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TORONTO

April, 1920

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Journal

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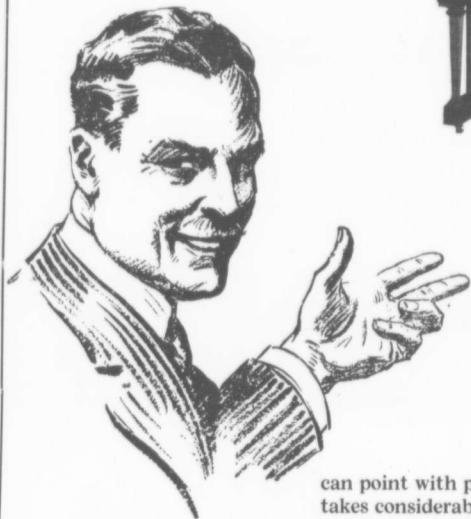
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| 1093 Crocodile, The (Motzan-Akst).. Fox Trot. Played by "Zez" Confrey. | 1.50 | 1021 Pip Pip, Toof Toof, Good-Bye-ee (Kendell-Robinson) Fox Trot. Played by J. Russell Robinson. | 1.50 |
| 1094 Dardanella Blues, The (Fisher-Black) Fox Trot. Played by Pete Wendling. | 1.50 | 1101 Shadows (Brennan-Rule) Ballad Fox Trot. Played by Victor Arden. | 1.50 |
| 1095 Hot Tamale Mollie (Westyn-Kortlander) Fox Trot. Played by Max Kortlander. | 1.50 | 1102 Somebody (Little-Stanley-Dellen) One-Step. Played by Baxter & Kortlander. | 1.50 |
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| 1098 Memories of Virginia (Wilnor-Atkinson) Waltz with Marimba Effects. Played by Osborne & Howe. | 1.50 | 1105 Turkey In The Straw (Otto Bonnell) Played by Max Kortlander. | 1.25 |
| 1098 Missy (Robe-Stanton) Fox Trot. Played by Max Kortlander. | 1.50 | 1106 When The Harvest Moon Is Shining (Sterling-Von Tilzer) Waltz. Played by Baxter & Kortlander. | 1.50 |

STORY ROLLS

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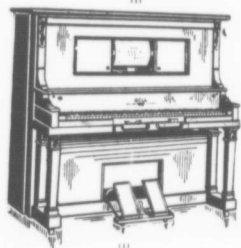
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IN usefulness and value, in Tone-quality and volume, and in quiet elegance of casework design they exemplify the endeavor of many successful years of manufacturing experience.

SOLIDLY and carefully built they ensure efficiency and are an unflinching source of pleasure to the purchaser.

LIKE Bell Pianos they possess many noticeable and unique points of construction.



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Player-Pianos

(ALL METAL ACTION)



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occupies a unique position in the Player field.

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THE Cecilian Concertphone is an instrument of remarkable individuality. Its rendition of all records places it above the plane of the ordinary.

More than melody and harmony are revealed in the music of the Concertphone. Its delicacy and tonal shading reflects the very personality of each artist.

Features of its construction, such as the specially designed all-wood amplifier, the ball bearing tone arm and the modulating tone control, plus thoroughness of workmanship and the use of the highest quality motor and other equipment are responsible for its exceptional degree of perfection and its recognition as an instrument extraordinary.

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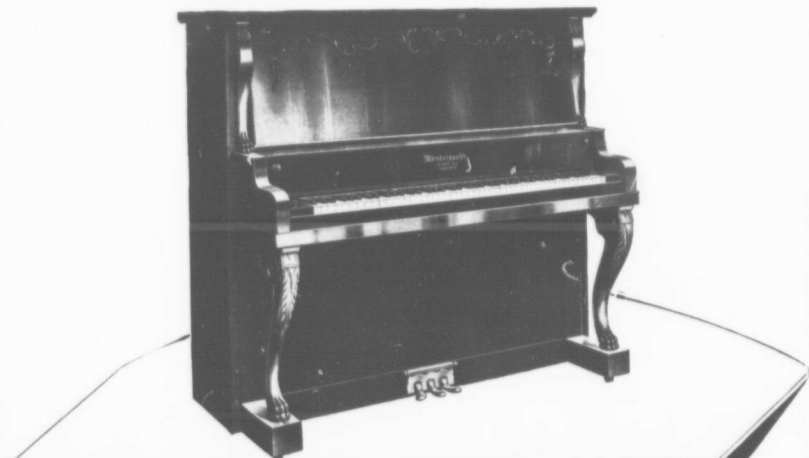
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Canadian Distributors for Cecilian Concertphones

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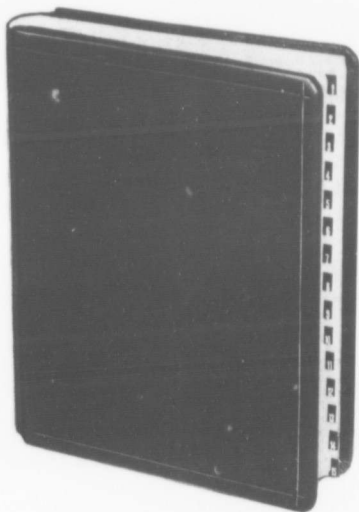
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GUELPH, CANADA

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To every Edison dealer:

The mammoth portfolio reproduced on the page opposite is the book of knowledge, the encyclopaedia of facts, the modus operandi for increasing your business.

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We have been told that our 1920 Sales Promotion Plans are the most comprehensive ever undertaken by any manufacturer. To lay these plans before you necessitated this portfolio.

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

Player-Piano Talks

Number Three



AN out-of-town dealer, who until lately has not made as many player sales, comparatively, as the average piano man, was chatting over the player question while in Toronto.

"Do you know," he said, "since I've been going after player business stronger, I've met with quite a few surprises. One was when I heard a local music teacher recommending player pianos in the highest terms. I thought all piano teachers 'knocked' the player."

There should be no surprise in a piano teacher's endorsing the educational features of the player. Here is just one of scores of examples—a letter appeared in a daily paper from a party who was lamenting the scarcity of amateur musicians.

The subject was promptly taken up by a piano teacher who replied through the newspaper saying: "There is not a lack of amateur musicians. The instructors of music, in the entire country, are practically overwhelmed

with students and have been for the last two years. These students are studying not only the piano, but the voice and various stringed instruments. Player Pianos have been and are the means of cultivating not only a taste for the better and finer class of music, but they, have also given birth to a desire to be able to play an instrument or to sing. In my own work I find that more than 80 per cent. of my students have player pianos in their homes.

"Player pianos are doing a wonderful work for music and especially piano music. They are creating a desire on the part of the young people to want to play the piano themselves, and that is one reason why the music teachers in this country have as much as they can do. There was a time when the piano was regarded as an indifferent music instrument, and that because there were so few who could play it. The piano today is the National musical instrument and that due to the great influence exercised by the player piano."



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TORONTO, CANADA

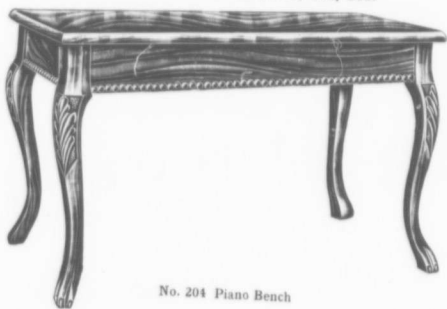
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The present conspicuous goodness of Newcombe Pianos is the result of the persistent Newcombe policy of a continuous process of betterment wherever improvement is possible.

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Regular deliveries are being made from the Morris Factory at Listowel, Ontario, but we strongly advise dealers ordering well in advance of actual requirements to ensure their customers not being disappointed.



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Finished in beautifully figured Mahogany or Walnut.

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

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This explains why Craig Pianos and Player Pianos are found as leaders in many of the representative music houses of the country. Every requirement of the progressive dealer is met by this most attractive line. Investigate our line and our agency proposition.



The Craig Piano Company

Manufacturers of a complete line of
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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.

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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.



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King and Bathurst Streets, Toronto, Canada

The British Empire's Largest Music Trade Supply House

Upright Piano Actions
Grand Piano Actions
Player Piano Actions



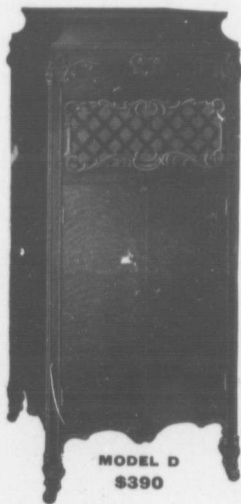
Player Piano Rolls
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MODEL B
\$245



MODEL D
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backed by a reputation for absolute quality, offer the dealer the logical means of satisfying the present-day demands of discriminating purchasers.

