a large proportion of players, and in some factories the entire output is player pianos.

## Calgary Piano Man Visits East

Mr. D. J. McCutcheon, manager of Heintzman and Co.'s branch at Calgary, was a recent visitor to the company's headquarters at Toronto. Mr. McCutcheon, who is one of the numerous Ontario men making good in Western Canada, also visited his old home while East. Notwithstanding unfavorable crop reports of Southern Alberta, Mr. McCutcheon is confident of an active fall season in pianos, players and "His Master's Voice" lines, which are featured by his branch. The percentage of cash buyers is one of the features of western trade noticed by Mr. McCutcheon, in addition to the more receptive attitude of the public toward music and musical instruments of all kinds.

# Ford

## Announcement

FORD policy has always been one of progress.

We now announce a pronounced step forward.

Ford Touring Cars and Runabouts may still be purchased at the minimum price—Runabout \$660; Touring \$690.

Electric Starting and Lighting equipment will be supplied if desired, at \$100.00 extra.

Coupe \$975, Sedan \$1175 (Closed model prices include electric starting and lighting equipment).

If you wish demountable rims, tire carrier and non-skid tires on the rear, they will be supplied on closed cars only, at \$25 extra.

These prices are f. o. b. Ford, Ontario, and do not include War Tax. 125

**Ford Motor Company of Canada**

LIMITED

**Ford, Ontario**

### Otto Higel Athletic Team Wins Trophy

As briefly announced in the last issue of the Journal, the Otto Higel Co.'s Athletic team carried off the trophy in the Toronto West End Y. M. C. A. competitions for teams in the employ of industrial concerns.

A boiling sun greeted the athletes who turned out from the various plants to compete in the big Industrial Field Day at the Scarborough Beach Stadium, but their remarks about the heat were soon dampened by one of the heaviest rainfalls of the year. Their spirits, however, were not dampened in the least. Instead, they went right out and ran off all but two of the events, the running high and the running broad jump, these being impossible on account of the pit being full of water.

A goodly number of factories were represented and the great rivalry was one of the features of the day, especially between MacDonald Manufacturing Co. and the Otto Higel Co. These two fought close together all the way and Otto Higel deserves great credit for beating so worthy opponents as McDonalds.

The first heat in the hundred yard dash was won by Adam, of Otto Higel, after a tussle; G. Shook and the McIntyre brothers, who finished second and third respectively. The second heat went to Spencer, of Otto Higel, with Cook of McDonalds second and Demelis, of Massey-Harris, third. The final was a pretty race between Cook and Adam, the former winning by inches. Harris Abattoir won the Team Shot Put from McDonalds by only four inches, and Otto Higel third. The team Sack Race was the most amusing number on the programme, and had the crowd nearly splitting their sides at the queer antics some of them went through. All the track events, including the quarter mile run, the mile run and the quarter mile walk, and the relay race, were run off in exceptionally good time considering the condition of the track.

The ladies' Target Throw and Nail Driving contest brought many a smile from the men, who were greatly amused by their methods of throwing the baseball and handling the hammer. All the other events were equally as interesting and brought forth many close results.

#### 100-Yard Dash—1st Heat.

1. H. Adam, Otto Higel. 11 sec.
2. G. Shook, Harris Abattoir.
3. W. McIntyre, Warwick Bros.  
J. McIntyre, Warwick Bros.

#### 2nd Heat.

1. G. Spencer, Otto Higel. 11.1 sec.
2. W. Cook, MacDonald Mfg.
3. C. Demelis, Massey-Harris.

#### Final Heat.

1. W. Cook, MacDonald Mfg. 10.4 sec.
2. H. Adam, Otto Higel.
3. G. Shook, Harris Abattoir.

#### ¼ Mile Walk.

1. A. Oram, Massey-Harris. 2 min. 14 sec.
2. W. Stoneham, Otto Higel.
3. E. Baker, Otto Higel.

#### 3-Legged Race.

1. Cranswick and Stoneham, Otto Higel.
2. Adam and Spencer, Otto Higel.
3. Avis and Hinculiffe, Warwick Bros.

#### All Fours Race.

1. D. Achison, Otto Higel.
2. H. Adam, Otto Higel.
3. J. McIntyre, Warwick Bros.

#### Team Sack Race.

1. Otto Higel.
2. Harris Abattoir.
3. MacDonald Mfg.

#### Ladies' Nail Driving Contest.

1. Mrs. Achison, Otto Higel.
2. Mrs. Hopper, Canada Cycle and Motor.
3. Mrs. Andrews, Warwick Bros.

#### Ladies' Egg and Spoon Race.

1. Miss McIntyre, Warwick Bros.
2. Mrs. Achison, Otto Higel.
3. Mrs. Hopper, Canada Cycle and Motor.

#### Team Standing Broad Jump.

1. MacDonald Mfg. 46 ft. 4 in.
2. Otto Higel. 45 ft. 5 in.
3. Warwick Bros. 43 ft. 3 in.

#### Centipede Race.

1. Otto Higel Co.
2. Warwick Bros.
3. Harris Abattoir.

#### Ladies' Target Throw.

1. Mrs. Andrews, Warwick Bros. 85.
2. Mrs. Achison, Otto Higel. 80.
3. Mrs. Clark, Warwick Bros. 55.

#### Small Girls' Race.

1. M. Wheeler, MacDonald Mfg.
2. I. Stoneham, Otto Higel.
3. V. Andrews, MacDonald Mfg.

#### Shuttle Race.

1. MacDonald Mfg.
2. Otto Higel Co.
3. Warwick Bros.

#### Relay Race.

1. MacDonald Mfg.
2. Otto Higel Co.
3. Warwick Bros.

The big trophy given to the plant getting the highest number of points was won by Otto Higel with MacDonald Mfg. and Harris Abattoir tied for second place only two points behind. This standing is taken from the team events only, not including the relay race.

#### The Standing.

Team	1st	2nd	3rd	Points
Otto Higel .....	2	2	1	11
MacDonald Mfg. ....	2	1	1	9
Harris Abattoir .....	2	1	1	9
Warwick Bros. ....	0	2	2	6
Gurney Foundry .....	0	0	1	1



## FAUST SCHOOL of TUNING

STANDARD OF AMERICA  
ALUMNI of 2000

Piano Tuning Pipe and Reed Organ  
and Player Piano. Year Book Free  
27-29 Gainsboro St., BOSTON, MASS.

## L. J. MUTTY & CO.

175 Congress Street BOSTON, MASS.

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

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

SAMPLES and PRICES furnished on request

Refer all enquiries to Dept. T.

OFFICIAL ORGAN OF THE FRENCH INSTRUMENT AND SHEET MUSIC TRADE

## Music and Instruments

MONTHLY PUBLICATION

Published on the 10th of each month

ANNUAL SUBSCRIPTION PRICES

France and Colonies ..... 10 francs  
Foreign Countries ..... 12 francs 50 cent.

## Annual Musical Directory

ONE VOLUME—400 PAGES—BOUND

Price, 10 Francs net

EDITOR and PROPRIETOR—AUGUSTE BOSC

DIRECTION—ADMINISTRATION—PUBLICATION

15 RUE DE MADRID . . . . . PARIS

## 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 Company  
Berliner Gram-o-phone Company Limited

# Almost Every Player Action

Contains Our Well-known Brands of

## Rubber Cloths and Tubing

and

## Rubber Bellows Cloth

of Every Description

The reason for this is that these products of the L. J. MUTTY CO. are recognized for their high standard of quality. Their long record of complete satisfaction and their universal use is a tribute to their high qualities. If you are among the few that do not use the Muttu products, send us your requirements and let us send samples and quote you.

# L. J. MUTTY CO.

DEPARTMENT T

BOSTON,



MASS.



## Behind the Scenes in the Journal Office

THE growth of the Music Industries in Canada, numerically, in territorial extent, and in importance, has been reflected in the offices of Fullerton Publishing Company.

While through additions to our office staff and outside correspondents, we have given ourselves unreservedly to making Canadian Music Trades Journal and Phonograph Journal of Canada media of positive value to every reader—to carry through further plans for advancing the interests of the Music Industries a re-adjustment of our departments has been effected.

This, in the first instance, will leave Mr. John A. Fullerton, in his capacity of Director of the "Music-in-the-Home" work, freer for the strenuous campaign that Canadian Bureau for the Advancement of Music has in its budget for the 1919-1920 season. Fruits of the two and a half years' activities of the Bureau are so in evidence everywhere that they emphasize the enormous dividends further well directed efforts will pay.

It is with considerable satisfaction that we announce the appointment of Mr. George N. Simpson as advertising manager of Canadian Music Trades Journal and Phonograph Journal. Mr. Simpson comes to our staff peculiarly well equipped in personality and by 14 years' experience in the various branches of trade publicity to be of distinct assistance to advertisers, who appreciate the satisfaction there is in feeling that their

"copy" is in experienced and capable hands. It will also be his desire to co-operate in making the advertising pages of both Journals as informing and useful as possible to retailers and salesmen. To connect himself with this institution, Mr. Simpson resigned a senior position with the Acton Publishing Company, whose trade papers enjoy international recognition in the very front rank of high grade publications.



Mr. George N. Simpson.

Relieved of his share of details of the advertising department, Mr. H. A. Jones will give to the editorial work undivided attention. This summer Mr. Jones began his ninth year on the Fullerton staff. During that time he has been quietly equipping himself with an intimate knowledge of the affairs of the trade, both in the Dominion and in the United States. It has been his privilege to have become extensively acquainted among the music retailers of Canada as well as the manufacturers, and to have continued in close touch with trade matters in Britain, which began with a

visit to England in the interests of Canadian Music Trades Journal five years ago.

We are not strong on promises. How far success attends our plans to increase the value of Canadian Music Trades Journal and Phonograph Journal to the industries each paper serves, and to make each paper even more fittingly represent its industry to readers in all parts of the world, future issues will speak for themselves.

**FULLERTON PUBLISHING COMPANY**

### The Music Dealers' Rendezvous

FOR the two weeks commencing Saturday, August 23, all roads lead to the Canadian National Exhibition grounds at Toronto. The Fair opens a day earlier this year in order to give the public an extra Saturday, and which will, no doubt, be taken advantage of by thousands of Toronto citizens and people adjacent to this centre.

From the piano man's standpoint, the Liberal Arts' Building, more generally known as the "Manufacturers' Building," will be the most important building on the grounds. There will again be piano and organ exhibits by some twenty firms in their regular music pavilions, which have been cleaned and brightened and again made presentable after a twelve months' of inactivity.

The demands of the trade, the comparative dearth of labor, high costs, etc., as well as the practical viewpoint of the manufacturers precludes the presentation of any radical departures from the accepted standards of musical instruments. But there are always improvements, changes, alterations and additions with which it is necessary that the dealer keep himself familiar. There is with some people a theory that it is quite unnecessary to know anything about competing lines. Success may be possible with no knowledge of lines other than the makes one is handling, but with the opportunities available to study other makes it is difficult to understand why it is not desirable equipment to take advantage of these opportunities.

The Exhibition at Toronto presents the one opportunity of the year to thoroughly and leisurely examine the different makes of pianos and players. It is an opportunity that unfortunately too many dealers fail to appreciate. To put the exhibits in place and man the various stands requires a considerable outlay, and each year the necessary outlay is a little larger than previously. The direct returns are hard to define. But the piano manufacturers exhibit each year on the basis of creating a franchise for the industry, for themselves individually, and for their respective dealers by attractively and prominently displaying these admirable products of their factories each year so that thousands of citizens from all parts of the country cannot avoid being impressed with the fact that the piano is a necessity of this generation.

The annual enterprise of the piano manufacturers is worthy of the interest and the support of the dealers. The latter should show by their presence, and not only by their presence but by a genuine interest in the display, their appreciation of what is being done through the Exhibition for the dealers as well as for the exhibitors themselves.

Unfortunately there is no organized plan to bring visiting dealers together. Nevertheless it is possible for visiting dealers to come in contact with dealers from other places. One of the surest, least expensive and most desirable methods of gaining knowledge is by talking with other men in one's own line of business. The best informed piano man can still learn, and the most successful has room for further knowledge. Swapping ideas is one of the most profitable experiences in the business world.

Be sure to visit the Exhibition at Toronto, and arrange your business so that you can see the piano exhibits thoroughly. Let your salesmen have an opportunity of doing the same.

#### The Phonograph Exhibits

Practically the entire piano world is interested in the phonograph branch of the music industries. The

Phonograph Division will be represented at the Exhibition as never before. Those piano exhibitors who manufacture phonographs will show their samples in their regular pavilions in the Manufacturers' Building. Other phonograph displays will be in different places, including the Process Building. Then eight firms have been allotted space in the Horticultural Building.

At last year's Exhibition the phonograph exhibitors who were housed in tents made strong representations to the Exhibition management for accommodation under a permanent roof. As the months went on it appeared as if no building could be provided for the phonograph men.

Finally the east wing of the Horticultural Building was secured, and the applicants from the phonograph trade were allotted space in this building until it could accommodate no more.

Eight concerns will exhibit in the east wing. In making the building interior suitable for their purpose they pooled their interests. They secured special designs for an attractive series of exhibition stands with sound-proof rooms. They are transforming the empty building and making it so attractive that there will be nothing like it on the grounds. These eight exhibitors are making a heavy investment, not only to make a good impression on the public in behalf of the phonograph industry, but to demonstrate to the Exhibition authorities that this particular industry is one that has developed to a point in importance and magnitude where it merits special consideration. It is hoped that by the time next year's Fair comes around there will be a permanent building in which to house the phonograph exhibits.

