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March, 1920

Canadian Music Trades Journal

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DELIVERIES



The Columbia factories
have greatly increased
their production and we
are now able to make
deliveries of practically
all types of Grafonolas



Music Supply Company

36 East Wellington Street
TORONTO - CANADA

1, 2, 3,

Three Points

**In Martin-Orme Construction Chiefly
Responsible for Martin-Orme
Superiority**

- 1 The "Violoform" system of sounding-board installation.
- 2 The Duplex Bearing Bridge in conjunction with the Capo D'Astro Bar.
- 3 The continuous Laminated Bridge bent to shape without a break.

These features account for purity and strength of tone to be found only in Martin-Orme Pianos,— features the advantages of which should be carefully considered by every dealer.

The Martin-Orme Piano Co.
OTTAWA - CANADA

ANNOUNCING

THE CANADIAN ORGANIZATION

DISTRIBUTING

Q · R · S

PLAYER ROLLS

79 Wellington Street West, Toronto, Ont.



NOW READY
WORD ROLLS

Special Q·R·S Word Rolls for Easter

•

1086—Calvary	- - -	\$1.50
1087—Christ in Flanders	-	1.50
1084—Crucifix	- - -	1.50
1085—For All Eternity	-	1.50
677—Palms, The (Les Rameaux)		1.50

•



Special Canadian Q·R·S Word Roll of

“The Bells of St. Mary’s”

No.	Price
1075	\$1.50

Played by
Lee S. Roberts

Music Dealers write to-day for our special introductory offer

It will appeal to you.

APRIL

APRIL **Q · R · S** APRIL

PLAYER ROLLS

**NOW READY
WORD ROLLS**

No.	Price	No.	Price
1071—Alabama Moon.....	\$1.50	1077—Blue Diamonds.....	\$1.50
1030—American Legion, The.....	1.50	1081—Bound in Morocco.....	1.50
1080—At the Moving Picture Ball.....	1.50	1082—Daddy You've Been a Mother to Me.....	1.50
1067—Baby Blues.....	1.50	1078—Desert Dreams.....	1.50
1075—Bells of St. Mary's, The.....	1.50	1072—Oh! How I Laugh When I Think How I Cried About You.....	1.50
1065—Hiawatha's Melody of Love.....	1.50	1069—Play'Em for Mamma, Sing'Em for Me.....	1.50
1074—I'll Always Keep a Corner in My Heart for Tennessee.....	1.50	1083—Rainbow of My Dreams.....	1.50
1079—I Love You Dear.....	1.50	1076—Rose of Washington Square.....	1.50
1062—In Shadowland.....	1.50	1058—When He Gave Me You (Mother of Mine).....	1.50
1068—I've Found I Can't Live Without You.....	1.50	1070—Who'll Take the Place of Mary.....	1.50
1073—Left All Alone Again Blues (From "The Night Boat").....	1.50	1064—You Can Never Tell.....	1.50
1088—Little Church Around the Corner, The (From "Magic Melody").....	1.50		



STORY ROLLS

"The story of the music is printed on the roll."

D-57—Fifth Nocturne.....	Leybach	\$1.75	D-18—Lark, The.....	Glinka-Balakirew	\$1.75
Transcribed and played by Hans Hanke			Played by Mme. Sturkow-Ryder.		
D-58—Jolly Blacksmiths, The.....	Paul	1.25	D-55—Tit's Serenade.....	Tit	1.75
			Played by Faure and Minetti		

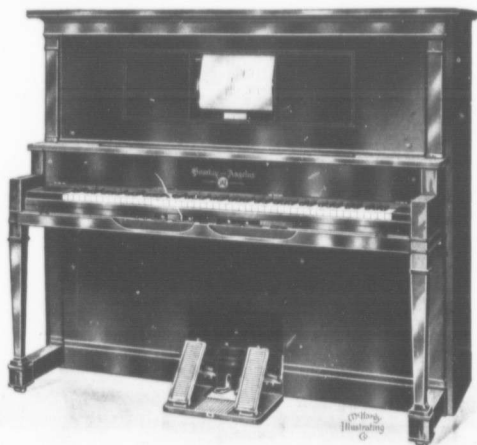


THE Q · R · S MUSIC COMPANY

79 Wellington St. West

TORONTO, ONT.

The Gourlay-Angelus Player Piano Wins the Whole Family



THE most influential buying unit to-day is the family. When the proposal comes up to buy a player piano, the whole family participates. Every member has a say in the transaction. It is a singularly interesting observation of the men working on Gourlay sales that the Gourlay-Angelus Player Piano pleases every member of the family.

Its player action is so responsive the little folks enjoy playing. The delicacy of the lines of its case design appeals to the woman who appreciates good taste in home furnishings. The price is such that father, the man of business, knows his family is getting the maximum of quality for every dollar of the instrument's cost.

And they all, even if only possessors of an ordinary ear for music, instinctively appreciate the charm and unassailable purity of tone that enriches every Gourlay Piano.

GOURLAY, WINTER & LEEMING, Limited
Toronto, Canada

Head Office and Factory:
309-325 Logan Avenue

Salesrooms:
188 Yonge Street

Bell

UNSEEN forces are always stronger and more to be reckoned with than the seen.

BACK within the case of the BELL PIANO, hidden from the ordinary eye, are numerous evidences of extra care in construction that do not show on the surface.

THE fact that the ultimate buyer is protected by the BELL quality has built up a family of BELL dealers who know that BELL instruments represent the finest product that money can buy.

Bell Pianos and Organs will be in evidence at the Canadian Industries' Exhibition at London, England, in June next



Our Guelph Factories

The **Bell Piano & Organ Co.,**
LIMITED

GUELPH, - ONTARIO

And LONDON, ENGLAND

MOZART PIANOS



Small Louis Design. Style T.
Height 4 ft. 4 in. In Fancy Mahogany.

MOZART PIANOS have the true art quality, the distinction of genuine worth which enables you to meet the highest class of competition with the advantage on your side.

MOZART PIANOS are all of one standard—the very finest in material and workmanship. They vary only in size. The smaller size, height 4 ft. 4 in., is manufactured in oak, mahogany and walnut, while the larger size is only in mahogany.

MOZART PIANOS offer exceptional advantages to independent and aggressive dealers, who wish to conduct business on sound and progressive lines.

WRITE FOR FULL PARTICULARS

National Piano Company, Limited

266-268 Yonge Street, Toronto

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



The Otto Higel Trade Mark

That little cut in the centre of the Maple Leaf identifies Higel products the world over. It has the same weight in the piano trade that the hall-marks of the great silversmith's had in the early days. It stands for QUALITY, PROGRESS and SERVICE.

The Otto Higel Piano Action

is so evenly adjusted so finely balanced, so accurately assembled that it is instantly responsive to the touch, yet possessing reserve power for the heaviest passages.

The Otto Higel Action is the product of an unceasing ambition to keep it always better, always stronger, than seems necessary.

Accuracy in construction has eliminated friction and wear. There can be no weakening, but a never-failing service in keeping with the international reputation of Canadian-made pianos.

Cost never retards improvement where improvement is possible. Quality is our primary consideration, always. Satisfactory materials and workmanship are never good enough if more satisfactory can be obtained.

The Higel Action is the choice of leading piano manufacturers in the world's markets because it has a reputation for dependability, reliability and accuracy under all climatic conditions.



THE OTTO HIGEL CO., LIMITED

King and Bathurst Streets, Toronto, Canada

The British Empire's Largest Music Trade Supply House

Upright Piano Actions
Grand Piano Actions
Player Piano Actions



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



THE SMALL PIANO
WITH THE BIG TONE

MORRIS STYLE SIX

New Design

New Scale



Finished in Figured Mahogany, Walnut or Fumed Oak

This little piano—4 ft., 4 in. high—has a special appeal in its big, round, sweet tone, gracefully proportioned case and beautiful finish.

7 1-3 Octaves, 3 Unisons, Overstrung Bass, Full Metal Frame, Patent Repeating Action, Ivory Keys, Revolving Fall Board, Full Width Swinging Music Desk. Three Pedals, Double Veneered with grain crossing at right angles. Either Bright or Dull Art Finish. Fully guaranteed.

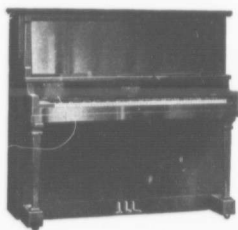
Morris Pianos Limited

Head Office:

66 Bond Street, Toronto, Canada

Factory:

Listowel, Ontario



THE
Mendelssohn



THE purchaser of a piano who selects a certain make on the strength of what he has heard about it from other owners naturally expects a great deal from that instrument.

THE PIANO DEALER with the MENDELSSOHN agency has at his disposal an instrument which not only meets the requirements of expectant purchasers in purity of tone, charm of design and enduring qualities, but which invariably exceeds expectations.

Dealers wanted in
open territory.

Mendelssohn Piano Co.

Factory: GUELPH, ONT., Canada



From the Plant Illustrated Above Comes

PLAYER ACTION PERFECTION

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

STERLING

The Standard for Quality in

PLAYER ACTIONS

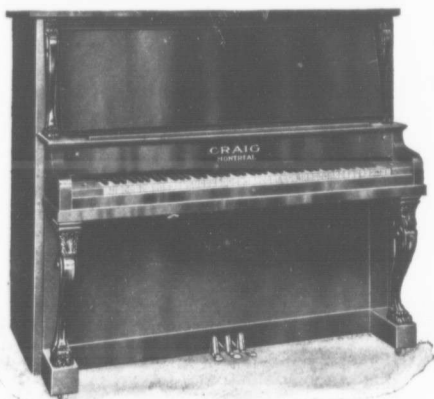
Sterling Player Actions are made in both single and double valve, and the installation of either in a piano is to a dealer and user a guaranty of musical worth and reliability.

Sterling' Actions and Keys Ltd.

Also Makers of Piano Actions and Keys

Noble Street,

Toronto, Canada



Craig Value

Known for Over
Sixty-three Years



Talk with any purchaser of a Craig Piano and you will find that the thing which stands first in his satisfaction is value. No instrument has surpassed it—few have equalled it.

Craig value comes from everything that has made the name great—organization, facilities and methods.

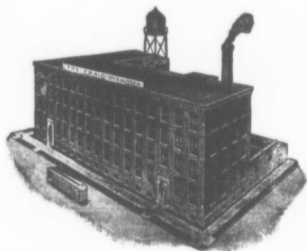
The value of a Craig to the customer lies in its beauty of style, purity of tone, exclusive features and reasonable price.

For this reason Craig Dealers find the Craig Agency most productive in profits and good will.

The Craig Piano Company

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

MONTREAL - QUEBEC



LONSDALE PIANOS and PLAYER PIANOS

A MAN may live and toil for three score years and ten and then pass away practically unknown, whereas another man may gain world-wide fame in his early years.

What we mean to infer is this: In order to become famous and of recognized high quality a Piano must not necessarily be manufactured by one concern for a long period of years.

Material, Labor and Experience can be brought on the open market and applied to a new product as well as to an old.

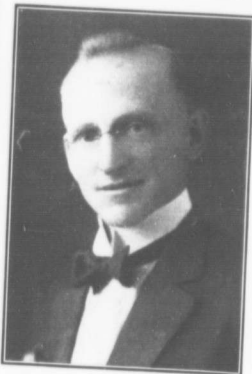
To the construction of Lonsdale Pianos and Player-Pianos, Material, Labor and Experience of the highest order procurable is applied, hence their rapid advent into prominence in the music world.

LONSDALE Piano Company

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



Lonsdale Style "E"



F. M. LAWRENCE

his circumstances mildly—he was in worse shape than that, for added to the discouraged Sundry ills played havoc with his health and for nearly two years he was almost a cripple. But he plucked away, for he had the patient instinct of the inventor. He was working on a problem. He believed it was possible to produce a better polish than the market offered and every dollar not needed to supply the needs of his family for living purposes was invested

in materials for experiment and tests. Discouragement almost overwhelmed him at times, but he would not be beaten. The apparently endless failures of his formula, until at last one day the tests "proved up", the impossible had been accomplished. Lawrence had produced a perfect polish, so superior He tested it on PIANOS, ON HIGH GRADE FURNITURE, on woodwork,

on automobiles, on mirrors, silverware, brass, copper and many other articles. The effect was the same. Oxides, carbonates, greases all yielded to its action. Not content, however, he sent a sample to Messrs. Andrews and Crickhams, professional chemists and analysts, only to have them corroborate his belief that he had produced the FINEST ALL-ROUND POLISH ON THE MARKET.

And now in stores all over Western Canada and in countless homes and the automobile who is not a great booster for this polish is a rare specimen, for old cars after a treatment of Lawrence's Polish came asty be mistaken for cars fresh from the factory.

AFTER YEARS OF TOIL

And patient Careful Research, in Spite of Sickness and Financial Stringency, He Produced the Finest Polish in the World.

For sheer pluck and dogged perseverance it would be hard to find a finer example than that furnished by F. M. Lawrence, the manufacturer of

Lawrence's All-Round Polish

This Polish Can Be Had in Two Sized Bottles

1/2 Pint at 75c
1 Pint at \$1.50

Write me to-day—don't delay
—AGENTS WANTED—

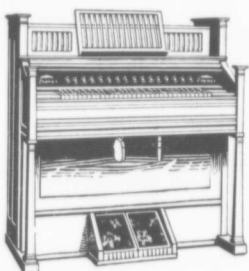
F. M. LAWRENCE

REGINA, SASK.

CHURCH ORGANS

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

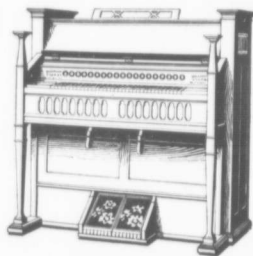
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

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

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

GEO. W. STONEMAN & CO. PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street

CHICAGO - ILLINOIS



Signal Honor For Amherst Pianos

H.R.H. Princess Royal Chooses Amherst Piano
As Birthday Present

A GREAT honor was done the Amherst Piano Company recently, when H. R. H. Princess Royal, given the choice of a birthday present, selected an Amherst Piano from our warerooms in London.

On her birthday, February 18th, Princess

Royal entertained the King, Queen, the Queen Mother and sixty guests with selections on her new instrument.

Her Royal Highness was so delighted with the piano that she christened it "Princess Royal," and created the Amherst Piano Company manufacturers "By Royal Appointment."

*We are almost as proud of Royalty's recognition
of the Amherst Piano's merits as we are of the
Amherst Piano.*

Amherst Piano Co., Limited

By Royal Appointment to H.R.H. Princess Royal

AMHERST, N.S.

THE WRIGHT COMBINATION



Style 65

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

This is the "Wright" Combination

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

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

WRIGHT PIANO CO., LIMITED
STRATHROY, ONT.

TORONTO
516 Richmond St. W.

Established 1891

NEW YORK
134th St. and Brook Ave.

W. BOHNE & CO.

MANUFACTURERS OF

Pianoforte Hammers
and Covered Bass Strings

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

ANNOUNCEMENT

WE desire to announce that
The Karn Piano Company

has been reorganized under new ownership and the policy of the new management will be to live up to all traditions and maintain the excellent features which resulted in making the KARN one of Canada's leading pianos. And, in addition to this, some new and practical ideas and improvements will be added which will tend to make this piano greater than ever.

Shortly we will be in position to place a few more agencies for these famed instruments, and we invite dealers to communicate with us now regarding territory.

Latest Catalogues, particulars, etc., will be gladly furnished on request.

The Karn Piano Company, Limited

Head Office:
TORONTO.

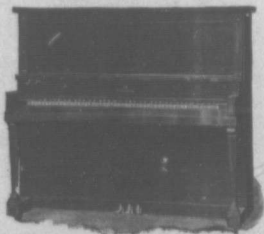
Factories:
WOODSTOCK, Ont.



(ESTABLISHED 1885)

CECILIAN

Pianos and Playey Pianos



A Popular Cecilian Piano



A Popular Cecilian Player

What the Cecilian can do for YOU

It will put you in a position to dominate your field just as it has dozens of other dealers in Canada.

It will build up a business for you that will mean a permanent increase in sales.

The Cecilian Pianos and Player Pianos are instruments of absolutely exclusive and distinctive features which overcome many of the natural objections of your customers and places value on the instruments you are selling.

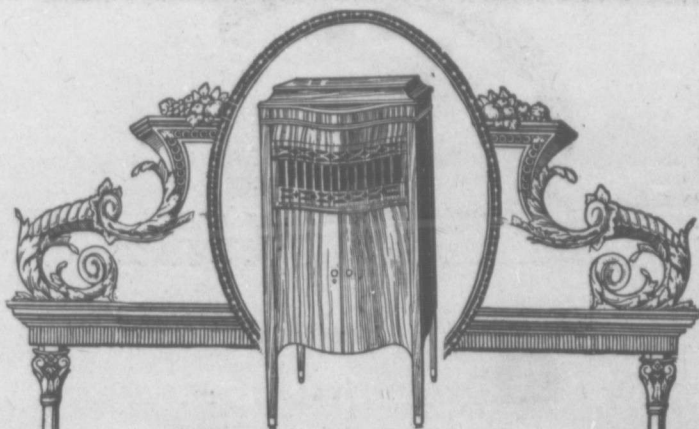
Dealers who are interested are cordially invited to write for catalogue and agency arrangements.

The Cecilian Company, Limited, Toronto

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

Head Office and Salesrooms:
247 Yonge St.

Factory:
89-93 Niagara St.



THE CECILIAN CONCERTPHONE

"THE CHOIR INVISIBLE"

Tone - Design - Equipment

You will find these three points essential in selling Phonographs — The Cecilian will stand the most rigid test in any of these requirements.

This year **SERVICE TO OUR DEALERS** is our big slogan. Link up now and reap the benefits of this valuable and profitable agency.

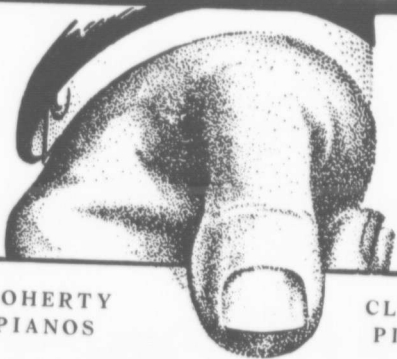
Write for catalogue

DISTRIBUTORS



The Cecilian Co. Ltd.

247 Yonge Street
TORONTO



DOHERTY
PIANOS

CLINTON
PIANOS

QUESTIONNAIRE

Are you interested in creating a greater number of piano sales in your community?

Are you interested in enlarging the volume of business you do annually?

Are you interested in showing a greater earning capacity for your establishment and showing a bigger percentage of profit on your investment. In short, are you interested in the best commercial proposition in the piano industry?

If you are, then you will write us to see if the

“Doherty” and “Clinton”

agency is available for your territory.

Doherty Pianos, Limited

Head Office, LONDON Factories at CLINTON

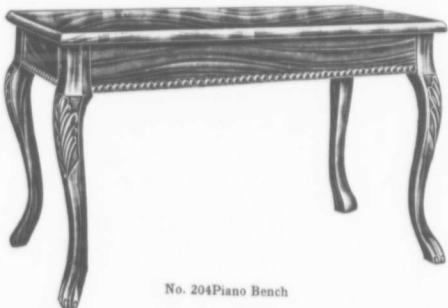
PRICES SOARING

BUY WHEN THE BUYING IS GOOD

THE PIANO BENCH HAS COME TO STAY

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

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



Oak, Walnut and Mahogany Finish

No. 204 Piano Bench

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

Best value in Canada.

Ask for ORGAN Price List.

THE GODERICH ORGAN COMPANY LIMITED
GODERICH :::: CANADA

The Newcombe Piano

*"Never suffers
by comparison"*

Established
1870

The present conspicuous goodness of Newcombe Pianos is the result of the persistent Newcombe policy of a continuous process of betterment wherever improvement is possible.

The Newcombe name has a satisfactory record dating back to 1870.

The Newcombe tone is given permanency by the use of the "Howard Patent Straining Rods," which are used on every Newcombe piano, but which are found on no other make.

*The Newcombe Agent
has a REAL "Leader"*

**The Newcombe Piano
Company, Limited**

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



C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE

**Player Accessories**

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

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

**Felts, Cloths,
Punchings**

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

Imported French and also Domestic Bushing Cloth. Hammers.

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

WEBER PIANOS**Made in Canada**

STYLE M

WHAT IT MEANS :—

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

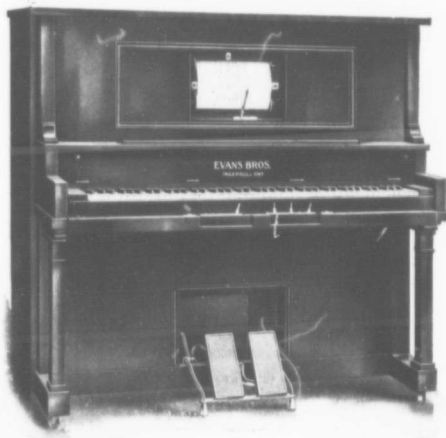
To the Purchaser—The benefit of over 58 years' experience in Piano Building, skilled workmen and best quality material used in construction.

Absolute guarantee by the Weber Piano Co.

Be convinced, BUY MADE IN CANADA.

The Weber Piano Co., Limited

KINGSTON, ONTARIO



EVANS BROS. Player Piano

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

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

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

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

The "LESAGE" Player - Piano

A Player You Will be Proud to Sell



It is a real reputation builder. And it builds by a process out of the ordinary, by its tone and construction, independent of its name. For it is the equal of many pianos whose names have been before the public for a much longer time. You can prove this by testing its tone beside any other make. However, you need no such test to prove its great merit as a Player. The player mechanism cannot be surpassed in simplicity and responsiveness.

A. LESAGE

Manufacturer of Pianos and Player Pianos of the very Highest Grade.

St. Therese, Quebec

Player-Piano Talks

Number Two



EVERY mother in the country, almost, would give anything to have her children reared in a musical atmosphere.

But how many mothers can play as the one in the illustration is doing?

One estimate is 3%.

Apart from whether that is an accurate proportion or not, it is common knowledge that it needs the player piano to put at the disposal of the vast majority of mothers the wherewithal to play for her children's games and for them to sing to.

The player piano equipped with the Otto Higel Player Action is marketed with the positive assurance that it will give the owner long, satisfactory and uninterrupted service.

All that a modern plant, expert workmen, finest materials, specialization, research, and capital can accomplish—all that a combined practical and scientific knowledge of the trade's requirements can improve upon, go into Higel player actions.

The result is a name that stands for top-notch goods the world over. And it follows that when improvements are discovered that really add to the quality of the goods or the service they render, you will get it first in the Higel products.



THE OTTO HIGEL CO., Limited

King and Bathurst Streets

TORONTO, CANADA

Edison Message No. 66

What is the Realism Test? It is a method of demonstrating to music lovers, in your own store, that, if they will forget their surroundings, they will experience, in listening to the New Edison, exactly the same emotions which they would feel if listening to the living singers, or players.

The Realism Test requires the Guy Wise Scrapbook and the Realism Test Card.

Your jobber's representative will be glad to show you just how the Realism Test is made.

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

An Appreciation And a Promise

THE House of Nordheimer closes, on March 31st, the 80th year of its dealings with the Music Trade of Canada.

Such co-operation as we have had, during those 80 years, from our representatives is to the manufacturer a source of pride and satisfaction that cannot be measured in mere dollars.

It constitutes a recognition of the work we ourselves have accomplished in making Nordheimer progress—of ideals adhered to and effort put forth to make the Nordheimer all that a piano should be to occupy the premier position accorded it throughout Canada.

We will start on our 81st year with unwavering determination to continue the policies that have made the Nordheimer representation the one most sought after, and the one carrying with it the most prestige for the Dealer.

NORDHEIMER
Piano & Music Co., Limited
Toronto

1840

1920

Violin Strings Are On a Peace-Time Basis

It has been very difficult to obtain Violin "G" strings wound on gut, but we have a splendid assortment now ready for shipment from which you may choose.

VIOLIN G STRINGS

- No. 75—G or 4th, spun on gut, extra quality. Wholesale, doz. \$1.05
 No. 140—G or 4th, spun on gut, better quality, burnished. Wholesale, doz. \$1.00
 No. 145—Bianche G or 4th, spun on gut, and burnished, fine quality. Wholesale, doz. \$1.60
 No. 142—G or 4th, spun on gut, extra quality copper wire, polished. Wholesale, doz. \$1.30
 No. 144—Concert, G or 4th, spun on gut, fine quality. Wholesale, doz. \$1.45
 No. 144—Joachim, G or 4th, spun on gut, superior quality. Wholesale, doz. \$1.75
 No. 167—Vareni, G or 4th, pure silver, with burnished finish, wound on special gut plated wire, on gut and silk. Wholesale, doz. \$3.25
 No. 146—Ecclesior, G or 4th, pure silver, wound on fine quality gut. Wholesale, doz. \$3.50
 No. 156—G or 4th, spun on silk, finest quality. Wholesale, doz. \$1.20
 No. 904—G or 4th, wound on silver plated steel. Wholesale, doz. 92c.

ALBERT G STRINGS

World renowned Old Standard Double Covered and the lately patented Triple Covered Flexible strings for Violin, Viola and Cello, pronounced the best in the world, and awarded the highest prizes wherever exhibited.

The Albert Strings are used and endorsed by the greatest artists of the present day, also the Boston Symphony Orchestra and many others.

To avoid fraudulent misrepresentations, (strings of different kinds of inferior manufacture are sold for this make) users are asked to note that no string is genuine unless packed in a wrapper bearing the signature, Chas. F. Albert.

- No. 12—Albert, G or 4th string, plain copper wound, silk ends. Wholesale, each \$.85
 No. 11—Albert, G or 4th string, polished, plain copper wound, silk ends. Wholesale, each .75
 No. 14—Albert, G or 4th string, plain silver wound, on best quality gut. Wholesale, each .86
 No. 295—Albert, G or 4th string, patented silver wound, polished, on best quality gut. Wholesale, each .90

- No. 15—Albert, G or 4th string, patented silver wound, polished, on finest quality gut. Wholesale, each \$1.02

VIOLIN SILK STRINGS

- No. 225—"Best Tone" Japanese Silk, E or 1st, superior quality, three lengths, 45 in. Wholesale, bble, 30 strings, \$1.50
 No. 130—"Ariella" E or 1st, good quality, 3 lengths. Wholesale, bble, 30 strings, \$1.50
 No. 131—"Eternelle" E or 1st, good quality, 3 lengths, 54 inches. Wholesale, bble, 30 strings, \$1.75
 No. 143—Finest French Silk E or 1st, 4 lengths, 60 inches. Wholesale, bble, 30 strings, \$2.00
 No. 1145—French Silk E or 1st, in separate envelopes, 4 lengths. Wholesale, bble, 30 strings, \$4.90
 No. 853—"Eternelle" E or 1st, fine quality, 3 lengths. Wholesale, bble, 30 strings, \$4.60
 No. 854—"Eternelle" A or 2nd, fine quality, 3 lengths. Wholesale, bble, 30 strings, \$4.68
 No. 855—"Eternelle" D or 3rd, fine quality, 3 lengths. Wholesale, bble, 30 strings, \$4.90



LUGEN Crystal Metal VIOLIN E STRINGS

No. 1000—Lugen Crystal Metal Violin E String with guaranteed gut tone, will not cut bow hair. Wholesale, per doz. \$1.07

Tuning Attachment

A speedy Tuning Attachment for Violin E Steel String. By turning the thumb screw, string can be tuned without removing violin from shoulder, eliminates any danger of the string cutting the tailpiece. Wholesale, each 30c.



Premier Piano and Phonograph Polish

FOR SPRING CLEANING

Premier Piano and Phonograph Polish is prepared from a French formula especially for Pianos and Phonographs. Ordinary furniture polish should not be used on either of these highly polished instruments.

The demand for this polish will undoubtedly be very great during the next few weeks and it will be well to anticipate your needs NOW.

Display of Premier Polish—on your counter, in your window, &c.—would provide the suggestive appeal in itself leading to sales. Another feature is that Premier Polish is labelled and packaged without any manufacturer's name appearing. It is, therefore, an exclusive product for you.

- No. 15—Premier Polish 4 oz. Bottle, dozen, \$2.00
 No. 20—Premier Polish 12 oz. Bottle, dozen, \$4.00

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

THE WILLIAMS & SONS CO. LIMITED.