The comprehensiveness of the Gerhard Heintzman line is entirely adequate to meet any and all requirements as to style, tone and design, and the unvarying quality which is characteristic of all Gerhard Heintzman's instruments, assures the dealer a profitable, increasing business among those who appreciate true worth in musical instruments.

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TORONTO



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"Dreamy Alabama," Conway's Band. Waltz. |
| 4040 | "Now I Know," (Henry Chivas), Fox Trot.
"On Miami Shore," Waltz. | 4060 | "A Bo-Ja-Bo,"
"When You're Alone," Fox Trot. |
| 4041 | "Where the Lanterns Glow," All Star Trio. Fox Trot.
"I'm Forever Blowing Bubbles," Waltz. | 4061 | "Fast Asleep in Poppy Land," One Step.
"Yellow Dog Blues," Fox Trot. |
| 4042 | "You'd be Surprised," Billy Murray
"All the Quakers are Shoulder Shakers Down in Quaker Town,"
Bert Harvey. | 4062 | "Flarin' Down to Cotton Town," Kaufman-Hall.
"Lucy," (Dancing around the Cabin Door), Kaufman-Hall. |
| 4043 | "Oh! What a Girl!" Sam Ash.
"I Never Knew," Burr and Meyers. | 4063 | "Cairo Land," Sterling Trio.
"I Must have a Song to Remember," Harvey Hindemeyer. |
| 4044 | "Oh! What a Pal Was Mary," Sam Ash.
"Bless My Swanee River Home," Sam Ash. | 4064 | "Baby Love," Campbell-Burr.
"Swamy Weather Friends," Harvey Hindemeyer. |
| 4045 | "In Your Arms," Fox Trot.
"Pretty Little Rainbow,"
"Karavan," Fox Trot. | 4065 | "I Don't Want a Doctor," Jack Kaufman
"When It Comes to Lovin' the Girls," Emerson Westervelt. |
| 4046 | "Arizona Mama," Conway's Band. Fox Trot.
"On the Streets of Cairo," One Step. | 4066 | "Little Girls, Good-Bye!" Lewis James
"Just Like the Rose," Arthur Burdin. |
| 4047 | "Peter Pumpkin Eater," Fox Trot.
"Round the Corner," One Step. | 4067 | "When Two Hearts Discover," Marion Evelyn Cox-Joseph Phillips.
"Pecaniny Blues" |
| 4048 | "Turko," One Step.
"I Want a Daddy to Rock Me to Sleep," Fox Trot. | 4068 | "Linger Longer Letts," Helen Clark-Joseph Phillips.
"Climbing the Ladder of Love," Joseph Phillips. |
| 4049 | "And He'd Say, Oo-La-La-Wee Wee," One Step. | 4069 | "Freckles," Fox Trot.
"Please," Fox Trot. |
| 4050 | "That Wonderful Kid from Madrid," Billy Murray.
"You Didn't Want Me When You Had Me," Bert Harvey. | 4070 | "Mystery," Fox Trot.
"Meet Me in Baitole Land," Waltz. |
| 4051 | "I Left My Door Open and My Daddy Walked Out," Jack Kaufman.
"Why Don't You Drive My Blues Away?" Al Bernard. | 4071 | "Nobody Ever," Conway's Band. Fox Trot.
"Tents of Arabia," Conway's Band. One Step. |
| 4052 | "Waiting for the Tide to Turn," Billy Murray.
"You Ain't Heard Nothing Yet," Jack Kaufman. | 4072 | "Hot Food," George M. Gordin.
"Don't You Remember those School Days," All Star Trio. |
| 4053 | "I Am Climbing Mountains," Shaenon-Phillips.
"Let the Rest of the World Go By," Campbell-Burr. | 4073 | "Only," Sam Ash.
"Sweet and Low," Crescent Trio. |
| 4054 | "Oh! What a Little Whopper," Billy Murray.
"I Might be Your Once-in-a-While," Harvey Hindemeyer. | 4074 | "Fer Dy' Dear that Close," Reed Miller
"I Love You Just the Same," Peerless Quartette. |
| 4055 | "I Love to Tell the Story," Henry Jordan.
"Is My Name Written There," Henry Jordan. | 4075 | "Lend Me Jim," Watson Sisters.
"Never Let No One Men Sorry your Mind," Fannie Watson. |
| 4056 | "The Toy Parade," Okeh Concert Orch. Novelty.
"A Day in Toyland," Okeh Concert Orch. Novelty. | 4076 | "Lullaby Blues," Crescent Trio.
"Just for Me and Mary," Sterling Trio. |
| 4057 | "Dardanelle," Fox Trot.
"O' (Oh), Fox Trot. | 4077 | "Mother Machree," William Yelby.
"The Bells of St. Mary's," Joseph Phillips. |
| 4058 | "Ching-a-Ling," Conway's Band. One Step.
"A La Carte," Conway's Band. One Step. | 4078 | "Swamy," One Step.
"Blues," (My Naughty Sweetie Gives to Me), Fox Trot. |

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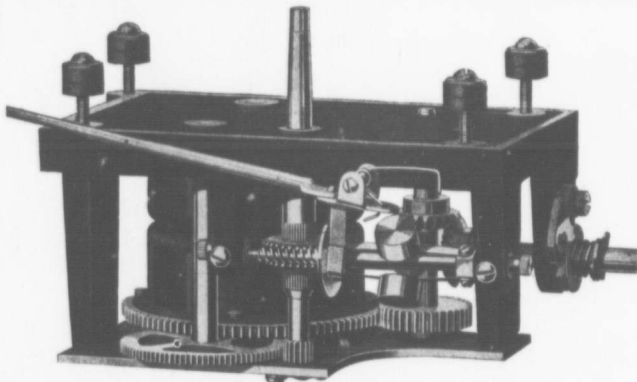


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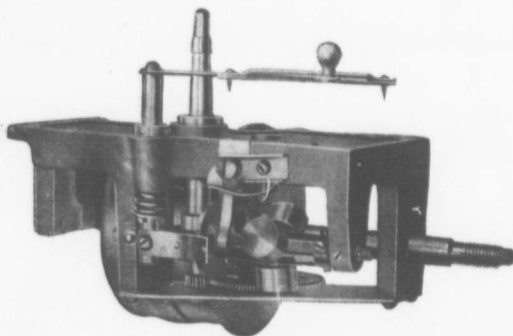
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better
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motor in the
phonograph industry.

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*McLagan**Phonograph*

M 42
Mahogany and Quarter-Cut Oak



No. 41
Mahogany

The McLagan Phonograph is characterized by individual musical excellence that places it on a plane distinctly artistic. In homes where quality alone appeals—where the highest perfection is sought, the McLagan is recognized as a musical achievement.

The prestige of the McLagan, a prestige earned through actual demonstration of its true musical worth, not only causes it to appeal to the dealer's pride and satisfaction, in selling, but makes it a notable commercial asset as well.

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BE SENT ON REQUEST.

The McLagan Phonograph Division

(The McLagan Furniture Co., Limited)

Stratford, Canada

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Since announcing the reorganization of the
KARN PIANO COMPANY

under the new management, applications for the
Karn Agency have been arriving rapidly.

This is evidence of the excellent reputation Karn
Pianos have earned in bygone days.

When you add to this the assurance that the
KARN OF THE FUTURE will be a still better
instrument because of the new and practical ideas
and improvements that will be embodied in its
construction, you will appreciate the desirability
of the Karn Agency and will possibly be inter-
ested in acquiring it for your district.

If so, in view of the rapidity with which we are
receiving applications we would suggest imme-
diate action.

By speeding up matters, we hope to shortly be in
position to take care of a good number of agencies,
but indications point to a strenuous time on our
part in our endeavors to keep pace with the
demand.

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Karn
Piano
Company
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MOZART PIANOS



Style T. Louis XV Design.

In Mahogany Only. Height 4 ft. 4 in.

MOZART PIANOS appeal to the piano dealer who is alert for **QUALITY** in the pianos he offers the public.

Design, finish, tone, touch and the general appearance and character of MOZART PIANOS satisfy the most critical purchaser.

To maintain this high standard of quality requires, under present conditions, a constant increase in costs. Dealers must recognize the necessity for much higher prices than have prevailed in the piano trade, especially where **QUALITY** is the watchword.

MOZART PIANOS, because of their strict adherence to the highest standards of quality, will continue to make friends for you and your business.

National Piano Company, Limited

266-268 Yonge Street, Toronto

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

DETERMINATION

is the first essential element in the production of a good article. Of course experience, materials and labor, all of which are procurable on the open market, are absolutely necessary.

But Determination is an inherent quality not purchasable, and is the element which governs the quality of and the degree to which the other elements enter into the construction of the article.

In other words, Determination governs the quality of the product.

LONSDALE PIANOS and PLAYER-PIANOS

are the product of a Determination to produce instruments which would demonstrate musical excellence and display value that would earn the appreciation and commendation of dealers and owners.