Elsewhere in this issue these eight firms collectively extend a cordial invitation to men and women in the phonograph business or who contemplate linking up with this line to make the "east wing" of the Horticultural Building their headquarters. This particular building is well known and easy to locate. Dealers are also invited to meet their prospective customers and personal friends in the "east wing."

#### Solo Competition for Amateurs

In connection with the phonograph exhibition in the Horticultural Building a stage or platform is being erected on which a series of competitive recitals will be given, commencing on Thursday of the first week of the fair.

Two partial scholarships amounting to \$300 are being offered to amateur singers in solo competition. A prize is offered to men and one for female voices. The winners will be privileged to select the teacher with whom they wish to study. The competition is open to amateurs from any part of Canada under the age of twenty-five years.

Some of the men most prominent in Toronto's musical life have consented to adjudicate at the recitals, and as these will extend over eight days they have no light task.

Readers of this Journal are asked to bring this contest to the attention of singers in their community, and have them send their applications to the Secretary of the contests, Miss Mae E. Shilling, 54 Wellington Street W., Toronto. Miss Shilling is directress of the Perth Avenue School Choir, which made such a splendid impression at the annual banquet of Canadian Bureau for the Advancement of Music in February of this year.

Take an interest in the community in which you live. The selfish man is headed toward the bitterness of despair.

## NEW RECORDS

### New Columbia Records for September

- 10 INCH VOCAL—90c.
- A2756 **Everybody Wants a Key to My Cellar.** Bert Williams, Comedian. *It's Nobody's Business But Ours.* Bert Williams, Comedian.
- A2755 **Take Your Girlie to the Movies (If You Can't Make Love at Home).** Irving Kaufman, Tenor Solo.
- A2754 **Pig Latin Love.** Arthur Fields, Baritone Solo.
- A2748 **You're Making a Miser of Me.** Henry Burr, Tenor Solo. *Some Day You'll Be Sorry That You're Glad.* Irving and Jack Kaufman, Tenor Duets.
- A2749 **The Music of the Wedding Chimes.** Peerless Quartette.
- A2754 **My Little Sunshin.** Charles Harrison, Tenor Solo. *How Can You Say Good-bye.* Irving and Jack Kaufman, Tenor Duets.
- A2755 **My Swanee Home.** Sterling Trio. *My Sugar Coated Chocolate Boy.* Campbell and Burr, Tenor Duets.
- A2757 **Oh! How She Can Sing.** Van and Schenck. *And That Ain't All.* Billy Murray, Comedian.
- A2751 **Beautiful Old—Waltz.** Kaluluhi Hawaiian Orchestra.
- A2743 **Till We Meet Again.** Kaluluhi Hawaiian Orchestra.
- A2750 **One and Two and Three and Four, Rock-a-Bye.** Medley One-step Introducing (1) "For Johnny and me"; (2) "The Boys Who Won't Come Home"; (3) Waldorf Astoria Orchestra.
- "Monte Cristo, Jr." Medley Fox-trot Introducing (1) "Flutter on By My Broadway Buttery"; (2) "Sahara (We'll Soon Be Dry Like You)"; (3) "Monte Cristo." Waldorf Astoria Orchestra.
- A2752 **I'll Say She Does.** From "Sinbad." Fox-trot Introducing "O Nymphs and Sappho." Original Jazz Band.
- Lucille. Fox-trot. Sweetman's Original Jazz Band.
- A2754 **The Vamp.** One-step. Waldorf Astoria Singing Orchestra.
- Behind Your Silken Veils. Medley Bar-trot. Introducing "What Would We Do Without the Girls." The Happy Six.
- A2750 **Where the Lanterns Glow.** Columbia Saxophone Sextette. *My Golden Rose* (2) "Everybody Calls Me Honey." Saxophone Sextette.
- E4294 **Kosovoa Waltz.** Royal Serbian Tambourita Orchestra. *Waves of the Marine.* Olga Ribar's Gypsy Orchestra.
- 10 INCH—\$1.00.
- A2753 **Dear Old Pat Of Mine.** Charles Hansen, Violin Solo. *Serenade.* Sascha Jacobson, Violin Solo.
- 12 INCH—\$1.50.
- A6112 **Kathleen Mavourneen.** Barbara Maurel, Mezzo Soprano. *Loaves Old Sweet Song.* Barbara Maurel, Mezzo Soprano.
- A6109 **Peer Gynt Suite—Part I.** Columbia Symphony Orchestra.
- A6110 **Peer Gynt Suite—Part II.** Columbia Symphony Orchestra.
- A6111 **Peer Gynt Suite—Part III.** Columbia Symphony Orchestra.
- Peer Gynt Suite—In the Hall of the Mountain King—Part IV. Columbia Symphony Orchestra.
- A6111 **Life and Love.** Waltz. Introducing. "Come Be My Wife." Columbia Orchestra.
- Kiss Me Again. Waltz. Columbia Orchestra.
- 12 INCH SINGLE—\$1.50.
- 49559 **Il Trovatore (D'Amor Sull' Ali Rrose)** Rosa Ponselle, Soprano Solo.
- 49590 **The Sunshin of Your Smile.** Riccardo Stracciari, Baritone.
- NEW FRENCH RECORDS—10 INCH—90c.
- E4293 **Quand Madelon.** J. Bezazian, Tenor.
- La Madelon De La Victoire. T. Mezazian, Tenor.
- E4292 **Le Change.** H. Alfred Normandin, Baritone. Introducing "Montez Toujours." H. Alfred Normandin, Baritone.
- E4306 **Les Chataignes De Redon.** L. Chartier, Baryton.
- Serenade De Don Juan. L. Chartier, Baryton.
- E4301 **L'Oeil De Verre.** Conrad Gauthier, Monologue Comique.
- La Classe La L'Ours. Eclair Hamel.
- 44392 **Ladouché A New York.** Eclair Hamel.
- Le Non De Poupa. Eclair Hamel and Conrad Gauthier.

### New Phonola Records

- 1193 **Who Played Poker With Pochontas?** (Lewis Young-Albert) (From "Monte Cristo, Jr.") Fannie Watson, Contralto (of Watson Sisters), with Orch. Star of the Winter Garden Show, New York.
- For Johnny and Me (Brown-Von Tilzer)** Kitty Watson, Contralto (of Watson Sisters) with Orch. Star of the Winter Garden show, New York.
- 1194 **When You See Another Sweetie Hanging Around (Lewis-Young-Donaldson)** Kitty Watson, Contralto (of Watson Sisters), with Orch.
- Everybody Wants a Key to My Cellar (Rose-Gaskette-Pollack)** Fanny Watson, Contralto (of Watson Sisters), with Orch.
- 1195 **The Red Lantern (Fisher)** Joe Phillips, Baritone, with Orch.
- I'm Forever Blowing Bubbles (Kenbrovin and Kellette)** Campbell and Burr, Tenor Duets.
- 1196 **Sweet Siamese (Mary Earl)** Fox Trot. Green Brothers, Xylophone Orchestra.
- Buzana (Mary Earl)** One Step. Green Brothers, Xylophone Orchestra.
- 1197 **Mammy O'Mine (Tracey-Finkard)** Sterling Trio, Vocal Trio with Orch.
- 1198 **I Found You (Gilbert-Friedland)** Henry Burr, Tenor with Orch.
- 1199 **Beautiful Ohio (MacDonald-Earl)** Ruth Lenox and Henry Burr, Vocal Duets with Orch.
- Tears (of Love) (Warren Henry)** Henry Burr, Tenor with Orch.
- 1199 **Chong (Ho Kong from Hong Kong) (Weeks)** Fox Trot. Van Epps' Quartette, Instrumental.
- Singapore (Intro. "Wild Horses") (Gilbert-Friedland)** Fox Trot. Green Brothers, Xylophone Orchestra.
- 1200 **After All (Callahan and Roberts)** Fox Trot. Louisiana Five Jazz Orchestra, Instrumental.
- (Dry Yr) Tears (Hickman-Black)** Fox Trot. Green Brothers, Xylophone Orchestra.

- 1201 **You're Still An Old Sweetheart of Mine (Egan-Whiting)** Burr and Meyers, Vocal Duets with Orch.
- When You Look In the Heart of a Rose (Gillespie-Methven)** Sam Ash, Tenor, with Orch.
- 1202 **Wait and See (You'll Wait Me Back) (McCarron-Morgan)** Irving Kaufman, Tenor, with Orchestra.
- Heart Breaking Baby Doll (Hess-Mitchell)** Billy Murray, Tenor, with Orchestra.
- 1203 **That Long, Long Trail is Getting Shorter Now (Mahoney)** Sterling Trio, Vocal with Orchestra.
- Salvation Lassie of Mine (Caddigan-Story)** Henry Burr, Tenor, with Orchestra.
- 1204 **My Chair Love (Zamenik)** Fox Trot. Green Brothers, Xylophone Orchestra.
- Don't Cry, Frenchie! Don't Cry (Intro. "How Ya Gonna Keep 'Em Down on the Farm") (Donaldson)** One Step. Poppino, Accordion Instrumental.
- 1205 **Turkistan (Jones-Stern)** Premier American Quartette, Vocal Quartette, with Orchestra.
- Burnish Moon (Gitz Rice)** Sam Ash, Tenor, with Orchestra.
- 1206 **Eyes That Say "I Love You" (Fisher)** Billy Murray, Tenor, with Orchestra.
- Chong (He Come from Hong Kong) (Weeks)** Irving Kaufman, Tenor, with Orchestra.
- 1209 **The Vamp (Gay)** Green Brothers, Xylophone Orchestra.
- 1210 **Shake Your Shoulders (Green)** Green Brothers, Xylophone Orch.
- Puffy Ruler (Green)** Green Brothers, Xylophone Orchestra.
- My Dreamy Little Lotus Flower (Oلمان)** Van Epps Quartette, Instrumental Quartet.
- 1212 **Beaux Esprits (Tompink)** Green Brothers, Xylophone Orchestra.
- Sliding Sid (Loeb)** Celli Dance Band.
- 1213 **When They Make Make Hance (Down In Sunny Alabama (Lewis-Young-Donaldson)** Watson Sisters, Contralto Duets.
- It's Nobody's Business But My Own (Skidmore-Walker)** Arthur Collins, Baritone Solo.
- 1214 **Lullaby Blues (Kendall-Robinson)** Premier American Quartette, Vocal Quartette, with Orchestra.
- O! Death, Where is Thy Sting? (Stout)** Arthur Collins, Baritone Solo.
- 1215 **Oh, How She Can Sing!** (Van Schenck-Yellen) Billy Murray and Ed Smalle, Tenor Duets.
- Just Another Poor Man Gone Wrong (Sterling H. Von Tiler)** Billy Murray, Tenor Solo.
- 1216 **I'll Say She Does (De Sylva-Kahn-Johnson)** Arthur Fields, Baritone
- I Always Think I'm Up in Heaven (When I'm Down in Dixieland)** (Lewis-Young-Abraham) Watson Sisters, Contralto Duets.
- 1217 **Then You'll Know You're Home (Johnston-Winner)** Joe Phillips, Baritone Solo.
- The Return (Price-Heigh)** Royal Dadman, Baritone Solo.
- 1218 **My Barney Lies Over The Ocean (Lewis-Young-Grant)** Ada Jones, Contralto Solo.
- Oh! Lawdy (Layton-Creamer)** Billy Murray, Tenor Solo.
- 1219 **Just Baby (Merrill-Jerome)** Billy Murray, Tenor Solo.
- You Can't Blame the Girls At All (Gerber-Silber)** Arthur Fields, Baritone Solo.
- 1220 **When Ireland Comes Into Her Own (Brannen-Stanley)** Will Oakland, Contra-Tenor.
- Peep Around (Costello-Solman)** Will Oakland, Contra-Tenor Solo.
- 1221 **A Wee Bit of Lace (Cohen-Tenney)** Ruth Lenox, Contralto Solo.
- You Don't Know (Callahan-Roberts)** Sam Ash, Tenor Solo.