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Number 10

Suggests Examination to Qualify as a Tuner

"COULD you tell me this," asks a Canadian tuner in a communication to *Canadian Music Trades Journal* in which he breaks right into the subject on his mind: "Why is it a man has to come up to a certain standard, has to pass some examination or series of examinations to qualify as a teacher, physician, lawyer, clergyman, engineer, chartered accountant, undertaker or many other occupations and yet any person with enough nerve can set up practice as a piano tuner. In so many lines the public is thus largely protected against incompetence and yet when it comes to the case of their pianos and player pianos they are absolutely unprotected.

"I am free to confess I am in favor of the issuing of certificates to competent tuners, so that when a tuner solicits work in any community the people may say, 'Where is your certificate,' or 'let us see your credentials.'

"Tuning is a profession that requires experience, and a considerable technical knowledge, and I feel we shall never put our calling on the level it should be on until a man has to come up to a set standard before he can qualify as a tuner."

The Piano Contract

SAID a western dealer at the recent National Piano Merchants' Convention: "I have found that the contract and its contents are one of the sources of annoyances to all men in the musical instrument game. In our business we have adopted the writing of the contract in duplicate, giving the customer a carbon copy, taking a receipt therefor at the time of signing. On this printed form we have printed in black type the interest clauses and underlining the same, that there still may be no mistaken idea in the customer's mind concerning what he has signed. The office notifies them upon the receipt of the contract, its term, including the interest. This simple device precludes the old arguments which arise afterward. I might add that this letter has brought more complimentary returns than it has arguments concerning the contract, and, as it says in the first paragraph, 'Opens the way to most pleasant business relations.'"

Selling Expenses 5 1-8 %

"OUR selling expense in the New York store, with a business of over \$1,000,000 a year in the piano department, has been 5 1/8 per cent.," explained the manager of the piano department of Gimbél Bros., New York, to a recent gathering of piano merchants. "We have no secrets from our salesmen, and they are fairly successful, I understand. There isn't a salesman in our employ that hasn't written out an income tax return above \$5,000 last year.

"We pay \$200 a month. We have no floor men. 'A,' 'B,' 'C,' and 'D' are on the floor on Monday—'E,' 'F,' 'G,' and 'H,' whatever their number are on Tuesday—and so on. The rotation is made so that they never get the same day of the week, because salesmen claim that in some stores Monday is better than Tuesday, and in other stores Wednesday. They always get it in rotation.

"They get a commission of three per cent. on all sales. We do not accept sales over two years, not even two years and one day. They get three per cent. on all sales if they make them on the floor, or if they make them on the outside on prospects they get through the floor. We pay four per cent. on anything they bring in which is not on our books as a prospect. We pay five per cent. on anything that is twelve months or below, and the down payment is half of the purchase price. The consequence is that all our salesmen can open their salary envelopes on Wednesday and show them to one another. There are no secrets in the department as far as salary is concerned. Every man stands on his own footing, his own ability. He is the one that guides his income."



Door Knobs and Cake Plates

TUNERS have some interesting experiences. An Ontario tuner walked out along the railroad track two miles from the town in which he lived and went over a farmer's piano thoroughly. Two days afterwards he was sent for as the piano was not satisfactory to the owners. One of the keys "rattled to beat the band," the farmer's wife said. The tuner walked up the track again at his first opportunity and when he located the trouble it was not the piano that was at fault at all. It was the handle on a silver cake dish standing on the sideboard. The reason for this is well known to the trade.

On another occasion this tuner found a door knob to be the cause of a buzzing noise for which the piano was being blamed.

9-10 of 1% Past Due

FIVE minutes were allotted to J. H. Williams, of Baltimore, at the recent National Music Merchants' Convention in which he said: "I am a strong believer in insurance. My automobiles are insured against every possible contingency. My store is insured. The plate glass in the store is insured. My life is insured. In fact, everything I have is fully covered by insurance. The customer pays insurance on every piano sold, for the whole time the contract runs, and the policy is made out and paid for before the piano is taken out of the store, so there is no danger of our losing by fire. However, I have never discovered an insurance that would protect our payments in case the customer was sick, out of employment, in case of strikes, accident, death in the family, or any other of the hundred and one different things which occur to allow the customer a chance to delay making payments.

"Being unable to secure an insurance of this kind I decided that the best way to insure payments being made as they become due was to teach our salesmen to sell goods right. Every customer who purchases a piano from our store is given to thoroughly understand that under no consideration would time on payments be extended, that the interest must be paid in addition to the regular monthly payments and they are told just how much the interest will be. They are informed they will be notified in advance at a certain date that payment is due on such and such a date—and at that time, or in advance of that time, payment must be made.

"It is all in the selling—and our salesmen are trained so that they would no more think of making a promise to a customer to extend payments than they would of making the customer a present of the piano. Gentlemen, this is the reason that with \$670,000 worth of contracts there is only nine-tenths of one per cent. past due.

Customer Fills Out "Credit Report" While Salesman Makes Out Contract

"THE best way to make your collection is to make it when you make the sale, either by selling for cash or on contract with a substantial cash payment, not less than 10 per cent., and good-sized monthly payments. Be sure your customer understands the contract so thoroughly that it will be a pleasure instead of a duty for him to make his payments." This was the opening remark of A. H. Howes, of Grinnell Bros., Detroit, who recently read a paper on "The best way to make collections" before the National Association of Music Merchants in New York. Mr. Howes continued: "This can be brought about in only one way. Go over the contract fully with your customer as to when payments are to be made, and as to how you figure and collect your interest. Never make a contract without making out a "credit report" on your customer. This should contain the customer's full name and address, the length of time he has lived at present address, also previous address, especially if he has not lived in the city long. The age and nationality are also important, also whether married or single. If the purchaser is the wife, get husband's full name and where he is employed; what his position is and what his approximate income is per week; how many in the family; whether he owns or rents; what he is worth in real estate and location of it, and also what he is worth in personal property. This information is easily secured and may prove very valuable to you later.

"Don't be afraid of your customer. Many salesmen are all right up to a certain point, then they fall down completely and are incapable of making out a complete contract on which a manager can put his O. K. without more or less changes being made. Some of our salesmen frequently

hand the 'credit report' to the customer to fill out while he is making out the contract. The customer may joke a little about filling out the report, but invariably fills it out with hardly any objections being raised. Always have the customer signing the contract give two or three references; first, some business man or house where he trades; second, someone who has known him for a length of time; third, if recently moved to the city, someone who knew him where he formerly lived.

"Never deliver an instrument without looking up the local references and learning all about the purchaser. Don't hesitate to turn down the contract and refund the first payment if the references are at all doubtful. It will pay you much better in the end to do this than to take any chances on a shaky customer at the present time, when stock is hard to procure and so many good-paying customers can be secured. This will reduce your repossessions to the minimum. Make sure to mail statements to every new customer five days before payment is due. If payment is not made when due, send letter five days later calling attention to the fact that the payment has not been received and that no doubt the matter has been overlooked. Request him to attend to the matter at an early date. If you do not hear from him inside of five days send a collector. Many a sale has been spoiled by the dealer neglecting to follow his new sales promptly. If you get right after the first payment the customer will soon realize that he is expected to be as prompt in payments on his piano contract as he is with his light or telephone bills."

British Piano Costs Have Risen 800%

AREPORT on the outlook in the British piano trade has just been received from the American consulate general in London by the Bureau of Foreign and Domestic Commerce which gives some sidelights on the industry in England and also some British views on trade conditions here. "The position of the market for the sale of British pianos is held to be not unfavorable," says the report, "despite pre-war difficulties, such as the cost of labor, materials and component parts, some of which, it is stated, have risen 800 per cent. Prior to the outbreak of hostilities pianos of German manufacture had a good sale in Great Britain—in fact, were preferred by many; this led to the belief that most of the instruments on the market were of such origin, whereas the fact was that the great majority were made in this country. The cheaper price of the German piano was a factor of advantage; but now, with enhanced prices, the British manufacturer has established a firm hold. A Birmingham piano maker states:

"We have actual orders on our books for £380,000 (roughly \$1,850,000). Our export trade is with Argentina, Australia, New Zealand, Africa, to some extent with India, and we are beginning in Holland. We are putting out new models, now that we have turned over from war work. Birmingham makers are taking up lines like hinges, castors and sconces in a way that is rapidly converting the city into a self-contained producing centre. Rest pins formerly made in Germany are now being made here.

"American labor difficulties are helping us. Although we cannot at present compete in the American market, the time is rapidly approaching when the Americans will have to raise their piano prices. Then we shall have a chance. Our facilities for output are about three times what they were in pre-war days.

Prices of British pianos have necessarily advanced. Grand pianos that formerly sold for £100 to £105 (\$487 to \$510) now sell at £200 to £210 (\$973 to \$1,022 at normal exchange), and upright instruments are also about double former prices."

*Sell
Williams-Made
Pianos and
Players*



THE FLOATING RAIL DEVICE
IS A FEATURE EXCLUSIVE TO
WILLIAMS-MADE
PIANOS AND PLAYERS

Its function is to provide perfect flexibility of touch, enabling the player to shade the tones to any desired degree of Forte or Pianissimo by increasing or decreasing the vigor of his pedalling.

The Williams Floating Rail Device enables your customer to get the best hand-played tone quality from any make of music roll.

And this feature is so easily demonstrated. It

makes an instant and convincing appeal to your customer.

Why not get the advantage of this and other Williams superiorities of construction? Feature Williams-Made Players, and both your sales and the prestige of your store will increase.

Full particulars of our line sent on request to any bona fide music dealer.

NOTE - WE DO NOT SELL AT RETAIL.

THE WILLIAMS PIANO COMPANY, LIMITED

Canada's Oldest and Largest Piano Makers

OSHAWA, ONTARIO

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Make No Promises Outside of the Contract

"Do not make any promises outside of your contract," is a New York lawyer's advice to piano men. "If you wish to avoid litigation," he says, "put every promise you make into the contract, and I might say in these times, most reputable New York houses have eliminated every extra that was formerly given with the instrument. They have eliminated the music rolls. There was a time a customer received a dozen rolls free with his player. At a recent meeting a resolution was offered in which every member agreed not to give any music rolls, except that the customer has paid for them; not to give a bench, unless he received the price for it; not to give any free removals; not to polish free, but one tuning after delivery of the piano and a charge for every tuning thereafter. That is the way to conduct business profitably to yourselves and profitably to the organization. After all, gentlemen, why remain in business unless you can make a profit?"

The bad business practice of re-writing a contract so as to bring it up-to-date and make it appear that the sale is really better than it actually is, was handled by this lawyer in the following manner: "Next, do not re-write the contract of a bad account. You are reducing the percentage of your past due in this instance without actually receiving the cash. You look at the account that has been in arrears six or seven months; by re-writing it, and bringing it up-to-date; you look into your pocket and the cash is not there

Give more thought to Music

Now, gentlemen, what is the use of the paper without the cash? Secondly: there is a question as to the legality of re-writing a contract. There is no consideration for it. If it comes to a showdown, you will be obliged to proceed on the old contract anyway. We cannot write checks against anything but cash, so what is the use of fooling ourselves by re-writing the contract, which is practically doctoring our books with our eyes open?"

Piano Contracts as Good as Any Other Commercial Paper if Goods Properly Sold

"WE believe that musical contracts, if the merchandise is properly sold, require no more attention than the best kind of any commercial paper, which includes notes given to bankers," announced a New Orleans dealer in speaking to some brother piano dealers the other day. "Our sales department and credit department are entirely separate," he continued. "I never override the credit man's decision. His 'no' is final. A salesman's enthusiasm and anxiety sometimes will tempt him to slip from our rigid training and over-step his authority or cause him to omit some explanation, like, for instance, the interest clause. In such cases our credit department, which is very thorough, catches the error and makes the correction before the sale is accepted. The salesman's anxiety is always balanced by the cool judgment of the credit man."

"I believe our merchandise is the best obtainable. Our price is the lowest at which it can be sold, and since our store is absolutely honest in its selling, I train our salesmen to sell quality and service and not use subterfuges. I insist that all permissible agreements, not already printed, must

be written in the contract and a duplicate of the contract given the customer.

"After the signature of the customer has been obtained, he is turned over to the credit man, who again thoroughly explains the contract and requires the same information from the piano buyer as he does from a man wishing an open account for the same amount. Not only must the buyer have a good record, but he must not be over-sold. Now salesmen will sometimes sell a man a \$700 piano when \$450 is his limit.

"Nor does an unusual down payment induce us to accept a sale from a poor credit risk. We know that a buyer who pays down half on a piano can be made to feel very uncomfortable on the balance if he is delinquent. But we don't think that there is any profit in such a sale, because it takes too much time and attention to collect the balance.

"After the customer's interview with our credit department the sale is usually accepted. Very few are turned down, for I have trained our salesmen to work only on people who are acceptable.

"We have no trouble about collecting the balance, for a piano rightly sold is 90 per cent. collected. The buyer has to pay for and that we live up to our part of the contract and he must live up to his part.

"Now, you may think that we lose lots of business through the balance of our credit department. We do not. We know that only five per cent. of the people are dishonest. We are satisfied to work on the 95 per cent. who are honest and will pay and will not take a chance on the other five per cent. to whom we do not hesitate in saying No.

"Should accounts become delinquent my attention is called to them. The number of delinquents are so low that I write them an individual letter dictated to suit the particular case and if they answer this letter, making an acceptable excuse, we carry the account. If not, I send for the piano. We don't believe in law suits. They don't add goodwill. They are costly in dollars and sinfully wasteful of a busy man's time. To sum up, you have seen that our credit department is in reality our credit department and that a piano rightly sold is already 90 per cent. collected when the sale is made.

"We employ no collectors. When a man buys from us, we make him have the same feeling about paying his piano notes that he has about paying a note due to his banker and we ourselves believe that our piano contracts are as good as any banker's notes.

"At the end of our fiscal year, our president, whose opinion commands the highest respect, complimented the department upon its highly successful year and made special mention of the splendid condition of the music accounts. Our past due was a little less than 1 1/2 per cent. and our repossessions for the year were almost nil."

The Coffee Example

THE Journal has frequently pointed out the activities of other lines of trade in co-operative advertising. The bankers combined to promote thrift. The brokers combined to promote the idea of the small investor, taking government and municipal securities. The florists combined and promote the slogan "Say it with Flowers." One would go on and enumerate a dozen or two more such instances.

The latest is the coffee men have combined to counteract the influences of those patented drinks which claim that coffee-drinking is unhealthy. They are getting after food faddists and extremists who have been assailing coffee. These examples of collective advertising all point to need for more co-operative advertising on the part of the music industries.

The Moral Risk

Paper Read before the Recent Convention of the National Association of Piano Merchants by Charles S. Norris of Boston

WHAT is the Moral Risk? Perhaps, if you will pardon me for being personal, I can throw a little light upon it from my own experience. My partner died in 1907, and, to acquire his interests from his widow, I was obliged, six months later, to place nearly \$100,000 in cash on the table. To accomplish this, I borrowed \$30,000 from the bank on my personal note without collateral. There was much discussion and hesitation on the part of the bank. They finally voted to let me have it. Several of the Directors said I was a good Moral Risk. That meant that my record was clear and they believed that I would not borrow unless I knew that I could repay and would repay. We can phrase it this way: a good Moral Risk means an unaltered business reputation, a high business character in which the personality of the man is the dominating feature.

Now, credit is a necessary part of business capital, often the greater part, and what an asset it is! I was talking the other day with the treasurer of a large trust company. He said, "A man should preserve his credit as the apple of his eye." I would go a step farther and say that a man should preserve his character as the apple of his eye! The two things should go together, Credit and Character. A Shakespeare puts it,

"The purest treasure mortal times afford,
Is spotless reputation."

Now, I have been an observer of American mercantile life for forty-five years and have noted the rise and fall of many business houses. Few, indeed, have weathered the financial gales, and most of them are non-existent and almost forgotten. Some of them, in this industry, have had wonderful opportunities and yet have gone to certain ruin. The moral risk was poor. I wish I could with propriety, name some conspicuous examples. In one notable case, large sums were diverted to Wall Street and a well-known jockey was hired by the year to give tips on the race track! The career of that house, with great possibilities, ended in a Sheriff's Sale.

In another case, the representative of a highly honored name allowed his business to drift hopelessly into destruction, he himself attracted away by the lure of dramatic enterprises and the playhouse. Do not for a moment think that this is hearsay information. The men themselves told me these things. Others have gone to their downfall through slovenly business methods, careless credits and not watching that liability column. The assets may decrease, the liabilities never do.

Why, I have known manufacturers who had no idea, apparently, of their manufacturing costs. In almost every case they arrived at their destination. In some cases it took years, but they finally got there, to the dismay of their creditors. There are other well-travelled routes that lead to that same destination. Inadequate capital, usurious rates of interest, gross extravagance, lack of business sense, over-reaching ambitions, or else the reverse, a rusting-out process; a sort of slow decay as it were. Ah! What a melancholy picture! The graveyard of wrecked hopes and ambitions. Now, I maintain that almost all business failures could have been avoided had there been a good moral risk. No man is a good Moral Risk who borrows money or purchases goods, unless he is reasonably sure who has the ability to pay in full. No man is a good Moral Risk who does not concentrate his mind and activities on the successful prosecution of his business. Every effort must be bent to that end. If he is wise, he will heed the message

to business men as set forth by St. Paul in the twelfth chapter of Romans: "Not slothful in business; provide things honest in the sight of all men." Let me remark right here, that there has been a marked improvement in mercantile standards.

I entered this business in January, 1876, on the munificent salary of \$6.00 per week. Though a mere boy, I was amazed at the conditions I found. Piano men, with few exceptions, were looked upon by the banks as an irresponsible lot. I was recalling the same thing to the vice-president of the bank only a few days ago. "Well," he said, "times have changed. Your business is as good as any other. You can have anything you want." I cite this to illustrate the fact that the financial standing of our industry is incomparably higher than it was in 1876, whether it be manufacturer or dealer.

To resume. I had not been long in this business before I found that my employer was hopelessly insolvent. He never took account of stock; he never knew how he stood, and he never wanted to know. About half of my time was soon occupied in writing checks and arranging accommodation paper, an accomplishment in which I soon became quite adept. We had a ring of four concerns, three manufacturers and one dealer, and that sort of thing went ceaselessly



on. They went on the principle that it was a safe thing to borrow all the money they could, and they never haggled over the rate. They were delighted to pay 24 per cent. That was the most liberal thing they did. They all failed to the tune of about ten cents on the dollar. We will put them down as poor Moral Risks. We had another manufacturer who evidently thought that he had found an easy way to pay his debts. I cannot tell you how many times he failed during his distinguished career. He used to say, with pride, "I was born in Dedham and came to Boston a poor boy. All I had was a wooden trunk and twelve dollars." When he died, he had lost the wooden trunk and was minus the twelve dollars. He told me once, that if a workman was in trouble, or if he was having trouble with the workman, he would try to get the man into his private office so that he could kneel down and pray with him! We will put him down as a very poor Moral Risk.

Creditors' meetings in the seventies were melting affairs. If the debtor could manage to weep a little, and unless he had concealed all his assets, the creditors were liable to soften and give him one more chance. The real reason was this: they knew that if they didn't do that, they probably wouldn't get anything! A man's word is now held more sacred than it was forty years ago. It used to be said, "Get money, honestly, if you can, but get

money." I have not heard this wretched doctrine preached for a long time. The mere possession of money does not always bring honor or esteem. Dr. Charles W. Eliot, in his book, "The Durable Satisfaction of Life," does not take account of wealth, because, he says, it does not as a rule contribute to happiness and is unattainable by mankind in general. He does not regard great wealth as one of the durable satisfactions of life. The possessor may be coarse, ostentatious, selfish and unjust. He may be positively loathed. Two men meet in the street. One says to the other "Old Brown died last night." "Did he? I wonder how much the old fool left." "He probably amassed a fortune, and was not particular as to the means of getting it. There have been plenty of Old Browns. You have known them and I have known them. Old Brown passes on and is soon forgotten.

Now what is a man to be to deserve the remark, "He is a good Moral Risk?" First, last and always, he must be a man of honor. He must live a decent life. The bank does not like to grant credit to a man who is leading an irregular life. They believe that that man is headed wrong, and will eventually come to grief. He must be in good physical condition and have a mind to work. He must merchandise goods with a guarantee to the purchaser and see that the guarantee is carried out. He must fulfill to the letter all obligations and contracts. He must never stoop to a mean or dishonest act, and when mistakes are made, he must act on the principle that mistakes are always subject to rectification. By thrift and careful management he must see to it that his financial condition is strengthened each year.

Thus may be established a good Moral Risk. Business success and public confidence will naturally follow. In this connection I would like to quote a part of the testimony of J. P. Morgan in 1912 before the Senate sub-committee in the so-called money-trust investigation.

Mr. Morgan: "I know lots of men, business men, too, who can borrow any amount, whose credit is unquestioned."

Mr. Untermyer: "Is not that because it is believed that they have the money back of them?"

Mr. Morgan: "No, sir. It is because people believe in the man."

Mr. Untermyer: "And it is regardless of whether he has any financial backing at all, is it?"

Mr. Morgan: "It is, very often."

Mr. Untermyer: "And he might not be worth anything?"

Mr. Morgan: "He might not have anything. I have known a man to come into my office and I have given him a check for a million dollars when I know that he had not a cent in the world."

Mr. Untermyer: "Commercial credits are based upon the possession of money or property?"

Mr. Morgan: "Money, or property or character."

Mr. Untermyer: "Is not commercial credit based primarily upon money or property?"

Mr. Morgan: "No, sir; the first thing is character."

Mr. Untermyer: "Before money or property?"

Mr. Morgan: "Before money or anything else. Money cannot buy it."

Allow me to remark that character is of our own building. Reputation is that which others give us. Dr. Johnson said to Boswell one day, "Sir, reputation is something which no man can give to himself." Gentlemen, I take it that we are in business to earn a livelihood and to make for ourselves a successful and honorable career. I suppose that if we had a business creed, it would pretty nearly embody that.

As the saying is, "We must make good." It is our special business to "make good." I have a friend, the

State Bank Commissioner of Massachusetts, who estimates that only about three per cent. of men leave an estate at their death. Mr. Forest F. Dryden, president of the Prudential Insurance Company, quotes figures which were compiled for the American Bankers' Association.

Out of one hundred average healthy young men twenty-five years of age, sixty-four will reach the age of sixty-five. Of these, one will be rich, four well-to-do, five will be earning their own living, fifty-four will be dependent on friends or charity. Whether these things are so or not, we must so order our lives and our activities that we may reach with mere outward appearances. I am impressed with the remark of Machiavelli made four hundred years ago: "Every one sees what you seem. Few know what you are."

A good Moral Risk! It is a tremendous asset to any business man. And now I come to the conclusion of the whole matter in just six words: We must play the game straight.

"And when the One Great Scorer comes,
To write against your name,

He marks not what you've gained or lost
But how you played the game."

Golfing in California

J. E. Maloney, the well known piano dealer of Perth, Ont., is back again on his old playgrounds spending the winter amongst the roses and sunshine at Los Angeles, California. It is understood that Mr. Maloney is making a name for himself at golf and may throw out a challenge to the golfers in the Canadian piano trade, on his return home in May. "It's as newsy as ever," said Mr. Maloney of the copy of the Canadian Music Trades Journal that had been forwarded to him by his office at Perth.

Trade Progress in England

London's Lord Mayor, speaking at the inaugural dinner of the Federated Board of the Music Industries of Great Britain and Ireland, said it was a great relief not to have to reply to the toast of the Lord Mayor and Corporation but the toast that night was much nearer to his heart. He trusted that whatever Government was in power the Federated Board would insist upon a duty being put on every musical instrument which was imported into this country. More men would then be employed in the musical factories of Great Britain. He emphasized the fact that we could print music better than the Germans, and that generally speaking the English people were becoming a musical people. That was proved by the fact that the Royal Academy was full and had a large waiting list.

The toast of "The Federated Board" was proposed by Viscount Burnham. The Federation, he said, was a great idea, and it had not come too soon. Every great industry in the country ought now to be federated. Labor was showing the way, and that was good for Labor was good also for Capital and Management. The music trade, as a matter of fact, taking it all through, was one of the most unorganized in the country.

Lord Howard de Walden said there was a tendency on the part of the musical trades and those engaged in music to cater more or less for a very limited public, and outside that limited sphere there lay a complete and undiscovered country which none of the musical trades had ever catered for. Upon the public would depend a very great deal both the future prosperity of the trade and the future of the art.

Why Exper

THE idea of tuning is necessary for the company, that away the service then why limit to tune a piano the customer's piano if he is a years' free time ought to be in good business why limit the

Free Service I

In the first intended to be the service in by the salesman in tune one of the tuning work. Not on your lip he knows that he charged the full

One thing paying for the of times by pin anyone who don and wedge in a few days to be ment. So, then The salesman is it just the same free, but down it which amounts to the company feel kindly to the he was receiving the work. But all tunings look of the work, he wouldn't am

He is, therefor puts in his apperatic tuner to o enemy of the com man and custom see what the tun So far as I know The merchant is of the profits. It doesn't come ever, the files of t Customer has a tuning clerk loves loves holy water, make any kind o

Why Should the Piano Merchant Stand the Expense of a Free Service Department for the Accommodation of Patrons?

Paper Read Before the National Association of Piano Tuners
by W. F. McClellan, of Chicago.

THE idea that there is anything to be gained by free tuning is a mistake; that it is good business or even necessary is a fallacy from the very beginning. If we accept the theory that it does bring business to the company, that there is something to be gained by giving away the services of the tuner for a year with each sale, then why limit the service to one year? If it is good policy to tune a piano for one year after sale, free of charge, then the customer will be under greater obligations to the company if he is given two years' free tuning service. If two years' free tuning is better than one, than four years' service ought to be still more valuable to the merchant. If it is good business to tune a piano free of charge at any time, why limit the service at all?

Free Service Not Appreciated

In the first place, it is not free tuning. It was never intended to be free. The dealer intended to collect for the service in the sale price. The customer has been told by the salesman that the company would keep the piano in tune one year free of charge. He has been told that the tuning would be free, but does he believe it will be free? Not on your life does he believe anything of the kind, for he knows that somewhere in this transaction he is being charged the full amount of the tuning.

One thing is fixed in his mind, and that is that he is paying for the free tuning. I have been told this thousands of times by piano owners with a free tuning coming, and anyone who doubts this has only to take a tuning hammer and wedge in his hand, go out and do free tuning for a few days to be convinced of the truth of the above statement. So, therefore, there is no such thing as free tuning. The salesman said it was free, but the merchant pays for it just the same. The customer is told that it would be free, but down in his heart he feels that it would be free, but amounts to the same thing in so far as his good will to the company is concerned. He would, however, still feel kindly to the company if he could be convinced that he was receiving as good a job as if he paid spot cash for the work. But he was told that it would be free, and as all tunings look alike to him in so far as he is able to judge of the work, he will generally take the view that as it is free it wouldn't amount to much.

He is, therefore, just a little suspicious before the tuner puts in his appearance and it will take a very clever, diplomatic tuner to get by without making this customer an enemy of the company. We have had the merchant, salesman and customer's view of the transaction. Now let us see what the tuner will do with this free tuning customer. So far as I know free tuning hasn't a friend in the store. The merchant is sore on it, because he has to pay for it out of the profits. With the salesman it is something, it is nothing, it is his, it is mine. Help yourselves, friends. It doesn't come out of my pocket. I should worry. However, the files of the tuning clerk show that Mr. Six Months' Customer has a free tuning coming to him. Now the tuning clerk loves free tuning in the same ratio as the devil loves holy water. He, the clerk, knows it is impossible to make any kind of a showing in his department while the

company continues to do free tuning. He tries to "kid" himself into believing that free tuning is being charged up to the sale department. He will even mention it in a half-hearted way to the tuner. But the tuners know different. If it is charged up to the sale department the draft is returned marked "Insufficient Funds."

The clerk will hand the order to the tuner, remarking at the same time that this order is free, and "Don't waste any time on it." Now in order not to have this free tuning luncheon cut too deep into the "gate receipts" of his department he will hand the tuner enough pay orders to make a fair showing for the day.

The Tuner Renigs

Now when the tuner looks up his order for the day he finds out that if he were to do anywhere near justice to the work he will arrive home about two o'clock the next morning. Right away he says: "This won't do. I promised to take my wife to the movies this evening, and I've got to get out of this mess somehow." He goes over the list of orders again and comes across the free tuning order, no charge, etc. "Ah, here is the solution of my troubles. I will give our free tuning customer the fastest piece of tuning work that has ever been seen in this part of the country. About twenty minutes more or less. Less if possible."