This is undoubtedly why Lonsdale instruments have gained exceptional recognition in such a short space of time.

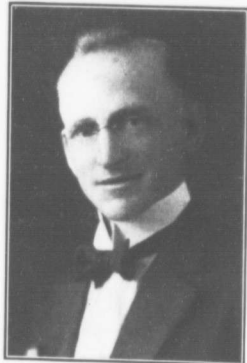


Lonsdale Style M

LONSDALE PIANO COMPANY

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

TORONTO - CANADA



F. M. LAWRENCE

his circumstances mildly—he was in worse shape than that, for added to the very limited amount of work to be had in polishing, he became sick but not discouraged. Sundry ills played havoc with his health and for nearly two years he was almost a cripple. But he plugged 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

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

in materials for experiment and tests. Discouragement almost overwhelmed him at times, but he would not be beaten. The apparently endless failures but stirred him to more resolute determination, more painstaking preparation of his formula, until at last one day the tears "poured up," the impossible had been accomplished. Lawrence had produced a perfect polish, so superior to all other polishes that he could hardly believe the evidence of his senses.

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 Crickhanks, 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, Lawrence's All-Round Polish has taken its place as the polish without a peer, for old cars after a treatment of Lawrence's Polish came away like mistletoe for cars fresh from the factory.

And now in stores all over Western Canada and in countless homes, Lawrence's All-Round Polish has taken its place as the polish without a peer, for old cars after a treatment of Lawrence's Polish came away like mistletoe for cars fresh from the factory.

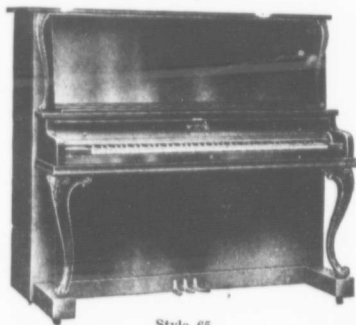
This Polish Can Be Had in Two Sized Bottles
 ½ Pint at 75c
 1 Pint at \$1.50

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

F. M. LAWRENCE

REGINA, SASK.

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.



The
"Plaola"

The Player-Piano that Compelled the Recognition of the Superior Efficiency of the Pedals for the Purpose of Expression

Music trades authorities have predicted for Nineteen-Twenty a tremendous increase in the growth of the popularity of the player-piano.

To say that the "PLAOLA" will be instrumental in creating a goodly portion of this player popularity is not putting it a bit too strong.

The "PLAOLA" with its mechanical perfections, its wonderful tone and power of expression has placed the player-piano on a higher plane.

The special devices embodied in its construction, devices which enable the operator to reproduce with faultless accuracy and in a manner oftentimes considered superior to the original, characterizes the "PLAOLA" as an instrument of exceptional distinction.

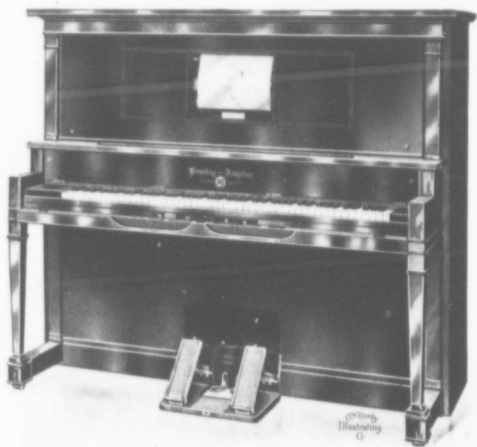
The wonderful sensitive pedals which enable the operator to apply just the required touch that is acquired by the piano-artist is the outstanding feature of the "PLAOLA." You don't pump the "PLAOLA," you play it with your feet.

Place anyone familiar with player-pianos at the "PLAOLA" and he or she will immediately recognize its supremacy.

Expert judges have pronounced the "PLAOLA" an instrument unexcelled for Quality and Volume of Tone, Delicacy of Touch, Remarkable Durability, Capacity for Staying in Tune, Excellence in Design and Finish.

We are at present in position to open a few more agencies, but we would strongly advise those wishing to secure an agency to communicate with us immediately.

Plaola Piano Company, Limited
 Oshawa - Canada



THE superiority of the GOURLAY PIANO is instantly recognized by discriminating purchasers, and this superiority does not merely apply to the outward appearance. While in every respect the Gourlay Piano will stand comparison with the best there is in general appearance, the real goodness of the Gourlay, the goodness that has earned for it that recognizable superiority, is built right in. Every minor detail receives the most careful attention, just as do the points of vital importance. Nothing—absolutely nothing that will tend to raise the piano to a higher state of perfection is neglected or overlooked. This is what makes the Gourlay a valuable agency.



Gourlay, Winter & Leeming, Limited TORONTO, CANADA

Head Office and Factories:
309-325 LOGAN AVENUE

Salesrooms:
188 YONGE STREET



The Phonograph That Will Bring You Big Business

It is prudent to remember that this is to-day—and that you want to represent the phonograph that is the best to-day—not a phonograph of a make that was best four or five years ago. This consideration will impel you to choose the phonograph that plays all disc records and plays them at their best; the phonograph most remarkable for deep, rich tone; the phonograph that, through the GRADUOLA, the exclusive, patented shading device—affords the unique privilege of musical self-expression. The phonograph of to-day is

The AEOLIAN-VOCALION

Extensively Advertised in Canada and United States

The Aeolian-Vocalion publicity is strong, dignified and convincing. Dealers who handle the Aeolian-Vocalion and the new Vocalion Records are directly benefited by this advertising.

The Aeolian-Vocalion advertisements are so prepared that the dealer may "tie up" his local publicity with the impressive campaign of Vocalion advertising in the important mediums of Canada and United States. Cuts similar to those used in the nation-wide circulation are furnished free to Dealers who will use them in their local paper.

THE NEW VOCALION RECORDS

Your customers will be delighted with the Records which are produced under a new and more scientific system. Even the most subtle overtones of the lightest voices—partial tones that are far too delicate for older systems to record, are given distinct and accurate reproduction. There is a big business to be done in Records of such outstanding superiority.

Exclusive representation arranged for
Dealers who can satisfactorily qualify

NORDHEIMER PIANO AND MUSIC COMPANY
TORONTO LIMITED

Canadian Distributors for the Aeolian-Vocalion

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



And Canada Did It

EVERY maker of phonographs has aimed at an ideal instrument that would play ALL records with perfect duplication of the original renderings, and combine these qualities with the finest work of the cabinetmaker.

Canada has attained this ideal.

The WINDSOR Phonograph enables you to offer the most glorious reproductions of the finest music that has been recorded on discs—regardless of make.



One of the 10
Period Models

That alone is sufficient to establish supremacy for the WINDSOR, the all-Canadian phonograph, but that is only one of its triumphs. The Windsor has created a new standard in cabinetmaking. And yet the WINDSOR Phonographs sell for less than their nearest rivals, because of the elimination of duties, exchange rates, excessive overhead, and heavy experimental costs.

With tone, appearance, and price in its favor, the choice of phonographs for the people of Canada inevitably rests with the Windsor.

Dealers, write for sales plan for your territory.

THE
Windsor Phonograph and Record Co.
LIMITED

PAPINEAU AVE. - - MONTREAL

The Windsor Phonograph



Your Customer is CERTAIN of a First Class Piano

when he buys an **Evans Bros.**, because we **make certain**. For years past, we have bent the energies of every department to **making certain** that in each piano leaving our factory the materials, workmanship, finish, tuning and regulating is right up to the highest standard known in the trade.

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

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

NOTICE

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

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



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

American Steel and Wire Company's

PERFECTED
and CROWN



PIANO WIRE

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

**United States Steel
Products Co.**

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

Thrift and Extravagance

THRIFFT, no less than extravagance, consists of using money—that is, spending it. The difference is in the purpose for which it is spent.

To spend money for immediate and temporary gratification of desire is extravagance.

To spend it for things which add to one's mental, physical, moral or economic power and which gives permanent value is thrift.

The difficulty is to correctly draw the line between the two.

The purchaser of a

STANLEY Piano or Player-Piano

does not experience this difficulty because the purchase produces gratification of desire, plus a degree of permanent value not procurable in any other make.

This gratification, permanent, not temporary, is enjoyed as well as the satisfaction derived from the conclusion of a thrifty transaction.

Is it not logical to believe that the dealer who is able to present such a proposition to his customers is fortunately situated?