### New Aeolian-Vocalion Records

- 12 INCH—\$2.75.
- 54022 **La Forza del Destino—La vita e l'Inferno all' inferlice (Life is Misery to the Unfortunate)** (Verdi) Giulio Crimi, Tenor in Italian. Vocalion Orch. Acc.
- 50004 **La Bohème—Saeve Fanciulla (Thou Sweetest Maiden)** (Puccini) Florence Easton and Giulio Crimi, Soprano and Tenor Duets, in Italian. Vocalion Orch. Acc.
- 50005 **Rigoletto—Fovero, Rigoletto (Alas, Rigoletto)** (Verdi) Giacomo Rimini, Baritone, Chicago Opera Chorus (In Italian). Vocalion Orch. Acc.
- 30029 **Chanson d'Amour (Song of Love)** (Hollman) (In French) Marie Sundeles, Soprano. "Cello Obligato." Vocalion Orch. Acc.
- 10 INCH—\$1.40.
- 22027 **A Dream (Bartlett)** Colin O'More, Tenor. Vocalion Orch. Acc.
- Mary of Argyle (Nelson) Colin O'More, Tenor. Vocalion Orch. Acc.
- 22028 **Friend of Mine (Sanderson)** William Barrie, Baritone. Vocalion Orch. Acc.
- Oh, Red is the English Rose (Forsyth)** William Barrie, Baritone. Vocalion Orch. Acc.
- 10 INCH—\$1.25.
- 12155 **Tell Her I Love Her So (De Haye)** Reed Miller, Tenor. Vocalion Orch. Acc.
- Gypsy Love Song—from "The Fortune Teller"** (Herbert) Frederick Wheeler, Baritone. Vocalion Orch. Acc.
- 12156 **Lucia Sextette (Donizetti)** Played by Vocalion Concert Band. *Cavalleria Rustica—Intermezzo (Mascanigi)* Played by Vocalion Concert Band.
- 10 INCH—\$1.65.
- 32010 **Angels' Serenade (Bragga)** Maurice Dambois, "Cello, Piano Acc. Melodie (Klegie) (Massenet) Maurice Dambois, "Cello, Piano Acc.
- 10 INCH—\$1.25.
- 12157 **Narcissus (Nevin)** Played by Argonne String Quartet. *The Flaxseed (Clayton) Played by Argonne String Quartet.*
- 12158 **Oh, Morang Land (Pheips)** Burr and Croton. Vocalion Orch. Acc.
- Calvary (Darwood-Sweeney)** Campbell and Burr. Vocalion Orch. Acc.
- 12159 **Back Fashaw's Funeral—from "Roughing It"** (Mark Twain) H. E. Humphrey.
- How Washington Chopped the Cherry Tree (Leo Carillo)** H. E. Humphrey.
- 12160 **A Bird Symphony (Ring-Hager)** Ash and Fagan. Vocalion Orch. Acc.
- The Little Whistler (Ring-Hager)** Miss Fagan. Vocalion Orch. Acc.
- 12161 **When I Met You (Klickman)** Samuel Ash, Tenor. Orch. Acc.
- 12160 **Some Sunny Day (Gackson-Johnston)** Samuel Ash, Tenor. Orch. Acc.
- 12162 **Oh, Oh, Oh, Those Landlords (Halsey Mohr)** Irving Kaufman, Tenor. Orch. Acc.

- Take Me to the Land of Jazz (Welding) Irving Kaufman. Orch.  
12163 Gates of Gladness (Brennan-Cunningham-Rule) Charles Hart and Elliott Shaw. Orch. Acc.  
12164 Roses at Twilight (Ben Black) Charles Hart and Elliott Shaw. Orch. Acc.  
12164 Where the Lanterns Glow—Fox-trot (C. L. Johnson) Played by Novelty Five  
12165 Sand Dunes—One-step (Bryon Gay) Played by Novelty Five.  
12165 Karavan—Fox-trot (Wiedoff) Played by Aeolian Dance Orchestra.  
12166 End—Waltz (Mary Earl) Played by Aeolian Dance Orchestra.  
12166 Ruspans—One-step (Mary Earl) Played by Aeolian Dance Orchestra.  
12166 Buddha—Fox-trot (Pollack) Played by Aeolian Dance Orchestra.  
12167 Miss Trombone (A Slippery Rag) Fox-trot (Fillmore) Played by Johny's Band.  
12167 Old Glory Goes Marching On—One-step (Klickman) Played by Johny's Band.

### Pathe Records for September

- 22144 Ballyho Bay (Oh, How She Could Dance the Ballyho) (McCarthy-Fisher) Patricola.  
10 INCH—90c.  
Take Your Girls to the Movies (Leslie Kalmar-Wending) Patricola.  
22142 The First Rose of Summer (From "She's a Good Fellow") (Caldwell Kern) Sam Ash. Tenor.  
I'm Forever Blowing Bubbles (Kenbrovin-Kellette) Lewis James and Charles Hays. Tenor.  
22125 Oh! Lady! Stop Rolling Your Eyes! (Bedford Keithley) Arthur Turkistan (Jones Stern) Premier American Male Quartette.  
22126 Friends (Meyer-Santly) Henry Burr. Tenor.  
The Gates of Gladness (Brennan-Cunningham-Rule) Acme Male Quartette.  
12145 You're Making a Miser of Me (Dublin-Hall) Henry Burr. Tenor.  
Roses at Twilight (Black Marple) Lewis James and Charles Hart. Tenor Duets.  
22127 Good-Bye, Wild Women, Good-Bye (Johnson-Ager-Meyer) Arthur Fields. Baritone. Acordion Acc.  
Katydid is the Candy Kid (Freeman) Byron G. Harlan. Tenor.  
22124 I Ain't Goten No Time to Have the Blues (Sterling Von Tiler) Billy Murray and Ed. Smalle. Tenor Duets.  
22124 Oh, How She Can Sing (Lellen Van Schenck), Billy Murray and Ed. Smalle. Tenor Duets.  
22141 Himalya (Warren Henry-Onivas) Premier American Male Quartette.  
Daa, Dee, Dum! (Vincent Flatow) Arthur Fields. Baritone.  
22128 Anything is Nice if It Comes From Dixieland (Clarke-Meyer) Acme Premier American Male Quartette.  
When I Met You (Armstrong-Klickman) Sam Ash. Tenor.  
22120 At Dawning (Caldman) Paul Althouse. Tenor.  
Where My Caravan Has Rested (Loner) Paul Althouse. Tenor.  
10 INCH—Price, \$1.65.  
60076 Cradle Song (Vannah) Kathleen Howard, Contralto.  
Happy Days (Stretelski) Kathleen Howard, Contralto.  
10 INCH—Price, \$1.40.  
25030 A Southern Song (Homald) Grace Hoffman, Soprano.  
Flower Bath (Homald) Grace Hoffman, Soprano.  
12 INCH—Price, \$1.65.  
40172 For All Eternity (Mascheroni) Bernard Stonehill, Baritone.  
Thy Sentinel Am I (Oxenford-Watson) Bernard Stonehill, Baritone.  
40175 Scarf Dance (Chaminade) Great Lakes String Quartette.  
Spanish Dance (Albeniz) Great Lakes String Quartette.  
10 INCH—Price 90c.  
22129 Valse Erica (Wiedoff) Rudy Wiedoff, Saxophone Solo.  
Silver Threads Among the Gold (Rexford-Danks) Rudy Wiedoff, Saxophone Solo.  
22136 Scotch Hot (Whitlock) Billy Whitlock, Bell Solo.  
Comical Opera (Grimschaw) Thomas Malin, Banjo Solo.  
22130 Honolulu "March" Toots Paka Hawaiian Troupe.  
Kawahau "Waltz" Toots Paka Hawaiian Troupe.  
22133 I Am Praying For You (Sankay) Earle F. Wilde, Tenor, Organ Acc.  
Lead Me, Saviour (Davis) Earle F. Wilde, Tenor, Organ Acc.  
22137 Tell Me (Tell Me Why) (Callahan-Skorlander) Fox-trot. Waldorf-Astoria Dance Orchestra.  
Western Land (Gay) (O'Brien) Waldorf-Astoria Dance Orchestra.  
22138 The Red Lantern (Fisher). Intro. "I Found the End of the Rainbow" Medley Fox-trot. Waldorf-Astoria Dance Orchestra.  
Ruspans (Earl) One-step. Waldorf-Astoria Dance Orchestra.
- 22139 My Dreamy Little Lotus Flower (Glick-Olman) Fox-trot. Waldorf-Astoria Dance Orchestra.  
Down By the Meadow Brook (Wending) Waltz. Waldorf-Astoria Dance Orchestra.  
22140 Dixie is Dixie Once More—One-step. Jim Europe's "Hell Fighters" Band.  
Novelty Five "Em"—Fox-trot. Jim Europe's "Hell Fighters" Band.  
22147 Missouri Blues—Fox-trot. Jim Europe's "Hell Fighters" Band.  
My Colorful Soldier Sammy Boy—One-step. Jim Europe's "Hell Fighters" Band.  
22119 The Bells of Bagdad (Moztan) Fox-trot. Green Brothers' Xylophone Orchestra.  
Mary Ann (Creamer-Layton) One-step. Green Brothers' Xylophone Orchestra.  
22140 The Music of the Wedding Chimes (Wending) Medley Fox-trot. Intro. "When You See Another Strange Hanging Around," Joseph Brothers. Violin and Piano.  
T-b-a-n-k Y-o-u (Mervi Beaumont) (Richmond) Medley One-step. Intro. "Johnny's in Town," Joseph Brothers. Violin and Piano.  
12 INCH—Price, \$2.20.  
59076 The Two Grenadiers (Les Deux Grenadiers) (Schumann) (In French) Gustave Huberdeau. Baritone.  
Elegie (Massenet) (In French) Gustave Huberdeau. Baritone. Violin Obligato.  
10 INCH—Price, 90c.  
22132 O Sole Mio! (Capurro-Idi Capurri) (In Italian) Roberto Rotondo. Tenor. Acc. by Sherbo's Neapolitan Orch.  
Maria Mari! (Russo-Di Capurri) (In Italian) Roberto Rotondo. Tenor. Acc. by Sherbo's Neapolitan Orch.  
12 INCH—Price, \$1.65.  
40173 Raymond Overture, Part I. (Thomas) Patrick Conway's Band.  
Raymond Overture, Part II. (Thomas) Patrick Conway's Band.  
10 INCH—Price, 90c.  
22134 Kirmanshah (Claypool) Intermezzo. Pathe Concert Orchestra.  
Starlight (Johnson) Serenade. Pathe Concert Orchestra.  
22145 Casey's and Riley's Lunch Hour—Comic Dialogue. Michael Casey and Pat Riley.  
Casey's and Riley's Family Troubles—Comic Dialogue. Michael Casey and Pat Riley.

### New Gennett Records

- 2500 My Cairo Love (Fox Trot) (Zamocnik).  
2500 Maamy O' Mine Medley (Fox Trot) (Tracey-Pinkard) For Dance with Singing Chorus. Green Bros. Xylophone Orchestra.  
9001 Annie Laurie (Scott) Quartette unaccompanied.  
9001 Home Sweet Home (Payne-Bishop) Criterion Quartette, Male Quartette unaccompanied.  
4527 Sweet Slamem (Fox Trot) (Earl) Dante's Famous Orchestra.  
4528 Come on Papa (One Step) (Lodie-Ruby) Riley's Cabaret Orch.  
4530 Onward Christian Soldiers (Sullivan).  
4531 The Holy City (Adams) Royal Dalmian, Baritone with Orch.  
4532 Carry Me Back to Old Virginia (Bland), Harry McLaskey, Baritone, with Male Chorus.  
4531 Darling Nellie Gray (Hambly) Peerless Quartette.  
4531 Silver Threads Among the Gold (Danks) Harry McLaskey and Male Chorus.  
4532 When You and I Were Young Maggie (Hambly) Peerless Quartette.  
4528 Shadows Waltz (Lutter).  
4528 Kiss Me Again (Waltz) (Herbert) Conklin's Society Orchestra.  
4529 Heart Breaking Baby Doll (Hess-Mitchell) Billy Murray, Tenor, with Orchestra.  
4534 The Boy and the Whistling Jimmy (Cowles), Billy Burns, Tenor, with Orchestra.  
4534 The Two Doctors.  
My Uncle's Farm (Golden-Hughes).  
4535 Friends (Medley Fox Trot) (Santly-Johnson-Meyer).  
4536 Fluffy Kuffes (One Step) (Green) Green Bros., Xylophone Orch.  
4536 I Know What It Means to Be Lonesome (Kendis-Brockman-Vincent) John Connell, Tenor, with Orchestra.  
You're Making a Miser of Me (Dubin-Hall) Henry Burr, Tenor, with Orchestra.  
4537 The Boy And The Birds (Hager).  
The Little Whistler (Pring Hager) Sibyl Sanderson Fagan with Orchestra.

### New Okeh Records

- 1222 When I Met You (Armstrong-Klickman) Sam Ash, Tenor Solo.  
You're Making a Miser of Me (Dubin-Hall) Henry Burr, Tenor Solo.  
1223 Alabama Lullaby (De Vull) James and Hart. Tenor Duets.  
There Are Just Two In It Dixie (Herscher) Okeh Dance, Dance Orchestra.

Massenet's "Elegie" sung by Stracciari with a violin obbligato by Sascha Jacobsen: A famous song, a famous singer, and a famous accompanist. Columbia 49333.