The free tuning customer can't make any kick on the work. It is free, and who's going to take a gift horse in the mouth? They have only had that piano six months, and wouldn't know good tuning from bad, and so the tuner arrives in the home of the free tuning customer, mentioned heretofore as being a little suspicious. The tuner goes in, takes out the front panel, makes a noise like a tuner for fifteen or twenty minutes, gets his things together and makes his getaway. What is the result? Why, this piano owner, who might have been made a friend of the company, is now their enemy for life. Who is to blame? Not the tuner, nor the tuning clerk, the salesman or the manager. It is the policy of trying to make people believe that they are getting something for nothing.

Where Free Tuning is Possible

Free tuning can only be done with a degree of success in a one price house, and under fixed rules, fixing charges where they belong, and seeing that the collections are made in fact, not in figure of speech. Even here it is not good business or even necessary. This fact has been proved beyond all question by a number of firms, both big and small, who have discontinued the practice of free tuning, and I can safely say that all are well satisfied with the results. Some of the companies who have discontinued free tuning are now receiving a revenue of from five to ten dollars on pianos within a year of date of sale, whereas in the past under the policy of free tuning the company not only did not receive any revenue from sales within the year, but were out the tuner's salary and expense.

It has been said that it is necessary to give free tuning for the first year the piano is out, as the instruments are new and will need more tuning than later on. This is also a fallacy, and if you don't believe it go out and look at all

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TORONTO

His Master's Voice
RECORDS
and
His Master's Voice
SERVICE
are the envy of the Industry

the old rundown traps that the merchant tuned free the first year. If the piano owner is going to neglect the instrument, one year's free tuning will not prevent him from doing so.

Tuning is the ingredient which makes the piano a musical instrument, just as gasoline is the ingredient which makes the automobile a means of travel or of pleasure. Without gasoline the auto is of no use whatever. Without tuning the piano is of no use whatever, and the automobile merchant has just as much right to furnish gasoline for one year free of charge as the piano merchant has to furnish free tuning for one year. That free tuning is an unnecessary evil there is no doubt, and if the merchant will get rid of the unnecessary evil the necessary evil will not be so much in effect.

W. N. Manning Addresses London Business Forum

Through the enterprise of the London Y.M.C.A., as exemplified in the London Business Forum, the men, and particularly the young men of that city, are having the big industries explained by the men who manage them, the educational value of which can hardly be overestimated. The programme includes such speakers as Toronto's city treasurer, Thos. Bradshaw, on "Municipal Financing"; H. B. Cronyn of the Huron & Erie Mortgage Corporation, on "Mortgage Companies and the Part they play in Financing Canadian Farms and Homes"; J. E. Magee, of the Merchant's Bank, on "Banking and the Operation of the Clearing House."

On the first Wednesday of this month the Forum heard Colonel W. M. Gartshore, of McLary's, and W. N. Manning of the Sherlock-Manning Piano Co., whose subject was "The Manufacture of Pianos." Mr. Manning's talk was full of interest from the word go and it gave Londoners a higher conception of the piano and the importance of the piano business.

"Mr. Manning, in the course of his address on pianos declared there was not a rich manufacturer of pianos in Canada," said the London Free Press in reporting the address. "He said that the manufacturing of these musical instruments was not a millionaire's business. Mr. Manning declared that he spoke from 32 years' of experience, 17 years in this city and 15 in Clinton. It was a business he enjoyed, although there had been times when he had to pay dear for experience.

"There is no article in a home stands up like a piano, said the speaker, and it is glue that does it all. In fact that cost of the glue in a piano is nearly as much as the cost of the lumber. The glue stands tons of pressure and must be of the highest quality.

"Prior to 1860 there were no pianos manufactured in Canada and it was really about 1870 before a factory was really equipped to build them. In 1891 the output of a factory was about eight a day, but now the factories in Canada are turning out 35,000 a year, one-ninth of that quantity being made by our London and Clinton factories.

"Canada makes on the average a higher grade piano than does the United States. In the United States pianos of a high and low grade are made, but in the Dominion no low grade instruments are made. There are, also, more pianos turned out in a year in Canada, on the population rating, than possibly in any other country in the world.

"The war has built up an export trade for pianos. Before the world struggle there was no market, but now shipments are made to South Africa, New Zealand, Australia, Scotland and some European countries. This trade will stay, said Mr. Manning, because the standard of the Cana-

dian goods has been recognized. The high exchange rate on Canadian money in the United States has also been a material help to piano manufacturing in Canada.

"It takes six months to make a piano and only highly skilled workmen are employed. It is not like some other products which can be turned out automatically—individual workmanship is required. It takes at least two years before a piano worker even starts to become efficient at his work. The time has come, said the speaker, when the piano is no longer a luxury in the homes, it is a necessity."

Mr. R. S. Gourlay Married

Announcement has been made of the marriage of Mr. Robert S. Gourlay, head of Gourley Winter & Leeming, Limited, Toronto, and Miss Adeline Howell Rowland. The ceremony took place quietly in the Fifth Avenue Presbyterian Church, New York. Mr. and Mrs. Gourlay will be at home in Toronto at the Queen's Hotel.

British Exhibit to Tour Canada

Through Canadian Press correspondence it is learned that a British trade exhibit is scheduled to tour the Dominions in June next. Organized by the Overseas Trade Department, the exhibition is to represent at least five hundred exhibitors, the samples ranging from fountain pens to grand pianos and motor cars. The tour will occupy the greater part of two years, during which the exhibition will be staged in no fewer than sixteen great cities in South Africa, Australia, New Zealand and Canada, including Vancouver, Winnipeg, Toronto, Montreal and Halifax.

Paris Protests New Piano Tax

Many protests have been voiced in France against the proposed tax on pianos. In Paris it was proposed to place a tax of thirty francs on upright pianos and sixty francs on grand pianos. It was also stipulated by one from payment of tax on their instruments on the ground that their pianos were the tools with which they did their work. In a dispatch from the Paris edition of the Sun and the New York Herald, Pierre Veber says:

"How will you distinguish between an instrument of work and an instrument of pleasure? If you place a tax on the piano of a composer, a player or a pupil you do an iniquitous thing. The sewing machine of a dress-maker and the trowel of a mason are untaxed. Therefore, will you tax pianos in the theatres? If so, it is necessary to tax every musical instrument there. Will chimes in the churches be considered as pianos?"

"If you are logical the opera orchestra will have to pay 2,400 francs in taxes. Then in the case of cafe orchestras, who will pay the tax—the musicians or the proprietors?"

An Historic Piano

Not many people are aware that John Jacob Astor, the founder of the great Astor fortunes in New York, was originally one of the foremost piano manufacturers of England.

The J. J. H. McLean & Co., Limited, are in possession of a very old piano made by Astor in 1789, which is probably the oldest pianoforte on record in America.

The piano is not for sale, but is being exhibited in the firm's main floor showroom. To anyone interested in antiques—particularly in the realm of music—a visit to the House of McLean to see and examine this instrument would well repay them for the time spent.—Winnipeg Free Press.

The Relation of the Tuner to the Sales Force

An Interesting Paper Read Before the National Association of Piano Tuners by
R. H. McKenzie, of Janesville, Wisconsin.

MODERN sales forces are composed of three units: First, we must have some method of gaining contact with the prospective purchaser. This may be accomplished by canvasser, or by an adequate advertising department, which consists of course of a properly thought-out window display. Under the heading of canvasser we usually think of a regular doorbell ringer, but any member of the organization who in any way comes in direct contact with the purchasing public is in the broader sense a canvasser, and his opportunities should not be overlooked.

The Function of the Closer

Second, comes the closer. We do not need to dwell on his field or exploit his usefulness, for he is in a class by himself, and, by the way, take him outside of his own particular line, he is usually helpless. He is logical, a quick judge of human nature and his business is to know the proper time to extract the coin; and really, boys, without him we would be up against a tough proposition to make a living. Don't hold too strong a grudge against him, because he sometimes makes statements that put the tuner in a bad position to make the instrument give the service he led the customer to believe he would get. Be merciful to him, for he has trials that ye know not of. It is true the tuner in this case is the goat, but where would you be, boys, if he never had sold the piano? "Better off," I hear you say, and while I agree with you in some cases we must be willing to take the bitter with the sweet, for he is most necessary to our welfare.

The Factor of Service

Third, the service department is, in modern business, a part of the selling force. Today our salesmen sell not only merchandise, but they sell service. The prospective purchasers are today attracted to a store where service is a part of the sales force. The service unit of a selling organization is worthless without the second unit, the closer. For the goods must be sold before service can be given. On the other hand, the second unit is entirely dependent on the first. The first unit is powerless, for people will not venture into a store where their friends have made unsatisfactory purchases. Therefore, selling is an endless chain involving the entire three units of the sales force, and in its own way each link is of the same importance, for no chain is stronger than its weakest link.

The salesman meets the customer in his store. If he has occasion to go into the home he very often compromises his position.

The Part the Tuner Plays

Right here, Mr. Tuner, is where you come in. You sell the customer your service, the service the closer promised would be a part of the sale. This must not be construed to mean free tuning, for there isn't any such animal, and the salesman who calls it that is misleading his customer and thus betraying his employer. The house may include a tuning in the price of the piano, but the customer pays for it just the same, and it is up to you tuners to see that he gets his money's worth. The service is the one item of the transaction where the customer thinks he knows about what he is getting. When he bought the piano he did it through confidence either in the house or the individual salesman, and trusted them to do the right thing by him, and you are the one on whom the entire responsibility depends, for you must make the service promised the customer, and if you don't the customer advises his friend that

he believes he can do better at the music store across the street, and your employer is unable to give you the advance in wages next year, because he isn't making money.

Personal Contact a Big Factor

If you are a wide-awake tuner, and one who is always on the job, you will realize that you have an excellent opportunity to get prospects. You are in direct contact with the purchasing public in all of your work. You are called in to tune an antiquated square. There is a mighty good prospect for a new piano. Of course, if you want to make a showing for your department you may advise a \$50 to \$100 repair bill, but in 80 per cent. of such cases you are abusing the confidence of the customer. You are a mechanic; you are supposed to know all about pianos. Your opinion is valued more by the customer than the salesman whose business it is to sell new pianos. Don't stop there, but make an appointment with the party to meet the salesman for your house. Show the lady her piano is of no value musically and that the valueless square should be discarded. Tell her what a fine fellow the salesman for your house is and what a help he will be to her in selecting a new instrument and arranging terms of payment. Offer your own services as well, if she seems to value your opinion, but by all means boost the salesman whose duty it will be to close the sale. Now, you have performed the entire function of the first unit of the sales force, and if your employer is any kind of a live business manager he is not going to allow such services to go unrewarded.

How Tuner Can Become More Valuable

The successful tuner of today, the one who is in a position to command a topnotch salary, is a versatile man. If you lack that one qualification get busy and develop yourself. Go to your employer and tell him that you believe you could be of more value to him if he would coach you a little in picking up prospects, for you are meeting people continually who should have new pianos.

Become a Player-Piano Enthusiast

The player-piano opens up an entirely new field for action. You would be surprised how many of your customers for whom you are now tuning straight pianos once every three or five years could be induced to exchange their little-used pianos for player-pianos. If you are not already a player-enthusiast wake up! Study player demonstration. You may be a good mechanic and know the functions of every part of the player, but if you can't play it, and play it as it should be played, you are just 50 per cent. versatile with your opportunity. Go to a good teacher and learn the proper interpretation of the more common masterpieces. Practice until you can play them and feel the inspiration they give. The next time you finish tuning a player, go to the cabinet and pick out a couple of good rolls you are familiar with and enjoy, and sit down and play them; play them as though you enjoyed them; and, more than that, don't try to cover up the fact that you do enjoy them. Four times out of every five some member of the family will show up before the end of the second number and begin to ask questions. Right there is your chance to make a player fan out of an ordinary player owner. Show them the possibilities of their player and start them off by teaching them how to play at least one of their rolls right. What the player business needs today is more player fans among player owners, and you are the one who has the greatest opportunity of any man in the

entire business, because you have a chance to interest them in their own homes. That is one of the greatest bits of service you can render your fellow salesman.

I hear some of you say already, "Well, how about all this time? Our boss won't stand for the time!" The first time he kicks just write our secretary and ask him where there is a good job open for a wide-awake, versatile pianotuner. All you have to do is deliver the goods and the woods are full of merchants who are ready to reward the honest efforts of that kind of a man. Fill your place in the service department by shouldering part of the responsibility of the first unit of the sales force.

British Pianomakers Issue Statement

Last issue the Journal published a dispatch from England relative to the announcement of a well known and long established piano manufacturing firm because of production troubles. It was stated that 24 employees are now required to turn out one piano per week, as against 12 in 1918 and 6 before the war. In view of this the following statement issued to the press by the British Associated pianomakers is of interest:

Sir.—We, the undersigned firms representing a number of the most important houses in the pianoforte manufacturing industry of this country, beg for your permission to place before your readers some statements of facts that may serve to correct inferences that may well be drawn from

been said that the public are being charged excessive prices by the average manufacturers.

Our reply to this is very simple. The selling price of a piano today compares favorably with any other manufactured article. The cost of raw materials, more especially ivory, timber, glue, felts and all the metal work used in the pianoforte, has gone up in most cases 300 per cent., and such costs are rising every month. The pianoforte industry is a large and important one, it has played its part in the war, and is endeavoring under very difficult conditions to play its part in the reconstruction period, and because one house has not been able to arrange its affairs satisfactorily to itself, it does not follow that others cannot do so. We are quite convinced that, given time and patience, we shall with the assistance of our work people surmount all our difficulties, and produce in conjunction with them pianofortes that will bear comparison with any others in the world both as to quality and cost.—We are, Sir, yours faithfully,

The Aeolian Co., Ltd.; John Broadwood and Sons, Ltd.; Chappell Pianos, Ltd.; Collard and Collard, Ltd.; J. B. Cramer and Co., Ltd.; Sir Herbert Marshall and Sons, Ltd.

Listening to good music is worth bottles of medicine. It relaxes the body, rests the nerves, and provides recreation for the mind.



comments made in the Press lately as regards conditions prevailing in our industry, and with which we most emphatically do not agree.

It is stated that 26 men are now required to do the work of six before the war, and the inference made is that this is more or less general.

We beg to say that in none of our factories is such a number even approximately approached.

It has also been stated that to polish a piano costs as much today as the prime cost of the complete instrument before the war. As regards our factories such a statement bears no relation whatever to the actual facts.

It is also stated that the export trade has been killed on account of the high prices now prevailing. We can only say that we are unable to meet the great demand to supply anything like the great number of orders that we may have for the export trade at the moment.

We feel sure that if an impartial enquiry were made it would be found that in those factories where efficient management is in operation and due consideration paid to the conditions of the work people that the latter are loyally assisting the management to overcome the inevitable difficulties attending upon the reconstruction period that we are now passing through.

Finally, the inference can be made from what has



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The Development of Player Piano Selling Depends on More Demonstrations, More Recitals, More Advertising and Better Service to Owners

Dealers Report Player Sales Climbing—The Player a Revelation to a Physician—A Foreigner's Experience in Buying a Player—Sewing Machine Salesmen on the Right Track.

SINCE the January issue of Canadian Music Trades Journal in which the leading article was "Make 1920 a Player Piano Year," expressions of opinion have been obtained from various sections of the Dominion showing that the trade as a whole is looking for a marked increase in the proportion of player piano sales from now on. Perhaps the most interesting of these observations come from those who had at one time thought that the prices it was necessary to obtain for players, and the popularity of the phonograph were two strong check-drafts that kept the player piano fire from burning too much. They were of the opinion that although the furnace might show red coals in spots, the fire was certain to be burned out at the back or on both sides with a little glow in the centre. Many of these same men now are changing their ideas. Be the reason assigned for the change the popularity of the word roll, the growing development of Canada musically, the free circulation of money or any other factor, the same conclusion is being reached that player piano selling is just entering upon the verge of exceptional development.

Two things that would contribute untold power to the campaign to put the player in its true place in the public eye, that the Journal would strongly urge are these. First, multiply by hundreds and thousands the number of player demonstrations and recitals. Second, plan to give better service to player purchasers.

More Demonstrations and Recitals Needed

As to recitals: it seems a pity to have to make the confession at this late date, after the player piano became a sound commercial proposition, that scores and scores of people are absolutely ignorant of what the player will do musically. This ignorance is not confined to the unmusical portion of the public. It is as true of the ordinary music-loving householders as any others. Here is an example.

A certain physician who was very fond of music, and willing that his family should have all the music in their home that he could reasonably afford, was called to the home of a business man, a member of whose family was ill. Many visits were necessary for the patient because critically ill and more than once her life was despaired of altogether. The tide turned, however, and the crisis was successfully passed. One evening after the usual call the doctor was just coming down stairs when he heard the man of the house playing the piano in the drawing room. The selection was the old hymn "Face to Face." The rendering so touched the doctor, that being tired out after a heavy day's strain any way, he sat down on a chair at the head of the stairs to listen.

"It must be Mr. S—— playing," he thought to himself. "There was no one else in the drawing room when he had come in. I did not know S—— could play at all, and I can't imagine he could play that well." That playing is not ordinary playing.

When the piece was finished the doctor went downstairs to be met in the hall by Mr. S—— himself.

"I didn't know you played the piano," broke in the doctor.

"Didn't you," came the answer. "Well, come in and

see what a fine pianist I really am," said he with a merry twinkle in his eye.

Stepping into the parlor the doctor spotted the player piano at once. Then he knew.

"That's my piano," said Mr. S——. "While you were upstairs I got to thinking about my only son who died nearly a year ago. We were such chums. That roll I had on was chosen because of what I was thinking about. I have here several of his favorite rolls that I play frequently. If the music touched you it was perhaps because I was putting some little extra feeling into the piece."

The doctor went on to finish his day's calls. A few days after he related this incident to the Journal editor, saying it was a complete revelation to him to learn how very un-mechanical the player piano actually was. And yet a man like that, an actual prospect for a player piano, had never been canvassed by any of the piano houses. Neither he nor his wife had any idea of the player piano's possibilities. This doctor is a typical case in many towns and cities. People have not been wakened up to what the player will actually do. It is up to the piano trade to change these conditions by constant demonstrations, constant recitals, constant advertising and by seizing every opportunity to popularize the player.

Where Lack of Service Leads to

Then to come to service: It is not enough to sell a family a player and a dozen rolls and then forget them. One party of the Journal's acquaintance bought a good player and a few rolls. From that time not a man from the store where he dealt has ever gone near to see if the player is working satisfactorily. As a matter of fact it is not running properly, and the man and his wife after one or two attempts to get the player adjusted have become disgruntled, and one of these days out will go the player. It is only fair to say the piano men are no mind-readers, and if any adjustment is necessary the owner should I go to the store and put it up to them that the player is out of order and must be fixed right off. But in the case of a new player the owner has a right to expect that the dealer would send a man at least once to see that all is going smoothly.

Again no one ever takes the trouble to advise these people of the new rolls as they are brought out. There they are, doing with the same player music they had at the time the player was bought. The result of lack of service, therefore, is that that player piano has created among their friends a far-reaching prejudice against the player proposition as a whole, that the expenditure of a few thousand dollars in advertising could not overcome.

Would you think this could happen? A foreigner, a simple-minded party, bought a player for his family. Later he telephoned the house that the player wouldn't work. After a day or two in his possession a repair man called from the piano store to find that the player was in fine condition, but the foreigner did not know how to open the pedals in position for playing. It is almost unbelievable that any salesman would let a buyer leave the house

(Continued on page 42)

"Canada's Greatest PianValue"



Dress Fashions

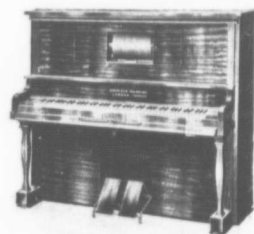
are usually the result of a resourceful Paris Designer's catering to a public ever on the lookout for freakish changes. Dress fashions are "jumpy." Every season there must be a change. Often it is from one extreme to another. The life of any "style" would be a poor insurance risk because its existence is limited to a few months at best.

"Sell Sherlock-Manning Lasing Qualities—By Contrast"

LONDON

SHERLOCK-MANNING PIANO COMPANY

— By Contrast



Piano Fashions

are found at their best in the

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

The public, peculiarly enough, swings right round and demands permanency in Piano fashions. Sherlock-Manning piano fashions are founded on:

1. An unvarying tone standard that is accepted in musical circles everywhere.
2. Case designs that make Sherlock-Manning Pianos a constant delight year after year to those who most value correct "housefurnishings."
3. Permanency built right into every unit that enters into a Sherlock-Manning piano.

CANADA

THE DEVELOPMENT OF PLAYER PIANO SELLING

(Continued from page 39)

without explaining such a necessary thing as that. One would think that the salesman would have dropped in to see his new customer, to make sure he did not require a little coaching and incidentally to get the names of any friends of this buyer who might be prospects for a piano or a player. This is in marked contrast to another case that came to the Journal's attention. A lady bought a sewing machine. Four times in the first month a sewing expert called to make sure the owner understood how to run the machine and to use the various attachments that went with the machine. And in this case the money spent was relatively small to the cost of a player piano.

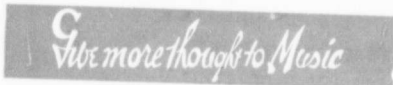
It may be that these instances are the rare exceptions. It is to be hoped they are. But the purpose of this article is to urge a more serious and business-like consideration of the player piano field that will lead to a much stronger effort to sell the public the real possibilities of the player piano.

A Surprise Visit to Toronto Friends James P. Bradt en Route from California

Mr. James P. Bradt, former Canadian manager for the Columbia Graphophone Co., stopped off a week in Toronto en route to New York from California, where with Mrs. Bradt he spent the winter. Mr. Bradt received a hearty welcome from his many business and personal friends, but none of whom, were just ready to accept his challenge to a contest on the links in view of his advantage of an entire winter of golfing.

"California summer resorts were crowded as never before," remarked Mr. Bradt, "and the high cost of hotel accommodation and apartments was a sore disappointment to many hundreds who anticipated the conditions of former years. Even those who took the precaution to make reservations weeks in advance were subject to unusual inconveniences because of so many tourists staying the whole winter through.

Mr. Bradt purposes making his permanent home in one of the attractive suburbs of New York City.



Herald Interviews A. P. Willis on Music Hall Proposal

"I feel that this is the time for Montreal to redeem itself and erect something which is absolutely essential to its existence," said Mr. A. P. Willis, head of Willis & Co., Limited, of that city, to a representative of The Montreal Herald, while discussing the proposal to erect a memorial hall. "That there is a very great need for such a building in this city everyone knows, and we are missing great privileges by not having such a building. As a matter of fact," said Mr. Willis, "it has come to such a point that one portion at least of our cultural life is almost at a standstill, and it is a great pity. There has been a wonderful advance in musical education in Canada in the last decade, and this has been rendered possible by the wider distribution of musical instruments and greater facilities for acquiring a musical education.

"If such a building as proposed is erected, it should be so constructed and managed that it would be available

for the general run of our people. I mean by this," said Mr. Willis, "that the prices charged for admission should not be prohibitive for the people of modest means. It must not be lost sight of, that such a building would stand as a memorial to our boys who went overseas, who were drawn from all of our citizens regardless of class distinction, and the administration of such a building should keep this constantly before them. This is possible if the building is of the right dimensions. The best talent in the world can be secured, and the prices remain reasonable, if the seating capacity is right. Musically inclined people and lovers of music represent no special class of society. Some of our most noted musical geniuses have sprung from very humble origins; I may say that this has been almost the rule rather than the exception in the musical world. Montreal is the metropolis of Canada, is the largest city in Canada, and from the old province of Quebec have come more noted musical people than from any other province in Canada. Yet, despite these facts, our musical life in this city is suffering untold injury, from the fact that we have no adequate place for the production of the better musical works."

New Higel Player Rolls

The following list of new "Solo Artist" Word Rolls is announced by the Otto Higel Co., Limited, Toronto:

- \$1.00**
W-1112 "All the Quakers are Shoulder Shakers," (Fox Trot).
- \$1.10**
W-1033 "While Others are Building Castles in the Air," (Fox Trot).
W-1073 "Sweet Hawaiian Moonlight," (Waltz Ballad).
W-1083 "Bye-Lo" (Ballad).
W-1093 "Wonderful Pal," (Ballad).
W-1133 "That's Worth While Waiting For," (Fox Trot).
W-1143 "They're all Sweeties," (One Step).
W-1153 "Weeping Willow Lane," (Waltz).
W-1173 "Poor Little Butterfly Is a Fly Gal Now," (Fox Trot).
W-1193 "On Miami Shore," (Waltz Song).
- \$1.25**
W-1204 "Dardanella," (Fox Trot).

Bearé & Besson Established in Canada

A new addition to the wholesale small goods ranks in Canada is the firm of Bearé & Besson, who have taken offices and warehouses in the Ogilvie Building, 63 Bay street, Toronto. Bearé & Besson will act in the same capacity in Canada as do Besson & Co. in London, England, and the same policy of protection to dealers will be pursued. This will be the Canadian depot for the famous Besson & Co. band instruments, a complete line of which will be carried in stock continuously.

It is not necessary to dwell on the reputation of Besson instruments, for the trade are quite aware of that. Besson & Co. are band instrument manufacturers to the Royal Military School of Music, Kneller Hall, Royal Naval School of Music, His Majesty's Army, Navy and Reserve Forces, and to the governments of leading countries in the world, including United States and Japan.

The Bearé & Besson business is under the management of Miss Jessie Plaxton, and will be represented on the road by J. J. Dinsmore and Gilbert Watson in Ontario and Quebec; W. J. Stumpf in the West, and D. R. Henderson in the maritime provinces.

Columbia Note-ables

Columbia

Columbia
Records
Trade Mark

Grafonola

TOSCHA SEIDEL

"A little man with a mop of black hair who gets effects from one violin that one would ordinarily expect from a whole orchestra. There is nothing false or theatrical about his playing, simply bursts of feeling, warmth, color, life and dramatic effects that give his numbers such a climax as you don't expect at a concert."—Extract from a leading Musical Journal.

Toscha Seidel records exclusively for Columbia

BARBARA MAUREL

"Miss Barbara Maurel has an uncommonly beautiful voice. The lower tones have a rich, genuine contralto quality, and she does not force them. The middle and upper tones, pure and sympathetic, are so employed that there is no suspicion of a break throughout the liberal compass; no thought of Wordsworth's line beginning, 'Two voices are there.' The voice which has been admirably trained, is flexible." This is the opinion expressed by a leading music critic.

Barbara Maurel records exclusively for Columbia

Columbia

Selling Suggestions for Columbia Dealers

RECOGNITION of the value of an artistic window display has been responsible for the outstanding success of many Columbia Dealers.

PUTTING Grafonolas and Columbia Records in the local industries has been found a very profitable business by many Columbia Dealers.



Columbia artist posters, signs, show cards can be used to great advantage in arranging window displays. If not well supplied with these, get in touch with us or your nearest jobber.

HAVE you ever counted the number of people who pass your window in one day? Have you stopped to think that each of these people is a prospective customer for Columbia products you carry?

Have you considered the influence, good or bad, your window display has on these people? Are you devoting sufficient time and attention to your window displays to ensure the maximum magnetic influence?

Your window can be made to act on the passing public like a great magnet. It will draw long hours and won't charge you for overtime. It has more productive ability than any other part of your establishment.

Music is an art. The more attractive you make your window, the stronger will be the appeal to those who appreciate art and music.

The accompanying illustration shows what can be done with any ordinary sized window.

An excellent atmosphere has been created by the use of pictures, busts, a piano, flowers, etc. These have been judiciously used to create attraction and interest, yet they are placed in a manner to get the attention of the passer-by who has been attracted by the general appearance.

THE welfare of the great masses employed in industrial production is a matter of keen interest to the operators of manufacturing plants. The realization that happiness, harmony and contentment are essential to quantity and quality production have caused the manufacturers to extend themselves in the matter of installing conveniences and inaugurating plans that have to do with the health and comfort of their employees. In many plants one of the important installations is restrooms, particularly for female help, which is now so much more in evidence in all manufacturing plants.

In these rest rooms musical entertainment is usually provided. Prevailing conditions thus create opportunity for you. Columbia products are the centre of attraction and are placed in a manner to get the attention of the passer-by who has been attracted by the general appearance.

By prevailing upon them to install a Columbia you will not only benefit by immediate profit—the business the installation will create among the employers would undoubtedly be much greater than the initial sale. The accompanying illustration shows the rest room of a manufacturing plant with the Grafonola in action.



What is more adaptable to this purpose than a Columbia Grafonola and a good supply of Columbia Records?

In your community there is probably a number of industrial plants. Why not poll these plants and other large institutions and put the proposition up to them. Why not poll these plants and other large institutions and put the proposition up to them. Why not poll these plants and other large institutions and put the proposition up to them.