STANLEY PIANOS
241 Yonge St. TORONTO

**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:
Dolgeville, N.Y.

Saw Mills
Fulton Chain and Tupper Lake

"Superior" Piano Plates

—MADE BY—

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

Our Three Specialties

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

SOLE AGENTS FOR CANADA

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

D. M. BEST & CO.

455 King St. West

Toronto, Ontario

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

Cremonaphone TALKING MACHINE

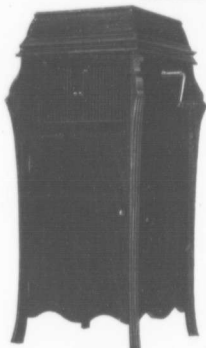
Plays All Records

Special selling proposition offered to limited number of dealers

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

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

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



Model H



Model C



Model E

AMHERST PIANOS LIMITED, Amherst, Nova Scotia

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

Columbia

Record A6144



For "Miami" Week

May 3rd to 8th

It's not a question of
having A6144—but of
having enough.

BETTER WIRE US!

Music Supply Company

J. A. SABINE

36 East Wellington Street
TORONTO - CANADA

C. R. LEAKE

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.

A 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 manufacturers' name appearing. It is, therefore, an exclusive product for you.

No. 15—Premier Polish, 4 oz. Bottle

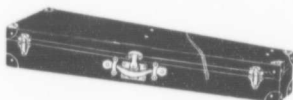
dozen \$2.00

No. 20—Premier Polish, 12 oz. Bottle

dozen \$4.00



VIOLIN CASES



No. 253—Fibre black, substantially made, metal corners, and weather-strip, brass spring clasp fasteners and lock, leather handle. Wholesale, each \$ 2.65

No. 28—Wood, black, nicely finished, swell top, well lined with green felt, two side and one end pocket for strings, etc., two bow holders, heavy brass lock and handle, brass clasps and hinges. A substantial and attractive case. Wholesale, each \$ 3.90

No. 70—Covered with grained leather, nickel-plated lock and catches, metal weather-strip, spring bow holders, full velvet lined, padded edges, a most handsome and durable case. Wholesale, each \$19.00

No. 65—Exposition shape, black leather, covered wood, velvet lined, neatly embossed, nickel plated trimmings, leather handle, handsome and durable.

Wholesale, each \$13.20

No. 68—Leather covered over 3-ply veneer, very solid, spring clasps and lock, all nicely plated, metal weather-strip, patent spring bow holders, nicely lined with velvet. Wholesale, each \$13.50

No. 69—Leather covered over 3-ply veneer, very solid, spring clasps and lock, all nicely plated, patent spring bow holders, nicely lined with velvet. Wholesale, each \$20.04

CLAPPERS

No. 7—Clappers, flat maple with Flappers.

Wholesale, per pair \$ 0.14



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

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

EDISON PHONOGRAPH DISTRIBUTORS.

WRITE FOR INFORMATION OR CATALOGUE

Polish Canadian Music Trades Journal

PUBLISHED MONTHLY BY

FULLERTON PUBLISHING COMPANY

JOHN A. FULLERTON

HARVEY A. JONES
Editor

GEORGE N. SIMPSON
Advertising Manager

Telephone: Adelaide 5434

66-68 West Dundas Street, TORONTO, CANADA

Also Publishers of
PHONOGRAPH JOURNAL
of Canada

VOL. XX.

TORONTO, APRIL, 1920

Number 11

The Meaning of "Fail"

ONE staunch advocate of the one-price system for retailing pianos is quoted as saying "a high-price store may fail; a low-price store may fail; but a two-price store is bound to fail." That is a pretty strong statement if taken without reading between the lines. What he probably means is that he predicts the one-price policy will become so generally in use throughout the trade that the store persisting in selling on a sliding price scale would eventually fail. Or again, he may have read into the word "fail" the meaning, "not to succeed as well as it would have done if the one-price system had been adopted."

A Dealer's Evolution in The Player Roll Business

"SOME twelve years ago I had lunch one day with a piano dealer who told me of a fine way to sell pianos," remarked a piano man recently in discussing player roll sales. "That was the library system. In other words, I began to give twelve rolls with a player sale and exchange them free of charge through the natural life of the customer. I advertised this system in good big space. I was convinced that it sold players and I kept it up for some years, finally eliminating it in favor of the simple free gift with the sale.

"Last fall we eliminated the twelve rolls we had given with a player sale, and decided that henceforth we would give none at all. I want to say here that I was rather scared about the new system, like most other piano men are in regard to it, but my fears proved groundless. I cannot find that we have lost a sale because we do not give music rolls; on the other hand, I do find that nearly every player we sell today carries with it \$10, \$15 or \$25 worth of music rolls, which are paid for according to the terms of payments in the lease. In other words, if a player is sold on twenty-four months' time, the extra cash which the sale of the music rolls brings does not extend the time of payments; it simply increases the regular monthly payment.

"The astonishing thing about giving music rolls with the player is that the average customer does not expect them. When the salesman tells the prospect that twelve rolls go with the instrument, there is almost surely a surprised look on the face of the latter. In my experience the gift of music rolls with a player has practically no influence on the sale at all.

"Selling the music rolls when you sell the player, instead of giving them away, means a double profit, first the profit which comes from eliminating the loss involved in the gift, and secondly the profit on the sale of the roll itself.

Furthermore, it means a continuance in a majority of cases of the roll business of the customers—something which is well worth while."

"There are houses which have never given away music rolls with players, and among them are those which do the greatest volume of business. If the free gift were such a strong competitive factor as some dealers and many salesmen claim it is, these houses would surely have been compelled to resort to it, yet for years they have not done it, and with unanimity the men who have the direction of their selling policies declare that it is not necessary."

May Discontinue Free Rolls

ONE important dealer who has been giving \$10 worth of music rolls free with each player piano sale is seriously considering the discontinuance of that policy. "We do not give records with the sale of a talking machine and there is no reason why we should give music rolls with the sale of a player piano. We would rather not do it, and the general sentiment of the trade is that way, so I think that in a short time all the legitimate houses in the trade will cut it out completely."

One evil of free rolls, as pointed out by this piano man, is the fact that the average customer, when given his free choice, usually selects "jazz" stuff, of which both they and their neighbors soon become tired, and which creates a tendency which makes them soon tired as well of the instrument which they have purchased. This condition he has endeavored to overcome by having each new customer politely requested to allow the store's librarian to pick out the first selection which is given with the player. A discriminating choice is thus made and the customer starts with music which is calculated to build up a real music roll library. Of course, there is difficulty in always accomplishing that.

One point which this dealer emphasized in discussing the situation, and which is confirmed by dealers who have discontinued giving music rolls free with player sales, is the fact that when no free rolls are given with the sale, the purchaser would buy \$10, \$15 or \$25 worth of music rolls as an initial investment, whereas when they are presented with \$10 worth of music rolls free of all charge to them, they are naturally satisfied and allow it to go at that. Thus the natural sale of music rolls is constantly being prevented by the gifts which the piano dealers make, because they seem to think they are necessary to close sales of player pianos.

At the store in question, whenever it is possible, player purchasers are persuaded to buy a larger initial collection of music rolls, the amount being charged on the lease, but any salesman can easily see the difficulty of that plan when the gifts are already made, and the purchaser owns enough

No. 11
PREMIER

PIANO
AND
PHONOGRAPH
POLISH

MADE THOROUGHLY
PREPARED FOR PIANO
STRINGS. Satisfies the
music should be used
of the high light hood
etc.
Made especially for
and Phonograph
Dealers

\$13.20

\$13.50

\$20.04

\$19.00

very

ONTO
GUE

rolls without cost to him to use the instrument which he has just purchased.

"We are getting down to a practical business basis," concluded this dealer. "We are cutting out the waste involved in free things. And the people are getting next to the free stuff. They know that they pay for it one way or another. It used to be that the pulling power of an advertisement would be in the use of the word 'free,' but times have changed and that is not the case any more."

Maintain Roll Prices

"ANY announcement of a cut price in music rolls cheapens the music roll proposition as a merchandising one and makes it harder to get on the basis where fixed prices on rolls can be generally maintained," says the Musical Courier Extra. "Special sales of music rolls, if advertised often enough, will get the public into the habit of not buying music rolls as a steady merchandising proposition, but instead they will wait until a bargain sale is advertised and then buy. If one wants proof of this, he has but to reflect and consider the low depths to which the sheet music business dropped because of advertised cut prices.

"Cut prices on any commodity or article lower the dignity of the business, or industry, engaged in the production of articles treated in that fashion. Therefore if anything is to come of the music roll business, it must be handled strictly on a fixed price basis. Dealers will have to build up their music roll business—not through advertising music rolls at cut prices—but through service, completeness of stock and quality of the rolls carried."

The Piano Man Must Look at the Sheet Music, Small Goods and Player Rolls Through New Glasses

PIANO men's policies are less like the laws of the Medes and Persians than they used to be. Some rules of operation that for long have been made of unbreakable material are now made of something that will stretch a little to accommodate themselves to new conditions. One of these changes appears to be a different attitude on the part of piano men to sheet music and small goods departments.

One head of a piano store has rejuvenated his sheet music department because he has seen the added advantage of being able to supply the public demand for a certain song or dance number, that is all the go in phonograph records, in player piano rolls and in sheet music. He says that the display of all three helps the sale of each of the three. This raises again the question of the reason for the antipathy of certain heads of piano houses to the display and sale of sheet music, in their stores.