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



- 1224 Jazola (Kendall-Robinson-Morse) Premier American Quartette, Vocal Quartet.  
 Katydid is the Candy Kid (Freeman) Bryon G. Harlan, Tenor Solo.  
 1225 Arabian Nights (Reynolds-David-Hewitt), Shamrock Trio, Vocal Trio.  
 Gates of Gladness (Brennan-Cunningham-Kauf), Harvey Hindemeyer, Tenor Solo.  
 1226 Golden Wedding Jubilee (Green-Kaufman-Step), Kaufman Brothers, Vocal Trio.  
 1227 Dixie is Dixie Once More (Tracy-Pinkard), Premier American Quartette, Vocal Quartet.  
 1228 Kentucky Dream (Warren-Hepp-Onicas), James and Hart, Tenor Duet.  
 Western Land (Hay), Jos. Phillips, Baritone Solo.  
 1228 Frenchy, Come to Yankee Land (Ehrlich-Conrad), Irving Kaufman, Tenor Solo.  
 McCartly, He's a Frenchman Now (Clarke-Baskette-Gaug), Fannie Watson, Contralto Solo.  
 1229 Take Your Girlies to the Movies (Leslie-Kalmar-Wendling), Irving Kaufman, Tenor Solo.  
 Take Me to the Land of Jazz (Leslie-Kalmar-Wendling), Bert Harvey, Baritone Solo.  
 1230 I'm Aching For the Sight of You (Rose-Meyer), Sterling Trio, Vocal Trio.  
 For-get-me-not (Kendis-Brockman), Sam Ash, Tenor Solo.  
 1231 Somebody's Waiting For Someone (Sterling Von Tilzer), Henry Barr, Tenor Solo.  
 Friends (Johnson-Meyer-Santly) Sterling Trio, Vocal Trio.  
 1232 I Ain't-ten No Time to Have the Blues (Sterling Von Tilzer), Collins and Harlan, Vocal Duet.  
 You're Still an Old Sweetheart of Mine (Ehrlich-Conrad), Sam Ash, Tenor Solo.  
 \*1233 The Woman Thou Gavest Me (Frankel), Kaufman Bros., Vocal Duet.  
 In the Heart of a Fool (Freeman-Squires), Henry Barr, Tenor Solo.  
 1234 Life and Love (Blossom-Heherli), George Lambert, Tenor Solo.  
 The Call of the Cozy Little Home (Johnstone-Anderson), Jos. Phillips, Baritone Solo.  
 1235 A Shako, Rattle and Roll (Bernard), Al Bernard, Baritone Solo.  
 Venus Blues (Bernard-Robinson), Al Bernard, Baritone Solo.  
 1236 A Western Land (Hay), Irving Kaufman, Xylophone Duet.  
 Have You Seen My Stella? (Costello-Joy Hays), Green Bros., Xylophone Duet.  
 1237 That Dreamy Dance of Love (Hays), Okell Dance Orchestra, Dance Orchestra.  
 Star of Light (Adrian), Green Bros., Xylophone Orch.

### "His Master's Voice" Records for September

- 263027 L'Alsace et la Lorraine, 10 INCH—80c.  
 263028 Grand Madelon, Ch. Dalberty.  
 263029 My Swannee, My Swannee, My Swannee, Vivian Holt-Lillian Shaw.  
 18549 Alabama Lullaby, Charles Hart-Elliott Shaw.  
 18549 Anything is Nice if It Comes from Dixieland, American Quartet.  
 Eyes That Say "I Love You," Irving and Jack Kaufman.  
 18550 You're Still an Old Sweetheart of Mine, Elizabeth Spencer-Henry Barr.  
 The Gates of Gladness, Lewis James and Shannon Four.  
 18591 In the Heart of a Fool, Henry Barr.  
 I Found You, Henry Barr.  
 18592 Take Your Girlies to the Movies, Billy Murray.  
 Baby, Arthur Fields.  
 18593 I Ain't 'em No Time to Have the Blues, Billy Murray-Ed. Smalle.  
 Take Me to the Land of Jazz, Marion Harris.  
 18592 Peter Duke—One-step, Six Brown Brothers.  
 Egyptland—Fox-trot, Six Brown Brothers.  
 18563 Bungalow—One-step, Pietro.  
 Have a Smile—Medley Fox-trot, Pietro.  
 18564 Fidgety Feet—One-step, Original Dixieland Jazz Band.  
 18594 Tell Me—Fox-trot, Original Dixieland Jazz Band.  
 18547 Lasy Daddy—Fox-trot, Joseph C. Smith's Orchestra.  
 The Vamp—Fox-trot, Joseph C. Smith's Orchestra.  
 18547 Mrs. Eastus Johnson's Joy Ride (Comic Monologue) Ralph Bingham.  
 Brother Jones' Sermon (Comic Monologue) Ralph Bingham.  
 45166 Smilin' Through, 10 INCH—\$1.25.  
 Think Love of Me, Reinhold Wernerauth.  
 45167 Chinese Lullaby, Olive King.  
 45168 Baby Jim, Elsie Baker.  
 45169 For You a Rose (Cobb-Edwards) Emilio de Gogorza, Baritone.  
 45170 Turkish March (From "Rings of Athens") (Beethoven) Jascha Heifetz, Violinist. (Pianoforte by Andre Benoit).  
 45171 Beautiful Ohio (Mary Earl) Fritz Kreisler, Violinist.  
 45181 The First Rose of Summer (Caldwell-Kern) John McCormack, Tenor.  
 87302 Sun of My Soul (Kebie-Ritter) Ernestine Schumann Heink, Contralto.  
 87303 Hard Times, Comes Again No More (Stephen C. Foster) Louise Homer, Contralto, With Male Chorus.  
 12 INCH—\$2.00.  
 74595 Zehnzeit (Kadish) (in Memoriam) (Silberstein-Rhea Silberta) (in Hebrew) Sophie Braslan, Contralto.  
 88612 La Campana di San Giusio (The Chimes of San Giusio) (Drovetti-Arona) (in Italian) Enrico Caruso.  
 74594 La Traviata—Oh for a Tul (The One of Whom I Dreamed) (Giuseppe Verdi) (in Italian) Amelia Galli-Curci, Soprano.  
 74593 Scheherazade-Festival at Bagdad (Rimsky-Korsakov) Philadelphia Orchestra.

### New Edison Re-Creations

- 83051 Le Toreador (The Toreador)—Variations (Adam) Alice Verlet Soprano, in French.  
 Valse (Waltz Song)—Bomeo et Juliette (Gounod) Alice Verlet, Soprano, in French.  
 83043 Paris Angelique (Bread of Angels)—Messe Solennelle (Franck) Jacques Urias, Tenor, in Latin.  
 Vivral Contende il giubilo—(Oh Joy! He's Saved)—Il Trovatore (Verdi) Marie Kappell and Tauroino Paris, Soprano and Baritone, in Italian.  
 82563 Io non sono piu l'Annetta (No longer am I Annetta)—Crispino e la Comare, (in F. Ricci) Frieda Hempel, Soprano, in Italian.

- Solo, profugo (Lost, Proscrit's)—Martha (Plotow) Karl Jorn and Arthur Middleton, Tenor and Bass Baritone, in Italian.  
 82564 Oh Promise Me—Robin Hood (De Koven) Carolina Lazari, Contralto.  
 Sweetest Story Ever Told (Stullis) Carolina Lazari, Contralto. Price, \$2.60.  
 80457 Little Whistler (An Idyll) (King Hager) Sibly Sanderson Fagan, Whistling.  
 Singslyly Intermezzo (Lore) Sibly Sanderson Fagan, Whistling.  
 80467 Wishing That Dreams Would Come True (Logan) Edward Allen, Baritone.  
 Why You Come Back to Me (Jacobs) Leola Lucy, Soprano.  
 80469 Dusky Lullaby (Gilbert) Leola Lucy, Soprano, and Soprano and Alto.  
 Glowworm, The (Lincke) Wa Girls Quartet.  
 80470 Rocco (Reizvous-Intermezzo) (Aletter) Armand Vessey and His Hungarian orchestra.  
 Serenade in B Flat Major (Rachmaninoff) Armand Vessey and His Hungarian orchestra.  
 80471 St. John, 14: 1-3, 25-27, and The Precious Name (Duane) Rev. William H. Morgan, D.D., and Calvary Choir, Scripture Lesson with Hymn.  
 Twenty-third Psalm, and He Leadeth Me (Bradbury) Rev. William H. Morgan, D.D., and Calvary Choir, Scripture Lesson with Hymn. Price, \$1.80.  
 50540 Ev'rybody Calls Me Honey (Straight) Helen Clark Contralto, Walt Alabam' (A Ducky Waltz Dream) (Barth) George Wilton, Baritone, Tenor and Chorus.  
 50541 Jazz de Luxe—Fox-trot (Fuller) Earl Fuller's Famous Jazz Sensation Jazz One-step (Dixieland Jazz Band) All Star Trio, Saxophone, Xylophone and Piano. For Dancing.  
 50542 Nigger Blues (Lore) Al Bernard.  
 Satan, I'm Here (I Couldn't Stand for a Triffin' Man (Walker) Ernest Hare.  
 50544 Djer Keesy Waltz (Ager), For Dancing, Jaudas' Society Orchestra.  
 Egyptland—Fox-trot (Casey) For Dancing, Green Bros, Novelty  
 50547 Boy and the Birds (Characteristic) (Hager) New York Military Sliding Sid (Loesch) New York Military Band.

### New Edison Amberl Records

- SPECIALS—Price, 90 Cents Each.  
 3782 Turkestan (Stern) Premier Quartet, Male Voices, Orch. Acc.  
 3783 Frenchy, Come to Yankee Land (Ehrlich-Conrad), Billy Murray and Male Chorus, Tenor, Orch. Acc.  
 3785 Tears—Fox Trot (Henry), Tuxedo Dance Orchestra.  
 3787 Jazola (Robinson-Morse), Premier Quartet, Male Voices, Orch. Acc.  
 3788 Call of the Cozy Little Home—Take It From Me (Johnstone), 3790 Everybody Wants a Key to My Cellar (Rose-Baskette-Pollack), Al Bernard, Orch. Acc.  
 3797 You're Still an Old Sweetheart of Mine (Whiting), Metropolitan Quartet, Mixed Voices, Orch. Acc.  
 3798 Don't Forget the Salvation Army (My Doughnut Girl) (Brown-Franch), Arthur Fields and Male Chorus, Baritone, Orch. Acc.  
 3798 I'm Forever Blowing Bubbles (Kushrovin-Kollette), Helen Clark and George Winton Ballard, Contralto and Tenor, Orch. Acc.  
 3800 Don't Cry, Frenchy, Don't Cry, (Donaldson), George Wilton, Ballard, Tenor, Orch. Acc.  
 3801 Heart Breaking Baby Doll (Hess-Mitchell) Arthur Fields, Orch. Acc.  
 ROYAL PURPLE—Price, \$1.50 Each.  
 29032 Puncult-Puncilla (Benza), Guido Ciccolini and Chorus of Girls, Tenor, Orch. Acc.  
 29033 Carmen—Vocal Waltz (Wilson), Alice Verlet, Soprano, Orch. Acc.  
 REGULAR—Price, 90 Cents Each.  
 3781 Dear Little Boy of Mine (Ball), Will Oakland, Counter-Tenor, Orch. Acc.  
 3784 Seale Street Blues (Handy), Al Bernard, Orch. Acc.  
 3786 Forget-Me-Not (Kendis-Brockman), Mannel Roman, Tenor, Orch. Acc.  
 3789 E-Hap—One Step (Be Happy) (Lada-Nunes-Burger) For Dancing, Louisiana Five.  
 3792 Razzle Dazzle—One-step, For Dancing (Lanzberg) Lanzberg's Riverside Orch.  
 3793 Hoopkick Hopkiss, 'Comes to Town' (Boone), Descriptive Talk, Lon Sawyer.  
 3794 Lord's Prayer, Doxology, Responses and Hymn, Rev. William  
 3795 I Ain't-ten Got-a No Time to Have the Blues (H. Von Tilzer), Billy Murray and Ed. Smalle, Orch. Acc.  
 3797 World is Hungry For a Little Bit of Love (Even You and I) (Turner), Vernon Dalhart, Tenor, Orch. Acc.  
 3799 Tiger Rose Waltz (Reid-De Rose) For Dancing, Lanzberg's Riverside Orchestra.

### High Cost of Strikes

It is hardly conceivable that in the month of June alone there were lost through labor strikes 1,445,021 working days. Such is the case, however, according to labor statistics. This time was lost by 87,917 work-people, and involved 80 strikes during the month. Thirty-two strikes were reported as having commenced during June, and at the end of the month 37 strikes remained undetermined. These involved 23,755 work-people.

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(2) "JOGGIN' ALONG THE HIGHWAY"

Words by Arthur Anderson. Music by HAROLD SAMUEL  
 Harold Samuel's big success—the song all your boys "back from the front" will recognize.

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

Words by Douglas Furber. Music by A. EMMETT ADAMS  
 An Emmett Adams number which brought the house down in this year's Drury Lane Pantomime, London. Chappell's are putting it over finely in the States.

(4) "MATE O' MINE"

Words by Leslie Cooke. Music by PERCY ELLIOTT  
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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1919

## Twenty Steps in the Production of a Sheet of Music

Being a sketch of the various processes through which a sheet of music passes before becoming a finished article ready to sell over the retail dealer's counter—  
By Harold Flammer, New York, in the *Etude*.

**O**FTEN I wonder whether a music lover in holding the published copy of a song or a piano piece, ever realizes the number of processes through which that work must go before it reaches the general market in printed form. To me it has always been extremely interesting, and I learn more every day.

When a composition has been accepted and it is to be published, the manuscript is usually given to an editor, who carefully examines it for correct writings; such as an occasional C sharp for a D flat, correct position of the stems of the notes, proper phrasing, slurs, pedal notation, expression marks and legibility. Many houses employ two editors, one for the music and another for the text. The next editor looks after the division of syllables, ties, translations, accents, spelling, capitalization, etc. When the manuscript has been so revised, some responsible person decides on what its general appearance is to be—how many pages it shall occupy, the size, the turns, whether the foreign or English text shall be above or below, copyright notice, register number of plates and general lay-out.

The engraver comes next. He takes a metal plate and determines the number of measures to be allotted to such a plate, then the plate is marked off in staves, bars, braces, etc. All this work is done by hand with the assistance of a compass; and in order to have the alignment correct (by that I mean the exact note or notes do this. One way is to smear an ink (usually green) over or notes of the left hand for that same metrical period); the eighths, quarter, half or whole notes are all accounted for proportionately, which is no easy task, considering that such work is all laid out backwards on the metal. Long and short syllables must also have appropriate space allowed for them. When the metal is laid out the staves are drawn, the note heads punched and for each different letter of a word a separate tool (not unlike some of the instruments employed by dentists) must be selected and hit with a mallet to make the impression; all this is done backwards.