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



COLUMBIA

Wholesale Distributing Points

TORONTO

MONTREAL

WINNIPEG

VANCOUVER

CALGARY

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

Information gladly supplied to prospective
Columbia Dealers upon request.

Columbia Graphophone Company

54-56 Wellington Street West

TORONTO

At the Announcement of Canada's "Music Week"

April 5th to April 12th

LAST year's experience with Canada's "Music Week" has made the trade keen on the proposition this year of again devoting one entire week to making music the predominant topic in each individual centre. The advantages that ought to accrue, and will accrue from the music dealers in any town uniting to emblazon the trades' slogan, "Give more thought to Music," all over the locality is beyond estimation. Apart altogether from these indirect results there are in "Music Week" possibilities of direct sales of pianos, players, phonographs, records, rolls, violins, and all musical instruments and sheet music that vary proportionately to the attention given to make "Music Week" a real event in the life of your community.

The first of the plans for "Music Week" advanced by Canadian Bureau for the Advancement of Music under whose auspices "Music Week" is held and from whom circulars giving detailed particulars have gone out to the trade, is that for co-operative advertising. Stereos and mats for a series of four newspaper advertisements have been prepared for both daily and weekly newspapers. Prints of these were sent to both the papers and the trade with the suggestion that the dealers unite to run any or all



Supplied in the form of Red Stickers by Canadian Bureau for the Advancement of Music.

of the ads. in whatever media they thought best affixing to the ad. the names of those contributing to the cost of running it. These advertisements were gotten out in 3, 4 and 6 column sizes.

Dealers have been urged to give serious attention to special window displays, special individual advertising, player piano and phonograph recitals, talks before local societies, clubs, Y.M.C.A., and other associations with the object of stimulating a greater and deeper interest into all things musical.

Another proposal of the Bureau was to enlist the support of local educationalists, music teachers, clergymen and other leaders in public, educational and social life, and to accomplish this the following form letters were sent out by way of suggestion.

Write All the Teachers in All the Public, Separate and High Schools, About Canada's Music Week

If you have no Music Dealers' Association get together with your competitors and have a letter go to all the teachers with all your names attached. Have a special letter head printed if necessary. The cost will be very little but the cause of music will be immensely benefited.

Below is suggestion for such a letter:

To the School Teacher,
Everywhere in Canada.

Dear Sir:—

It was the late Sir William Gladstone who wrote, "Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man."

In your school work you are in a position to appreciate

what an advantage the boy or girl who is giving even a little time to musical study has in a brighter mentality, a more alert and nimble mind.

We take it that you agree with Mr. Gladstone and that you are an enthusiastic advocate of the wholesome influence



Supplied in the form of Red Stickers by Canadian Bureau for the Advancement of Music



Your Easter Gift

To Those You Love Should Be One That Adds To Their

JOY OF LIVING

Canada's Music Week April Fifth to Twelfth

Give your children the greatest gift there is. To give the most out of it is a duty as well as a pleasure, for we have but one life to live.

Music, which gives our most serene being and enables us to share, share our deepest and noblest and dearest with them.

It makes no difference where Easter gift you are sending—childhood or self—parents, when first has allowed to children with golden locks. Bring more music into their lives and your content to them will be happier days.

Give the gift of music to your children. It is the gift of joy, of peace, of hope, of love, of life. It is the gift that will give them a better world to live in.

Give special thought to your children whose lives are centered in your own.

The JOY OF LIVING

Music is the gift that will give them a better world to live in. It is the gift that will give them a better world to live in. It is the gift that will give them a better world to live in.

Run a photo or photograph of your children may live in an appropriate place of music and they will cherish it as they do air and sunshine. You will find it your own to some use and a satisfaction which music alone will bring.

Dealer's Names Here

Number
Ten

MUSIC—the Birthright of Every Child

Sample in reduced size, of 4, 4 and 6 column Newspaper Ads. available for Dealers use during Music Week.

of music in the home, the school, the church, and in fact, everywhere that people congregate and especially where there are children.

We now address you in the hope of enlisting your co-operation in making the week of April 5th an outstanding

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

Ask for Catalog No. 182

**Phonograph Cabinet
Hardware**

Ask for Catalog No. 183

HAMMACHER, SCHLEMMER & CO.

New York, since 1848

4th Ave. & 13th St.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United
States

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

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

"Superior" Piano Plates

—MADE BY—

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

**To You, Mr. Dealer—
Just one word**

That word is RELIABILITY. A word of promise,
the fulfilment of which keeps putting more and more

Stanley Pianos and Player-Pianos

at work every day.

At work creating sales, profits and goodwill for
Dealers and genuine satisfaction for owners.

STANLEY PIANOS

241 Yonge Street

Established 1896

TORONTO

week musically and one that will be remembered throughout the year as "Canada's Music Week."

Through specially prepared advertisements in the newspapers, and through editorial co-operation, the public is being urged to "Give more Thought to Music."

Will you not, then, during this week of April 5th to 12th give just a little extra attention to music in a way that will emphasize to the children in your charge that music is a necessity and not a mere fad or superfluous subject?

In some of the schools in different centres, we understand, the teachers are celebrating Music Week with some extra singing of patriotic airs and with talks on music.

We confidently anticipate that you will help boost "Canada's Music Week," April 5th to 12th.

Yours very truly,

MUSIC and EASTER and CHILDREN

*All an artist's art
is to make the things
of his world
of his own.*

A Magic Combination That Makes Old Hearts Young and Young Hearts to Sing With Delirious

If there are children in the home there must be music for it sounds the key to laughter and joy. If there are no children there is even greater need for music for you want the color of the days in which you were still young or when your children were still with you.

You want music to bring melody on the twilight of your life. It brings gladness and sun down into the heart—no matter how grey.

Bring more music into your life and you will bring more pleasure into it.

If you have a piano buy a phonograph. If you have a phonograph buy a piano. Buy a player-piano. Buy more music rolls and records. Make your heart glad with music this Easter.

Dealers' Names Here

Number Thirty

Canada's Music Week, April 5th to 12th

Small reproduction of another Newspaper Ad in this series—Prepared in the same four sizes.

Get The Music Teachers Interested in Canada's Music Week, April 5th to 12th

Get your local Music Dealers' Association to work. If you have no Association see your competitors right away and get them to join you in writing the Music Teachers. Put all your names on the letter. If you have no competitors do it yourself. Its to make people "Give More Thought to Music."

Here is a suggestion for a letter:

To the Music Teacher,
In your City,
Canada.

Dear Madam or Sir—

Last year saw the first attempt at a concerted movement to promote "Canada's Music Week," and make it an annual national event. The public took so spontaneous an interest and was so appreciative of having attention concentrated

on music for one whole week that it was unanimously decided by the committee primarily responsible for the idea of Canada's Music Week being adopted, to hold Music Week again this year.

This will be the week of April 5th to 12th.

The purpose of this communication is to enlist your sympathy and co-operation. Every music teacher, as well as every school teacher, is asked to do his or her part during the week of April 5th to 12th, in getting the public to "Give More Thought to Music."

There are still so many parents who do not quite appreciate that music is the child's birthright and that every child should have a musical chance. Help to impress upon the parents of your acquaintance that it is a crime to deprive the child and the home of music.

Impress upon your pupils during this "Music Week" the privilege they enjoy in their musical chance, and show them that music has a practical value in their lives, and is not merely an accomplishment that they could get along without.

Through specially prepared advertisements and editorial co-operation in the newspapers the necessity of giving more thought to Music and the place of Music in child life, home life, school life, church life, and national life, is being brought prominently to the attention of the public.

The promotion of greater interest in music is a worthy movement and we hopefully anticipate that you will co-operate and "Boost Canada's Music Week," April 5th to 12th.

Yours very truly,

Music—Once Considered a Luxury Now a Necessity.

I has not really changed. It was always a necessary. An all-wise Creator, when He placed man with His delicately adjusted organism, His nerves, his moods, his passions in a world of soul of joy and of sorrow of weariness and exaltation gave him music to harmonize his very nature with His surroundings.

It has not really changed. It was always a necessary. An all-wise Creator, when He placed man with His delicately adjusted organism, His nerves, his moods, his passions in a world of soul of joy and of sorrow of weariness and exaltation gave him music to harmonize his very nature with His surroundings.

The world is in a state of chaos. A crisis is at hand and every man's hand is raised. Music is the only and the only thing that can help us to get through this crisis. Music is the only thing that can help us to get through this crisis. Music is the only thing that can help us to get through this crisis.

PURCHASE on your children a list of Music which they are using and their friends and the friends of their friends and the friends of their friends and the friends of their friends and the friends of their friends.

Buy a Piano, a Player-piano or a Phonograph. They are necessary for your children's education, your own comfort and the pleasure and happiness of the entire family.

Dealers' Names Here

Number Thirty

Canada's Music Week, April 5th to 12th

A Third Newspaper Ad in this Music Week Series

And The Minister, Too:

Who should be more enthusiastically interested in musical advancement than ministers of the Gospel? They are in a position to appreciate the uplifting influence of music. Last year some of them preached sermons on music.

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL

The Highest Class Talking Machine
 in the World



Louis XV.

WE desire to call attention to the Public's growing preference for Period styles. It is not meant by this that upright designs have had their day—far from it; it does mean, however, that the dealer who is not preparing to stock a considerable variety of art models may lose important sales.

The Sonora Period Models are supremely fine in appearance, rich in tone and wonderfully perfect in mechanical construction. Their greater beauty is apparent at a glance and is emphasized by critical comparison.

The Sonora is the Phonograph that Sells Better and commands cash payments. The progressive dealer will recognize the value of this feature.

I. MONTAGNES & COMPANY

SOLE CANADIAN DISTRIBUTORS OF THE
 SONORA PHONOGRAPH & SONORA NEEDLES

RYRIE BUILDING

TORONTO

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Louis XV—Style "W"
4 feet, 8 inches

Another Bouquet for the "WILLIS"

We are in receipt of the following unsolicited testimonial from Anna Case whose recital took place in His Majesty's Theatre, Montreal, on March 14th:—

WILLIS & CO., Limited
Gentlemen,

Please accept my many thanks for the beautiful Willis Piano which you so kindly placed at my disposal during my stay in Montreal. I am particularly pleased to have had the privilege of choosing and using only your piano during my many, many vi-sits to Montreal, and I take this opportunity of congratulating you on the marvellous success you have achieved in piano manufacturing, as there is no doubt that the Willis Piano has all the qualities necessary for an artist, in tone, touch and singing qualities.

Thanking you for your courtesy, and wishing you continued success, believe me to remain, yours,

ANNA CASE.

Isn't this the Kind of Piano you want to handle?



Willis & Co., Limited

Head Offices:
580 St. Catherine St. W.
Montreal, Que.

Factories:
St. Therese,
Que.



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Important Piano Decision In Montreal Court

Other Trade News

THE Trade will be interested in the result of a piano case just completed in a local court which apparently shows that a wife cannot bind herself either with or for her husband, otherwise than as being common as to property; and any such obligation contracted by her in any other quality is void and of no effect.

Mainly on this principle of the law of Article 1361 of the Civil Code, Mr. Justice Lafontaine, in a judgment just rendered in the Superior Court, maintained the plea of Dame Hermance Julien, wife separate as to property of Frank Lefebvre, in two actions before the Court. In the first, Mrs. Lefebvre was the plaintiff seeking to recover possession of a piano valued at \$350 from Charles A. Jacobs, doing business in the firm name of the Universal Art Institute; and in the second case, she was defendant in a cross action taken by Jacobs to recover from Mrs. Lefebvre the sum of \$300.

Jacobs professed that the piano was given to him as security for a note which Mrs. Lefebvre and her husband signed promising repayment of a \$300 loan Jacobs said he had made to their son. Mrs. Lefebvre accompanied her claim to the piano by a seizure, and defendant sought by his cross-action to recover \$300 in payment of the note.

Mrs. Lefebvre replied that as far as her signature went on the note it was placed there on Jacobs' threat to have her husband arrested for the debt in question.

Mr. Justice Lafontaine decided the issue on the point of law. He said the obligation undertaken by Mr. Lefebvre in regard to the \$300 was an obligation contracted with and for her husband. But a wife could not bind herself either with or for her husband, and in the circumstances Mrs. Lefebvre's obligation to Jacobs on this note was void and of no legal effect. And as surety could only be for the fulfilment of a valid obligation, it necessarily followed that the giving of the piano in this case as surety for the note was not legal. Therefore Jacobs' pleas in each instance were dismissed.

Judgment was given maintaining Mrs. Lefebvre's claim to her piano, and dismissing Jacobs' claim to \$300 alleged to be due on a note, the whole with costs against Jacobs.

According to newly compiled civic statistics, Montreal today is shown to be an imposing city from every point of view. It is over fifty miles square, twelve miles long and seven miles wide. In 1900 the area was only fourteen square miles! Ten years ago Montreal had seventy miles of streets; today the figures show five hundred and eighty-four miles.

The growth in population has been equally phenomenal. In 1911 the population was composed of half a million souls. Three-quarters of a million is now the mark. Six million dollars was the total civic revenue in 1910. In the 1920 Budget there are over twenty millions. Four hundred and twenty-eight millions made the total assessed value in 1910, while to date the figures are almost nine hundred millions. The area is sufficient to accommodate a population of very many millions, and the great project of making a single government for the entire Island of Montreal is under way. Without doubt this city is the biggest business proposition in Canada. It has been justly boasted that it contains the greatest assemblage of successful business men in the Dominion.

A second meeting of prominent business and professional men was held in the mayor's anteroom at the City Hall recently, under the auspices of the Montreal Exhibition

Association, to discuss the advisability of holding a World's Fair in Montreal in 1925. The following resolution, proposed by Thomas A. Gauthier, was adopted unanimously, after representatives of the various railway companies and others had expressed themselves as favorably disposed to the project:

"Resolved, that a committee be appointed with instructions to enquire as to the possibility and advisability of organizing a Provincial, Inter-provincial or International Exhibition at Montreal, and the ways and means to be adopted therefor, and to report as soon as practicable.

R. H. Easson and Mr. King, of the Otto Higel Co., Limited, Toronto, were recent visitors to Montreal.

During the past month a fire occurred in the block occupied by J. W. Shaw & Co. (the property of Mr. Shaw). Considerable stock in the basement of J. W. Shaw & Co. suffered, while the stock in the phonograph room on the first floor over the cellar in the rear was destroyed, the damage being about \$10,000. The stock was well insured, as well as the building.

Layton Bros. have been advertising that any piano or player purchased from them on or before March 18th will be stored and insured free of charge until September.

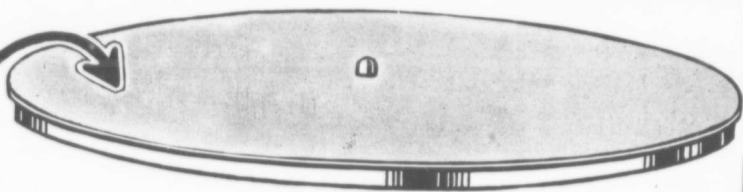
Willis & Co., Limited, have closed their Sherbrooke, Que., branch. Allan L. Carr, the manager, will take over the superintendence of the agents of the whole district of the Eastern Townships, and endeavor to supply the increasing demand for Willis pianos and players, which is now far greater than they can fill. Mr. Carr will make Lennoxville his headquarters.

W. W. O'Hara is suffering very much from growing pains, so much so that expansion is necessary. He has leased the store on the opposite side of the street, No. 737 St. Catherine street west, which will give him about four times the space. He will relocate and remodel the store to suit his requirements, and will put into practice several ideas which in the past he has had to overlook on account of lack of space. A larger number of Sherlock-Manning players and pianos will now be stocked.

Herman Ramsperger, of the tuning staff of J. W. Shaw & Co., was married in March to Miss Wydle. Of the three boys this leaves only one unmarried, "Frank" of the Cowan Piano & Music Co. We don't know whether it is that he is afraid of the H. C. of L., or a higher Income Tax Bill, or what, but aside from this we understand he is next. Now draw your own inference.

The Cowan Piano & Music Co. have removed their offices upstairs and are devoting this space to an enlarged phonograph section. They are adding an additional salesman to their outside selling staff.

In an interview with President A. P. Willis, of Willis & Co., Limited, he is quoted as saying: "We are a firm absolutely what might be called moderate protectionists. We believe in the national policy of 1878, and we do not see that the tinkering that has been done since that date has been for the worse and not for the better. But now, today, I think that the national policy is in danger for the simple reason that everything good and stable of an economic nature is likely to get the worst of it in the after the war ultra democratic excitement. Every country in the world today is buying to save its face by means of protection to home manufacture, and it will be a serious thing if Canada should attempt anything in the nature of class legislation. On the other hand, we cannot accept the proposed discrimination in regard to luxuries altogether; what is one man's luxury is another man's necessity, and I think it would be a detriment to the piano trade to have a fiscal prohibition against the very highest class of piano not made in Canada."



Every Phonograph has a Turntable

You have sold a good many Phonographs to a good many people—each machine with a turntable. Now sell RECORDS for those turntables—sell MORE phonographs to MORE people—and records to ALL the people who have bought machines from you—to their friends and acquaintances—to every talking machine owner in town.

For EVERY turntable on EVERY Phonograph is a place for you to put Pathe Records at a profit. We say Pathe Records—we MEAN Pathe Records—because:

- 1.—Every day the demand for Pathe Records increases.
- 2.—Every day more people recognize the exquisite tone quality of the Pathe Records.
- 3.—Every day more people discover that Pathe is first with the hits that Broadway makes famous.
- 4.—Every day people are finding out that they get the widest possible choice in Pathe Records—everything in music—operatic, orchestral, band and vocal—from the classical favorites and the “songs that never grow old” to the jazzy popular melodies of the day.



This rapidly growing demand for Pathe records opens up unlimited opportunities for the dealer.

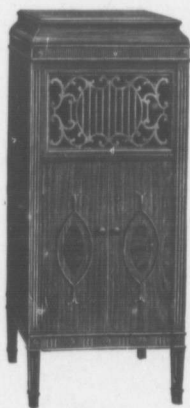
There is still some Pathe territory available for aggressive dealers.

Particulars on request.

Pathé Frères Phonograph Sales Co. Ltd.
TORONTO

Pathe Distributors, Limited, Winnipeg

The *McLagan* Phonograph



M 52
Mahogany and Walnut



M 19
Mahogany

The Spirit of Music finds its most beautiful and harmonious expression through instruments of fine musical quality.

The ideals of the master designers of the past ages are most wonderfully accentuated in the McLagan Period Models.

This is why we are daily adding to our list of customers, Music Houses whose policy, methods and reputation demand merchandise of high quality and reliability.

Have you received, or shall we send you a copy of our catalogue?

The McLagan Phonograph Division
(The McLagan Furniture Co., Limited)
Stratford, Canada

GENERAL PHONOGRAPH CORPORATION

of Canada Limited

Head Office 172 John Street
TORONTO

Canadian Factory, Kitchener
CANADA



Okeh Records

have met with phenomenal success, but it is a success that is well deserved, for this Record line is undoubtedly the fastest selling line on the market.

The latest song and dance hits are recorded and released promptly, thus enabling the Okeh Dealer to meet the popular demand for the newest numbers.

The Tone quality of

Okeh Records

everywhere by the most critical buying public is recognized. Write to the nearest Okeh Distributor or direct to us for information.

Just as this Ad. goes to press two large shipments arrive from the factory, thus ensuring prompt deliveries.

Our Trade Mark:

QUALITY

HEINEMAN MEISSELBACH

QUALITY

Motors and Tone Arms

are the most outstanding factor in the promotion of
the

PHONOGRAPH INDUSTRY

because of their SUPERIORITY in

EFFICIENCY

and

DURABILITY

Manufacturers who use only Heineman-Meisselbach Motors, Tone Arms and Reproducers are numbered among the most successful makers of Phonographs.

Our Watchword:

SERVICE

Elyra, Ohio

Newark, N.J.

Putnam, Con.

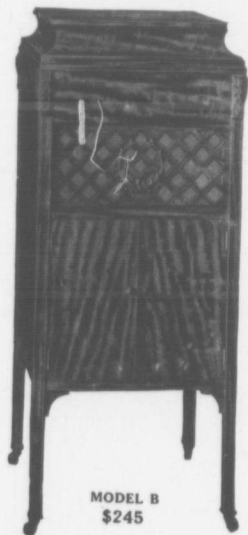
Springfield, Mass.

New York, N.Y.

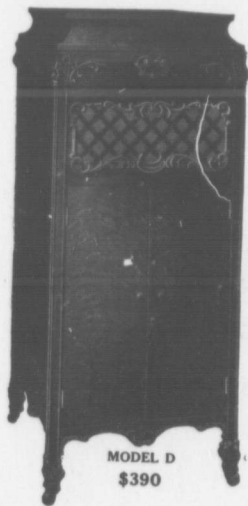
Chicago, Ill.

San Francisco, Cal.

Grand Rapids, Mich.



MODEL B
\$245



MODEL D
\$390

Designs that are preferred by the best furnished homes

OUR business has not grown just because the phonograph business has grown. It has rapidly developed because there has grown up throughout Canada a big demand for the very type of phonograph that the Gerhard Heintzman factory produces. It has grown because the hundreds of owners of Gerhard Heintzman Phonographs have given the Gerhard Heintzman a good name for careful, artistic and enduring workmanship. The result is that the name Gerhard Heintzman on a phonograph has come to denote the instrument that the most fastidious musicians recognize and approve.

Gerhard Heintzman, Limited
Sherbourne Street Toronto

The
Gerhard Heintzman
 (MADE IN CANADA)



Nova Scotia and Prince Edward Island Home
OF
His Master's Voice Products



HIS MASTER'S VOICE, Limited
HALIFAX BRANCH

*Sole Nova Scotia and Prince Edward Island
Distributors of*

"His Master's Voice" Products
181-183-185-187 Brunswick Street, Corner of Jacob Street
HALIFAX, N.S.

The Goal

WE in this organization have a definite goal toward which we are working. And it is not a goal of big production, of great volume; it is not our ambition to see processed through our shops huge tonnage of iron and steel. It is not a goal of cubical factory space, nor of great sales volume as measured by dollars and cents. It is not a goal, either, toward which we are hurrying with such speed that we have not time for the finer things of life.

It is a goal, rather, where merit sets stern limit upon production and where volume must be measured by service. We believe with Emerson that, "the greatest success is confidence or perfect understanding between people." And the goal toward which we are working is to make our business a bigger, better business, to grow, always, but to grow only so fast as we can keep faith and confidence with all.

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

MAKERS OF THE STEPHENSON PRECISION MADE PHONOGRAPH MOTOR

B
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Brunswick
PHONOGRAPHS AND RECORDS

Brunswick Tone Superiority Means Greater Profits for You

A new high standard in phonographic tone values has been set by the all-record Brunswick. Your customer's ear does not need to be musically trained to detect Brunswick tone superiority. This superiority is so manifest that every ear recognizes it instantly. And it is due to the exclusive Brunswick method of reproduction, of which the following are the two main features.

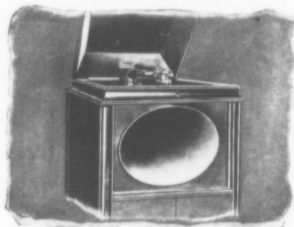
All-record, All-needle Ultona



Designed AFTER all the great record libraries were formed, the Ultona plays any make or type of record without taking anything off or putting anything on. It carries, always in position, the steel needle holder for Brunswick, Victor, Columbia and other lateral-cut records; the diamond point for Edison Records and the sapphire ball for Pathe Records. A slight turn of the hand presents the precise needle, the correct diaphragm and the exact weight required for playing CORRECTLY each make of record.

The "Round" All-wood Horn

You never heard of a "square" horn in a band or any musical instrument. You never saw a "square" megaphone. All sound waves travel in ovals or circles, yet you will not find any round horns, often called "amplifiers," in any of the old-style talking machines. The round all-wood Horn—built like a violin—is an exclusive Brunswick feature. It combines with the Ultona in producing the wonderful vibrant tones on all records for which the Brunswick is noted.



Link Up With The Brunswick

Get the advantage of its tone superiority. Profit by our extensive advertising. Warehouses in Toronto, Montreal and Winnipeg assure prompt service.

Write us—NOW—for full particulars

THE MUSICAL MERCHANDISE SALES CO.

Sole Canadian Distributors: Head Office, 819 Yonge St., Toronto

Eastern Office
582 St. Catherine St. W., Montreal

Western Office
143 Portage Ave. E., Winnipeg

STARR

COMPANY OF CANADA

SUN	MON	TUE	WED	THUR	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Every Month is **Gennett** Month

THE TRUTH of this is driven home most convincingly by the wonderful demand we have had from Canadian dealers from the Atlantic to the Pacific.

Our increase of output, amounting to 900% in 90 days, is perhaps the most graphic way in which we can demonstrate the GENNETT RECORD situation to-day in Canada.

A great many dealers have already linked up with GENNETT RECORDS, but unfortunately some have been unable to do so on account of territory having been already allotted.

Get in now and

STARR COMPANY OF CANADA LONDON ONTARIO

GENNETT RECORDS

LATERAL CUT

are the event of the season

Many towns and districts are still available. Dealers who are alive to the call of opportunity will do well to write or wire at once for the GENNETT opportunity.

The three GENNETT laboratories are working overtime getting out the latest hits of the day and producing to perfection the classical and standard overtures, symphonies and old-time favorites, both vocal and instrumental.

A glance at the GENNETT list on page 68 of this issue will give you some idea of the splendid and comprehensive range of our repertoire, and prove why—as we say in the beginning of this advertisement—“Every month is GENNETT month.”

the big profits



FIRST CANADIAN INDEPENDENT RECORD PRESSING PLANT

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

WE supply everything but the mother matrix.

QUOTATIONS gladly submitted to reputable manufacturers only.

Press in Canada and save duty.

THE COMPO COMPANY

131 18th Ave., Lachine

Province of Quebec

Canada

The Imperial Phonograph

The IMPERIAL superiority is recognized by progressive, discriminating dealers—dealers who have made an outstanding success of catering to the class of people whose desires are of an exceptionally high character and who are most critical in their selection of an instrument from both an artistic and musical standpoint.

Artistically, musically, mechanically and commercially the Imperial is without a peer.

Write for particulars and agency terms.

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

Imperial Phonograph Corporation

(Division National Table Co'y, Ltd.)

Owen Sound

Canada



Model R
Mahogany, Walnut



The above is a cut of our Model Prince, which we can supply in the following woods, Mahogany, Walnut and Fumed Oak

This instrument is equipped with a powerful 4BBL. spring motor, new folding concealed winding crank, automatic stop, new Angelus Aluminum Reproducer and Universal tapered tone arm, to be seen on the Phonola only.

Probably the most important item of equipment on any Phonograph is the sound reproducing mechanism, if the tone produced is thin, or full of blasts and vibrates, the discriminating buyer will not consider its purchase. Due to its advanced and more scientific construction the Phonola produces richer, deeper and more natural tones than any other make of phonograph.

The Phonola Co. have been experimenting on sound reproducing mechanism for fourteen years, and have done more towards the advancement of producing scientific construction than all other makes of Phonographs on the market. Mr. Dealer, are you ready to connect up with people who know how? If so, drop us a line, it will receive our prompt attention.

Phonola Co. of Canada, Limited

Head Office—Elmira, Canada

Toronto Office—53 Yonge Street

Phonograph and Record Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1920

Sonora Man Home From West

E. Van Gelder, of I. Montagnes & Co., Toronto, Sonora distributors for Canada, is back at headquarters after a trip through the Western provinces, going as far as the coast, Mr. Van Gelder worked fast, covering the ground in three and a half weeks. He reported excellent business orders from the dealers called upon and was greatly pleased with the most courteous reception given him everywhere by Sonora dealers. As a result of the orders booked his firm are under the necessity of greatly enlarging the output of Sonora models made in Canada, and also Mr. Montagnes, himself, found it necessary to visit Sonora headquarters in New York to arrange for larger Sonora shipments to Canada.

Mr. Van Gelder was much impressed with the growing business of the Sonora dealers in the Western provinces, and the enlarged space and greater facilities so many of them are devoting to their Sonora departments.

General Phonograph Interests Now Control Garford Plant

A news dispatch from New York says: It has just been formally announced that the name of the Garford Mfg. Co. had been changed to the General Phonograph Mfg. Co. A. G. Bean, president of the company, stated that there is no other change in the organization, the officers remaining as they are now and the location of the factory continuing at Elyria, O.