That in the past they had good reason to use strong language to describe the evils that then existed in the retail sheet music field, is not denied. The dealers were flooded with novelties, many of them without the commercial value of the paper they were printed on. Retail prices were cut down to a level that allowed little or no profit and little or no incentive, to give the public such service as they had a right to expect. Being a business made up entirely of small details, it required energy that if expended in other directions would yield larger results in dollars and cents. All this and more was once true of the retail sheet music business in Canada.

But any man who has that idea of the sheet music business today is in pretty much the same position as the

old countryman returning to England, Ireland and Scotland after being in Canada ten or fifteen years, and expecting to find his old home, chums, and the conditions that exist in his boyhood days unchanged. The sheet music business still has its problems, its worries, and its disadvantages but it is on a basis that has been mightily improved.

It is easier to buy right today. The dealer or department manager can judge by what is being sold in recent years and rolls the pieces that are selling the best. Many publishers are giving more constructive help to the retail trade to increase sheet music sales along definite and sound business lines. Better prices are being secured, though it is doubtful even yet if the public is paying enough, comparatively, for its purchases of sheet music. Then, there is a great deal more sheet music being sold. A sheet music stock brings people into the store. It helps make the piano store headquarters for everything in music. It furnishes a means to circulate advertising literature for a departments of the store. The amount of capital that it means large. One can stick pretty well to the rapid turnover titles and give good service on other music, by dispatching the order to the publisher or wholesaler the same day as it is received.

A small goods department also has many more advantages than some piano men apparently realize. There have taken place big changes in the public's attitude to the small musical instruments. Young people, through hearing certain records, have the desire to study the violin, cello, flute, clarinet, cornet, banjo, guitar or ukulele. School orchestras are being encouraged. There has never been so much activity in the organizing of new bands and re-organizing old ones as during the past year. Taking advantage of conditions some music stores who had cut loose from almost all lines excepting pianos and phonographs are returning to the idea of making their stores the musical centres of their respective towns. The profits from the small goods department in some stores pays the salary of the salesman or saleslady in charge, the store rent, the telephone bill, a portion of the heating and lighting expenses, and then leaves a little to the good.

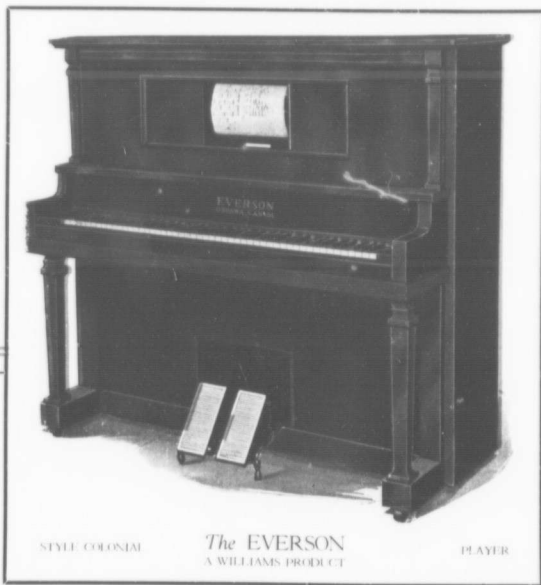
Just why some piano men still feel that they would like to sell a lot of players and then let the owners get their new rolls where they will, is difficult to understand. The player piano proposition can never get higher than the roll proposition, because a player piano without rolls is useless, as a player. The roll business in Canada is going ahead steadily, and if rightly handled will develop a tremendous sale. The interesting thing is that those who look upon the rolls as a trivial side line are decreasing proportionately every month. The player business has taken a new start in Canada, and the player roll business is developing accordingly.

Bank Interest Rates

MR. Gauvreau, member for Temiscouata, in the Dominion House is raising the question of the Government's forcing Canadian banks to pay interest on savings bank balances at the rate of 4 per cent. per annum. Mr. Gauvreau's courage merits praise. Any David that will prepare his sling and gather a few pebbles to go out and offer battle to such a Goliath as the Canadian Bankers' Association, is undoubtedly going to have a big audience to watch the fight. The masses will even root for him. But Goliath will not likely need to extend himself in the duel. His shield is thick enough and large enough to ward off all blows. The worst that will befall him is a barked knuckle or two.

Members of the music industries may not be very much concerned about the pros and cons of the extra one

**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

per cent. interest, but they have their own ideas in the matter. They know that while the path of the banks' financial course has been through prosperous places, that interest and mortgage rates have advanced, that while money is worth more because it earns more, the rate paid by the banks on savings accounts has remained three per cent. for many years.

Some may even recall that one banker who started out to do a little better for the public by compounding the interest quarterly instead of half-yearly incurred the violent displeasure of some of his colleagues who resented any deviation from the old rate of interest.

Mr. Gauvreau may be guided by the best of intentions, but there is little hope of his being successful in compelling a change by so strongly fortified a body as the Canadian Bankers' Association.

"OH MAN!"

Once upon a time there was a man whose wife wanted a piano, but he could not see the sense of getting it, for his wife did not play very much and the children were too young, he thought, to commence lessons, so he said no.

But one day he heard of "a man's piano." The expression interested him. He came here and inquired about it. We showed him one. Taught him in ten minutes to play it like an artist. Let him alone with it for an hour, while he, himself, played over his favorite bits of music.

Quite right, maybe, from his point of view. He did not see where HE was going to get anything for his money.

To the joy of his wife, a piano was delivered to the house next day. He had found his money's worth. A music giving piano. A piano all can enjoy. A
—Player Piano.

A few particulars here about the store, running the ad. and the make of player advertised.

BLANK PIANO CO.
SMITHTOWN, B.C.

A suggested Player Piano Ad. by way of putting individuality into player publicity. This is based on an advertisement by the Southern California Music Co. in the San Diego papers.

German Piano Business Slackens

A PIANO manufacturer writes to the Deutsche Instrumentenbau Zeitung saying that both for the home and foreign business an appreciable decline has taken place since the new year. After the new year's requirements had been satisfied in the neutral countries, the difficulties in export have become very obvious. These export difficulties, of course, reduce the advantages that our customers abroad enjoyed in the constant decline of the German money value; and one must admit that the export control has just intervened at the right moment ahead of the new rapid decline in the value of the mark. Indeed, before the close of the year there was a mad competition on the part

of the public to buy pianos. We shall not err far if we consider a large portion of the purchases consisted of anti-patory measures against the Imperial taxes, and only a small portion as genuine new year purchases. In any case these motives are now removed, and it appears, therefore quite evident that the sale has now appreciably weakened. As soon as the new terrible revenue taxes come into force the sales will certainly decline further. Who will be in a position to pay 8,000 marks for a cottage, or indeed the corresponding amount for a grand? It appears, therefore to be high time to endeavor to bring back the production gradually to the conditions that ruled before the war particularly by a return to more individualism in production. Labor, too, notwithstanding the difficulties in living, will have to learn to be more modest in its demands if the manufacture is not to come to a dead stop.

Piano Running on the German Frontiers

AN important Dutch piano-dealer writes to the Deutsche Instrumentenbau Zeitung saying that, notwithstanding the new regulations governing the export of pianos—including an export permit—many pianos are being tricked into Holland to private buyers at lower prices than dealers can buy them at. When in Cologne he had been offered a wagon load of good pianos at 8,000-9,000 marks, immediate delivery without export permit. The seller said he didn't trouble about that, and could despatch on the following day. He could also buy pianos in Crefeld at 9,000-10,000 marks, to be sent through Kaldenkirchen. Dutch dealers cannot buy at these prices, but private people can, and do, by taking advantage of the exchange, which, of course, seriously prejudices the Dutch trade, which has to buy in Dutch money. Berlin makers and wholesalers are delivering largely, and a regular system of swindle in export permits has arisen. The Deutsche Instrumentenbau Zeitung quotes the Berliner Lokal Anzeiger to the effect, that a similar state of things obtains on the Eastern frontier of Germany.

Lad Playing Violin Quiets Rioters

A DISPATCH from Milan, Italy, says: "Lucca was the scene of an extraordinary incident recently which recalls the classic fable of Orpheus with his lute, who charmed wild beasts with his music. The playing of a boy violinist suddenly halted a mob in the streets and the rioters abandoned their violent purpose. The violinist was Vosa Prikoda, a Bohemian lad of eighteen. A great crowd assembled, Enrico Malatesta, an Anarchist leader, made a harangue which excited his hearers to fury, and ready for any excesses, they started through the main street to the public square.

"On the balcony of his hotel near the entrance to the square, the Bohemian boy was playing his violin to a few admiring people below. The first of the mob reached this group, listened to the violinist and remained fascinated by his playing. All the others stopped to listen and as the boy continued playing their fury subsided. Instead of smashing heads they applauded him, and half an hour later they were all walking quietly to their homes."