After the plates are finished a proof is made of the work done. There are two methods generally used to do this. One way is smear an ink (usually green) over the surface of the plate and run it through a hand press with a sheet of proof-paper. The paper comes out green except where the holes and indentations were on the plate. These remain white. Such a proof is rather trying on the eyes. A much better, but very much more expensive method is to fill up the holes and indentations with a heavy black ink, wipe off the surface of the plate and then very carefully pull a proof so that the heavy ink adheres to the paper and one has just as clear a copy as when actually printed.

The next step is proof-reading. As soon as a competent musician has corrected the proofs and the text matter has been treated likewise, the first proofs are sent to the composer for his approval. When returned to the publisher, they are gone over to see that the com-

poser in his enthusiasm has added his corrections in a manner which will be clear to the engravers. The proofs are then returned to the engravers for correction.

When the plates have been corrected, a second proof is made to show that all alterations have been properly made. Often a third proof is necessary to be sure the music is letter perfect, and even then an occasional error, which possibly three or four readers have failed to detect, will slip in.

The title page is then considered. Here there is room for great variety, skill and taste. Someone must decide whether it is to be a panel, a border effect, a vignette type, a plain type-title, a hand-lettered design or special drawing. The number of colors to be employed is also a question. Each additional color requires an extra printing and therefore adds to the cost of production. The study of typography, line-outs, tint-block effects, half-tones, "hen-day" usages, color break-ups, and effects in using various inks on colored paper-stocks is in itself an art.

When the proofs of the title page have received the final O. K. the printing order is given determining the quantity to be run. High class publishers rarely print a first edition of less than 500 copies.

Popular song publishers usually print a first edition of at least 50,000 copies.

When the printing plant receives its order, it prepares for the actual work. The engraved music plates are filled in with a special ink; the superfluous ink is scraped off and a large smooth pad is used to polish the plate. After that a specially prepared piece of paper is placed over the engraved plate and it is placed in a copper-plate press. An impression is then pulled from the plate and this impression is transferred either to stone, or zinc, or aluminum. This process is one in which great care and skill are imperative and often two or three hours are required to get everything right.

The lithographic stone comes from Bavaria. It is, in most instances, a superior form of limestone. A stone 28 x 43 inches weighs about 400 pounds. It is first put into a grinding machine to be leveled. After leveling, it is polished; and when there is a good surface on the stone it is ready for the transfer. The stone is marked off into four, eight or sixteen pages, whatever may be called for. When the transfer of the special ink is placed upon the stone, the stone is carefully gone over for any slight scratches or imperfections. It is then preserved with gum awaiting actual use. When the press is ready, the gum is washed off the stone and it is leveled in the press for printing.

Music is usually printed first on one side of large white sheets. When this side is dry it is backed up, or run through the press printing on the other side of the sheet. The titles are then printed on another press, when the titles are reproduced from type or special color work. All the sheets are then cut, and where necessary, folded, assembled, trimmed, counted, packed and delivered.

One wonders, when a simple song has been contracted for, put through all these processes with a special cover design, copyrighted and placed on sale within twelve days, whether a singer, seeing the finished product, would ever imagine the enormity of the task.

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- "Bells of St. Mary's" by A. Emmet Adams
- "When the Great Red Dawn is Shining"  
by Evelyn Sharpe
- "Where My Caravan Has Rested" by Hermann Lohr
- "Little Grey Home in the West" by Hermann Lohr
- "Christ in Flanders" by Ward-Stephens
- "Wait Till the Cows Come Home" by Ivan Caryll  
(Jack O' Lantern)
- "Some Day Waiting Will End" by Ivan Caryll  
(The Girl Behind the Gun)
- "There's Light in Your Eyes" by Ivan Caryll  
(The Girl Behind the Gun)

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## Net Cash Simplification and Standardization of Prices

The main question discussed by the Sheet Music Dealers at New York Convention—This resolution passed on to the Publishers was the outcome: "The Dealers' Association strongly recommends to the publishers that a net discount policy on books and music be adopted, and that the goods be sold at the marked price."

THIS discussion was opened by Mr. W. J. Kearney, a dealer from Houston, Texas, who said: "The music industry has been unique in the fact that from the beginning to the present day there has been no set price in the retailing of musical merchandise. This antiquated system of merchandising had been general until the advent of the Victor Talking Machine Co., and applied not only to music and books, but also to musical merchandise and instruments. All other lines of business activity have been distinctive in having adopted the one-price system of selling, having recognized this policy as the only ethical way of doing business and securing the confidence of the public.

"Now, why is it that the music industry has permitted this system to continue and flourish, although generally recognizing it to be wrong? One short sentence will answer this question. The music teacher and his half brother, the so-called professional, have been the bugaboo in the path of progress and adjustment. It has gotten to such a point nowadays that everybody is a teacher, and, of course, entitled to the discounts, and no matter how low you sell, even when the margin of profit is such that you are actually losing on the transaction, there still lurks in the back of the head of the customer, be he a teacher or not, that you are getting the best of him, and that there is a lower price and some other fellow—a better trader—is beating him to it. This suspicion will always exist as long as there is bartering and several prices in retailing an article of merchandise. Now the teacher generally has ground for this suspicion for the reason that certain teachers do receive a better discount than others. For example, a book retailing for \$1.00 is sold to some teachers at 85 cents, others at 80 cents, and another gets it for 75 cents, depending upon whether the teacher has a large class or not; or there may be a piano sale in sight. If such is the case, the dealer is liable to give it away (in fact some piano dealers would give the entire music department away to make such a sale), and then later on curse the department and claim there is no money in it. Conditions have improved in the piano end of the game and I am happy to say that such loose methods are gradually becoming a thing of the past.

"This maintenance of discounts and the recognition of the teacher or so-called professional in the retail merchandising not only affects, but also curtails the sale of music, particularly the teaching kind, and permits petty graft. How it affects the sale not only of music but other merchandise, and is detrimental to both dealer and publisher, can be better told by relating the following, which are actual occurrences. I know such practices are familiar to every dealer in the country, but in different guises. . . . Several weeks ago a lady came into our store and asked for a well-known teaching piece, and we told her the price was 20 cents, same being listed at 40 cents. She then told us that she came in, not to purchase, but to ascertain the price. In the course of conversation she told the clerk that the teacher charged her 50 cents, and when she called his attention to the price of 40 cents as printed on the copy he replied that 'music, like everything else, had gone up.' She further stated that two of her children were studying music, and it was only by careful managing that she could afford to continue their music lessons. It is hardly necessary for

me to emphasize the fact that this lady will not buy many pieces at 50 cents, and the publisher and dealer, by permitting such conditions, are not contributing to their own welfare. The incident ended very happily for us, as the lady stated that she, herself, would do the purchasing of music in the future. No one explained, however, to the customer why the price—although printed as 40 cents—was actually 20 cents. The teacher got 50 cents, the printed price on the music was 40 cents, and the dealer asked 20 cents. How can you secure or merit the confidence of the public when we, as dealer and publisher, tolerate such a state of affairs?

"We have received numerous complaints regarding teachers charging half off from the list prices on the 10-cent editions. Why the publishers of these editions continue these false prices, notwithstanding a nation-wide advertising campaign extolling the merits of these editions, and emphasizing the 10-cent price in box-car letters, is one of the enigmas especially applicable to the music trade. Of course, it has been the custom to do this, but why continue a policy that is contrary to up-to-date methods of doing business? Then, again, they may hurt somebody's feelings. You hear this frequently in the music trade. At any rate they are giving any one so inclined every opportunity to be dishonest with themselves and with their patrons.

"The average family is making tremendous sacrifices in giving their children a musical education. Why should they be held up by mercenary teachers and overcharged on their musical needs; and, when it comes to overcharging, believe me, in the language of the street, the musical profession are no 'pikers.' Why should the music publishers lend themselves to this sort of graft, and there is no other term that you can call it. I contend that it is affecting the sale of music of a teaching character. If teachers are going to charge 40 and 50 cents for an article that should be sold at 20 cents the customer is going to be very careful and cautious in the purchasing of music supplies. No one suffers materially or in any other way but the dealer and the publisher. There is no reason why music teachers should be permitted to charge inflated prices any more than should a school teacher or a college professor get a professional discount on any books sold or recommended to the students in class work. If the one-price policy were generally adopted it would mean the elimination of this overcharging on the part of the professional; it would mean more music sold and published and the dealer would have better chances to do a profitable business. The moment the music business is put on a business basis and the average dealer can be convinced that there is some chance of making money in the business, there will be an increased interest taken in this department and larger stocks will be carried, which will mean more business for both publisher and dealer, if intelligently bought and combined with efficient service.

"There is only one thing holding back this one price plan adoption and that is the so-called 'professional and teachers' rates.' Then I say abolish these discounts, have a retail and wholesale price, have the net selling price plainly printed, and eliminate the fake discounts. In figuring these prices have them right, neither too high as in the case of a two-page sacred song now listed at 75 cents net less 33 1/3 per cent. to the retail (which

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**DOWN HERE** ..... *May H. Brahe*  
**FOLLOW THE GOLDEN STAR** ..... *Frank T. Latham*  
**COME SING TO ME** ..... *Jack Thompson*  
**I'LL SING TO YOU** ..... *Jack Thompson*  
**IN GOD'S OWN KEEPING** ..... *Henry Geehl*  
**THE GARDEN I FASHIONED FOR YOU** ..... *Herbert Oliver*  
**GOD SEND YOU BACK TO ME** ..... *Emmett Adams*  
**JAPANESE LOVE SONG** ..... *May H. Brahe*  
**VALE (Farewell)** ..... *Kennedy Russell*  
**SLEEP AND THE ROSES** ..... *Arthur F. Tate*  
**SUSSEX BY THE SEA** ..... *Ward Higgs*

## Song Cycles

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**SONG PICTURES (Five Songs)** ..... *May H. Brahe*  
 (Including "I Passed by Your Window")  
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### TWO IMPORTANT BOOKS

For Toronto Conservatory of Music examinations:

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**The ANGLO-CANADIAN MUSIC CO., Ltd., 144 Victoria St., Toronto**

Sole Agents for: Edwin Ashdown, Ltd.; Enoch & Sons; Enoch et cie, Paris;

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piece a few years ago sold at 40 cents less ( $\frac{1}{2}$ ), or too low, as the 'Lohengrin Bridal Chorus,' in a certain edition that formerly retailed for 15 cents and was reduced to 6 cents.

"In figuring the retail selling price the dealers' margin of profit should be considered. When you take into consideration the overhead expense and the enormous stock that a well-regulated music store should carry, the dealer's profit should at least be 100 per cent. A piece of music retailing for 35 cents should cost the dealer not over 18 cents; a 40-cent publication 20 cents, stock orders and novelties at special prices or rates. On this basis of profit the dealer could do some newspaper advertising and draw customers to his store that he would not otherwise reach, consequently sell more music, which means more orders for the publisher.

"I hope this convention will give this one price policy earnest consideration and adopt it accordingly."

After much discussion the following resolution to be presented to the Music Publishers' Association was then adopted: The dealers' association strongly recommend to the publishers that a net discount policy on books and music be adopted, and that the goods be sold at the marked price.

### Mr. Eastman Returns from England

Mr. Walter Eastman, the American manager of Chappell & Co., Ltd., has returned to New York after a trip of over two months to his firm's home office in London. Mr. Eastman was in excellent spirits as he had found a ready-made international success in "On Miami Shore," by Victor Jacoby. This was originally published as a waltz song under the title of "On the Golden Sands of Miami," but it is now quite a favorite number with the dance orchestras through the country. To an interviewer, Mr. Eastman reported that the music publishing business seems to be in a very prosperous condition over there. The cut-rate evil seems to be practically non-existent on the retail side of the business, owing chiefly to the efforts of the London Music Publishers' Association. With a very few exceptions the publishing firms there are marking their music at the price at which it is sold and there is certainly a get-together feeling between the publishers and dealers.

In the course of a conversation Mr. Eastman mentioned that "Missouri Waltz" is a great favorite in London, in fact, throughout Great Britain, and speaking of waltzes he said: "We have secured the rights of the international waltz success entitled 'Delilah,' by Horatio Nicholls. It is published in London by the Lawrence Wright Music Co., from whom we have also secured the rights of the big ballad success 'I'd Build the World in the Heart of a Rose' (The Heart of a Rose), and 'Dreams of Long Ago,' this being the vocal arrangement of 'Delilah Waltz.' We have also secured the waltz 'A Night of Romance' and the song with the same title.

"Cramer's have a very big ballad success in London entitled 'Somewhere in Brittany,' and naturally it will be ours for the United States and Canada as we hold the Cramer agency. 'When the Great Red Dawn Is Shining,' published by the same firm, is a great hit."

One of the Chappell ballads that is having a tremendous vogue at the present time is Teresa Del Riego's song "Homing." "Roses of Picardy" still remains the phenomenal success that it was, and is perhaps to-day the most popular English ballad in Great Britain. "The Blind Ploughman," by Robert Coningsby Clarke, is a recital song that is having tre-

mendous vogue, and Haydn Wood's "Wonderful World of Romance" will prove a worthy successor to "Roses of Picardy." Ivan Caryll's musical play "The Girl Behind the Gun" was an instantaneous hit when produced in England. Of course, the hit of the piece over there is "Some Day Waiting Will End," which, of course, was a big seller here.