The controlling interest in the Garford Mfg. Co. was purchased some time ago by Otto Heineman, president of the General Phonograph Corp., and at the present time the mammoth plant of the Garford Mfg. Co. is devoted almost in its entirety to the production of Heineman motors, tone arms and sound boxes. The factory is one of the most up-to-date and efficient manufacturing plants in the Middle West, and under the able direction of Mr. Bean has been a vital factor in the tremendous success of the Heineman product. Otto Heineman is chairman of the board of directors and an exceptionally capable factory organization has been developed during the past few years.

Yvonne Gall, Pathe Soprano, Praised

One of the leading music critics, writing of a recent concert by the Chicago Opera Association, dwelt at length on the splendid work of Yvonne Gall, the famous Pathe artist.

"Yvonne Gall," he said, "than whom there is no better French soprano singing to-day, sang the 'Louise' aria delightfully and also showed her fine art and voice to great advantage in an aria from Godard's 'Tasso,' a work practically unknown here. A group of songs was also given with a fineness and delicacy which is seldom to be met with in an operatic singer."

Yvonne Gall's Pathe recordings include "Mirror Scene" (Massenet's *Thais*), and "Ballad of Thule" (Gonnod's *Faust*), 60080; "Return Victorious" (Verdi's *Aida*), and "Gloomy Forest" (William Tell), 60081; "Love is a Virtue" (*Thais*) and "Jewel Song" (*Faust*), 60078; all in French.

To Record For The Vocalion

Among the prominent artists who have recently signed up with the Vocalion Co. to record exclusively for the Vocalion records are included the Collins Sisters, who are at present among the successful stars in the "Frivolities of 1919." The Collins Sisters, who will shortly end their American tour to fill an engagement in London, have already finished their first recordings for the Vocalion, which will be released at an early date. Arrangements with other prominent singers to record for the Vocalion will be announced shortly.

W. D. Stevenson Visits West

Completes Arrangements for Coast to Coast Service for Starr Dealers

W. D. Stevenson, one of the proprietors of the Starr Co. of Canada, London, is back at his desk after a trip to Winnipeg, the object of which was to develop the Starr Co.'s service plans for dealers handling Starr phonographs and Gennett records. Interviewed by the journal upon his return, Mr. Stevenson said:

"I spent some three days in Winnipeg and met Winnipeg dealers as well as dealers from several outlying points who came to Winnipeg to discuss Starr business for 1920. We have completed arrangements now to look after our Western dealers' requirements through our organization which will be located in Regina. We have rented a warehouse at that point and have our organization in working shape now. We plan to carry a heavy stock at that point, the first couple of carloads being on the way now.

"Our firm has also concluded arrangements with a distributor in Vancouver, the B.C. Gramophone & Talking Machine Co., Limited, so that with the distributor we have in Nova Scotia, P. T. Legare, Limited, Quebec, our branch office in Toronto, headquarters in London, branch in Regina and distributor in Vancouver, we have an organization from coast to coast which will assure dealers of a real service during 1920.

"We now have five factories working on phonographs for us, so that we are in a position to take care of all business offered and will make up a very heavy reserve stock during the summer months, as it is our intention to give our dealers at least a 99 per cent. perfect service throughout the year.

"I found Western dealers very enthusiastic as regards prospects for 1920. They tell me that prospects never looked brighter, the past winter being the very best kind for Western country with plenty of snow protecting the wheat and assuring sufficient moisture. Reports from Western dealers indicate that they have never regretted tying up with the Starr phonograph and Gennett record, and they say they are going at it harder than ever this year and expect to make a record of sales.

"I came back via St. Paul, Minneapolis and Chicago. Practically the only outstanding points of interest at these places was the exceptionally cold weather and the apparent hesitation on the part of the Americans to accept Canadian money. None of them seemed to be quite sure how much they should discount our money at and some of them, in order to be dead sure, refused it entirely."

Res. As Dog - Copyright



"His Master's Voice" PRODUCTS

—AND—

"His Master's Voice" SERVICE

—ARE—

The Envy of the Industry

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Record



HIS MASTER'S VOICE PRODUCTS

Are Wholesaled by the Following Firms:

ONTARIO:

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

QUEBEC PROVINCE:

Berliner Gram-o-phone Company,
Limited,
Montreal, Que.

BRITISH COLUMBIA:

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

MANITOBA:

SASKATCHEWAN (East):

His Master's Voice, Limited
122 Lombard St.,
Windsor, Man.

ALBERTA:

SASKATCHEWAN (West):

His Master's Voice, Limited
Bain Building,
Corner 11th and 5th Streets,
Calgary, Alta.

NEW BRUNSWICK:

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

NOVA SCOTIA:

PRINCE EDWARD ISLAND:

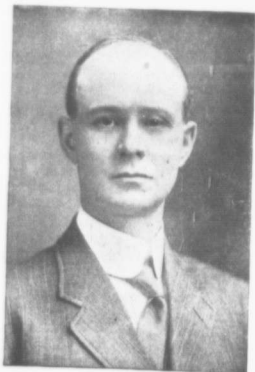
His Master's Voice, Limited
184, 183, 185, 187 Brunswick St.
(Corner Jacob St.)
Halifax, N.S.

BERLINER GRAM-O-PHONE COMPANY, Limited

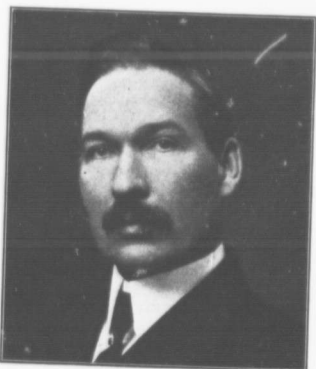
HEAD OFFICE AND FACTORY

MONTREAL

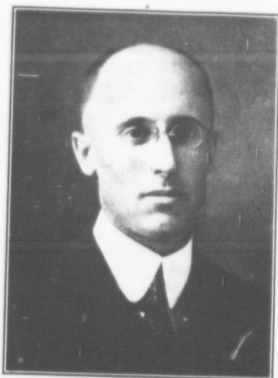




W. J. ANDERSON
Vice-President



D. M. WRIGHT
President and General Manager



S. J. COOK
Sales Manager

McLagan Phonograph Re-Organization

Dealers throughout Canada will be interested to learn that the financial control of the McLagan Furniture Co., Limited, of Stratford, which on the winding up of the George McLagan estate some months ago passed to outside interests, is now in the hands of those actively connected with the business and whose efforts have been such a big factor in successfully building up the McLagan organization.

Mr. D. M. Wright, so well and favorably known to the furniture trade, is president and general manager, while Mr. W. J. Anderson, who likewise needs no introduction to Canadian furniture men, was elected vice-president of the McLagan Co. and manager of the Stratford Chair Co. plant.

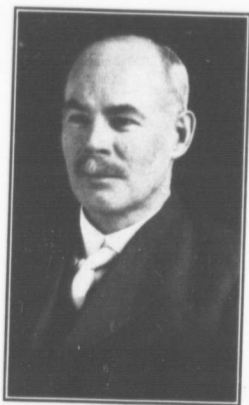
The new executive committee in charge of the several departments of the McLagan organization consists of D. M. Wright, president and general manager, W. J. Anderson, vice-president and manager Stratford Chair Co. plant, L. J. Salter, secretary-treasurer, S. J. Cook, sales manager, F. G. Scrimgeour, superintendent, F. P. Gibbs, C.A., factory auditor.

The new cost accounting system recently installed in the several plants, under the direction of Mr. Gibbs, is said to be the last word in factory costing systems.

Plans have been formulated for materially increasing, during 1920, the output of the McLagan factories and a strenuous effort is being put forth to keep pace with the ever-increasing demand for the product of the company.



L. J. SALTER
Secretary-Treasurer



F. G. SCRIMGEOUR
Superintendent



F. P. GIBBS, C.A.
Factory Auditor

Brunswick Steel Needle Records Announced for Canada

**Will be Pressed in Canada—Complete
Stocks to be Carried in Toronto, Winnipeg
and Montreal**

An announcement of far-reaching importance is that of the Musical Merchandise Sales Company, Toronto, concerning the putting on the Canadian market of the new Brunswick steel needle records. These are played on all makes of phonographs without attachments, the same as all other side-to-side records. Presses have been installed in the Brunswick Canadian factory, where Brunswick records will be pressed. The Journal is informed that large record stocks will also be carried at the Winnipeg and Montreal branches of the Musical Merchandise Sales Co. to give prompt service to Western and Eastern dealers.

After going carefully and critically over the introductory list of new records prior to announcing them to their dealers, Messrs. W. B. Puckett, John E. White and Fred A. Testrail, proprietors of the Musical Merchandise Sales Co., are bubbling over with enthusiasm over the quality of the recordings and this spirit is being rapidly caught up by Brunswick dealers as they hear the new selections. Arrangements have already been made for a monthly service of lithographed cut-outs for window displays devoted to Brunswick records. Brunswick records are divided into the following classes: 10-inch Black Label Brunswick Records at \$1.00; 10-inch Green Label Single Face Records and 10-inch Blue Label Double Face Records at \$1.25; 12-inch Double Face Black Label Records at \$1.50; 12-inch Single Face Green Label Records at \$1.75; 12-inch Double Face Blue Label Records at \$2.00.

Among the artists who have been secured to make Brunswick Records are some of the leading musicians of the day. The introductory list which has been sent to the trade is headed by Archer Hamblee, the American dramatic tenor; Dorothy Jardon, the noted dramatic soprano, who has had a rapid rise with the Chicago Opera Co; Max Rosen, the young violinist, who has captured the music lovers of two continents; Theo Karle, the American tenor; Elias Breeskin, violin virtuoso; Virginia Rea, Irene Pavloska. All these artists record for the Brunswick exclusively. Other prominent artists whose records have appeared in the first list are Elizabeth Lennox, John Young, Ida Heydt, Criterion Quartette, Shannon Four, Ernest Hare, Al Bernard, Fred Van Eps, Rudy Wiedoeff, All Star Trio, Green Bros. Palace Trio, Carl Fenton's Dance Orchestra, Brunswick Concert Band and the Collegiate Choir.

The manager of the record department of the Brunswick-Balke-Collender Co. is William A. Brophy, who previously was prominent in banking circles. All his life a supporter of and believer in the life-giving powers of music, Mr. Brophy brings to this business the temperament and discrimination of an artist—gifts which are as necessary to its success as is the possession of sheer business acumen.

The general of the inner sanctum of the recording rooms is Frank Hofbauer, an American scientist whose merit has won him recognition in a highly specialized field. Since 1911 he has had full charge of the recording laboratories. Mr. Hofbauer was for years an expert maker of tools for experts, surveying instruments, prospecting devices, etc. He worked in experimental lines in several departments of specialized machinery, such as textile machinery, wireless apparatus and moving picture devices. He has many patents on his own inventions along these lines. With Thomas A. Edison personally Mr. Hofbauer worked for eight years in phonographic experimentation, and was five more years in the Edison recording laboratory.

H. P. Eames is director of the music department of the Brunswick laboratories and is widely known as one of

America's successful artists. His education as a pianist has been received from such famous teachers as W. S. B. Mathews, W. H. Sherwood, Madame Clara Schumann, widow of Robert Schumann; James Kwast and Ignace Jan Paderewski. Mr. Eames is one of the best known musical educators in America. He has firm faith in the future of the talking machine industry and his plans for the development of the Brunswick Record list are most comprehensive.

As general musical director of the recording laboratories the Brunswick Co. has secured Walter B. Rogers, whose training in theoretical and applied music began in the Cincinnati College of Music. He has been director of several famous bands, among them being the New York Seventh Regiment Band. He was for some time cornet soloist with the noted band under the baton of John Philip Sousa. He was with the Victor Talking Machine Co. from 1904 to 1916 as musical director.

Walter Haenschen, who is a manager and director of the popular record department, is a pianist of recognized ability, his experience dating from his graduation from Washington University in 1912. Throughout the Middle West he has earned an enviable reputation as an expert in dance music and was in 1916 manager of the talking machine department of Scruggs, Vandervoort and Barney in St. Louis. He has composed several songs, one of which was the sensation of the 1914 Polities, where it was known as "Underneath the Japanese Moon."

The Pathe Freres Phonograph Company Provides Employees with Life Insurance

The Pathe Freres Phonograph Company of Toronto recently announced that it had completed arrangements whereby its employees had been provided with life insurance as an evidence of the Company's appreciation of the value of loyalty, co-operation and continued service. The insurance has become effective on all employees actively at work on February 6th last. For those with less than six months' service, a certificate of insurance in the amount of \$500 has been provided, and for those with more than six months' service, a certificate in the amount of \$1,000. Foremen have been insured for \$2,000. New employees are entitled to share in the benefits of this plan after three months' continuous employment with the concern.

This insurance continues in force as long as the employee remains with the Company, although he may continue it at his own expense in case he should for any reason leave the concern. It is without expense to the employee, the entire cost being borne by the Pathe Freres Phonograph Company, and this in addition to what other benefits may be provided by law.

The insurance plan provides benefits in case of not only death, but also disability. If an employee becomes totally and permanently disabled before reaching the age of sixty, the full amount of his insurance will be paid to him in monthly or annual installments, according to any one of several plans which he may choose. If death occurs during this period, the remaining installments will be paid to the beneficiary.

The Metropolitan Life Insurance Company of New York, with whom the Pathe Freres Phonograph Company has taken out its policy, maintains in the city of Toronto a Visiting Nurse Service for its industrial policy-holders. The benefits of this service are now extended to the employees of this company, who reside within this area. If an employee becomes sick or injured, a graduate nurse will call at his home, help carry out the instructions of the attending

physician, make him comfortable, and render whatever other bedside care may be necessary. There is no expense connected with this service for the employees and no deduction for it is made from the value of the certificate at the time of maturity.

Another valuable feature of this plan is the health literature to which the employees of the Pathe Freres Phonograph Company are now entitled. The Metropolitan has had prepared, by some of the greatest experts in this country, a number of booklets, attractively arranged and illustrated, dealing with matters of health conservation and disease prevention. These, together with small pamphlets on special diseases, will be distributed periodically.

In thus assisting its employees and their dependents to make provision in some measure against the uncertainties of the future, the Pathe Freres Phonograph Company has established a worthy precedent for other concerns to follow.

Financial Editor Speaks Highly of Sonora Stock Offering

The Sonora Phonograph Company, Inc., recently placed on sale \$1,000,000 worth of 8% preferred stock. The entire offering was snapped up by shrewd buyers almost in a single day. The following appeared in the New York American on Monday, in the columns written by the financial editor headed "Investors' Information Service."

F. G. S., Woodhaven, N.Y.—What can you advise in regard to Sonora Phonograph Company 8 per cent. preferred stock? Before investing in same I would thank you for your opinion, as I know very little about stocks.

Ans.—The Sonora Phonograph Company was established in 1913 and incorporated in 1917. Practically everybody has heard or read of the "Sonora" and knows that the instrument is in a class by itself. This company is capitalized for \$1,000,000 8 per cent. preferred and \$6,000,000 common, and it is stated that over 90 per cent. of the common is owned by the management. Reported net earnings for the past three years, after charges and taxes, average more than four times the dividend requirements on the preferred stock, and in 1919 the net for the preferred was more than 72 per cent.

It is a wonderfully successful company. . . . It is obvious that not a dollar has been made from war profits. The preferred stock may be accepted by any investor as an exceedingly attractive proposition to put money into.

Toscha Seidel, Columbia Violinist, a Wonder

The recent Canadian appearances of Toscha Seidel, the violinist and exclusive Columbia artist, who is referred to as "the Russian prodigy," have built up a wonderful demand for his Columbia recordings. When early this year Seidel appeared in Atlanta, the Journal of that city said: "A little man with a mop of black hair who got effects from one violin that one would ordinarily expect from a whole orchestra—that was Toscha Seidel. It is not accurate to say that his playing was florid. There was nothing false or theatrical about his playing, simply bursts of feeling, warmth, color, life and dramatic effects that gave some of his numbers such climax as you don't expect at a concert."

The Milwaukee Sentinel referred thus to Seidel's appearance: "Fire, passion, rhythmic force are his outstanding qualities, and his superb bowing, the upward sweep of which shows a verve that thrills you with vitality of the

resulting tone, gives him a distinct place among interpretative artists. Genius is the only explanation of the amazing ability of so young a man."

Toscha Seidel's Columbia recordings are: 49526, "Eli! Eli!"; 49449, "Caprice Viennois"; 49447, "Romance from Concerto, No. 2"; 49454, "Humoreske"; 49624, "Andante Cantabile," and 78138, "Orientale."

Pathe Tenor, Fontaine, Adding to Popularity

Those who follow musical events have read of the popularity the French tenor and Pathe artist, Charles Fontaine, has attained among opera devotees. One of his most recent wins was in the Chicago Opera Association's presentation of Madame Chrysantheme. "Andre Messager's music is best characterized by the word agreeable. It flows on and on, melodically and harmonically innocuous, never disturbing and not once rising to a moment of poignant interest. Tamaki Muira was the heroine. The principal male role, Pierre, fell to Charles Fontaine. He has a most agreeable voice and sings with decided style—French style. He acted with vivacity and spirit and ably seconded Mme. Muira."

Pathe records by Charles Fontaine include these numbers in French: "Wings of Gold" (Delibes' Lakme) and "Flower Song" (Bizet's Carmen), 59080; "Guardian Spirits" (Reyer's Sigurd) and "On with the Play" (Leoncavallo's I Pagliacci), 59084; "Spirit so Fair" (Donizetti's La Favorita) and "O Paradise" (Meyerbeer's L'Africaine), 59079; "Oh, Blessed Abode" (William Tell), and "Pure as a Flower" (Thomas Mignon), 59077.

D'Alvarez New Vocalion Artists

One of the features of the Aeolian-Vocalion list of new records this month is the first recording of Marguerite D'Alvarez, the popular contralto with the Chicago Opera Co., now appearing in New York City. Mme. d'Alvarez who recently closed a contract to record exclusively for the Vocalion, chose for her first record "Ah mon Fils" from "Le Prophete." This record appears in the March list and other operatic selections will follow shortly.

Mme. d'Alvarez is one of the interesting figures among current opera stars, being a Peruvian by birth and declared to be a direct descendant of the Incas. She studied at the Conservatory at Brussels and was among those chosen to sing before the late King Leopold. Her operatic debut was made as Delilah in "Samson" at the Paris Opera, and subsequently she sang at Covent Garden, London, and La Scala in Milan. She was brought to the United States by Hammerstein and appeared under his management in New York, Boston and Philadelphia before joining the Chicago opera organization. Mme. d'Alvarez has won particular success as "Carmen" and in similar rôles.

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NEW RECORDS

Columbia Records for April

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- A-2861 "Chloe," Al Johnson
"Was There Ever a Pal Like You?" Henry Burr.
- A-2852 "Oh, How I Laugh when I Think that I Cried over You," (Comedienne), Nora Bayes.
"Snoops, the Lawyer," (Comedienne), Nora Bayes.
- A-2867 "Some Day You'll Know," (Tenor Solo), Henry Burr.
"Down in My Heart," (Tenor Solo), Charles Harrison.
- A-2866 "Comrades," (Tenor Duet), Campbell-Burr.
"Sweethearts," (Soprano and Tenor Duet), Gladys Rice-Charles Harrison.
- A-2863 "All That I Want is You," Henry Burr, (Tenor).
"When the Harvest Moon is Shining" Lewis James (Tenor).
- A-2862 "You're a Million Miles from Nowhere when You're One Little Mile from Home," Fred Hughes, (Tenor).
"Once Upon a Time," (from "The Magic Melody"), Fred Hughes, (Tenor).
- A-2865 "Why Did You Do It?" (Tenor Solo), Jack Kaufman.
"Oh! Mother, I'm Wild," (Tenor Solo), Jack Kaufman.
- A-2853 "Hear Dem Bells," Harry C. Browne and Peerless Quartette.
"Kecemo Kimo," Harry C. Browne and Peerless Quartette.
- R-4014 "Colonel Bogey March," (Alford), Columbia Band.
"Sons of the Brave March," (Bigood), Columbia Band.
- R-4019 "Cohen Phones the Gas Co.," Joe Hayman, (Comedian).
"Cohen Phones the Doctor," Joe Hayman, (Comedian).
- R-4016 "Bing Bong March," (Xylophone solo, with band acc.), played by W. Whitlock.
"Sunshine Two-step," (Bell solo, with band acc.), played by W. Whitlock.
- A-2873 "When the Roll is Called Up Yonder," Earle F. Wilde, (Evangelist).
"Softly and Tenderly," Earle F. Wilde, (Evangelist).
- A-2860 Bird Calls. An Evening in Birdland, Bird imitations by Edward Avis.
Bird Calls. "Birdland Melodies," Bird imitations by Edward Avis.
- A-2854 "Uncle Josh in a Cafeteria," Cal Stewart (Uncle Josh), (Comedian).
"Uncle Josh and the Sailor," Cal Stewart (Uncle Josh), (Comedian).
- A-2859 "Back Home on the Farm," (Recitation) Golden-Hughes.
"Fishing and Drinking," Golden-Hughes.
- A-2855 "A Cat-Astrophe," Columbia Orch.
"Slim Trombone," Columbia Band.
- E-4506 "Chinese One-Step," Part 1, Chinese Orch.
"Chinese One-step," Part 2, Chinese Orch.
- A-2874 "Apple Blossoms," (Waltz) (Intro.: 1. "You are Free," 2. "Brothers"), Prince's Dance Orch.
"Old Fashioned Garden," (Medley One-step), (Intro.: "Peter Piper from "Hitchy Koo 1919"), Prince's Dance Orch.

- A-2857 "Wond'ring," (Fox Trot), Ted Lewis Jazz Band.
"You Can't Get Lovin' Where There Ain't Any Love," (Medley Fox Trot), (Intro.: "Tip-Tip Tippy Canoe," incidental chorus by Billy Murray), Louisiana Five Jazz Orch.
- A-2864 "Just Like the Rose," (Fox Trot) (Intro.: "In Siam," Saxophone, banjo and piano trio) Paul Biese Trio.
"When You're Alone," (Fox Trot), (Intro.: "The Great American," saxophone, banjo, piano trio), Paul Biese Trio.
- A-2858 "Cairo," (One Step), Art Hickman's Orch.
"Rose Room," (Fox Trot), Art Hickman's Orch.
- A-2856 "Hawaiian Hours with You," (Waltz) (Hawaiian Guitar Duet), Carl Seville-Jack Geddes.
"Cinderella," (Fox Trot), (Hawaiian Guitar Duet), Carl Seville-Jack Geddes.
- \$2.00**
- 49611 "Rigoletto," ("As on Festal Days I Went") Barrientos-Stracciari.

\$1.50

- A-6140 "Orpheus in Hades," (Overture, Part I), Cincinnati Symphony Orch.
"Orpheus in Hades," (Overture, Part II), Cincinnati Symphony Orch.
- A-6139 "My Isle of Golden Dreams," (Medley Waltz) (Intro.: "Your Eyes Have Told Me So"), Columbia Orch.
"The Naughty Waltz," (Medley Waltz), (Intro.: "Golden Hours," incidental chorus by Campbell and Burr), Columbia Orch.
- A-6141 "Elder Eatmore's Sermon on Throwing Stones," Bert Williams, (Comedian).
"Elder Eatmore's Sermon on Generosity," Bert Williams, (Comedian).
- 78846 Barcarolle from "Tales of Hoffmann," (Soprano and Contralto Duet), Rosa and Carmela Ponselle.
- A-6142 Vocal Gems from "Buddies," Columbia Light Opera Company.
Vocal Gems from "Irene," Columbia Light Opera Company.
- \$1.00**
- 78686 "Dear Little Boy of Mine," Riccardo Stracciari, (Baritone).
- A-2875 "Mah Lindy Lou," (Baritone Solo), Oscar Scagle.
"Sorter Miss You," (Baritone Solo), Oscar Scagle.

New Vocalion Lateral Cut Records

\$2.25

- 45000 "Le Prophete," ("Ah, my Son!") Meyerbeer, (in French), Marguerite D'Alvarez, (Contralto), Vocalion Orch. Acc.
- \$1.40**
- 24002 "Aubade—Le Roi d'Ys," (Lalo), (in French), Colin O'More, (Tenor), Vocalion Orch. Acc.
"Reviens," ("Return"), (Flagon) in French, Colin O'More, (Tenor) Vocalion Orch. Acc.

\$1.25

- 14016 "I Love You Truly," (Jacobs-Bond), Nevada van der Veer, (Contralto), Vocalion Orch. Acc.
"A Perfect Day," (Jacobs-Bond), Nevada Van der Veer, (Contralto), Vocalion Orch. Acc.
- 14017 "Ma Lindy Lou," (Strickland), Reed Miller, (Tenor), Vocalion Orch. Acc.
"The Want of You," (Vanderpool), Reed Miller (Tenor), Vocalion Orch. Acc.



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- 14023 "A Day in Florida," (Parts 1 and 2), (Hager) Sybil Fagan, (Whistler).
- 14018 "See Old Man Moon Smile," (Al Bernard), Al Bernard-Ernest Hare.
- 14019 "Slow and Easy," (Spencer), Ernest Hare.
- 14019 "Sahara," (Schwartz), Billy Murray.
- 14019 "That Wonderful Kid from Madrid," (Osborne), Billy Murray.
- 14020 "Let Me Dream," (Curtis Gordon), Henry Burr.
- 14020 "All I Have are Sunny Weather Friends," (Kendis-Brockman), Arthur Burns.
- 14021 "Once Upon a Time in May" (From "The Magic Melody") (S. Romberg), Arthur Burns.
- 14021 "If you Could Care," (From "As You Were,") (Darewski), Elliott Shaw.
- 14022 "When the Harvest Moon is Shining," (Von Tilzer), Charles Hart-Elliott Shaw.
- 14022 "Brazilian Chimes," (Kendis-Brockman-Hager), Charles Hart-Elliott Shaw.
- 14024 "Swanee," (One Step), (Gershwin), Harry A. Yerkes' Dance Orch.
- 14024 "Mystery," (Fox Trot) (Johnson and Cirina), Harry A. Yerkes' Dance Orch.
- 14025 "Irene O'Dare," (One Step, (From "Irene") (Tierney), Salon Dance Sextette.
- 14025 "I Might be Your Once in a While," Fox Trot, (from "Angel Face") (Herbert), Salon Dance Sextette.
- 263043 "Dis-Moi," (sur l'air de "Tell Me," (Baryton), (avec orchestra), Andre Descart.
- 263044 "C'est l'amour qui passe," (Tenor), (Avec orchestra), Charles Dalberty.
- 263044 "Fascination," (Tenor), (Avec orchestra), Charles Dalberty.
- 263045 "Sa Muguette," (Baryton), (Avec orchestra), Hector Pellerin.
- 263045 "Le Doute," (Baryton), (Avec orchestra), Hector Pellerin.

10-INCH DOUBLE SIDED BLUE SEAL—\$1.25

- 45174 "Sweet and Low," (Contralto), Elsie Baker.
- 45176 "A Southern Lullaby," (Contralto), Elsie Baker.
- 45176 "Irene," (From the musical comedy "Irene"), (Soprano), Edith Day.
- 45176 "Alice Blue Gown," (From the Musical Comedy "Irene"), Edith Day.

10-INCH RED SEAL—\$1.25

- 87307 "In the Sweet By-and-By," (Contralto), Ernestine Schumann-Heink.
- 64856 "Minuet," (Violin Solo), Jascha Heifetz.
- 64857 "Gypsy Serenade," (Serenade du Tsigane), (Violin Solo), Fritz Kreisler.
- 64856 "Les Ojos Negres," (Cancion Espanols), (Bartone), Renato Zanelli.
- 64859 "If You Could Care," (From Musical Comedy, "As You Were"), (Soprano), Frances Alda.
- 64860 "Your Eyes Have Told Me So," (Tenor), John McCormack.

12-INCH RED SEAL—\$2.00

- 74610 "Herodiade-Vision Fugitive," (Fleeting Vision), Act. II. Reinald Werrenrath.
- 88615 "Campane a sera," (avec Maria), (Italian version), Enrico Caruso.
- 74611 "Quartet in F Major Lemto," (Spring Quartet), Flonzaley Quartet.

10-INCH RED SEAL—\$2.00

- 87568 "Zara-Il Bacio," ("The Kiss"), (Duet), Geraldine Farrar-Giuseppe de Luca.