It just took thirteen days, or some authorities say fifteen days, for Rossini to produce his "Barber of Seville." His was the inspiration of the moment. As one of Rossini's biographers says "it was not for him to plod and philosophize in his music. His genius flashed and flamed."

Piano Ow

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Piano Owner's Neglect

BASING their remarks on the fact that many piano owners allowed their pianos to go untuned during the war, the owners of one business are using their advertising space to present the question of the care of the piano to the public. This looks like good business. Everyone knows that hundreds of pianos were neglected for the past four years. The public, generally speaking, is sadly ignorant of the construction of a piano and the effects of atmospheric changes on the vital parts of the instrument; does not realize the amount of attention a piano should reasonably have to keep it in fair condition. Through constant association with the piano, members of the family do not notice its dropping more and more out of tune.

What is required is some strong publicity directing the attention of piano owners to the need of regular tuning. Each firm or dealer can do much individually in this direction.

Tuner Against Stencils

WHAT do you consider the best piano? This is a question the independent piano tuner is often asked. "Of course I can't show partiality to any make," explained a tuner in conversation with Canadian Music Trades Journal, "but I always advise the enquirer to touch no instrument that does not bear the maker's name. There are a number of excellent Canadian-made pianos that are equal to any instruments produced in any country. I would recommend any one of these unhesitatingly. But I would say, have nothing to do with a stencil piano."

"And I know lots of other reputable tuners give the same advice as I do," said the tuner in concluding.

Separate Ledger for the First Nine Months' Accounts

"YOU can usually measure an account by the period of the first nine months," said a successful New York credit man in an address to the staff of one of the prominent piano houses. Continuing this party said: "If after that time the customer indicates that he is a prompt payer and carried out his contract, transfer the ledger page to your permanent ledger. By that time his equity in the instrument will be sufficiently large, so that if you should have a repossession, it will not be unprofitable to you; and secondly, if the customer can possibly hold it, he will avoid the repossession because of the large financial interest he already has in the instrument."

"In making sales, they should be divided into three sub-divisions. First: the very good account, the man who is in business and apparently prosperous, and financially responsible. Second: the doubtful account, the account that will keep you guessing, the account in which you are unable to ascertain whether the man is good or bad. This should be watched. I would mark this account with one red seal. Third: the customer that you know has a reputation for not paying his bills, but buys, let's say, a \$500 piano which you have refused to sell him, but in view of the fact that he has given you \$200 on account as a down payment, you are reluctant about turning down the sale and you deliver the instrument to him. The type of individual probably might pay for a piano but may not meet his grocer's bill. I would mark this account with two red seals, and I would repossess this piano within thirty days after the payment has become due, if he defaults."

"I might say that where such drastic measures are taken in such accounts, the customer will not allow a repos-

session, but will dig up the money; he will respect the house; he will feel that he has something of real value in his piano because of the measures adopted and he will try and not default again."

Length of Apprenticeship

REFERENCE has been made already in Canadian Music Trades Journal to the booklet "Courses of Instruction in Piano Making," issued by the United States Government's Department of Labor. The Journal considered the contents of this pamphlet of sufficient value to secure a copy for each of our piano manufacturers who have since expressed a deep interest in it.

One letter of acknowledgment said: "Your letter advising us that you had mailed under separate cover 'Course of Instruction in Piano Making,' has been received together with this little booklet. There is no question that the United States Government Department of Labor is taking this matter up in a serious manner and it certainly ought to be an advantage to not only the piano dealer, but to the piano worker. We note that there is a specified time given as apprenticeship and that is really what is required. Today the tendency is for a young man or boy who wishes to learn a trade to think that he knows enough of one machine, or in one department, inside of a month or two at the most and is prepared to be what is termed a journeyman or completed piano worker in a certain department inside of twelve months instead of three or four years at least, if not five, as we think this is undoubtedly a short enough term to learn anything in the piano business."

Piano Sale Well Made is Half Collected

"We Make It a Practice Not to Force Installment Collections by Suit"

PREMISSING his remarks with the assertion that while the subject of collections has not received the same attention that selling has, it is of just as much importance, a San Francisco piano man gave the following brief talk before a business gathering of retail piano dealers. "After all, an installment sale is nothing but a promise to pay," he said, "and writing this promise on the books is only the first step in reality. The sale is not completed until the dealer has transmuted that promise into hard cash. This is the function of the collection department, and it is vital to the success of the business that this cash be secured as smoothly and as quickly as possible."

"The question of terms and class of sales is closely bound up with that of collections. A sale well made is half collected. It has been our policy to insist upon our salesmen getting good down payments and monthly installments and making their deals in a clean-cut manner, fully explaining the terms of the contract, including the interest clause. Our policy in that respect has never changed, either in good or bad times. I feel that it will be a great mistake if dealers as a whole ever go back to the ridiculously long terms once common. Primarily, then, we see that our goods are sold on reasonably short and businesslike terms. This is the first great step toward successful collections."

"Our second step is to assure ourselves that there can be no misunderstanding or dissatisfaction on the customer's part. He might possibly hold up his payments through some fancied grievance. To make sure that he understands his deal fully, upon receipt of his contract in the office he is mailed an exact copy of the same, together with a form which we call a verification notice. This little form thanks him for his business, tells him we are sending him a copy

of his agreement for him to keep and asks him to advise us at once if there are any understandings or agreements not fully set forth in the contract. If the copy is according to his understanding, he is asked to sign the verification notice on a line provided and return the same in a stamped enclosed envelope. Thus we have brought to our notice at once for adjustment anything which might lead to a dispute. If the customer signs we have an additional safeguard, besides his contract.

"The next step is to mail regularly the statements showing installments due. Our forms show the total principal and interest due at that date as well as the total balance necessary to settle the account in full. We collect all interest due monthly. These statements are mailed so that they are in the customer's hands about two days before the payments mature. They act as a reminder.

"Next is prompt and regular following up of installments. It is impossible to collect the maximum if collections are followed up spasmodically. Our installment ledger is alphabetically arranged, on cards. Each day our collection clerks go through two letters of the alphabet. This gets us completely through all accounts in thirteen working days, or twice a month. We have a series of form letters which follow every ten days till we get results. We do not let an installment fall further in arrears than thirteen days without a reminder, and in the majority of cases we call the delinquent's attention to his payment within ten days. We watch the first installments especially closely, as they are the vital ones. It is not customary to let one of these go longer than one week. We have found that there is hardly ever any trouble with an account that is properly started.

"For a long time we have made it a practice not to force the collection of installment accounts by suit. We found that it did not pay. Even if the account was collected, the loss of time, the worry and annoyance made it unprofitable. Now if we cannot collect through other means, we simply repossess the goods and resell them. We seldom find it necessary to resort to a court.

"I understand from the trade papers that the average collection is four per cent. per month of the contract balance, but our percentage has not for many years dropped below seven per cent., and much of the time it has averaged over eight per cent."

Believes "Form Letters" Ineffective in Collecting Overdue Installments

SPEAKING before a gathering of retail piano dealers just lately a Connecticut piano man said: "To my mind collections should be divided into two parts, first, foundation, which to my mind is the most important, and the next, system. If you sell your customers right, and we try to sell ours right, we hold them down to 24 months; very rarely we exceed 24 months. Of course a customer understands what he has to pay a month, what the minimum first payment is and the day that he has to pay it. Now we make suggestions along that line.

"If people are paying their rent, for instance, on the first of the month, we sometimes suggest that they make their payments come later in the month, say the 15th, and we will be more apt to get ours at the proper time. Then we have them understand that within five days after their payment is due they will get a reminder. Now, it serves this purpose, and by the way I forgot to say that we look them up in every possible case, unless the down payment is sufficient and we feel after talking with them, etc., that they are all right. You can judge usually from a man's personality; very rarely do you make a mistake along that line. Your customer knows what he has to pay. He knows

when he has to pay it. He knows that within five days after it is due if he does not pay it he will get a reminder, and you know that, barring unforeseen circumstances, he is able to pay.

"Now, as far as system is concerned, there are probably hundreds of different ways that you know of that fit your business. My business is not so large. I attend to the collection end of it personally. On the fifteenth of the month, I go to a ledger and draw off a list of those who have not paid. That may be a rather crude way of doing it, as we might have to change it as the business gets larger, of course. As those payments come in after the 15th, we wait usually until the 17th or 18th, and then I simply make a check mark for those who have paid and then we commence our follow-up system with the letters.

"Personally, I am not in favor of a form letter. We have tried it and we have found that if you are in the habit of sending out the same letters right along without changing, they lose their effect. That has been my experience. So I try to change those. To some customers we merely send out a bill and say nothing on the bill excepting 'monthly installment due,' and in some cases we send it in a plain envelope where we think the customer might be offended. We are in close touch with them and I seem to know just what they are going to expect and what will not offend, and we have pretty good success. In the six years I have been in the business, our collections have run from 93 to 95 per cent. of monthly maturities right along.