Among the songs to be featured by Chappell's this season will be "Roses of Picardy," by Haydn Wood; "Where My Caravan Has Rested," by Hermann Lohr; "Christ in Flanders," by Ward-Stephens; Bernard Hamblen's number "The Road That Brought You to Me"; "Rose of My Heart," by Hermann Lohr; "Wonderful World of Romance," by Haydn Wood; "Somewhere in Brittany," and "The Bells of St. Mary's," which is whistled and sung from Land's End to John O'Groats, and, of course, the big English success "Delilah Waltz," and "I'd Build the World in the Heart of a Rose."

### Read's Easy Pianoforte Tutor Now Printed in Canada

Whaley, Royce & Co., who have for some years done a good business with "Read's Easy Pianoforte Tutor," and who have been unable to get copies of this work from England for a considerable time past, now announce that under the conditions governing their sole agency of the book for Canada they are printing it here on their own presses. This ensures and facilitates the supply.

"Read's Easy Tutor" needs no introduction to Canadian music dealers. It has an established place in their sales to young music students. It is a forty-four page book, printed in clear readable type and well illustrated. The marked price is 75 cents, subject to liberal dealers' discount.

### Bosworth & Co., Ltd.

Calling on Mr. Bosworth, the London music publisher, the other day, a representative of London Musical Opinion was pleased to find him, with his two sons, just demobilized, the latter hard at work, after nearly five years' absence in France and Italy, getting into touch with business details prior to settling down to look after the Continental business, with their headquarters in Brussels, at 45 Rue de Raysbroeck. The Brussels branch was only opened in May, 1914, was kept going during the German occupation, and is now making big progress. Among other matters, Bosworth & Co. (Brussels) are pushing Elgar's works ("Carillon," etc.) for Messrs. Elkin, Ltd.

Mr. Bosworth is very fortunate to have both sons back again, and he is to be congratulated on their record while in the army. The elder went over to France as motor cyclist in August, 1914, was mentioned in Lord French's second dispatch and promoted on the field. He has since received the Military Cross, the Order of the British Empire and has again been "mentioned." At the time of demobilization he was a captain on the General Staff, receiving high praise from Field-Marshal Haig, when the latter made his last tour of inspection. The younger son joined the Public School Battalion in September, 1914, went over to France in May, 1915, then to Italy with the First Expeditionary Force, and was recently demobilized as captain of the Intelligence Corps in the Army of Occupation. He was mentioned in dispatches for services in Italy.

It is only fair to Mr. Bosworth's daughters, one of whom is now co-director with him in the British busi-

ness, to register the fact that they have done "their bit" equally with their brothers, as will be gleaned from the following letter, which we were privileged to see, received after eighteen months' strenuous service during the worst raid period, at the French Ministry of War in Paris, where they were the only "female intruders."

General Headquarters,  
British Armies in France,

July 17, 1918.

Dear Miss Bosworth:

I am extremely sorry to lose the very valuable services of yourself and your sister, but I quite understand the reason for which you want to leave and I can only express to you both my appreciation for all that you have done for us. I am sure that it is mainly owing to your work that we now have a satisfactory understanding with the French.

Yours, etc.,  
E. W. COX.  
(Brigadier-General.)

### Larway Piano Music

With the approach of the re-opening of the teaching season, music dealers will have a renewed interest in certain of the piano numbers published by J. H. Larway, London. Many of these might be mentioned, but particular emphasis is placed on such works as those by Paul Ambroise, Maurice Telma and Albert W. K  t  lby. The compositions of Ambroise in mind are Berceuse, Chant du Soir, Danse Caract  ristique, Danse Fantastique, Polonaise, Valse Brillante, Danse Pastorale, Etude de Concert, Polka Scherzando, Valse Impromptu, Ballade in E Flat, Chanson d'Amour, Badinage, Fleur d'Avril, Canzonetta, Menuet, and Intermezzo.

Those by Telma are Valse Elegante, L'Angelus, Melodie Norvege, Etude Solennelle, Avril, and Solitude.

A work of K  t  lby that at once wins the piano teacher's and student's interest is In a Monastery Garden (characteristic intermezzo). The first theme represents a poet's reverie in the quietude of the monastery garden amidst beatific surroundings—the calm serene atmosphere—the leafy trees, and the singing birds. The second theme in the minor, expresses the more "personal" note of sadness, of appeal and contrition. Presently the monks are heard chanting the "Kyrie Eleison" (which should be sung by the orchestra) with the organ playing and the chapel-bell ringing. The first theme is now heard in a quieter manner as if it had become more ethereal and distant; the singing of the monks is again heard—it becomes louder and more insistent, bringing the piece to a conclusion in a glow of exaltation.

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Satisfied in every way at our store.  
We have a most complete stock of  
String, Wood, and Brass Instruments,  
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Don't forget, too, our expert repairing.

### CHAS. LAVALLEE

Agent for—Besson & Co., of London, Eng.  
P  lissen, Guinot & Blanchon of Lyon, France.  
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lawrence Blvd. - Montreal

### Season's First List of Chappell Numbers

The following music has been announced by Chappell & Co., Ltd., as their first bulletin of new issues for the 1919-1920 season:

#### Ballads.

- "Dear Faded Rose," Dorothy Forster.
- "When I Was Young," Guy D'Hardelot.
- "Blessing," Teresa Del Riego.
- "This Song of Ours," Hermann Lohr.
- "The Road That Brought You," Bernard Hamblen.
- "Out of the Silence," Katie Moss.
- "The Bubble Song," Martin Shaw.
- "I Do Not Long For Fame," Coningsby Clarke.
- "Just a Little House of Love," Haydn Wood.

#### Sacred Songs.

- "A Garden of Peace," Arthur Baynon.
- "On Eagles' Wings," Bernard Hamblen.

#### Song Cycle.

- "Songs of the Malvern Hills," Coningsby Clarke.

#### Instrumental.

- "Roses of Picardy," waltz, Haydn Wood.
- "Hassonan Oriental One-step," Louis Colmans.
- "Rustic Revels" (Piano Album), Percy E. Fletcher.
- "On Miami Shore," Victor Jacobi.

Pietro Mascagni, known the world over as the composer of "Cavalleria Rusticana," has written a new opera entitled, "Il Piccolo Marat," which is to be produced in Rome during the coming season.

The Anglo-Canadian Leather Co. of Huntsville, Ontario, have a band all their own. Each day the members of the band receive an hour of the company's time in which to practice, and under the able leadership of Mr. Herbert L. Clarke, they have been giving the Huntsville citizens some rare musical treats.

## Bosworth & Co., Limited Victory Novelties

Ket  lby, A. W.

Souvenir de Tendresse.

In the Moonlight

Arnold, Wilfred

Most seductive works for piano orchestra, etc.  
Not difficult; free from frivolity.

Mistress Penelope

Lee Williams

Spring Impressions

Somervell, Arthur

Two albums of dainty pieces by these well-known composers.

By the Sea

### SHORT CUTS TO PIANO TECHNIQUE

The secret of successful practice, by

Douglas Taylor

A clever young writer and lecturer, who scores many points. This little work is an eye-opener.

For Remembrance

Byford

A Good-bye

Huys

Two great numbers for piano orchestra.

Bosworth & Co., Ltd., 8 Heddon Street,  
LONDON, W. 1

## Walter Beare of London Visits Canada

**Announces that Beare & Son Have Acquired  
Besson Band Instrument Agency for Canada.**

Fresh from a visit to the Continental musical merchandise markets to secure goods for the firm's Canadian branch, Mr. Walter Beare, of Beare & Son, London, England, has just paid a visit to his Toronto office. When interviewed by the Canadian Music Trades Journal Mr. Beare was in fine spirits and very optimistic of Canada's musical buying powers for the immediate future.

To Mr. Beare the advice to buy now is more the thing than ever. "Prices certainly are not coming down," he said, "any change within a year at least will be upward." All over Europe, he explained, high wages and less production on account of shorter working hours were the rule. Even with greatly increased outputs the depleted markets would leave a big margin to be regained.

Concerning their own business Mr. Beare was pleased to announce that they had acquired the Canadian agency for Besson band instruments, which he considered had at least no superiors in the world. Although they are already featuring the Besson line, it will be January 1st next before a full and large enough stock is expected at the Toronto branch. A cheaper line of brass has also been arranged for. "Our range of small goods is complete," he said, "and we have an excellent stock of novelties that will be in big demand for Christmas trade."

The Beare & Son business has shown a most satisfactory increase every year, and this in the face of the fact that none of their sales were goods supplied the army. Miss Plaxton, whose able management has materially contributed to this development, now has enlarged office and warehouse facilities. Mr. W. J. Stumpf leaves shortly to cover the Western Provinces, where he has built up a fine connection; and Mr. John Dinsmore for Eastern Canada, in which territory he is steadily extending Beare & Son interests. Mr. Beare expressed himself as greatly pleased with the loyal and efficient services of Miss Plaxton, Mr. Dinsmore and Mr. Stumpf.

"Canada's future promises big things," said Mr. Beare as he left the Journal editor at the door of the King Edward Hotel, where he and Mrs. Beare were guests during their stay in Toronto. "As soon as I can upon my return home," he concluded, "I shall go over to the Continent again and increase our already large orders for the Canadian business, as my visit has shown me that in many lines our requirements for Canada will be much in excess of what I had previously considered very generous quantities."

## Stole Three Fiddles—But Doubt is Expressed at One Being a Strad

Ontario people reading the Toronto Globe at their breakfast tables the other morning saw a news item with a two-column heading saying that two men had been arrested charged with stealing violins worth \$9,000. "One of the violins is a Stradivarius, which the owner of the fiddles told the police, when he made his complaint, could be sold at any time for \$8,000, while the other two instruments are by German makers, and are quite old."

That same night the Toronto Star printed the following interesting information: "Well-known local violin collectors are skeptical but somewhat interested

in the statement made in a morning paper that another Stradivarius has been in this city unknown to them.

"In the opinion of Mr. John Van Roosmalen, one of the best-known collectors, there are not more than three or four in Canada, and two of these are to be found in Toronto. Mr. Luigi Von Kunitz is the proud possessor of one valued at \$10,000, which originally belonged to Mr. Joe Morris, the well-known Pittsburgh broker, and the other is in the possession of Mr. R. S. Williams. This instrument, which was made in 1683, has passed only into four hands since that date and was for many years in the possession of the family of the Earl of Aylesford, and is also valued at \$10,000.

"Stradivarius, who was the most famous violin maker the world has ever known, was born in Cremona in 1643. He lived until he was 93 years of age, and during this period made 1,200 violins and 400 'cellos. At the present time there are only 700 Stradivari known to dealers in existence, which run in value from \$1,000 to \$35,000 each. Two of the most beautiful instruments known are those in the hands of Thibaud, the great French violinist, who paid \$25,000 for his violin, and one owned by Kubelik, who paid \$20,000.

"These instruments are as perfect as if they were made yesterday," said Mr. Roosmalen, "and grow in value for their antique and sentimental value, according to the demand and increase of collectors that are on the market. Recently I got wind of two instruments in New York, and although I offered \$80,000 cash for the two, it was impossible to secure them.

"In recent years almost perfect reproductions of Stradivari have been put on the market, and any one wishing to purchase one, should not do so without consulting one of the oldest collectors," he volunteered. "The details are carried out perfectly and only those up in the art and workmanship can hope to know a real Stradivarius."

"Mr. Roosmalen, then displayed his Stradivarius and an instrument almost identical in shape and tone. 'We have some of our very finest violinists come in here and play the \$200 instrument for hours, and they did not know the difference until they were told.

"At the present time the Japs are putting a violin on the market, which is a copy of one of the famous old violins. They have even gone so far as to copy the name, place of birth, and date on which it was made, of the old violin maker, which is printed inside the violin, the same as the originals. This one is selling on the market at \$7.50, yet hundreds of people do not know the difference between this instrument and one of the originals," he said.

"The instrument in the possession of Mr. Williams is in a remarkable state of preservation, and shows the care and reverence that has been bestowed upon it by its late owner. It is impossible to find words to describe the marvellous tone qualities, beautiful outlines, richness of the exquisite amber colored varnish and the artistic construction."

## "The Flag of Liberty"

Word comes from London that Messrs. Enoch & Sons have secured the publishing rights of the London Magazine's £1000 prize song, "The Flag of Liberty." This song, the music of which was composed by Claude Arundale, was played by all the English military bands at Peace Day festivities, and has quite caught on in the Old Country. "The Flag of Liberty" is being introduced on the Canadian market by the Anglo-Canadian Music Co., who predict a wide use of this new song

throughout the Dominion. The lyric, which is by Fred. E. Weatherly, is as follows:

Come sing a song of thanksgiving,  
The flags of war are furled;  
A nobler flag is shining  
Across a happier world!  
It speaks of a golden future  
Of hope no more denied;  
'Tis the glorious Flag of Freedom  
For which our heroes died!

**CHORUS:**

Then up and follow! Up and follow!  
'Tis the flag that shall not fall,  
For it points the way to a brighter day,  
And a better world for all;  
When the bugle shall blow no longer,  
And the storm and strife are past,  
And the glorious Flag of Liberty  
Shall unite the world at last!

Then march for that golden future  
That dawns from the blood-stained tide;  
The souls of the deathless armies,  
They march with us side by side;  
By all that they did to save us,  
By all their iron will,  
A stainless Flag they gave us,  
We'll keep it stainless still!