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

- 216095 "Christ in Flanders," (Tenor), Charles Harrison.
- 216097 "In Flanders' Fields," (Tenor), Charles Harrison.
- 216097 "Sweet and Low," (Waltz) (For dancing), Henri's Orch.
- 216098 "Bohemia," (One Step) (For Dancing), Van Eps Quartet.
- 216098 "When My Baby Smiles at Me," One Step (Intro: "Who Wants a Baby?") (For dancing), Henri's Orch.
- 216098 "Bo-La-Ho," Egyptian One Step, (For Dancing), (Vocal Chorus by Billy Murray), Billy Murray's Melody Men.
- 216100 "My Isle of Golden Dreams," (Hawaiian Guitars), Ben Hokena-Luther Nokoa.
- 216100 "Missouri," Waltz, (Hawaiian Guitars), Ben Hokena-Luther Nokoa.
- 216101 "Mystery," Fox Trot. (For dancing), (Vocal chorus by Billy Murray), Billy Murray's Melody Men.
- 216101 "O," Fox Trot, (For dancing), (Vocal chorus by Billy Murray), Billy Murray's Melody Men.
- 216102 "I Like to Do It," (Comic song), Billy Murray.
- 216102 "Jazz Babies' Ball," (Male Quartet), Peerless Quartet.
- 216103 "O My Lady," (Male Trio), Sterling Trio.
- 216103 "Just for Me and Mary," (Male Trio), Sterling Trio.
- 216104 "Please," Fox Trot, (For dancing), Henri's Orch.
- 216104 "Tumble In," One Step, (Intro: "For Love") (For dancing), Henri's Orch.
- 216105 "Smile Dear," (Tenor), Henry Burr.
- 216105 "Beautiful Hawaiian Love," (Duet), Campbell-Burr.
- 216109 "The Preacher and the Bear," Arthur Collins.
- 216109 "Nobody," Arthur Collins.
- 216108 "The Hymns of the Old Church Choir," Peerless Quartet.
- 216108 "Beautiful Isle of Somewhere," Peerless Quartet.

New Gennett Records**\$1.00**

- 9018-A "I am Climbing Mountains," Chas. Hart and Elliott Shaw (Tenor and Bartone).
- 9018-B "There's a Lot of Blue Eyed Marys Down in Maryland," Arthur Hall (Tenor).
- 9019-A "I'm in Love with a Beautiful Baby," McClure Bros. (Tenor duet).
- 9019-B "Poor Little Butterfly," Billy De Wex (Tenor).
- 4609-A "Under the Honeymoon" (Fox Trot), Coney Island Jazz Orch.
- 4609-B "Now I Know" (Fox Trot), Conklin's Society Orch.
- 9020-A "Dardanella" (Fox Trot or Intermezzo), Cordes Orch.
- 9020-B "When My Baby Smiles at Me," Cordes Orch.
- 4583-A "Sussex by the Sea" (Ward-Higgs), Robt. Howe (Baritone).
- 4583-B "Memories" (Van Alatyne), Robt. Carr.
- 4584-A "Caro Nomo" (Rigoletto), Violin, flute, harp.
- 4584-B "Home to Our Mountains" (Verdi), Violin, flute, harp.
- 4585-A "Boston Commandery March" (Carter), Honorable Artillery Band.



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4585-B "The Voice of the Guns March," Scots' Guards Band.

4586-A "Empire Commandery March" (Skinner). Honorable Artillery Band.

4586-B "Echoes of the Alps" (with chimes). Scots' Guards Band.

4587-A "Because" (d'Hardelot). Alex. Lang (Baritone).

4587-B "In the Valley where the Blue Birds Sing" (Solman). Robt. Carr (Baritone).

4588-A "Paddy's Red" (Piccolo solo). R. Menchie.

4588-B "Sailor's Hornpipe" (Piccolo solo). R. Menchie.

4589-A "Asleep in the Deep" (Petrie). F. J. Hawley (Basso).

4589-B "Rocked in the Cradle of the Deep." F. J. Hawley.

4590-A "Beautiful Birds Sing On" (Howe). Robt. Carr (Baritone).

4590-B "Norwegian Cradle Song." Violin, flute, harp.

4591-A "Carnival of Venice." Orlarino solo. Len Davidson.

4591-B "Niggertown" (Morley). Olley Oakley (Banjo).

4592-A "Riverside Bells" (Waltz). Scots' Guards Band.

4592-B "Marche Lorraine" (Ganne). Honorable Artillery Band.

4593-A "That Wonderful Kid from Madrid." Jack Kaufman and Arthur Hall.

4593-B "I Left My Door Open and My Daddy Walked Out" (Berlin). Jack Kaufman, Orch. acc.

4594-A "Good Night, Dearie." (Onivas.) Diarlol Orch.

4594-B "Let Me Dream" (Curtis Gordon). Conklin's Society Orch.

9015-A "I Might be Your Once-in-a-While" (Herbert and Smith). Harvey Hindermeyer. Orch. acc.

9015-B "Now I Know" (Onivas and Warren). Arthur Hall. Orch. acc.

9016-A "They're All Sweeties" (Sterling and Von Tilzer). Jack Kaufman and Arthur Hall. Orch. acc.

9016-B "You Ain't Heard Nothing Yet" (Holson-Kalm-De Sylva). Ernest Hare. Orch. acc.

1504-A "Just Like the Rose" (Cook-Terriso-Bridges). Sterling Trio. Orch. acc.

1504-B "I'm Like a Ship Without a Sail" (Kendis and Brockman). Hart and Shaw. Orch. acc.

9017-A "My Rose of Romany" (Neil Moriet). McClaskey and Meyers (Duet). Orch. acc.

9017-B "I Love You Just the Same, Sweet Adeline" (Armstrong-Gaskill). Shannon Four.

\$1.25

1503-A "Let the Rest of the World Go By." Hart and Shaw. Orch. acc.

1503-B "We Must Have a Song to Remember" (Stepo-Green). Jack Kaufman and Arthur Hall.

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3004-A "Maxina" (Round Dance). (Boissanade-Hurndall.) Squires Karsino Orch.

3004-B "Beautiful Ohio" (Waltz). Squire's Karsino Orch.

3009-A "Reminiscences of Verdi—Part I." Scots' Guards Band.

3009-B "Reminiscences of Verdi—Part II." Scots' Guards Band.

3005-B "Lutspiel Overture." Scots' Guards Band.

3005-B "Finlandia" (Tone Poem). Scots' Guards Band.

3006-A "The Bandelera" (Stuart). Robt. Howe (Baritone).

3006-B "If I Might Come to You" (Squire). Mary Williams (Contralto).

3007-A "Magic Tango" (Andre). Squire's Karsino Orch.

3007-B "Argentine Tango" (Farban). Squire's Karsino Orch.

3008-A "Allali's Holiday" (Fox Trot), (Frum). Squire's Karsino Orch.

3008-B "Helen of Troy" (Two Step). Squire's Karsino Orch.

\$1.75

3502-A "Mattinata" (Leoncavallo). Angelo Rosetti, Tenor.

3502-B "O Sole Mio" (Edi Capua). Angelo Rosetti.

Introductory List of Brunswick Records

\$1.75

30000 "Good-bye" (Tosti). Soprano solo, Dorothy Jarlon.

\$1.25

10005 "Pagliacci Vesti la Giubba" (On with the Play) (Leoncavallo). Tenor, Archer Chamblee.

10008 "Cavalleria Rusticana Siciliana" (Thy Lips Like Crimson Berries) (Mascagni). Harp accompaniment, tenor solo, Archer Chamblee.

10004 "Cavalleria Rusticana Voi la Sapete" (Santuzza's Air, "Well you Know, Good Mother") (Mascagni). Soprano, Dorothy Jarlon.

10000 "For You Alone" (O'Reilly-Giehl). Tenor solo, Archer Chamblee.

10002 "A Perfect Day" (Carrie Jacobs-Bond). Tenor solo and male trio, Archer Chamblee.

10003 "Élégie" (Massenet) in French. Tenor solo with violin obligato by Elias Bresskin, Archer Chamblee.

10009 "Little Grey Home in the West" (Lohr). Soprano solo, Dorothy Jarlon.

10010 "Hebrew Legend" (Joseph). Violin solo, Max Rosen.

10011 "Serenade" (Drigo). Violin solo, Max Rosen.

10012 "Souvenir" (Drilla). Violin solo, Max Rosen.

\$1.00

2000-A "One Sweetly Solemn Thought" (Cary Ambrose). Contralto and tenor duet, Elizabeth Lennox and John Young.

2000-B "Beautiful Isle of Somewhere" (Pounds Fearis). Collegiate Choir.

2006-A "Silver Threads Among the Gold" (Danks). Tenor solo and male trio, Walter Hammond.

2006-B "In the Gloaming" (Orred-Harrison). Contralto solo, Elizabeth Lennox.

2001-A "Carry Me Back to Old Virginny" (Bland). Soprano and male trio, Ida Heydt.

2001-B "Old Black Joe" (Foster). Criterion Quartet.

2005-A "Where the River Shamon Flows" (Russell). Tenor solo, John Congdon.

2005-B "Dear Little Shamrock" (Cherry). Tenor solo, John Congdon.

8008-A "William Tell Overture" (Rossini). Part I—The Dawn. Brunswick Concert Band.

8008-B "William Tell Overture" (Rossini). Part II—The Storm. Brunswick Concert Band.

2009-A "William Tell Overture" (Rossini). Part III—Pastorale. Brunswick Concert Band.

2009-B "William Tell Overture" (Rossini). Part IV—Finale. Brunswick Concert Band.

2002-A "National Emblem March" (Bagley). Brunswick Military Band.

2002-B "Jack Tar March" (John Phillip Sousa). Brunswick Military Band.

2010-A "Stars and Stripes Forever" (March). (John Phillip Sousa.) Brunswick Military Band.

2010-B "Prepare for Action" (March). (Blankenburg.) Brunswick Military Band.

2021-A "Tulip Time" (From the Ziegfeld Follies of 1919) (Stamper). Tenor solo, Thornley Crane.

2021-B "I Might be Your Once-in-a-while" (from the Musical Comedy, "Angel Face"). (Victor Herbert.) Soprano and male trio, Ida Heydt.

- 2022-A "Oh, What a Pal Was Mary" (Wending). Charles Hart and Shannon Four.
 2022-B "Mandy" (from the Ziegfeld Follies of 1919). (Irving Berlin.) Shannon Four.
 2004-A "See Old Man Moon Smile" (Bernard). Comic duet, Al Bernard and Ernest Hare.
 2004-B "Sugar" (Bernard). Comic song, Al Bernard.
 2020-A "In Miama" (Fields). Baritone solo, Arthur Fields.
 2020-B "Pan Yan" (Bernard and Robinson). Chinese novelty song, Al Bernard.
 2018-A "Daly's Red" (Daly). Banjo solo, Fred Van Eps.
 2018-B "Chinese Picnic," introducing "Oriental" (Victor Herbert). Banjo solo, Fred Van Eps.
 2019-A "Llewellyn" (Wiedloeft). Saxophone solo, Ruby Wiedloeft.
 2019-B "Erica" (Wiedloeft), Saxophone solo, Ruby Wiedloeft.

SPECIAL DANCE RELEASES, \$1.00

- 2023-A "Dardanella" (Fox Trot). Beise Novelty Orch.
 2023-B "Fast Asleep in Poppy Land (One Step). Beise Novelty Orch.
 2024-A "Echoes" (Fox Trot). All Star Trio.
 2024-B "Just Like the Rose" (Fox Trot). All Star Trio.
 2025-A "Nobody Knows" (Fox Trot). Saxophone solo, Ruby Wiedloeft.
 2025-B "Come to the Moon" (Fox Trot). Rodemich's Orch.
 2026-A "Patches" (Fox Trot). Rodemich's Orch.
 2026-B "Swance" (One Step). Rodemich's Orch.
 2027-A "I Want a Daddy" (Fox Trot). Palace Trio.
 2027-B "Some Day Down in Caroline" (Fox Trot). Green Bros. Xylophone Orch.

New OkeH Records

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

- 4068-A "Linger Longer Letty" (Morosco-Goodman). Helen Clark-Joseph Phillips.
 4068-B "Climbing the Ladder of Love" (Grossman-Goodman). Joseph Phillips.

Pathe Records for April

\$2.50

- 60082 "La Procession" (Franck) in French. Yvonne Gall, Soprano.
 "Manon" (Massenet), "Gavotte." Yvonne Gall and Chorus.
 60083 "The Pearl Fishers" (Bizet), "In the Depths of the Temple." Chas. Fontaine, Tenor, and Jean Noté, Baritone.
 "William Tell" (Rossini), "I Love Thee." Chas. Fontaine and Jean Note.
 59085 "Home to You, Ireland." Eleanor de Cisneros, Mezzo-Soprano.
 "Kathleen Mavourneen." Elconora de Cisneros, Mezzo-Soprano.
 62017 "Hosanna" (Granier) sung in French by Noté, Baritone.
 "Sancta Maria." Noté, Baritone.

\$1.65

- 202 "Ave Maria" (Cherubini). Vaguet.
 "Noel des Gueux" (Blon). Albers.
 211 "Les Cloches de Corneville" (Planquette). Rigaux.
 "Hérodiade" (Vision fugitive) (Massenet). Dang's.
 40195 Dance Macabre. Pathe Military Band of France.
 "Pomp and Circumstance." Pathe Military Band of France.
 41196 "Lohengrin" (Wagner) "Intro. to Act III," Versailles Military Band.
 "Lohengrin" (Wagner); "Bridal Chorus," Versailles Military Band.

\$1.50

- 25038 "Macushla." Ernest Davis, Tenor.
 "My Wild Irish Rose." Ernest Davis Tenor.
 191 "Le Paimpolaise," Répertoire Botrel, Marcellly.
 "Les Fleurs Que Nous Aimons" (Valse chantée) (Crémieux). Marcellly.
 192 "Reviens Musette" (Chanson) (Delerue). Marcellly.
 "Sérénade a Sorrente" (Valse lente) (Léautaud et Devaux). Marcellly.
 193 "Siffleur Marcheur" (Thuillier fils). Bergeret.
 "Les Chairos Français" (Thuillier fils). Bergeret.
 194 "Margot Reste au Village" (Zevacot-Corbeau). Marcellly.
 "Tu Ne Sauras Jamais" (Valse chantée) (Rico). Marcellly.
 196 "Trésor Caché" (Chansonette) (Borel-Clerc). Bérard.
 "Musique! Folie! (Chanson) (Borel-Clerc). Bérard.
 198 "Fou de Notre-Dame (Le) (Chanson) (Desmoulin). Marcellly.
 "Dernier Rendez-vous" (Romance) (Coudrier). Marcellly.
 206 "Quand Il Vous Regarde" (Benech et Dumont). Mme. Emma Liébel.
 "Nos Souvenirs" (Mélodie) (Georges). Mme. Emma Liébel.
 209 "Dieu Vous Créa Si Jolie" (Mélodie) (Codini). Sonally.
 "L'Âme des Violons" (Valse tzigane) (De Buxcuil). Junka.

- 216 "Dans Mon Vieux Temps" (Chanson) (Turine). Dalbert.
"Napolitana" (Marinier et Léo Lelièvre). Dalbret.
- 219 "Y En A Plus" (Chansonnette comique légère) (Georges). Dufleuve.
"Chantons Clair" (Chansonnette) (Bachmann). Dufleuve.
- 220 "Reviens" (Valse) (Fragson et Christini). Marcellly.
"Belle Adorée" (F. Bordé). Marcellly.
- 221 Folie D'Amour" (Chanson dramatique) (Borel-Clerc). Bérard.
"A La Cote D'Azur" (Borel-Clerc). Bérard.
- 226 "Pensez a la France" (Duclos). Couchoud.
"L'Amour N'est Qu'un Beau Reve" (Chanson Valse) (L. A. Siebel). Couchoud.
- 228 "La Valse Aux Etoiles" (Sego). Bérard.
"Un P'tit Bihelot" (Chansonnette) (Casal). Dufleuve.
- \$1.00**
- 2272 "Little Tommy Went Fishing" (Macy). Victory Four, Male Quartet.
"A Catastrophe" (Sheldon-Sprague). Victory Four, Male Quartet.
- 22228 "Where is My Boy To-night?" Peerless Male Quartet.
"The Home Over There." Mendelssohn Mixed Quartet.
- 22251 "Carry Me Back to Old Virginny." Rosalie Miller, Soprano, and Shannon Four, Male Quartet.
"Ben Bolt." Rosalie Miller, Soprano.
- 22270 "Hand in Hand Again." James and Hart, Tenor Duet.
"Out of a Clear Sky." Henry Burr, Tenor.
- 22280 "How Sorry You'll Be." Billy Murray, Tenor.
"Oh." Ernest Hare, Baritone.
- 22291 "Dardanella." Campbell and Burr, Tenor Duet.
"Venetian Moon." Sterling Trio.
- 22285 "Honeymoon Bells." Jack Norworth, Baritone.
"You'd Be Surprised." Jack Norworth, Baritone.
- 20218 "Les Muguets" (Friedland). Troupe Hawaïenne, Louise et Ferrera avec Xylophone.
"Le Long de la Route de Waikiki" (Whiting). Orchestre Hawaïen, Louise et Ferrera avec Siffleurs.
- 20245 "Valse Noel" (Margis). Orchestre Waikiki, Louise et Ferrera.
"Gavotte Stéphanie" (Czibulka). Orchestre Waikiki, Louise et Ferrera.
- 20247 "Lelia" (Galimany). Valse. Troupe hawaïenne, Louise et Ferrera.
"La Paloma" (Gradieux). Orchestre Waikiki, Louise et Ferrera.
- 20267 "Kamawe." Troupe hawaïenne, Louise et Ferrera.
"Valse Kilimh" (Poli). Orchestre hawaïen, Louise et Ferrera.
- 20344 "Valse Missouri" (Eppel Logan) Orchestre Waikiki, Louise et Ferrera.
"Vieille Chanson D'Amour" (Molloy), chantée en anglais par Cora Tracey, contralto, avec accompagnement d'orchestre hawaïen.
- 21485 "Nuits Hawaïennes" (Roberts), Valses. Troupe hawaïenne, Louise et Ferrera.
"A Hawai" (Mac Meekin). Troupe hawaïenne, Louise et Ferrera.
- 22118 "Till We Meet Again." Troupe hawaïenne, Toots Paka.
"Miel Sauvage." Troupe hawaïenne, Toots Paka.
- 22119 "Doux Regrets." Orchestre hawaïen de l'Hotel Baltimore.
"Clair De Lune Hawaïen." Orchestre hawaïen de l'Hotel Baltimore.
- 22130 "Marche Honolulu." Troupe hawaïenne, Toots Paka.
"Valse Kawahou." Troupe hawaïenne, Toots Paka.
- 20191 "Gaaka Hula Hickey Dula." Troupe hawaïenne Louise et Ferrera.
"Bleus Du Sud." Troupe hawaïenne, Louise et Ferrera.
- 20102 "Hulas Hawaïennes, Milange." Troupe hawaïenne, Louise et Ferrera.
"He Lei No Kallitani." Troupe hawaïenne Louise et Ferrera.
- 20158 "Gaddie Kaddie Kiddie Kaddie Koo." Troupe hawaïenne, Louise et Ferrera.
"Sourires et Baisers." Troupe hawaïenne, Louise et Ferrera.
- 22276 "Chromatic Fox Trot." Xylophone Solo. Geo. H. Green.
"Stop Time." Xylophone Solo. Geo. H. Green.
- 22277 "Mighty Lak' A Rose." Violin, Flute and Piano. Longo Trio.
"Somewhere a Voice is Calling." Violin, Flute and Piano. Longo Trio.
- 22278 "I Left My Door Open and My Daddy Walked Out." Piano Duet and Saxophone. Saxo-Piano Phields.
"Oh!" Piano Duet and Saxophone, Saxo-Piano Phields.
- 22271 "Rainbow Land." Royal Waikiki Hawaiian Orch.
"Just Like the Rose." Royal Waikiki Hawaiian Orch.
- 22292 "Dardanella" (Fox Trot). Tuxedo Syncopaters.
"When My Baby Smiles." Tuxedo Syncopaters.
- 22283 "Turoc." Max Dolin's Novelty Orchestra.
"On the Streets of Cairo." Max Dolin's Novelty Orchestra.
- 22286 "Bow Wow." One Step. Wadsworth's Saxophone Band, Bo-La-Bo." Medley One Step. Joseph Samuels' Orchestra.
- 22289 "I Might Be Your Once-in-a-While," from "Angel Face" (Herbert). Tuxedo Syncopaters.
"You'd Be Surprised." Medley Fox Trot. Tuxedo Syncopaters.
- 22282 "By the Honeysuckle Vine." Ernest Hare, Baritone.
"All I Have Are Sunny Weather Friends." Sterling Male Trio.
- 22274 "The Merry Wives of Windsor," Part 1. National Symphony Orchestra.
"The Merry Wives of Windsor," Part 2. National Symphony Orchestra.

New Edison Re-Creations

\$3.50

- 82177 "Dov'e l'Indiana bruna" (Indian Bell Song). Lakmé, Delibes. Consuelo Escobar de Castro, Soprano, in Italian.
"Vien, diletto" (Come, Dearest, Come). I Puritani Bellini. Consuelo Escobar de Castro, Soprano, in Italian.
- 82178 "Chanson d'Amour" (Love Song), Hellman. Alice Verlet, Soprano, in French.
"La ci darem la mano" (Nay, bid me not resign love). Don Giovanni. Mozart. Marie Tiffany and Mario Laurenti, Soprano and Baritone, in Italian.
- 82179 "Just Dreaming of You." Eastman-Heltman. Ralph Errolle, Tenor.
"Your Heart is Calling Mine." Hamblen. Marie Rappold, Soprano.
- \$2.60**
- 80402 "Bel raggio Iusinghiero" (Bright Gleam of Hope) Semiramide. Rossini. Stella Power, Soprano, in Italian.
"Nymphes et Sylvains." Bemberg. Stella Power, Soprano, in French.

- 80513 "Almost Persuaded," Bliss. Thomas Chalmers and Mixed Chorus, Baritone and Mixed Voices.
 "Sanctus" (Holy, Holy, Holy God). Messe Solennelle—Ste. Cecilia, Gounod. Albert Lindquist and Calvary Choir, Tenor and Mixed Voices.
- 80514 "Aloha Sunset Land," Kawelo. Homestead Trio, 1st Soprano, 2nd Soprano, Alto.
 "When the Corn is Waving," Blamplin-Buck. Criterion Quartet, Male Voices.
- 80515 "Phedre Overture, Part 1," Massenet. American Symphony Orchestra.
 "Phedre Overture, Part 2," Massenet. American Symphony Orchestra.

\$1.80

- 50613 "Aloha Oe" (Farewell to Thee), Liliuokalani. Bohumir Kryl, Cornet.
 "Fancy Little Nancy," Baines. Wheeler Wadsworth, Saxophone.
- 50614 "Colonel Stuart March," Weldon. Conway's Band.
 "The Vampire"—Dance Characteristic, Losey. Soder's Band.
- 50615 "Medley of Irish Jigs," Patrick Fitzpatrick, Bagpipe.
 "Reilly's Reel—Medley of Reels," Harold Veo, Violin.
- 50616 "Carnival of Venice"—Transcription. Alfred A. Farland, Banjo.
 "Silver Threads Among the Gold," Danks. M. Nagy, Zimbalom.
- 50617 "Everybody Loves an Irish Song," McKenna. John Finnegan, Tenor.
 "Good-Night, Dinny, and God Bless You," Gartlan. George McFadden, Tenor.
- 50618 "Potporijah Hrvatskih Pjesama" (Croatian Folk-Songs). Jugoslavensko Tamburasko Društvo. Jugo-Slav Tamburitza Orchestra.
 "Potporija Srpskih Pjesama" (Serbian Folk-Songs). Jugoslavensko Tamburasko Društvo. Jugo-Slav Tamburitza Orchestra.
- 50619 "In Siam," Fox Trot. All Star Trio, Saxophone, Xylophone and Piano.
 "Tents of Arabs," One Step, David. Tuxedo Dance Orchestra.
- 50620 "Henry Jones, Your Honeymoon is Over," Barnard. Al Bernard and Ernest Hare, Negro Duet.
 "St. Louis Blues," Handy. Al Bernard.
- 50621 "I Love You Just the Same, Sweet Adeline," Armstrong-Gaskill. Premier Quartet.
 "On the Dreamy Amazon," Hill. Herbert C. Tilley, Jr., Baritone.
- 50622 "Peter Gink," One Step (Adapted from "Peer Gynt" Suite 1), Cobb. Tuxedo Dance Orchestra.
 "Yelping Hound Blues," Fox Trot (Introducing "Dixie Blues"), Lada-Nunez-Cawley. Louisiana Five.
- 50626 "Molly Malone" (My Own). Passing Show of 1919, Schonberg. Charles Hart, Tenor.
 "Nobody Knows" (And Nobody Seems to Care), Berlin. Louise Terrell, Contralto.
- 50637 "Dardanella," Fox Trot, Bernard-Black. Harry Raderman's Jazz Orchestra.
 "Make That Trombone Laugh," Fox Trot, Scharf. Harry Raderman's Jazz Orchestra.
- 50638 "Sahara" (We'll Soon be Dry Like You), Schwartz. Billy Murray.
 "You'd be Surprised," Berlin. Billy Murray.
- 50639 "Little Girls, Good-bye"—Apple Blossoms, Jacobi. Lewis James, Tenor and Chorus of Men.
 "You Are Free"—Apple Blossoms, Jacobi. Betsy Lane Shepherd and Lewis James, Soprano and Tenor.

Amberol Records for April**ROYAL PURPLE RECORDS**

- 29048 "O, Divine Redeemer." Marie Rappold.
 29049 "Vien Leonora" (Leonora, Spurn Not My Love)—La Favorita, in Italian. Taurino Parvis.

REGULAR LIST

- 3944 "Who Wants a Baby?"—Fox Trot. Lenzberg's Riverside Orchestra.
 3945 "Molly Malone" (My Own)—Passing Show of 1919. Charles Hart.
 3946 "Backyard Conversation Between Mrs. Reilly and Mrs. Finnegan. Ada Jones and Steve Porter.
 3947 "Lisztiani March." Conway's Band.
 3948 "Shall We Meet?" Vernon Archibald and Lewis James.
 3949 "Chasin' the Blues." Al Bernard.
 3950 "Sweet and Low"—Waltz (Introducing "Lonesome—That's All.") Tuxedo Dance Orchestra.
 3951 "Nightingale Song"—Yodel Song. Frank M. Kamp-lain.
 3952 "Lucille"—Fox Trot. All Star Trio.
 3953 "Sahara" (We'll Soon be Dry Like You). Billy Murray.
 3954 "Pretty Little Rainbow"—Waltz. Lenzberg's Riverside Orchestra.
 3955 "Let the Rest of the World Go By." Marion Evelyn Cox and Harvey Hindermeyer.
 3956 "Leaf by Leaf the Roses Fall." Vernon Archibald and Lewis James.
 3957 "A Matrimonial Mixup"—Negro Sketch. Billy Golden and Joe Hughes.
 3958 "Little Girls, Good-Bye. Lewis James and Chorus of Men.
 3959 "The Mighty Deep." Wilfred Glenn.
 3960 "Linger Longer Letty." Helen Clark and Joseph Phillips.
 3961 "It's the Smart Little Feller Who Stocked up his Cellar that's Getting the Beautiful Girls." Maurice Burkhardt.
 3962 "Dixie Lullaby." Homestead Trio.
 3963 "Sunny Weather Friends." Harvey Hindermeyer.
 3964 "You'd Be Surprised." Billy Murray.

SPECIAL FRENCH RECORDS**\$2.60**

- 74001 "L'Adieu du Matin," Pessard—Priez, aimez, chantez, Grehg. P. A. Asselin, Tenor.
 "Madrigal," Chaminade. "Tu me dirais," Chaminade. P. A. Asselin, Tenor.
 74002 "Cantique de Noël," Adam. P. A. Asselin, Tenor.
 "O Salutaris," Salomé. P. A. Asselin, Tenor.
 74003 "Elle ne croyait pas—Mignon." Thomas. P. A. Asselin, Tenor.
 "La Réve—Manon," Massenet. P. A. Asselin, Tenor.
 74004 "Ah! lève-toi, soleil!—Roméo et Juliette," Gounod. P. A. Asselin, Tenor.
 "Anges du paradis—Mirelle," Gounod. P. A. Asselin, Tenor.
 74005 "Arioso" (O mer, ouvre-toi), Delibes. P. A. Asselin, Tenor.
 "O souverain, ô jûge, ô père—Le Cid," Massenet. P. A. Asselin, Tenor.
 74006 "Pardonne, et ne sois pas fâchée—Le Coeur et la Main," Lecocq. Odette Le Fontenay et Orphée Langevin.
 "Par toi, divine créature—Le Couer et la Main." Lecocq. Odette Le Fontenay et Orphée Langevin, Soprano et Baryton.