"We all know the old saying that there is a boob born every tick of the clock. I don't think collectors are born. I think they are made. I was made one. If I am a good collector, I was made one by necessity. I had to be a good collector in order to meet maturities. That's all there was about it. You will please pardon any reference I may make to myself, but it seems to be necessary in giving this experience—I started in business six years ago the first of next April. I had just exactly \$500 capital. That was everything I had, but there was one ambition I did have and that was to be able to hold my leases if it were possible, and I have done so up to this time. You know yourself if you do that and start with small capital and do any business whatsoever, in order to meet your obligations you have got to collect, you have got to do it, and any success I have had in collections has come right down from that thing."

Liszt is said to have given the first piano "recital" in June, 1840. Previous to that date concerts were given by two or more musicians, but the idea of one performer giving the whole programme seems to have originated with Liszt.

The Salt Test

SNAP goes the violin string on a humid night. Heat throws the wind instruments off pitch. The whole orchestra seems out of sorts. What about the piano?

The Etude referring to this editorially for the benefit of music students, says: "Few piano owners know how seriously dampness and humidity affect instruments. Place a dish of salt near your piano. If the salt cakes or is moist in the least, close your piano at once when you are not using it. This is a very good test. In some climates, pianos of a special type are required to stand the dampness. Few pianos can endure the dampness of the seashore. The keys stick, the wires rust and the whole action of the instrument seems to suffer. The little dish of salt will tell the tale. On the other hand, continued dryness seems to be bad for some instruments. The remedy some employ is a bowl filled with water in which is placed a large sponge so as to hasten evaporation. This is located carefully in the instrument so that it will be impossible to upset the bowl."

A Humorous Skit on Player Pe-ana Selling

Being an Interview with D. Pendable Scales, an Eminently Successful Salesman - A Glimpse of This Gentleman in Action

THE Journal Editor just lately had an interview with a stupendously successful piano salesman. After hearing his sales-records for the past three years anyone would accuse him of being the champion of the Dominion. In fact he, in his modest way, practically admitted it.

"To what do you attribute such astounding success?" the Journal naturally enquired.

"I put it down to two things," he answered unselfishly, so that his recipe might be helpful to other men. "I would say (a) determination to succeed, and (b) superogosity, (derived from the Latin, supero - I conquer), i.e., selling is merely the influence of mind over mind, and the salesman must have the master-mind."

"Could you illustrate an application of your superogosity theory?" the Journal ventured.

"Certainly," he responded. "Here is a very recent one. I had just finished the biggest month in my history. The next month I had to beat even that record. Monday, the first working day of the month, I didn't close a solitary sale, but I vowed I would sell a player pe-ana on the Tuesday."

This is how it all happened as he related it to the Journal.

The Monday afternoon was one of those mild days and I got pretty warm walking around with my heavy overcoat, so I dropped in to a drug store to have an ice cream soda. A man swayed in and sat down beside me. He had been drinking. I got whiffs of ginger ale from his breath. He had a soda, a second soda, and a third soda, then a phosphate, a second phosphate and a third phosphate, then a sundae, a second, third and fourth sundae. By this time he was hopelessly intoxicated. As he staggered out I decided to follow him. After a few blocks we came under the shade of a big apartment house. Here was opportunity knocking at my door. I lifted the latch.

"Mister," I shrieked, grabbing him by the coat collar, "don't squeak or I'll puncture your hide in all directions."

"Think fast and carefully. I'm going to sell a player pe-ana tomorrow to somebody. I order you to give me the names and addresses of three live prospects. If I sell one of them our acquaintance is at an end. If not there I snapped out the words) - if not - by sundown tomorrow your carcass won't be worth one-twentith of the current value of the German mark."

The fellow quivered in every limb. "Hurry up," I said, "delay is dangerous. Like Sherlock in The Store-keeper of Venice, I'm going to have my pound of flesh."

The very mention of such a literary phrase showed this chap he was dealing with no ordinary man. He at once gave me three names and addresses. And before I got into my pyjamas that night I had resolved to sell the Goodfellows of 23 Lime street, a player pe-ana the next evening.

Tuesday night I motored out to Lime street. Mrs. Goodfellow answered my thump on the door. The minute the portal opened I stepped inside, brushed past the lady and went right up to the kitchen-dining room where the family were just finishing supper.

"I'm Mr. D. Pendable Scales," I announced, "representing Tinklingtone pe-anas. I'm here to sell you a Tinklingtone player. Hustle on your duds, all of you, and jump into my Cadillac. I'm going to drive you up to our warehouses to select the design you would like." In whisking them across the city I rammed 17 traffic cops and killed a dog, but that didn't matter. My teeth were set. I was

bound to make the sale. Like the famous allied military chiefs never once did I even suppose failure.

Once in the warehouses I showed Mr., Mrs., Tom, Elizabeth, Billy and Marguerite Goodfellow to six chairs. Turning the key in the door I said: "Now that we are locked in we can talk business as man to man."

"Answer me these questions and be quick about it, as I have another family who wants to buy a pe-ana tonight."

Q. Your occupation? A. Plasterer. Then you'll be good for a \$900 style.

Q. What size is your home? A. A three room flat. You'll want a medium sized case.

Q. Is your drawing room furniture in Queen Anne, William and Mary, Louis XVI, Alexander the Great or Noah? A. I hardly know (hesitatingly). If you're not sure I'll put you down for a Colonial case.

Q. How much is your salary? A. About \$25 a week. Then you'll pay \$75 down and \$15 a month.

Pulling around a Colonial player I said: "Here is your pe-ana. Look at those fine white keys."

"They ain't any whiter than Brown's 'Harmony' piano," chirped in Billy.

I grabbed him instantly and opening the door to the elevator shaft kicked him down.

"That's one thing our firm won't tolerate," I said in a solemn voice. "The Tinklingtone Pe-ana Co., Limited, is pre-ec-eminent. There are no merits in our competitors' pe-anas and we won't listen to any such remarks."

"As I was saying, look at those beautiful white ivory keys. Do you know our firm has its own herd of elephants in the Congo in Central Africa. We cut their tusks every spring about Easter time and make our own keys in our own factory."

"Ever see as pretty symmetry in the curves of any piano design as this one," I continued. "Certainly you never. Enchid, the greatest craver that ever breathed oxygen, designed that case. It was the last thing he did before he died. He worked at it so long that it made his wife mad fifteen times and fifteen times she burned his drawings."

"And think what a player pe-ana will do, Mr. and Mrs. Goodfellow and the little Goodfellows. The Tinklingtone pe-ana can be played by anyone - man, woman, child or musician, white or colored. It will play anything with holes in the regular rolls, veils, curtains, sweater coats or doughnuts. It puts all the music in the world, above the world and under the world at your disposal. A player pe-ana, Mr. Goodfellow, is worth one hundred times its cost."

"Does the Tinklingtone pe-ana have any strings?" faltered Mr. Goodfellow.

"Does it," I said, "well there are 1,956 strings in our pe-ana and every one is hand made exactly the same as the ones they had on the genuine old 'Stradivarius' fiddles 4100 years ago, and that accounts for the matchless purity, sonority, majority, minority and scores of other oddities that are exclusive features of our tone."

"But -"

"But nothing," I yelled. "Our pe-ana is perfect. We brew our own varnish, raise our own mahogany, we track our own trackers, sound our own soundboards, plate our own plates, affrage our own affrages, hammer our own hammers, valve our own valves, pin our own pins, feel our own felt and pedal our own pedals."

I have proved to you beyond a question of doubt that

the Tinklingtone Pe-ana is the best pe-ana in the world. With quality like that, price matters not. "There's another thing," I said hitching closer, so as to speak more confidentially, "you need music in your home. The Farmers' Government says you do. The moral, civil, criminal, religious and physical laws all say you do. The Canadian Bureau for the Advancement of Music says you do. And last, but not least, I say you do.

At this point my knowledge of human nature came in. I saw my parties were all agreed, convinced and ready to sign on the dotted line. I produced the contract, got it signed, unlocked the door, showed my customers out, and gave Mr. Goodfellow five ear tickets to take his family home.

---and Jimmie was right

A couple of bright-faced kids were standing in front of the window the other morning, and as we edged over to see what interested them we heard one of them say:

"Yeah—that's it. That's the kind Pa got. Say, you ought to have been at the house when it came. Ma was so excited she nearly cried, then she grabbed me and Sis, must huggled us to death, and cried about Pa being a darlin'."

"Golly, but I'm sure glad we got it. It's got words on it, you know, and me and Ma and Sue sang the words while Pa played the tunes; and say, Pa can sure play that thing!"

"Then Pa closed it down below, and Ma played it regular like, and she taught me and Sue to play scales with our both hands; and when I went to bed, Pa was still playing it, and Ma was calling him a darlin'."