### Saskatoon Piano Company, Limited

Mr. W. H. Field, the ever genial and popular manager of the above company, reports a few days' visit from the company's President, Mr. Grimsdick, whose name is well known in connection with the Bell Piano Company.

The Saskatoon Piano Company is the sole distributing agency for Bell pianos and organs in Saskatoon.



New store of Saskatoon Piano Company, Limited, 120 Second Avenue North, Saskatoon, Sask.

and a wide area around, and the business has grown to such an extent that new premises were found necessary. The company was fortunate enough to secure a location on Saskatoon's main artery, viz., Second Avenue North.

The Saskatoon Piano Company feature, in addition to pianos, several well-known lines of talking machines, etc.

### Ivory Prices Again Advance

In the last issue this Journal reported an advance of ten per cent. in ivory. Since then another ten per cent. advance has taken place. At the regular auctions for July the sharp bidding from various industries in which ivory is the raw material, including key manufacture, the sharp bidding ran prices up to figures never before reached. The only reason advanced for this serious increase of price is the demand that is unprecedented in relation to the supply.

### Their Golden Wedding

Mr. and Mrs. Thomas Darwen celebrated the fiftieth anniversary of their wedding on August 11th at their home in Brantford, Ontario. Mr. Darwen, who is the well-known manager of the Darwen Piano and Music Co., and his wife, were the recipients of many congratulatory messages from their numerous friends, both far and near, and at the family gathering on the above date they were presented with a substantial purse of gold, and other very acceptable gifts.

Mr. Darwen has always been a strong advocate of "Music in the Home." Several years ago he formed what is known as the Darwen Family Orchestra, consisting of himself, six sons and one daughter. Through this medium he has been able to instill into the hearts of music followers in and around Brantford a higher sense of musical appreciation of the orchestra.

### More Cash Buyers

"Nordheimer business has never been so good with us," said W. A. Child, of the Child & Gower Piano Co., Regina, who spent a week in Toronto the guest of Mr. Roy Nordheimer at "Glenedylth." Mr. Child, who is a veteran of the war, having attained to the rank of major, was on a combined business and pleasure trip to the East, and left Toronto for New York and Atlantic City. He expects to return to Toronto for the Exhibition.

The last twelve months were the best in the history of the firm, with noticeable increase in the numbers of cash buyers for both pianos and phonographs. The piano business, Mr. Child finds, reflects the educative work of the automobile industry in getting the public to buy for cash rather than on long terms.

Child & Gower Piano Co. have the Saskatchewan agencies for the Steinway and Nordheimer, and also feature Columbia Graphophones and records, and the Aeolian-Vocalion.

### On Toronto Conservatory Syllabus

The following Chappell numbers have been chosen for a place on the syllabus of the Toronto Conservatory of Music:

**Voice**

- Primary*—Forester, D. "Dear Faded Rose"; Lohr, Hermann. "Golden Stars that Shone in Lombardy."  
*Junior*—Lohr, Hermann. "Away in Athlone." "Italian Boat Song" from "Songs of Italy." "The Hills at Alsola." "The Road of Looking Forward." "This Song of Ours." "Voices of Eventide"; Zulueta, Pedro de. "Oh, to be Heart on Heart"; Del Riego, Teresa. "Blessing" and "Homing"; Elliott, Lesley. "The Blackbird"; Hulbert, H. R. "Glow of the Western Sky"; Lehmann, Liza. "Little Brown Brother"; Coates, Eric. "An Elizabethan Lullaby."

*Intermediate*—Lohr, Hermann. "Festal Song" from "Songs of Italy"; Wood, Haydn. "Butterfly."

**Piano**

- Junior*—Coates, Eric. "Wood Nymphs" (Valse).

### Berliner Annual Outing

Seven years ago the annual outing of the Berliner Gramophone Co., Ltd., Montreal, was inaugurated. It has not been allowed to lapse for a single year since. Each succeeding year the party is greater than the last, reflecting, as it were, the growth of the business. This year was no exception. The boat, "Three Rivers," which was chartered as far back as April for Saturday, August 2, has almost been outgrown, for no restrictions are put upon the employee's family. He may bring them all.

Berliner Gramophone Co. give the employees the day. Factory and stores are closed and even "Nipper," the famous dog, ceases listening to "His Master's Voice," and goes a merry-making. The Company also provides the boat, provides all the soft drinks that can be consumed and a big selection of valuable prizes.

Lavaltrie, on the north bank of the St. Lawrence, 33 miles east of Montreal, is where the Berliner picnic always goes. It is just the right distance to permit of a programme of contests on the boat on the down trip and dancing on the return.

The Ontario party has become an important feature of the outing, and has grown from part of a sleeper load to two full Pullmans. Those who attend always accept next year's invitation before it is given, so desirous are they of not being overlooked.

This year the G. T. R. pulled out from the old Union Station at Toronto on schedule, but lost an hour and a half through the night. The officials were not notified of the heavyweights on board until it was too late to put on another engine. As a consequence, when the Ontario party arrived at Montreal the boat had departed. However, a fleet of motor cars conveyed them the thirty-three miles over the Montreal-Quebec highway, which is a splendidly built and well maintained thoroughfare along the St. Lawrence, with beautiful scenery all the way.

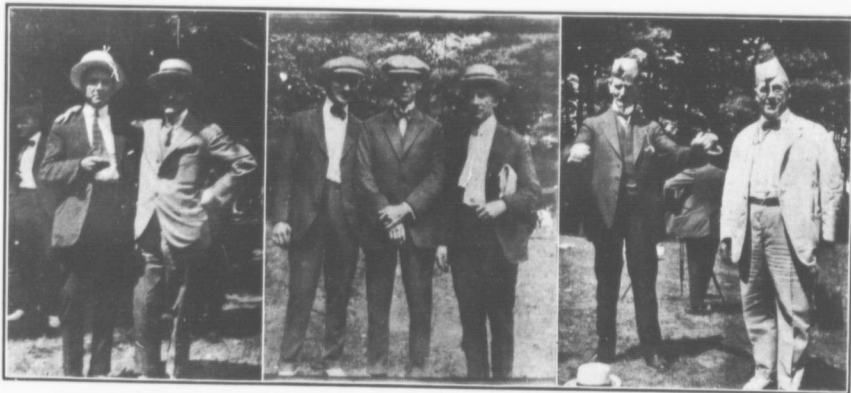
The Ontario party, every member of which was rather glad of the delay that presented them with the motor ride, for they had the boat trip on the return to look forward to, consisted of: W. D. Stevenson, Starr Co. of Canada, London; G. B. Beattie, Toronto; J. H. Biggar, His Master's Voice, Limited; A. T. Blackburn, A. R. Blackburn & Son; Chas. H. Brown, Brantford;

C. W. Burns, of His Master's Voice, Ltd.; Herbert Bysche, H. Bysche & Co., Ottawa; Mr. Cavanagh, Orme, Ltd., Ottawa; A. E. Clarkson, His Master's Voice, Ltd.; J. C. Clegg, Jno. Raper Piano Co., Ltd., Ottawa; A. Danielson, Danielson's Victrola Shops, Toronto; D. Danielson, Danielson Victrola Shops, Toronto; George Dodds, Toronto; Albert Downing, Toronto; William Dunn, R. S. Williams & Sons Co., Ltd., Toronto; Miss Egan, the H. E. Wimperly Co., Toronto; T. H. Frost, Toronto; H. E. Wimperly, H. E. Wimperly Co., Toronto; Mrs. H. E. Wimperly; J. A. Fullerton, "Phonograph Journal," Toronto; Mr. Gardner, Mason & Risch, Ltd., Toronto; S. W. Gazley, His Master's Voice, Ltd.; George Griffiths, Parkdale Victrola Par-



"GUS STONE" and his perennial smile are even more necessary to the Berliner Picnic than the boat in which to get to it.

lors, Toronto; Gordon Griffiths, Parkdale Victrola Parlors, Toronto; Fritz Hahn, Paul Hahn & Co.; G. E. Harkness, His Master's Voice, Ltd.; E. J. Howes, National Piano Co., Ltd., Toronto; Mr. Irving, National Furniture Co., Toronto; M. Kaplan, M. Kaplan & Son, Toronto; A. C. Kerrigan, His Master's Voice, Ltd.; Compton Klock, His Master's Voice, Ltd.; W. T. Lee, His Master's Voice, Ltd.; "Doc" MacGregor, Toronto; Ruthven McDonald, H. Ruthven McDonald & Co.; Mr. Mitchell, Robert Simpson Co., Ltd., Toronto; Douglas Murray, Murray Printing Co., Toronto; R. H. Murray, His Master's Voice, Ltd.; Mrs. R. H. Murray; Thomas Nash, His Master's Voice, Ltd.; Mr. Palframan,



A. S. Taylor,  
Galt.

W. D. Stevenson,  
London.

AT THE BERLINER PICNIC  
"Tommy" Nash, H. S. Berliner, John Fullerton.

Williams and Ruthven McDonald.

Charles Ruse, Toronto; Harry Rupp, Heintzman & Co., Ltd., Toronto; T. Smith, T. Smith & Co., Toronto; A. S. Taylor, Galt; Mr. Williams, H. Ruthven McDonald & Co., Toronto.

On their arrival the guests were escorted to tables that had been set among the pines. This service was handled by a Montreal caterer, who provided all the epicurean luxuries of the season. Between courses the guests were regaled with selections on the Victrola, picturesquely placed on the stump of a big pine. Ruthven McDonald, whose recordings have proved so popular all over the country, sang a duet with himself, and presently he was surrounded with an audience of a thousand people, to whose insistent demands for more songs he generously responded.

As at all picnics, the great event was the ball game. With two or three real players borrowed from Montreal, the Toronto team managed to tie the score, with the generous assistance of the umpire, the result being eight to eight.

Mr. H. S. Berliner, who interrupted a short vacation at Asbury Park so that he could be back in Mon-

triel for the picnic, was unanimously elected from the candidates for the umpire job. The Toronto players particularly expressed their gratification with his impartial decisions. The Montreal players didn't.

An exciting event was the ladies' tug-of-war, between teams from the factory and the office. The latter, captained by Miss Groundwater, after a severe struggle, demonstrated that typewriting is a greater muscle developer than factory work. Mrs. Berube captained the losers.

A string of events kept the crowd on the qui vive until the call to supper, after which the steamer was boarded for the return trip. The Westmount Jazz Band played itself into the admiration of everyone, the dancers particularly being generous with encores.

One of the Toronto boys carried home a handsome souvenir as the gentleman's first prize in the waltzing competition. Mr. G. Griffith, who a couple of months ago returned from overseas, showed that he was just as competent on the ball-room floor as in the battlefield. Naturally he was much in demand among the ladies from then on.



A group of merry-makers at the Berliner Picnic.

#### AT THE BERLINER PICNIC.

Where the ladies are Harry Wimperly is, With him are Mrs. Murray, Mrs. Wimperly, Miss Egan and Mrs. Landlermann.





Ruthven McDonald, who has promised to make a series of monologic records in order to more widely distribute the series of stories and anecdotes that he tells with such aplomb, was asked by Mr. Chilvers to present the prizes.

This presentation embraced what was really the crux of the outing idea, evidencing, as it did, that efficiency can be developed to the advantage and profit of the employee, the employer and the latter's customers. Last year two men were presented with gold watches, as prizes for having set world's records in the pressing of records. This year these same two men received Victory Bonds for exceeding their own records, and three other men received gold watches and fobs suitably inscribed.

L. Metivier captured a \$50 Victory Bond in recognition of a record ten-hour day. He pressed 1,154 perfect ten-inch records, being at the rate of 115.4 per hour. He did this on January 7 last.

M. Rossi received a similar prize for pressing 1,169 records in a day of 10 hours, at the rate of 116.9 per hour. Anyone who has never seen men at this work can scarcely appreciate the unusual application necessary to get up to a hundred records per hour for a day. Both hands and both feet work incessantly. There is not a lost motion and the different operations are gauged to fractions of a second.

In the twelve-inch record contest the highest point of production was reached in January. L. Paquette pressed 826 records in 11 hours; O. Durocher 842 records in 10 hours, and D. Metivier 863 records in 10 hours.

Incidentally it was the Company's decision to close down as usual for the annual holiday of the factory staffs. So great was the deluge of orders for red seal records in consequence of the revision of prices that it has been necessary to work overtime instead.

Every perfect day comes to an end all too soon, and so did this one. But in order to prolong their pleasures, most of the Ontario party stayed over, returning either Sunday or Monday night, carrying away only the pleasant memories of the hospitality of Berliner Gramophone Co., so thoroughly and completely extended.



Mr. Freeman Wright, of the Nordheimer Piano & Music Co., this season spent his vacation on one of the Thousand Islands in the St. Lawrence. This island Mr. and Mrs. Wright and their friends had entirely to themselves. Mr. Wright was snuggled in front of his bungalow while very much occupied in boiling something which he neglected explaining; it may have been only potatoes. Mr. and Mrs. Wright are shown in the inset enjoying their magnificent view across the majestic St. Lawrence.

# CANADIAN

CANADA'S STERLING QUALITY  
INSTRUMENT

When you are at the Exhibition—

Come and see where this beautiful instrument is made. We will be glad to show you just how carefully every detail is looked after to make this a perfect instrument.