\$1.80

- 58001 "Le Baiser," Jette. Hector Pellerin.
"C'est Rosalie," Jack-Brill. Hector Pellerin, Baryton.
58002 "Elle était vendeuse," Serpieri. Hector Pellerin.
Baryton.
"J'aime une brune," Christiné. Hector Pellerin,
Baryton.
58003 "Cocarde de Mimi Pinson (La)," Marinier et Hejntz.
Hector Pellerin, Baryton.
"La Mimosa," Barrirolli. Hector Pellerin, Baryton.
58004 "La Belle au Bois Dormant," Vieu. Hector Pellerin,
Baryton.
"Presque Verteuse," Gabaroché. Hector Pellerin,
Baryton.
58005 "C'est pour vous!" Berlin. Hector Pellerin, Baryton.
"Demain qui n'est jamais venu," Popy et Piccolini.
Hector Pellerin, Baryton.
58006 "Le Credo du Paysan," Goublier. Orphée Langevin,
Baryton.
"O Canada! mon pays, mes amours!" Mercier.
Orphée Langevin, Baryton.
58007 "La Marsellaise," Rouget de Lisle. Orphée Langevin,
Baryton.
"Le Saint-Laurent," Mercier. Orphée Langevin,
Baryton.



Give more thought to Music

Advance List of Phonola Records

- 4057 "Dardanella" (Bernard-Black). Rega Dance Orch.
with Saxophone by Nathan Glantz.
"O"(Oh!) (Gay-Johnson). Rega Dance Orch. with
Chorus sung by Jack Kaufman.
4058 "Ching-a-Ling" (William Penn). Conway's Band.
"A La Carte" (Abe Holzman). Conway's Band.
4059 "I Am Climbing Mountains" (Kendis-Brockman).
Conway's Band.
"Dreamy Alabama" (Mary Earl). Conway's Band.
4060 "Bo-La-Bo" (George Fairman). Paul Biese and his
Novelty Orch.
"When You're Alone" (Otis Spencer). Green Bros.
Xylophone Orchestra.
4061 "Fast Asleep in Poppy Land" (Byron Gay). Paul
Biese and his Novelty Orch.
"Yellow Dog Blues" (W. C. Handy). Paul Biese and
his Novelty Orch.
4062 "Floatin' Down to Cotton Town" (Frost-Klickman).
Kaufman-Hall.
"Lucy" (Dancing Around the Cabin Door) (Farrell-
Robinson). Kaufman-Hall.
4063 "Cairo Land" (Williams-Pinkard). Sterling Trio.
"We Must Have a Song to Remember" (Green-Stept).
Harvey Hindermeyer.
4064 "Baby Love" (Brennon-Hays-Tenney). Campbell-
Burr.
"Sanny Weather Friends" (Kendis-Brockman).
Harvey Hindermeyer.
4065 "I Don't Want a Doctor" (Rose-Mills). Jack Kauf-
man.
"When It Comes to Lovin' the Girls" (Kissen-Burns-
Glogau). Emerson Westervelt.
4066 "Little Girls, Good-bye" (LeBaron-Jacobi). Lewis
James.
"Just Like the Rose" (Cool-Terriess-Bridges). Arthur
Burdin.

- 4067 "When Two Hearts Discover" (Biggers-Hirsch).
Marion Evelyn Cox-Joseph Phillips.
"Pickaninny Blues" (Frost-Klickman). Crescent
Trio.
4068 "Linger Longer Letty" (Morosco-Goodman). Helen
Clark-Joseph Phillips.
"Climbing the Ladder of Love" (Grossman-Goodman)
Joseph Phillips.
4069 "Freckles" (Cliff Hass-Milton Agar). Paul Biese
and his Novelty Orch.
"Please" (Lee S. Roberts). Paul Biese and his
Novelty Orch.
4070 "Mystery" (Joseph Cirina). Paul Biese and his
Novelty Orch.
"Meet Me in Bubble Land" (Isham). Paul Biese
Biese and his Novelty Orch.
4071 "Nobody Ever" (Hugh Frey). Conway's Band.
"Tents of Arabs" (Lee David). Conway's Band.
4072 "Hot Foot" (M. L. Lake). George H. Green.
"Don't You Remember Those School Days" (From
Hippodrome Show "Happy Days") (Raymond
Hubbell). All Star Trio.
4073 "Only" (I. Caesar-Harry Akst). Sam Ash.
"Sweet and Low" (James S. Royce-Chas. L. Johnson).
Crescent Trio.
4074 "For Every Door That Closes" (Another Will Open
for You) (Kendis-Brockman). Reed Miller.
"I Love You Just the Same, Sweet Adeline" (Gaskill-
Armstrong). Peerless Quartette.
4075 "Lend Me Jim" (Watson Sisters). Watson Sisters.
"Never Let No One Man Worry Your Mind" (Will
E. Skidmore-Jack Baxley). Fannie Watson.
4076 "Lollaly Blues" (In the Evening) (Al. M. Kendall-
J. R. Robinson-T. Morse). Crescent Trio.
"Just for Me and Mary" ("Twas a Beautiful Wedding
Day) (Clask-Rogers-Edwards). Sterling Trio.
4077 "Mother Machree" (Young-Olcott-Ball). William
Rohyn.
"The Bells of St. Mary's" (Furber-Adams). Joseph
Phillips.
4078 "Swanee" (Geo. Gershwin). Green Bros. Xylophone
Orch.
"Blues (My Naughty Sweetie Gives to Me)" (Swan-
stone-McCarron-Morgan). Harry Raderman's
Jazz Orch.

Willis & Co., Limited, Hold Annual Meeting

The annual meeting of Willis & Co., Limited, Piano Manufacturers, was held in the office of the President, A. P. Willis, on Thursday night, the 18th inst., and was attended by all the directors and a few shareholders.

Mr. A. P. Willis presided. The annual statement was read, showing a successful year. The volume of business, Canadian and export, was of a record character. The industrial conditions of the year and the high price and scarcity of fine material for artistic pianos were such as to reduce the margin of profit considerably. For many years the company have encouraged among its employees the bonus principle, and there was paid out during the past year a larger amount of money in bonuses than any previous year; in fact, about 25 per cent. of the salaries were given to augment their remuneration. The old officers were all re-elected: A. P. Willis, president and general manager; R. A. Willis, vice-president; W. D. Willis, secretary; G. L. Duncan, treasurer, and Messrs. C. D. Patterson, F. G. Sharpe, A. Desjardins and A. S. Benoit, directors. The Company resolved to increase the business to meet the growing demand of the public for Willis Pianos if material and industrial conditions will permit during 1920.

CANADA'S "MIAMI" WEEK

May 3rd-8th, 1920

A week set aside for accentuating, if possible, the phenomenal success of Victor Jacobi's Waltz and Waltz Song, the sweet and soothing strains of which are now heard throughout the entire civilized world.

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To Our Friends, the Dealers:

We would like you to co-operate with us in making this week a real "MIAMI" week. Special Advertising Matter, Display Cards, Title Pages, Streamers cheerfully supplied. If you handle rolls or records, combine the two departments. **CREATE SALES.** Did you receive the special "Miami" Week Offer, if not write or wire immediately. Don't miss it. If you are using newspaper space for advertising during that week, give some space to "Miami" and let us bear proportionate cost. Be a "Miami" booster for that week.

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1920

How New Zealand Dealers Grant Discounts to Teachers

NEW Zealand dealers, like those in Canada, have found that many persons not bona-fide music teachers come into their stores to buy music claiming teachers' discounts. To combat and overcome this imposition the dealers in New Zealand keep a register of bona-fide teachers. Before a teacher can get listed in this register he or she must sign the subjoined declaration form, and also have some recognized teacher attach signature to the form certifying that the applicant is a bona-fide teacher.

The form is as follows:

To M

1919

N.Z.

MUSIC TRADES ASSOCIATION

In accordance with your request that your name, as a Teacher of Music, should be registered with the under-mentioned Music Traders in New Zealand, if you are able to sign the enclosed "Form of Declaration," and can obtain from a registered Music Teacher the completion of the accompanying "Certificate," then upon returning the Declaration and Certificate, you will become entitled to the privileges granted to bona-fide Members of the Profession.

FORM OF DECLARATION

To be signed and returned to
The N.Z. Music Trades Association,
P.O. Box 481, CHRISTCHURCH

I, the undersigned, declare that I am a Teacher of Music and earn my living by the Profession of Music, and I desire you to register my name with the Music Traders of New Zealand, in order that I may enjoy the privileges and discounts offered to the Profession.

I agree not to transfer in any way to my Pupils or others any of these privileges or discounts.

Signature
(State whether Mr., Mrs. or Miss)
Address
(Give Full Postal Address.)

Date

CERTIFICATE

I, being a registered Teacher of Music, hereby certify that M. is a Teacher of Music earning his or her living by the Profession of Music and that I consider him or her entitled to the privileges and discounts granted by the Music Traders to the Profession.

Signature
Address

Date

Reasons for Stocking Orchestra Music

"IT is to be regretted that so many dealers miss the publicity opportunities the selling of orchestra music affords—especially those dealers whose sales of popular and semi-popular sheet music are great," says the Schirmer house organ known as "The Trade." "Let us contemplate the subject by and large. The average dealer doesn't stock orchestra music because he considers it a specialty and something his equipment is not prepared to handle. He also believes a large and varied stock imperative for satisfactory service, and is frightened by the thought of the novelties he must receive to give his service the necessary—in the orchestra game—reputation for up-to-dateness. He fails to consider, however, that if his conception of the business is correct, many other dealers situated and equipped as he, must be losing money and suffering the torment of something pesky just for the fun of it.

"As a matter of fact the average dealer's objections to stocking orchestra music are chimerical. True, the business is somewhat special; but as long as one does not intend launching a large publishing or jobbing enterprise in it, it can be handled in the same manner other music is handled. The size of the stock depends upon the extent to which the dealer wants to go. And if the stock were accumulated exactly as many enterprising stores gather an effective octavo stock—that is to say, carry only the latest, the best-sellers and the standard arrangements of the constantly demanded non-copyrights in stock, and depend upon a clever back-order system for giving adequate service on the residue—it could be installed with the expenditure of only a little cash and trouble.

"The benefits accruing from dealing in orchestra music are far greater than the cash register can possibly show. In the first place, your orchestra department would help your local orchestra men to extend and improve their work, because from you they would be able to secure up-to-the-minute material and helpful hints on other kinds of repertoire practically closed to them by mail-order methods. These same men would gladly push what you offer them for pushing thereby allowing you to put over campaigns for especially fine popular numbers on which you get a good rate. What followed would be that good business which comes from all forms of practical and effective publicity: the diners, dancers and theatre goers would hear the orchestras, soon hum the music and then visit your store to get either the song or the piano arrangement, and if you happen to handle records and rolls you would receive inquiries about these also. After you get them inside your threshold, attractive displays on your counters and salesmanship would compel them to buy in excess of their original intention. The foregoing sums up only a few of the capital reasons we might set forth in favor of your stocking orchestra music generously and permanently."

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In C, D, E flat and F

"Give me a Haven of Rest with You"

By Kathleen Forbes
In C, D, E flat and F

"The House by the Hill"

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Sung by Leading Artists

"I Passed By Your Window"

SONG BY

MAY H. BRAHE

Published in the keys of C, D, E flat and F.

Dealers should have no hesitation in stocking this song as there is a large and growing demand for it in all parts of Canada.

Enoch & Sons, London, England

and
The Anglo-Canadian Music Co.

144 Victoria Street, Toronto

NOTICE

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

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

Phonographs One of the Greatest Agencies in Extension of Interest in Small Goods

THAT the phonograph has been a great factor in the development of sales for the small goods departments is the belief of the manager of Ditson's New York small goods department. When the talking machine was just coming into its great popularity, he said it was no uncommon thing for dealers to come into their store in a state bordering on despair with regard to the future of small goods. They were inclined to believe, and they freely said, that with the tremendous vogue of the phonograph, which was already assured, there would be no great future demand for small goods, as the phonograph would, to a greater or less extent, supplant these small instruments in homes.

"But," said this department manager, "the contrary has been the case. The fact of the matter is, that the talking machine has done more than any other single agency to revive and create a great and constantly growing demand for small musical instruments. The reason for this is readily found. When the music of the violin, the guitar, banjo, mandolin, band instruments, the piano, in fact, any and all musical instruments that have been used by great artists for reproduction purposes for the talking machine, has been reproduced in the home through the medium of the records of the playing of these accomplished musicians, there has been created in the minds of young people a desire to learn to play these instruments themselves, and the consequence has been a growth in demand for small goods in recent years that has been enormous.

"The Talking Machine, so far from being a detriment to the small goods dealer, has been one of the greatest agencies in the promotion of a tremendously increased interest in these instruments. Young people listen to the records made by expert performers on small instruments, and they immediately want to possess and learn how to play the instrument of their choice. Another factor in the recent tremendous growth and demand for small musical instruments has been the army camps. Small goods were extremely popular among the soldier boys, and now that they have gone back to their homes, they have carried with them a love of music and of the small musical instruments."

Lukewarm Soapy Water and Buckshot to Clean the Trombone

PHYSICAL cleanliness of course is primarily demanded of all self-respecting persons, yet is it not quite as important that we should keep any and all instruments clean as we do our bodies? One of the first bits of helpful advice to give an embryo trombonist is the strict injunction to keep his trombone clean—both outside and inside—for by so doing the beginner is unconsciously paving the way to clean playing. "The outside of a trombone never should be allowed to become dull or discolored, especially if the instrument be of brass—a metal that requires polishing more often than does either silver or gold, and which looks very unsightly when tarnished," says a slide trombone expert.

"As for the interior of the instrument—do not permit the inside tubing of your slides ever to become choked with the slimy substance that is bound to accumulate from the using of oil, or from the occasional deposits of foodstuffs which are blown into the instrument when one plays directly after having eaten. The slides should be cleansed frequently of every form of accumulation. It does not take long for dust and oil or other foreign elements to collect and such

matter is not only detrimental to one's playing, but to the health of the player as well.

"A good way to clean the inside of the trombone slides is to use a lukewarm solution of soapy water together with a handful of buckshot. Pour some of this mixture into the slides and shake briskly up and down. The friction caused by the shot will loosen all the muck and dirt, and the water will wash it out. Never use very hot water. It is good policy to always make it a practice of washing out the instrument after having used it outdoors on parades, or at outdoor concerts where dust and dirt are unavoidable.

"Another convenient method for ridding slides of accumulated dirt is as follows: To one end of a piece of string attach a small weight (such as a nail or other article of about an equal weight), and to the other end fasten a bit of clean cloth that is of a size convenient to be drawn through the slide while fitting snugly. This contraption is then to be drawn slowly through the slides several times, each time after the drawing cleaning the rag or using a fresh one. To avoid having the rag stick in the centre of the slide, care must be taken that it does not fit too tightly—also, a strong or heavy string should be used for the operation."

Will the Saxophone Always Be a Jazz Instrument

WHY is it so hard to convince musicians, and I might say the public at large, that a saxophone is something more than a jazz instrument? Why is it not used in the orchestra in a part akin to the 'cello?

These two pertinent questions have just been put to an orchestra expert who answers them as follows in *Jacobs' Orchestra Monthly*: "Commercialism has caused the player of the saxophone to make a buffoon of both himself and instrument. The soprano sax was never a very popular member of that family, probably owing to the fact that few performers seemed able to cultivate a pleasing tone on same, while the alto, tenor and baritone have always been a valuable trio in large bands; but let it be understood that the parts written for the instruments must at all times be strictly adhered to and no buffoonery permitted. Of course, it goes without saying much on the subject that the directors of legitimate concert bands would not allow performers to make a joke of the instrument.

"On vaudeville circuits people are accustomed to being entertained in divers manners, consequently we can expect the vaudeville artist (?) to pull off any sort of stunt to create a laugh. In large halls, where dances are held, it has been the custom during the past few years to use the alto or tenor saxophone in place of the cello, as the latter instrument is not of sufficient tonal volume to suit leaders and audiences who prefer noise to music. This has given the saxophonist an opportunity to play the buffoon, and many of them have made the most of said opportunity by acquiring a species of tone, and mannerisms in delivering same, that have made lovers of real music believe that the instrument is meant as a joke and no more. If the 'cello part were legitimately played on the saxophone, the part strictly adhered to and the tone production kept within its legal limits, the substitution for 'cello would be acceptable for dance engagements, but as regards writing a part for the instrument for use in large orchestral concerts, the day has not yet arrived nor does the writer believe it ever will.

"Compare the registers of the two instruments ('cello and saxophone), and you will discover that the former has such an advantage over the latter that it would be impossible for the sax to ever fill the requirement s of the 'cello, either in register, tonal quality or soulful expression. That this fact was recognized by the old masters is very evident

for the sax is not a new instrument by any means, and dates back to the 18th century as you have stated in your letter, so the writers of the great classics were aware of the existence of the instrument, but never felt that its importance was of sufficient worth to make use of it.

"Ambroise Thomas did write a part for sax in his opera 'Othello,' but the trombone is always called upon to play it. There are several reasons for this substitution, the principal one being the fact that the Metropolitan Opera Co. of New York City can not afford to carry a saxophonist on its salary list, when the only need for the man would be on rare occasions when the Thomas Opera is produced. Some people might suggest that a good clarinet or flute player could play the part on saxophone, but men who are capable of occupying chairs in opera, never care to ruin their tone on the instrument regularly played by them, to say nothing of the objection offered by the maestro in charge of the orchestra, who would not permit a flute or clarinet part to be omitted for the sake of having the man play another instrument.

"That playing on the sax will ruin the former, tone of the general run of clarinetists is a proven fact, and I fear no contradiction on that point. I have the evidence before me daily; men who were capable of occupying the first chair in band or orchestral concerts now refuse to accept calls for work in that chair, owing to their having paid too much attention to the sax. These men were compelled to take up the latter instrument from the fact that there was little or no call for clarinet in the make-up of dance orchestras. I have one engagement in mind, where there were no less than thirty men booked for a large dance, and seated with the others, were six saxophones and not one flute or clarinet.

"This was certainly overdoing the thing, but if the leader and the dancers were satisfied, who can or dare say it is wrong? All six of the men were playing the 'cello' part, that instrumentalist being conspicuous by his absence. Several of these men would have been of more service had they been booked for clarinet, as the latter part was missing entirely, and even though some arrangers of dance numbers have sometimes gone the limit as regards variations (or noodling, as it is sometimes termed), it would have been more acceptable to have the clarinet represented than to have had six men trying to play a part that was not intended for the instrument they used, and truth compels me to add that the part was far from ably handled by several of the men.

"The 'moaning' tone acquired by some performers on the alto sax is horrible and only belongs (or is fitting) to a vaudeville act that is supposed to be funny. There are various kinds of fun, however, so take your pick. The instrument has been made a joke of for so many years that it will be impossible to ever place it on a solid footing with orchestral directors of the better class. I have some very dear friends who play the instrument in a legitimate manner, and their services are always in demand, so I have no fear that my answer to your question will be misunderstood by them.

"If you continue your study of this instrument, play it as it should be played, but I have little hopes of ever seeing you seated in an organization which handles symphonies or other classics, for the tonal quality is not of sufficient sympathetic character to blend well with violins, violas and 'cellos.

"The saxophone is a good band instrument when properly handled. It also has its uses on the vaudeville stage for jazz effects, and anyone desirous of possessing an amusing phonograph record, will not regret investing in same, but I fear your hopes will never be realized as regards playing with a real orchestra.

Chappell & Co., Ltd., New Address

Early this month the Toronto branch of Chappell & Co., Ltd., music publishers, removed their office and ware-rooms from 347 Yonge street to 38 Adelaide street west, which location is almost opposite the Regent Theatre. The new ground floor premises are very centrally located and furnish just double the space of the former quarters.

Mr. Walter Eastman, manager of the New York branch of Chappell & Co., was in Toronto for almost a week inspecting the new quarters with which he is greatly pleased, and completing arrangements for "Miami Week," particulars of which appear elsewhere in this issue.

Forgetting Canada Not Part of U.S.

A Western reader of Canadian Music Trades Journal, who has visited England, has voiced the feeling of many Canadians when he expresses surprise that so many business houses in England do not distinguish between Canada and the United States, but think of us together as America. "There are several large music houses in England," he says, "who have given their agency to New York or Boston houses for 'America,' and which includes Canada, for most English houses seem to think Canada is part of the United States (as they call all this part of the globe America), and are surprised when they do not get good results from their goods being sold in Canada, because we do not buy British made goods from U.S. (and pay duty on duty plus exchange)."

Wray's Winnipeg Store Moved

Wray's Music Store has moved to the store lately occupied by Whaley, Royce & Co., at 311 Fort St., Winnipeg, and have purchased the entire set of fixtures of that firm. Wray's look for a very large trade in the near future, and are getting nicely straightened out ready for the extra trade expected. They have a very large stock, and are catering to the teachers and trade in the West. Prompt service and best prices has always been their motto, and will continue to be. Mr. Finch, late of Whaley Royce & Co., is now on the staff.

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Let us have your orders early so you will be in shape to meet the demand which this big campaign is sure to create.

Leo Feist, Limited

193 Yonge Street

Toronto

Letter To The Editor

In a letter to the Journal Mr. Fred H. Wray, of Winnipeg says: "Can nothing be done by us dealers re the Exchange? Can we not come to some arrangement with the United States dealers to share or help share the cost of this item? If all the dealers get together and show the American houses where we are at, I think they would meet us, or if not why cannot we make a standard rate on popular or standard music, and raise the 15 cents to 20 cents while this is on. If a dealer will only look into the popular music at 15 cents, he will see he is not making any money selling it at this price. The cost of doing business has gone up double, but the retail price of this music has dropped. The writer started in the music business at \$1.00 a week; now you have to pay a boy \$10.00 a week, and he's independent at that. When is the music business going to be a paying business?"

Winnipeg Favors Buying Canadian and English Music

At a recent meeting held by the Executive of the Music Teachers' Association of Winnipeg, the following resolution was passed:

"That the Winnipeg Music Teachers' Association do all in their power to use and encourage teachers to use music publications of Canadian and British publishers, and to discourage the use of American works as much as possible."

The meeting was called principally on account of the enormous exchange rate now prevailing in the United States. The feeling was that Canada was spending too much money across the line, and that most of it could be spent in Canada or Great Britain. The music dealers of Winnipeg were invited to this meeting, and were asked their opinion on the subject. Mr. Wray, of Wray's Music Store, and Mr. Martin, of the T. Eaton Co., were present.

The dealers were asked to procure samples and catalogues of standard works from the Old Country. This they promised to do. The dealers thanked the teachers for their invitation, and for their interest in helping to build up the trade with Great Britain and Canada.

Sung at Enoch Ballad Concerts

The Enoch Ballad concerts held in London, England, are steadily growing in popularity. It is stated that this is chiefly owing to the prominence given to novelty songs. Among the new works given at recent ballad concerts were "June Twilight" and "St. Mary's Bells" (from "Five Poems by John Masefield") by Easthope Martin; Granville Bantock's "Vale of Arden"; a setting of Kipling's "Rimini," by Paul Edmunds; Elgar's "Fringes of the Fleet."

Other numbers included "A Little Winding Road" and "Away on the Hill" by Landon Ronald; songs from Landon Ronald's "Cycle of Life" and "In Sunshine and Shadow"; Chitmanade's "Ritournele" and "The Silver Ring".

Columbia Artists Directory Coming

A dispatch from New York says: "The Columbia Graphophone Company is preparing to issue a book on the artists who record for the Grafonola. It will be out in the course of a few months, Paul Hayden, its editor, says. Mr. Hayden prepares the "pep" literature and the human interest publicity matter that the Columbia Graphophone Company issues, and there is no doubt that the 1920 book will reflect his originality. It will be a fine example of the engravers' and printers' art, containing upwards of one hundred biographies of Columbia recording artists and will be illustrated."

ON MIAMI SHORE

MIAMI WEEK

MAY 3-8

All over Canada this number will be featured by sheet music and phonograph men. Orchestras will play it—window displays will be devoted to it—it will be advertised in various ways.

EVERY player piano owner will want a roll of "Miami"—Victor Jacobi's song—already a tremendous success.

"Miami" Week will bring a big demand for this word roll.

How many can you use?

Order Now!

The OTTO HIGEL COMPANY Ltd.
King and Bathurst Sts., Toronto

HIGEL ROLL W1193

Here, There and Everywhere

The Lodge Piano House of Edmonton has added a line of small goods to its stock.

Ottawa and Winnipeg are two of the latest Canadian cities to add a symphony orchestra to their civic assets.

"Why not Teachers of the Player Piano?" is a question which has been raised by Ernest Newman, the well-known English critic.

The death of Fayette S. Cable, president of the Cable-Nelson Piano Co., Chicago, has been announced. He was born in 1855.

A. E. Landon, Canadian manager of the Columbia graphophone Co., left Toronto the middle of the month on a trip to the West.

Mr. F. T. Quirk, manager Sterling Actions & Keys, Limited, Toronto, was noticed among trade visitors in New York recently.

The Canada Gazette announces the incorporation of His Master's Voice, Limited, with a capital stock of \$1,500,000 and head office in Montreal.

Messrs. Chappell & Co., Limited, the London publishers, are offering a prize of £200 for a light suite for orchestra. Only composers of British origin are eligible.

The organ in St. Andrew's Church, Barrie, Ont., is being converted into a three manual instrument, pneumatic action and several new stops being added to it.

Ivor Novello, composer of "Keep the Home Fires Burning," has appeared in a new photoplay being produced in England, entitled "The Call of the Blood."

Mr. Walter F. Evans, the well known music dealer of Vancouver, B.C., called on a number of trade and personal friends in Toronto, which city he visited on his way to England.

Mr. R. E. Finley, of the piano department of Mason & Risch, Limited, branch at Saskatoon, was a visitor at his firm's headquarters in Toronto while on a recent visit to the east.

Musique et Instruments announces the opening of a number of musical instrument houses in the liberated territories of Northern France, notably at Lens, Saint Quentin, and Valenciennes.

The monument to the memory of Joseph Scriven, author of the hymn "What a Friend We Have in Jesus," is to be unveiled at Scriven's grave in Pengeley Cemetery, Rice Lake, Ont., on May 24th.

A Bachelor of Commerce degree will be instituted at the University of Toronto next year. The new course is designed to give the best and most thorough preparation for students who wish to enter business life.

Immigration to Canada for the year 1919 totalled 117,633, an increase of 67,363 over 1918 figures. Of the 117,633 who entered the Dominion in 1919, 57,251 were British; 52,064 Americans and 8,318 from other countries.

Reed and Robinson, of Edmonton, who carry a full line of Nordheimer and Martin-Orme pianos, Aeolian-premises from the Williamson block to 10171 98th street, Edmonton.

Dr. Coward, the distinguished English musician who is to come from the Old Country to adjudicate at the Alberta Musical festival in May, has also promised to officiate as judge at the Saskatchewan Musical festival to be held at Moose Jaw.

An agreement reached with the tuners by certain Chicago retail piano concerns puts the rates in that city of piano tuning at \$4.50 for straight uprights, \$5.00 for grands

and \$5.00 and \$5.50 for players. These rates were effective starting March 1st.

Principal McKay, of the Toronto Technical School, has recommended that a memorial in the form of an organ be built in the auditorium of the school on which may be inscribed the names of those students who fell in the war and of those who served overseas.

Mr. H. C. Johnson, of the Johnson Piano Co., Halifax, N.S., was among out-of-town members of the trade in Toronto recently. The Johnson firm have recently removed to new premises which have been remodelled into very attractive piano and phonograph salesrooms.

Members of the music trades who sang in Toronto male chorus at its recent annual concert, were John Hanna, of the Anglo-Canadian Music Co.; Don Linden, of Nordheimer's; E. Harris, of Heintzman's, and Ruthven McDonald, the concert singer and phonograph dealer.

The Bandmaster of the 28th Battalion Band, South Saskatchewan Regiment, is on the look-out for bandmen for his organization. Employers of Labor in Regina are being asked to co-operate in giving employment to first-class bandmen who would be willing to come to the city.

Mr. Frank Kennedy, manager of the Mason & Risch Victrola department at Winnipeg, who was called east owing to the death of a sister who fell a victim of influenza, has returned west. Mr. Kennedy was formerly in charge of the Victrola department of Mason & Risch, Limited, at Toronto.

During the twelve months ending January, 1920, musical instruments to the value of \$4,159,218 were imported into Canada. During the corresponding years ending January, 1918, and January, 1919, musical instruments to the value of \$3,625,776 and \$3,180,322 respectively were imported into the Dominion.

The Player Roll Department of the R. S. Williams & Sons Co., Limited, store, Toronto, recently held a revival at which Miss Esther Jarvis, winner of the first prize in the vocal competition at the Canadian National Exhibition last year, and Mr. Benedick Clarke, a well known Toronto violinist, assisted.