Produced by

**The National Cabinet Co., Limited**

485 King St. W., Toronto

A. B. BEVERLY, President and Owner

Phonograph Maker for 15 years



Model Queen Anne

One of our popular models

### Higher Piano Prices

**WHAT** is wrong with the piano business? Or is it with the people in the business that there is something wrong? Prices at which pianos are retailing suggest the latter. In comparison with the costs and margins of five years ago the public is buying its pianos at too low a figure. This Journal believes that the present average retail price is not more than from twenty-five to thirty per cent. more than the average price of five years ago. It should be at least fifty per cent. more, and even this will probably not cover the margin demanded by the increased cost of the pianos, increased cost of freight, of cartage, of selling, of collecting. Fortunately there is a greater proportion of cash buying and better terms, but this does not offset increased selling costs, and these have jumped more rapidly than some dealers have realized.

There may be logic in the contention that a fifty per cent. increase, say, in the selling price of a piano, is so large an amount that the dealer would have difficulty in making the sale. The dealer knows that he now pays thirty cents for a collar which five years ago he bought at two for a quarter. A collar is a small item and a man does not stop to figure that this is an advance of 140 per cent. So it is that on small items the increases are seemingly extortionate.

Against the smaller item is the matter of the automobile. In five years the cost to the public has advanced from fifty per cent. upwards, and more cars are being purchased than ever before. People who, following the armistice, deferred purchasing in anticipation of lower prices, paid higher prices. So it is equally logical that

people will pay the price necessary to buy what they want. They want automobiles. They also want pianos.

There is not the least sign to encourage the hope of lower prices in piano manufacture for many months to come. There is every sign of still higher costs. In fact still higher costs are humanly unavoidable. In piano production wages have increased in five years from fifty per cent. to double. There are no reduced wages in sight. It is a great problem to hold or secure men. Apprentices are not applying for positions in piano factories. The only answer is more money.

Materials and supplies keep going up until comparisons with costs of five years make former prices look ridiculous. The dealer is confronted with cold facts in his knowledge of what his pianos cost, what it costs to sell and what his margin should be. His business salvation is in his own hands, and his salvation is not in lamentations or regrets, nor in vain hopes, nor in absorbing the increased costs. Even if he is losing money that the public may buy pianos at pre-war prices the public gives him no credit. On the contrary the public only thinks he must have made extortionate prices five years ago if he can sell at an advance of only twenty-five per cent., when paying thirty, forty and fifty per cent. more for the instruments, for the selling of them, delivering and collecting.

Each dealer can decide that the autumn season of 1919 is the opportunity of his life to put into effect a scale of prices that the conditions of the day demand. To delay simply means losing money. Decide on an adequate price and get the price.

## Here, There and All Over

Mr. W. G. Davies, of Heintzman & Co.'s Edmonton branch, recently visited Toronto, Ottawa and New York.

Mr. and Mrs. P. R. Campbell, of the Song Shop, Edmonton, have returned from California, where they spent an enjoyable holiday.

Mr. and Mrs. Tom Robinson and family, of Edmonton, have been enjoying a vacation at their farm after a strenuous time at the local exhibition.

Mr. Paul, manager of the Winnipeg branch of the R. S. Williams & Sons Co., Ltd., is very enthusiastic over a new line of ukuleles with banjo head, recently received.

S. L. Barrowelough, the well known Winnipeg piano man and bandmaster, has returned from overseas, and received a great reception from his many friends.

W. E. Delaney, the well known Winnipeg piano tuner, is taking a well earned rest after his night and day work trying to make up for the lost time during the strike.

Mr. W. J. Davies, manager of Heintzman & Co.'s branch at Edmonton, has been on a visit to Toronto, Montreal, Ottawa and New York, combining business with pleasure on his three weeks' absence.

A Massachusetts firm of piano manufacturers, whose plant provides for an annual output of 20,000 player pianos, have recently announced that they will manufacture but one style player, in one size only and at one price.

The Ideal Music Publishing Company, Limited, has recently been incorporated with a capital of \$40,000, having its headquarters in Toronto and having as its provisional directors S. M. Hallam, May L. Hallam and F. G. V. Lamb.

Mr. E. C. Seythes, vice-president and general manager of the Nordheimer Piano and Music Co., Ltd., is

absent on a business trip through the Maritime Provinces, which he preceded with a vacation trip down the famous Saguenay.

The 1920 Provincial Musical Festival of Alberta will be held at Edmonton. At a recent meeting of the provincial executive committee, Mr. Eaglesham, Mus. B., was elected president for the ensuing year, and Dr. J. E. Hodgson, vice-president.



On his recent visit to Toronto Geo. A. Fletcher, the Nanaimo, B.C. music dealer was shown the Toronto sights by Armand Heintzman, vice-pres. Gerhard Heintzman, Ltd.

George jr., the only son of Mr. George Gower, of the Child & Gower Piano Co., Regina, while bicycling recently met with a severe accident causing concussion of the brain. For several days he hovered between life and death, but at last report was making progress toward recovery.

Mr. Pollock, of Doherty Pianos, Ltd., was amongst out-of-town visitors noticed in Toronto recently. Mr. Pollock interviewed a number of trade friends, and incidentally made some arrangements for the Doherty display at the Exhibition in Toronto.

The fall term of the Faust School of Pianoforte and Organ tuning, Boston, of which Mr. Oliver C. Faust is principal, opens on September 18th. In addition to the prescribed courses in tuning, courses in piano, organ and player piano scale drawing are given.

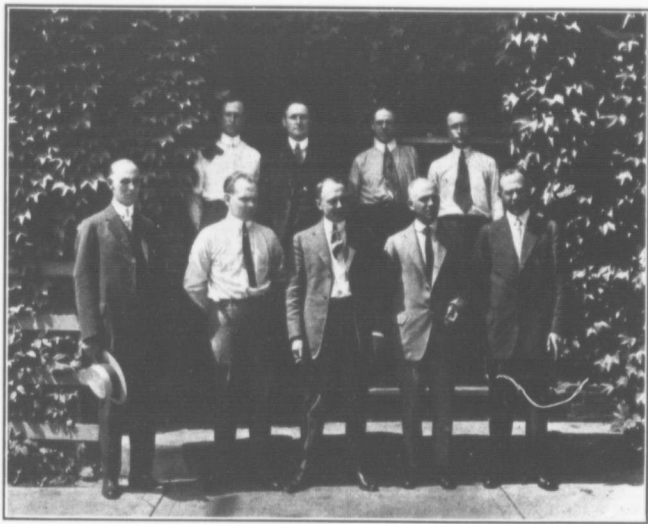
Geo. Hornberger, of the Whaley, Royce & Co. Winnipeg branch, recently started out on his Western trip. W. Finch of the same firm has been confined to the hospital through illness, but at last reports was on the mend. Russell Mackenzie is the latest addition to the Whaley Royce staff in the Western branch.

Mr. Frank Wilkes, the Toronto music dealer whose place of business is located "75 golden steps" from Yonge Street on Bloor Street East, had the misfortune

came on every side, and Fred says he had no idea of how numerous his friends were until he returned. Since returning he has made some alterations to the store, increasing the floor space in front. Mr. Wray is specializing in anthems and part songs, and finds the business regularly improving.

Mr. W. K. Elliott, the well known music dealer of Brampton, Ont., and one of the country's veteran piano men, called on a few of his trade friends in Toronto recently en route to Lake Huron. With Mrs. Elliott he will spend a month's holidays on the shores of this inland sea. "Business," he said, "has continued wonderfully good all the year, and the indications just now are that the coming autumn will be a busy one for the piano men.

The Journal is in receipt of a letter from England from Mr. Horace B. Bilby, who, during his residence in Canada as manager of the Perforated Music Co., made the acquaintance of many in the Canadian trade. Mr.



Group of New Scale Williams enthusiasts taken at the Williams piano factory, Oshawa, on the occasion of a recent visit to the R. S. Williams & Sons Co., Ltd., Toronto.

to fall while in Muskoka, injuring himself to the extent of being confined to bed for some days. A sprained ankle also made the use of crutches a necessity.

The British Grenadier Guards Band will take part every evening in the Spectacle at the Canadian National Exhibition. H.R.H. the Prince of Wales is a captain in the Guards, and the band will have a place of honor in the various functions in honor of His Royal Highness during his stay in Toronto.

Lieut.-Col. Norman J. Lindsay, of the Lindsay Piano Co., Winnipeg, is expected back soon. His brother, Major C. D. Lindsay, is back, and looks well. These gentlemen have the sympathy of the entire music trade in the death of their father, Lieut.-Col. Lindsay. He was well respected by a wide circle of friends and acquaintances.

Fred Wray, proprietor of Wray's Music Store, Winnipeg, is back in business again after an absence of four years overseas. He is being greeted and wel-

Bilby has severed his connection with Crane and Sons, Liverpool, to assume charge of the Cole and Sons, Ltd., business in Sheffield. Mr. Bilby has been successful in selling a goodly number of Canadian-made player pianos and music rolls in England. "Your Journal has always been very welcome each month," he adds.

If the movement on foot in Belleville for the acquisition of a large tract of land for industrial development, materializes, it will be a big boom to that city. The project is, it is understood, to secure some 7,000 acres, about half of which will be utilized to provide free sites for large industries, also for parks, schools, libraries and other public purposes. A large portion of the balance will be made available for homes for employees of the industries. This land lies on the main line of three transcontinental railways of Canada, also on the main waterway between the head of navigation and the sea, and is in the great Trent power basin, where there is 50,000 horsepower available.

## Wanted and For Sale Column

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

### SALESMAN WANTED

**W**ANTED, first-class piano salesman for Hamilton, Ontario. Good salary and permanent position to the right man. Apply the R. S. Williams & Sons Company, Limited, 21 King Street East, Hamilton, Ontario.

**A**LERT, hard working, thoroughly reliable young man, age 26, returned from overseas, desires position as phonograph salesman. Good references. Apply Box 200 Canadian Music Trades Journal.

## SPECIAL ON STEEL NEEDLES

We have  
**Five Million Needles**

now at Peterboro, Canada, for immediate delivery, packed 100 to an envelope and can sell same F. O. B. Peterboro, Custom, Duty and War Tax paid by us, at the following prices:

30 thousand lots .....	55c.	per thousand
100 thousand lots .....	52c.	per thousand
500 thousand lots .....	50c.	per thousand
1 million lots .....	48c.	per thousand
Entire 5 million lot .....	45c.	per thousand

**Lucky "13" Phonograph Co.**

46 East 12th Street

New York

**S**SMART young man, age 21, desires position in music business—3 years' experience with largest music house in Canada. Apply Box 201 Canadian Music Trades Journal.

**S**ALESMEN wanted for Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg. Apply Mason & Hirsch, Limited, 230 Yonge St., Toronto.

## "International" Motor

is the silent running motor, built in Canada on the right principles, 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 St. W., Toronto, Ont.

Enquiries solicited.

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TRANSFER Name Plates and Trade Marks

for PIANO and TALKING MACHINE  
manufacturers, also dealers

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

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

MADE IN CANADA by

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

## Are You Ready for Your Early Fall Trade



We are daily receiving our new stocks and have some wonderful offerings in IMPORTED and AMERICAN goods.

### Special Offering of French Violins

Stradivarius model; dark brown varnish; ebony fittings throughout; excellent tone.

**\$10.00 each**

### Extra Special Offering of European Violin Bows

Well haired; well fitted; strong sticks.

**\$7.00, \$10.00, \$12.00 and \$15.00 per doz.**

**PLACE YOUR ORDERS EARLY  
SUPPLY LIMITED**



You are cordially invited to make our warehouses your headquarters during Exhibition—A convenient place to meet your friends, write your letters and a telephone at your disposal. Adelaide 3299.

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(Wholesale Only)

117 King St. W., Toronto, and London, England



The New  
**Gerhard  
Heintzman**  
Library Player Piano

Height, 4 ft. 6 in.  
Width, 5 ft.  $\frac{3}{4}$  in.  
Depth, 2 ft. 3 in.

—A player occupying only the space of a straight piano and therefore suited to apartments and homes of limited space.

*The*  
**Gerhard Heintzman  
Library Player Piano**

the New Player with the Old Name

**N**EVER was the Gerhard Heintzman piano more highly regarded than to-day, after a record of more than three generations before the Canadian public.

The time-test is the infallible test. Through it the character of an instrument is proved beyond all question. To-day over 40,000 homes in Canada know the beauty of tone, the charm and lasting goodness built into Canada's Greatest Piano.

The superb worth and quality built into the Gerhard Heintzman lives long after the price is forgotten.

See the new "Library Player" and the complete Gerhard Heintzman Line at the Canadian National Exhibition, Toronto—in the Manufacturers' Building.

**Gerhard Heintzman, Limited**

Head Office and Factory: Sherbourne St.

TORONTO

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CANADA

The Name . . . .  
"Mason & Risch"

The full meaning of "Mason & Risch" is quality, yes—SUPER-QUALITY. The Mason & Risch name protects the buyers—it assures them TOP VALUE—it tells them of choicest material and preferred workmanship—it makes certain the long life of original purity of tone, and beauty of case—it speaks of almost a half century of ingenious and conscientious endeavor in creating a high standard and MAINTAINING IT—it symbolizes a product used and endorsed by renowned artists, famous schools and colleges.

OWNERS OF MASON & RISCH PIANOS  
ALWAYS REFER TO THEIR INSTRUMENTS  
WITH THE GREATEST OF PRIDE.

To all dealers attending the Exhibition we extend a most cordial invitation to visit our building and inspect our latest product.

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Limited

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Toronto