"Peterboro is the busiest place in Canada just now," Mr. W. Lawson, manager of Heintzman & Co.'s branch in that city, remarked to the Journal when in Toronto recently. Mr. Lawson is a loyal booster for Peterboro, which, as everyone knows, is one of the most active cities in the Dominion and a very attractive city in which to reside.

The Annapolis Royal Band, of Annapolis, N.S., and its Glee Club under the directorship of Paul Yates, is a wide-awake organization. At a concert given by them recently, it was announced that a drive for \$2,000 for band funds was being instituted. Before the evening was over, about 75 per cent. of this amount had been subscribed.

The manufacture of automatic pianos in France has taken a tremendous jump since the war, says "Musique et Instruments," and it has been impossible to supply the demand for these instruments. A large factory is now being erected by Magnan Bros., at Nogent-le-Rotrou, for the manufacture of automatic pianos. This factory is run by electricity, is modern in every detail and will be completed within a few months.

In a card to the Journal from Old London, John A. Croden, of the Starr Co. of Canada, London, says: "Had a fine trip over. This is a grand old city. History and antiquity peeping at one from almost every nook and corner. No wonder Londoners are so proud of their city." Mr. Croden is on a visit to England and the continent arranging

for further additions of European recordings for his firm's catalogue of Gennett records.

The Fred J. Robson-Tweedic Co., Brunswick dealers of 594 Bloor street west, Toronto, report brisk business in piano tuning and piano repairs. Both Mr. Robson and Mr. Tweedic have had practical experience in the piano business, they having formerly been with the firms Heintzman & Co., and Mason & Risch respectively. In addition to the Brunswick phonograph and record agency, they carry a good-sized stock of sheet music for which there is considerable demand.

The proposal to create in Paris a vast world market to be called "The Paris Marché du Monde," where producers and buyers of the entire world may meet and do business all the year round, has created considerable interest in commercial circles. A huge palace, 800 feet long by 900 feet wide, is to be erected near the Trocadero on the right bank of the Seine to give accommodation for 5,000 firms. It is estimated that it will take over two years to build, and that the cost will be about £6,500,000.

A news despatch from Memphis, Tenn., says: "Three hundred and thirty-three hardwood lumber companies and individuals in sixteen States are named as defendants in a bill filed in the Federal District Court here charging a conspiracy to restrain trade in violation of the Sherman Anti-trust Law. The bill recites that recommendations had been distributed among the defendants to make oral agreements at group meetings to be held monthly, which, the government charges, would eliminate competition."

The Zeitschrift fur Instrumentenbau, a German publication, urged piano makers in Germany to standardize. It contends that the individual makers produce too many models. It thinks makers might group and concord their types, which do not generally differ materially. This, if done, would simplify production on a large scale, and reduce cost, and could be followed by the adoption of uniform screws, springs, pedals, etc. The proposition naturally includes purchase of raw material and accessories for common account, besides which a limited system of joint sales is recommended.

New Brunswick Motors

It is of great interest to Brunswick dealers in Canada that 1920 Brunswick phonographs priced at from \$117 up are being equipped with the new Brunswick motor. This motor plays 25 minutes, and is so constructed that it can run on two springs out of its four. Also widespread interest is being shown in the new automatic stop arrangement which is designed to eliminate any noise caused by the stop hitting the inside ridge of the turntable.

Another improvement in Brunswick equipment is the small spring being put on the right hand side of the base of the tone arm. This spring holds the Utopia firmly in position and away from the turn-table until placed on the record to play.

New Zealander Returns Home

Mr. W. N. Webley, of Webley Sons & Gofton, Limited, Christchurch, N.Z., who visited Toronto en route to England in October of last year, is spending some days in New York and Chicago on his return journey. Mr. Webley had planned to call at Toronto again but was unable to do so because of business having detained him in London much longer than he expected. Mr. Webley sails from San Francisco about April 3rd and will have been absent from home about eight months.

Owing to the high cost of landing Canadian goods in New Zealand, a considerable portion of which is due to the exchange rate, Mr. Webley is not hopeful of close trade

relations between the two countries in musical instruments at least.

Q.R.S. Open Canadian Branch at 79 Wellington Street W., Toronto

One cannot imagine a dealer handling Q.R.S. player rolls or a player piano owner using them without a natural curiosity as to why this unusual name. Indeed, so regularly is the question fired at Q.R.S. officials and representatives that they always feel it coming. When in conversation with interested persons they know instinctively just the instant this old friend "Why Q.R.S.?" is going to be sprung on them. The Journal does not propose to steal the company's thunder by answering the question just now, as readers will have an opportunity of satisfying their curiosity at Q.R.S. offices right here in Canada.

The Q.R.S. Music Co. have opened a branch distributing house for the Canadian trade at 79 Wellington street west, Toronto. While Toronto concerns who have had to shift to larger premises, or because of expiring leases, have been lying awake nights wondering where the next day's landlord would come from, a representative of Q.R.S. landed in one morning from Chicago and inside of a week was installed in a beautiful big, airy, well lighted flat in a modern, well constructed building, at 79 Wellington street west. Before the signatures on the lease were dry shelling and a stock of Q.R.S. rolls was on the way. The shelving, all-metal and of the knock-down variety, is all up and the stock deposited thereon as fast as the packing cases could be opened. In fact, receiving and shipping to Canadian customers have been going on for several weeks.

While it is premature to announce the establishment of a plant for cutting rolls in Canada, this is expected to result in the near future. In the meantime a stock of all the popular and standard titles are being stocked in the Canadian distributing house in sufficient quantities to give immediate deliveries, and other numbers in the catalogue will be carried in sufficient quantities for domestic requirements.

The new Canadian branch is in charge of Mr. Gordon Loughhead, who is already familiar with the requirements of Canadian trade by reason of his personal contact extending over some years. Mr. Loughhead's experience also embraces several years in marketing pianos and players. He is particularly enthusiastic regarding the future of players in this country, and proposes that the Q.R.S. Toronto branch will be a very active factor in promoting player business. In fact, it is the plan of the Q.R.S. executive in Chicago that their odd name shall in reality represent what so many of their customers think actually suggested the initials, viz., Quick Roll Service.

DECALCOMANIA

TRANSFER Name Plates and Trade Marks

for PIANO and TALKING MACHINE
manufacturers, also dealers

YOUR NAME on a talking machine. Mr. Dealer,
bring 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

United States Exchange

The Journal is in receipt of the following letter from one of its readers:

"The United States exchange problem is certainly a disagreeable one, but with a little common sense reflection it loses some of its dark hues. None of our people buy material or pianos in the United States for any other reasons than necessity or profitability, and such goods as come across cannot well be done without. It is true some American concerns are announcing that they will accept Canadian funds at par and open bank accounts here. The most they can receive for the use of their money is three per cent. per annum, while most concerns can make more than this on their regular business and need the funds for their own uses. If any concern announces that it will absorb the exchange and maintain their home or American prices, it simply means they are making too much money. As far as the piano trade is concerned, the only method for our people to follow is to buy nothing in the United States, which can be made here, and on goods which must be imported to be sure they get the standard American price, and pay the exchange themselves. To raise the prices to cover the exchange is fictitious and foolish, as the enhanced prices would have to pay a higher duty, which would be a dead loss."

Columbia "Model Shops"

Four hundred Columbia dealers and members of their sales staffs recently gathered for a dealers' meeting at the Hotel McAlpin, New York. George W. Hopkins, general salesmanager of the Columbia Co., stated that "Service is the Columbia watchword for 1920." He mentioned some of the measures which can be followed by Columbia dealers to increase their sales of Symphony Series records, and emphasized the fact that one of the policies of Columbia advertising during the coming year will be the featuring of exclusive Columbia artists. He stated that there is not a single vaudeville artist of recognized fame and prestige who is not making Columbia records, and that Marion Harris would be a Columbia artist in June. Mr. Hopkins presented facts and figures which amazed the dealers because of their magnitude and which visualized the unlimited scope of the service and co-operation being afforded Columbia representatives by the company. Mr. Hopkins told concretely why the Columbia Co. considers itself a full-fledged partner with every Columbia dealer and why it is interested in developing the business of every one of its representatives along profitable and progressive lines.

Another speaker was H. L. Tuers, manager of the Columbia Co.'s Dealer Service department and one of the trade's foremost exponents of profitable merchandising methods for the progressive dealer. Mr. Tuers stated that the Dealer Service department had made plans whereby a Model Shop would be installed in every Columbia wholesale branch in the country. This plan represents an expenditure of \$250,000 and the Model Shop will be complete in every detail. It will be installed in the new home of the local wholesale branch at Sixth avenue and Twentieth street as soon as possible, and the dealers will be welcome to use the Model Shop in any way which they may deem advantageous and profitable. According to present plans this shop will measure 50 feet by 25 feet, and will embody every idea or plan which the Dealer Service department of the Columbia Co. considers worthy of recommendation to its dealers.

Theodore Bauer, head of the Columbia Co.'s operatic and concert department, who has been an important factor in the acquisition of famous artists for the Columbia library

exclusively, introduced several of the leading Columbia artists. These were Mme. Jeanne Gordon, the famous mezzo-soprano of the Metropolitan Opera Co.; Margaret Romaine, also a Metropolitan soprano, and Sascha Jacobsen, whose Columbia violin records have had a phenomenal sale.

A Brunswick Motto

"When you do a thing, do it right" seems to be a motto of the Musical Merchandise Sales Co., Toronto, for it is noticeable that when they co-operate with a firm taking on the Brunswick agency in newspaper advertising the initial announcement takes the form of a full page spread.

100 Yonge St. **HEINTZMAN HALL** 100 Yonge St.

"YE OLDE FIRME" HEINTZMAN & CO. LIMITED

THE PARAGON OF PHONOGRAPHS
IS OFFERED BY "YE OLDE FIRME"

A sublime Musical Instrument presenting the last word in Tone Reproduction

"As beautiful and thrilling as the Nightingale's Full-throated Song"

The **Brunswick** PHONOGRAPH

Product of the Musical Cabinet Makers of the World and MADE IN CANADA

PLAYS ALL RECORDS—No Matter What Make—With Incomparable Tone

Sold on Extraordinarily Low Terms—Within the Reach of All

HEINTZMAN & Co. LIMITED
100 YONGE STREET

A sample of this is seen in the attached small reproduction of a full page ad., which appeared in four Toronto dailies to announce the Brunswick agency having been taken on by Heintzman Hall, Toronto.

Max Rosen Captivates Toronto

One of the events that is always keenly anticipated by Toronto music lovers is the annual appearance of the Toronto Male Chorus, conducted by Ernest R. Bowles. This year the assisting artist was Max Rosen, the violinist and exclusive Brunswick artist, whose Brunswick recordings to date are 10010, "Hebrew Legend" (Joseph), 10011, "Serenade" (Drigo), and 10012, "Souvenir" (Drdla).

Reporting the work of Max Rosen, the Globe's music critic said: "A most interesting event was the debut here of Max Rosen, the exceptionally gifted young solo violinist, another of the wonder pupils of the celebrated maestro, Prof. Auer. One can record that Max Rosen before he had finished his selection of solos had made a complete conquest of the audience, and that after playing his final group was persuaded by insistent applause to give two extra numbers. He proved himself to be a very fluent and smooth executant, and produces a very seductive, sweet, pliant tone. His expression is warm, but he does not indulge in exaggerated sentimentality.

Windsor Phonograph and Record Company Limited

Windsor Phonograph and Record Company, Limited, with head office at Montreal, and capitalized at one million dollars, has been incorporated with a Dominion Charter. The new corporation has taken over the plant and business of Paramount Phonograph and Record Co., the factory being located at 200 Papineau avenue.

Mr. W. C. Willson, for the past fifteen years actively connected with furniture and cabinet manufacture in Canada is general manager of the Windsor firm, having gone to Montreal early in the present year.

Mr. Lawrence C. LeVoi, who has been calling on the music trades in Canada for the past seven years has joined the Windsor Phonograph & Record Co., Limited, in the capacity of salesmanager, and has already instituted an active selling plan which includes a strong advertising campaign in a list of the best publications circulating among the public.

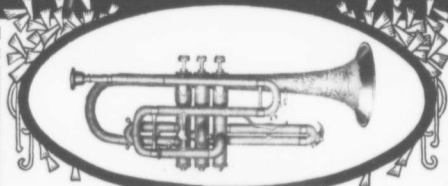
Mr. LeVoi, who is already well known to the trade upon whom he has called, has a knowledge of the phonograph business only gained by intimate contact. He has had experience with several of the well-known makes, and on February first of this year joined the Windsor Phonograph and Record Co., in the important executive position of



W. C. Willson, General Manager, Windsor Phonograph and Record Co. Limited, Montreal

salesmanager as stated. He has taken up his new proposition with characteristic enthusiasm and already the Wind-

BUESCHER



Buescher True Tone Band Instruments

From the Musician's Standpoint Unexcelled

COMPLETE LINE IN STOCK

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



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

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

The WHALEY-ROYCE series of "IMPERIAL" Music Books, the finest collection obtainable anywhere.

March with Folio (Instrumental)
Empire Song Folio
Church and Home (Sixteen Solos)
Bellini Method (Piano)
Read's Easy Piano Method
Orpheus Male Quartets
Jassie Catechism
Elementary Classics
First Pieces in Easy Keys
Melodious Recreations
Primary Classics
Famous Classics
Conservatory Elementary Grade Books
Read's Organ Method
Lecturer Books
120 Scotch Songs
Canadian Patriotic Songs
Godfrey's Patriotic Songs
And many others

Look for the Whaley-Royce Bulletin and use it when ordering music. It will save you time and money.

WALL-KANE and MAGNEDO NEEDLES

WALL-KANE—Each needle plays 10 records. Dealer's price \$12.00 for carton of 100 packages.

MAGNEDO—Each needle plays 10 records. Dealer's price \$5.85 for carton of 100 packages. Retail at 20 cents per package. 60 Packages with metal enamel stand costs the dealer \$7.50.

Whaley-Royce & Co.

Limited
TORONTO, CANADA

son phonograph is being produced in a series of entirely new designs.

In addition to a well equipped plant for the manufacture of phonographs, the Windsor Co. have at great expense equipped a pressing plant and expect at an early date to



I. C. LeVoi, Salesmanager, Windsor Phonograph and Record Co. Limited, Montreal

have Windsor records, the product of their new laboratories, on the market.

With Mr. Willson guiding the destinies of the company, and the marketing of the output in the hands of Mr. LeVoi, who has already made a reputation in the trade, the shareholders of Windsor Phonograph and Record Co., Limited, look forward with pleasant anticipation to the place their company will make among the phonograph and record manufacturers in this country.

"Miami Week" May 3-8

The Journal notices that Chappell & Co., Limited, the English publishers of 38 Adelaide street west, are circularizing the entire music trade and profession, with reference to a "Miami" week which they are arranging for May 3rd to 8th.

Their idea in doing this is to accentuate if possible the phenomenal popularity of this waltz. During the week they are making arrangements to have "On Miami Shore" sung in the various vaudeville houses, played by the hotel orchestras, and featured and sung in the moving picture houses.

At the same time they are asking the co-operation of the Trade to achieve their end, and there is very little doubt but that this idea, properly launched, will result in a very big increase in sales, not only of the music, but in the rolls, word rolls, and records of this number.

They have prepared special advertising in the way of titles, window cards and streamers for distributing, and at the same time are willing to co-operate with any firm who make a point of advertising in the local newspapers, to the extent of sharing a proportion of the expenses.

This waltz number, which is now heard all over the civilized world, was written by Victor Jacobi, and was introduced into the Ziegfeld Follies in New York, but its popularity is really due to the absolute simplicity of its chief motive, and there is no doubt, even without pushing, the number would have been a success as an actual hit, but with the tremendous advertising campaign that Chappell's

have put behind it in the States, the number has now developed into one of those waltz successes which occur in every period of years, such as "Merry Widow Waltz," "Pink Lady Waltz," and "Missouri Waltz."

A very striking point as a proof of its popularity is the fact that thirty-four firms making rolls and records have already contracted for the use of same, and it is being issued in Canada on Otto Higel and Q.R.S. rolls and Columbia, His Master's Voice, OkeH and Phonola records.

A cable was received only last week from the manager of the Dagmar Theatre in Copenhagen, inquiring about the publishing and performing rights for Scandinavia.

After "Miami" week there will be very few music lovers throughout the Dominion who will not be acquainted with the sweet, soothing and lilting strains of the waltz.

One cannot help but admire the motto which Chappell's are advertising: "Co-operation makes for success."

Perhaps when this becomes more general, the music trade throughout the entire country will be in a healthier and happier state.

His Master's Voice Concerts a Big Event in Phonograph Trade

Undoubtedly the biggest boost that the popular catalogue of His Master's Voice records has ever received in Canada and a means of tying record buyers up to His Master's Voice dealers that has had few equals in the annals of phonograph history in any country, was this month's tour of eight His Master's Voice artists to Ottawa, St. Catharines, Hamilton, London, Toronto and Montreal. The concert party was made up of Henry Burr, Billy Murray, Albert Campbell, John Meyers, Frank Croxton, Monroe Silver, Fred Van Eps, Frank Banta, Sterling Trio, and the Peerless or, as Billy Murray says, the Peerless Quartette. Mr. Jack Nicholls, of the Promotion Department of His Master's Voice, Limited, Toronto, accompanied the party on the week's tour.

The press was generous in its praise of the quality of the work of each artist. A typical comment was that of the Toronto Mail & Empire, which said:

In spite of the testimony of such men as Sir Conan Doyle and Sir Oliver Lodge, the majority of people are still skeptical regarding the ability of even the most skillful mediums to materialize spirits, but a new sort of seance was held in Massey Hall last night, when a crowd of people that filled every seat in the auditorium witnessed the materialization of a great number of famous voices. For many years now, the voices of Billy Murray and Henry Burr and Frank Croxton have been familiar to men and women in every city on this continent, but these vocalists were only voices and nothing more. Last night at Massey Hall, they became personalities. They took on flesh and dress suits, and gave one of the jolliest concerts that has been given here in many a day. More men than the three already mentioned took part in the materialization. There were eight artists in "His Master's Voice" Concert Party that gave the entertainment, six of them being vocalists, while a banjoist and a pianist completed the group. The popularity of the phonograph was indicated by the size of the audience that assembled to hear them. No other artists have drawn so many people together in one evening this season, and there was also a large crowd to hear them at the matinee. The reputation of every man in the group has been created by the fact that the unmaterialized voice has been "turned on" in so many family circles to entertain a home gathering. Perhaps that is the reason that the big audience last night had something of the spirit of a family party, and Mr. Billy Murray introduced the various performers as jocularly as the "jester" in the home tells what record he intends to

put on the machine next. Everybody had a good time together, and the men on the platform seemed to enjoy themselves quite thoroughly in company with the listeners.

The serious vocalists of the party were four in number. Mr. Henry Burr, who according to Mr. Murray is a Canadian, scored perhaps the biggest hit with the sweet lyric tenor voice. He sang sentimental numbers with much skill and considerable feeling, ranging from old-timers like "Silver Threads Among the Gold" to modern ditties like "Oh, What a Pal was Mary." The audience would gladly have had Mr. Burr be even more generous than he was with his encores. Mr. Albert Campbell, the other tenor of the party, had a much lighter voice. He also gave solos—"Little Mother of Mine" and "Girl of My Heart"—but was heard to better advantage in the concerted numbers. Mr. Frank Croxton, the basso, proved himself a very competent artist in his interpretation of the interesting negro spirituals, which have to be done by a man who preserves their meaning. Mr. Croxton made the audience realize that for all their oddity, the spirituals were not comic. His voice is an excellent one. Mr. John Meyers was the baritone of the party. The enunciation of these vocalists was worthy of note, and in the duets, quartettes and trios presented by them the precision of their work attracted attention. Both these

Formal Opening of Ottawa's "House of Music"

Last issue the Journal announced the opening of a new business in Ottawa to be known as Leach, Clegg and Leach, and that this firm would feature the Brunswick line. Leach, Clegg & Leach, whose store is at 168 Bank street, are now off in earnest, having had their formal opening, to which event the Ottawa Citizen referred as follows: The newly opened "House of Music," of the firm of Leach, Clegg and Leach, of 168 Bank street, has attracted many music enthusiasts during the past week. Mr. H. A. Leach, one of the partners of the firm, is well known throughout music circles in the city, having spent fifteen years connected with the John Raper Piano Company. Mr. F. G. Clegg and Mr. C. A. L. Leach were also connected with this firm for a number of years.

The new store is most attractively decorated throughout. The ware-rooms are tinted in a lovely combination of cream and white, while the demonstrating parlors are daintily finished in French grey and white, with old rose hangings, which lend a most inviting and restful appearance to the general atmosphere of the store.



H. A. Leach

F. G. Clegg

C. A. L. Leach

Members of the new Ottawa Firm, Leach, Clegg & Leach.

merits were to be expected, of course, but they were none the less commendable for that. They gave duets for two tenors and for tenor and baritone as well as the trios and quartettes.

Two comedians furnish the laughs of the evening. Mr. Billy Murray proved that he knows how to "put over" a song in person to use the vernacular of the varieties, just as well as he could put them over on the records. In fact, Mr. Murray has a good personality for an entertainer, and he contributed a large number of numbers, one of the most popular being "That Wonderful Kid from Madrid." Mr. Monroe Silver, known to the world as a Hebrew voice, was materialized as a Hebrew comedian. He did several of his familiar Cohen monologues, and added a collection of parodies, of which the best was perhaps the version of "Over There," which described the sensations of a Hebrew lady in a dentist's chair when she knew "the yanks were coming." Mr. Fred Van Eps, a very expert banjoist, contributed two groups of numbers, and Mr. Frank Banta played all the accompaniments and contributed a piano solo as well.

"Yes, I'm continually breaking into song."

"If you'd ever get the key, you wouldn't have to break in."—Life.

The business has already exceeded all expectations, but such is to be looked for where you combine three of the best known and most popular piano and phonograph men in this city with one of the best known lines of phonographs and pianos. They are exclusive agents for the Brunswick phonographs. Their motto is "A Little Better Service."

F. A. Trestrail, of the Musical Merchandise Sales Co., Toronto, went up to Ottawa for this firm's opening.

G. S. Topping, Moncton, N.B., Visits Toronto

Toronto firms from whom he buys had a visit this month from G. S. Topping, manager of the Moncton, N.B., branch of the C. H. Townshend Piano Co., whose head office is in St. John. Mr. Topping reported very favorably on business conditions in Moncton and district. Player piano sales, he said, were showing more activity and it was his opinion that players would steadily increase in public favor. Mr. Topping's branch handles Martin-Orme, Heintzman and Weber pianos, Brunswick and Columbia lines in the phonograph department, also sheet music and a general line of small goods.

Edison Organization Now Well Systematized

For five years, under the direction of Chas. Edison, Chairman of the Board of Directors of Thomas A. Edison, Inc., and Edison Phonograph Works, there has been a reorganization in process, which was undiscernible to many and which reached its culmination so gradually that the announcement thereof passed almost unnoticed in the Edison organization.

Recently, an unostentatious announcement was made at Orange that William Maxwell, vice-president of Thomas A. Edison, Inc., and manager of the Musical Phonograph Division, had also been elected vice-president of Edison Phonograph Works, and henceforth would be known in both companies as "Vice-president in Charge of Phonograph Industry."

After making the foregoing announcement, the notice continued as follows:

"The division as now organized will continue to function as at present. Only matters of extreme importance, or of general policy or application, and matters that division managers cannot decide for themselves are to be brought to Mr. Maxwell's attention.

"As it is Mr. Maxwell's desire to continue to give the major part of his time and attention to sales problems, he has requested George E. Clark to relieve him of all but general responsibilities on manufacturing problems. Mr. Clark's appointment as manager of phonograph manufacturing is hereby confirmed. Therefore, before taking up with Mr. Maxwell questions concerning manufacturing, submit them to Mr. Clark."

William Maxwell is so well known to the phonograph trade that no information need be given about him. On the other hand, George E. Clark, although known to many of the jobbers, is not generally known among the dealers.



Piano Hardware

Made in Canada

Continuous Hinges
Nose Bolts
Ball Bolts
Bracket Bolts
Solid Brass Knobs for
Bracket Bolts

Prices on Application

MACHINE & STAMPING CO.
Limited

Commercial Dept., Russel Motor Car Co. Ltd.
1209 King St. West - Toronto, Canada

Wanted and For Sale Column

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

FOR SALE—100 medium size Phonograph Cabinets, with or without Complete Equipment—Single or in Lots. Garden City Cabinet Co., Breslau, Ont.

AN OLD-ESTABLISHED FIRM OF MUSIC DEALERS in Trinidad would like to import Canadian sheet music. Apply Department Trade and Commerce, Ottawa, quoting reference number 573.

PIANO SALESMAN—with over 12 years' experience in the west desires position as branch manager. Saskatchewan, Alberta or British Columbia preferred. Box 250 Canadian Music Trades Journal.

A FIRM IN TRINIDAD, of excellent reputation, who specialize in pianos and other musical instruments, desire to be put in touch with Canadian piano firms who desire to do export trade. Apply Department Trade and Commerce, Ottawa, quoting reference number 572.

FOR SALE—A first class piano and general music business established thirty years. Exclusive agency for Heintzman & Co., and Weber pianos, and three standard lines of phonographs. Store frontage 30' x 60'. Living rooms above the store with all conveniences. This is a sure success to a live man. Capital required to start business \$10,000. Apply Box 178, Parrie, Ont.

WHOLESALE PHONOGRAPH SALESMAN WANTED—By strongly established house with well known high-grade phonograph proposition. This is a good opening with attractive salary for the right man, who must be of good address, dependable and aggressive, and familiar with the trade. Box 191 Canadian Music Trades Journal, 66 68 West Dundas street, Toronto.

News Briefs

The many friends of Mr. T. Nash, manager of His Master's Voice, Ltd., Toronto, will be very pleased to hear that he was recently appointed a Director of the Berliner Gramophone Company, Limited, of Montreal.

The distribution of "His Master's Voice" products in British Columbia is in the hands of W. F. Evans, Limited, of Vancouver, B.C. Mr. Walter F. Evans, this firm's managing director, was a very welcome visitor recently to the Berliner Gramophone Company's factory, Montreal. Mr. Evans predicts a great future for "His Master's Voice" products in British Columbia.

Mr. W. H. Ross, Manager Alberta Piano Company, Calgary, while on a visit to the East, was a recent visitor at the Berliner Gramophone Company Factory. He was greatly interested in watching Charles Harrison make a record—a process he had never witnessed before. Mr. Ross remarked that on account of the increase in record sales he was installing additional demonstration booths, and made the trip East to obtain ideas from the Berliner Gramophone Company's retail stores in Montreal.

NEW SHIPMENT OF HIGH-CLASS VIOLINS

FRENCH MANUFACTURE
HIGHLY RECOMMENDED FOR YOUR PROFESSIONAL TRADE

No. 159.	Giovanni Battista Rugginelli	- - - - -	\$52.80
No. 100.	J. Didelot	- - - - -	50.00
No. 75.	Nicolas Lupot Luthier, rue de Grannot a Paris	- - - - -	40.00
No. 60.	Joannes Franceifeuf Coloniatius	- - - - -	36.30

MUSIC STANDS (British Manufacture)

No. 104.	Bronzed Stands, heavy, suitable for band or orchestral work	- - - - -	\$1.50 each
No. 105.	Bronzed Stands, with adjustable desk, extra value	- - - - -	2.25 "

VIOLIN BOWS

Special offering of a very high grade professional bow
\$7.00 each

BEARE & SON

Wholesale Only

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



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Electricity is a Mystery

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

Reputation, although not a mystery, is something intangible.

It is not measured by meter.

Reputation such as that possessed by the

Gerhard Heintzman Piano

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

It is measured by the quality and quantity of Dealers exer-
cising the Gerhard Heintzman franchise.

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

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

With such a reputation is it not justly called

Canada's Greatest Piano?

Gerhard Heintzman, Limited

Sherbourne Street

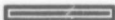
TORONTO

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CANADA



WE have ever been holding to the ONE purpose of building a piano of signal distinction, an instrument which has won the acclaim of the musical world. No materials used in piano making are too good to go into the Mason & Risch, and any process that tends to elevate quality and tone permanency is rigidly pursued in every phase of its construction. It is an instrument of highest scientific development, of super-excellence in its entirety. It possesses so many excellent features that you cannot afford to disregard them when you recommend a piano to give life-time satisfaction.



Mason  **Risch-**
Limited

230 Yonge Street
Toronto