"Say, Jimmie, you'd better get your Pa to buy one. My Pa did, and he didn't have to pay all the money right away, either."
"Yeah, that's it—B-a-a-n-k p-l-a-y-e-r-p-l-a-n-o."
"Gee," said Jimmie, "that's the best ever, ain't it?"
And Jimmie was right.

BLANK PIANO CO.
SMITHTOWN, B.C.

Another suggestion for bright, readable player piano publicity from the same series as the Ad on page 42.

Ten Commandments for Canadian Trade

Canadian Reconstruction Association have issued a pamphlet of the following pertinent commandments for Canadians:

1. Buy Canadian Products. In doing so, you develop the home market, encourage factory expansion, provide employment for new populations, and create better and better markets for all kinds of farm produce. New factories, expansion of old factories, greater production, more workers, and better, agricultural markets mean national progress.

2. Import only necessities, and then only if similar Canadian articles or substitutes are not available. With Canadian money at a discount of from 10 to 15 per cent., exchange with the United States is costing Canadian consumers between \$75,000,000 and \$100,000,000 a year.

3. Produce to the limit in field and factory. Increased

production means new wealth and is essential to the success of any effort to reduce imports and promote export trade.

4. Co-operate, conserve, specialize, standardize. These are the means to maximum production of high quality goods at minimum cost.

5. Develop export markets. Foreign business gives stability to trade. It reduces unit costs, benefits domestic consumers, affords employment to factories and workers in times of depression, and corrects adverse exchange rates improving the trade balance.

6. Utilize Canadian services. Ship by Canadian carriers through Canadian ports. Patronize Canadian railways, Canadian steamships, and Canadian banks. Place insurance in Canadian companies. Employ Canadian architects, engineers, scientists, and other experts. Spend vacations in Canada.

7. Manufacture raw materials to final stages in Canada. Hundreds of millions of dollars are lost annually to the Dominion, and especially to Canadian wage earners, by the exportation of raw materials and semi-manufactured products.

8. Use science for the determination and development of natural resources. Industrial research will reveal new wealth, improve industrial processes, and help to relieve our economic dependence upon outside sources for fuel, iron, and other essentials.

9. Make quality the hallmark of Canadian products. In return for public support of the home market Canadian manufacturers should provide products that compare favorably with imported goods and Canadian workers should recognize good workmanship and maximum production as their standards.

10. Be fair to capital. Canadian money should be encouraged to invest at home and foreign capital attracted to promote Canadian industrial expansion.

Better Expressions

"Good expressions make good impressions," says an expert in store service. He puts up a plea to standardize store speech, believing that certain modes of address would please the public, command respect and establish prestige for the establishment.

Certain expressions he would taboo. For instance: "What'll you have?" "Waited on?" substituting, "Do you wish attention, sir?" or "madam?" "Is there anything I can show you?" or, during rush hours: "Getting service?"

On closing sales, never say: "Is that all?" or "Nothing else?" but, "Now, what else, please?" or, "Anything else?"

Do not say "lady" in direct address, he admonishes, but "Madam," and instead of "Yes'm," "I'll say so," "You bet," "It sure is"; say "Yes, indeed!"

Again, it is better to say "Less expensive?" rather than "Something cheaper?" However, he advocates showing the article, rather than asking the un diplomatic and unnecessary question, "About what do you want to pay?"

Other "don'ts" are: not "Thanks," but "Thank you," not "Ain't," but "Are you" or "Isn't"; not "Do you want something high priced?" but "Do you wish something better?" Not "Dandy," "Great Stuff," but "Excellent" or "Reliable."

Never use the words "Fake," "Junk," or "Dope" in addressing a customer.

Words are the tools with which one builds respect and good impressions. They are the salesman's tools, especially, so he must use good ones.

"Make your tongue your friend—not your enemy."

Four of the Debtor's Vulnerable Points to Remember in Collecting

(1) *Pride.* (2) *Convenience of Credit.* (3) *Caution.* (4) *Self-Indulgence.*

Paper Read Before a Recent Gathering of Piano Merchants by Lyman D. Guest, of Burlington, Iowa.

WHILE the credit man and collection manager are really inseparable, we shall consider for a moment the qualifications of the good collector: He should have all of the qualifications of the credit man as just stated, and still more. He should be sympathetic, very human, patient, peaceable and persevering. The collector keeps ever in mind the human equation. His knowledge of human nature passeth all understanding. He has a personal interest in each customer. When the home of the debtor is destroyed by fire or he has the gout, or his son Willie cut off his finger on a buzz saw, Mr. Collector is right on the job telling the debtor how sorry he is to learn of his misfortune and grants him more time. "The collector is to commerce what the diplomat is to a nation." In short, the collector is an artist.

It is very important in the case of a wage earner that the collector be on the job when payroll comes. Usually a certain amount is set aside from the pay check to cover each obligation. If the delinquent debtor would only realize that the collector is just as worried, just as anxious as he, then he would go to him and explain why he has not paid and arrange for further time, possibly paying something at the time. Some vulnerable points of the debtor might be mentioned. One or more of these may be used: Pride, convenience of credit, warning or caution and self-indulgence.

Debtor's Vulnerable Points

The first point, pride, appeals to the customer's honesty and sense of fairness. Ninety-five per cent. of the people are presumed to be honest and the man is really never considered dishonest until he has proved himself so.

Point number two, use and convenience of credit. If a man does not preserve his reputation for meeting his honest debts the time always comes when he thwarts his own purposes. If he is sick, he needs a doctor, needs groceries, and many times needs a line of credit, because his income is cut off while he is sick. This is only one illustration. I leave the rest to your imagination.

The third point, warning or caution. This refers to the customer who is really dishonest, who is cunning and fraudulent and perhaps has in mind not alone to decline to pay, but also the intention of skipping out with the instrument. We go after this party "without gloves." We put on the screws and use lots of pressure.

The last point is self-indulgence. This refers to the man who is extravagant and selfish, who lavishes upon his family the best of everything and satisfies their every whim, but does not take the pains to figure out how he is to pay for the goods. That is the least of his troubles. To such a man we show the danger of his losing the instrument. This will cause him to appear ridiculous and untrustworthy in the eyes of his neighbors as well as remove from his home a medium of real pleasure, happiness and refinement.

The Collection Letter

The collection letter should appeal for a square deal; explain the relation of the debtor and his duty; express the desire to help, and lastly, give definite instructions to remit. Get the "I'll help you" idea into the letter. Your desires are his desires. Use original, novel expressions; change them frequently; get the debtor's attention; awaken interest;

give him your argument and then ask for the money and don't apologize for asking—it's yours by right. Remember personality is the keynote of every business. It has been said "Men more than money are determining factors in business."

Appeal to the feelings more than the intellect. He knows he ought to pay. Don't abuse. Abuse will roll off the back of the dishonest debtor and anger the one of good intentions. Friendly, heart-to-heart talks win.

As a last resort only, use the law. If you threaten to sue the debtor on a certain day, be sure to do it, on the dot. Remember a lawyer's training is not along the lines of merchandising, so don't bother him with collections. Let him bring the suits—that is his specialty.

Remember the instalment buyer takes his cue from you. If you are too harsh with him he is ready to surrender the piano. If you are slow and unsystematic he falls into line behind you. Get the debtor to keep step with you. Remind him of his duty—for "Duty rises with us in the morning and goes to rest with us at night. Go where we will it never leaves us until we leave the light of life."

When Rome was poor she conquered all. When she became vulgarly rich with her loot she lost her fighting spirit. A piano manufacturer once remarked that he didn't want to keep much cash on hand because his collection department was inclined, under such conditions, to "loaf on the job." It lost its pep.

Special Sales

A WRITER in the Piano Trade Magazine, though emphatically opposed to the so-called special sale, refuses to line up with those who write out the legitimate special sales altogether from their merchandising policy. "Many dealers who believe in truthful advertising," he says, "and who value their good name in their communities shrink from a special sale as though it were something that would contaminate them. I have had them tell me that a special sale will ruin their good name and spoil their business careers."

Then giving his own views, this party adds: "No matter what the condition of the market or the state of business, every merchant has occasions when he should hold special sales simply as a matter of sound business procedure. Precedent will bear me out in this, because the greatest merchants in the country have done it and do it today. But the really great merchant, whether selling pianos or pin cushions, holds a special sale when there are legitimate reasons for it or when it is advantageous and he advertises mainly facts instead of fancies.

"The special sale advertising which takes no account whatever of the facts and the only object of which is to 'get 'em in' after which the people are almost knocked on the head and their money taken away, is not going to result profitably for the merchant, figured from any angle. Such a sale makes a store a place of feverish activity, and pianos go out the door in a stream, but after it is all over and the merchant figures up and starts collecting there is generally

(Continued on page 54)

Musical Instrument Industry in the New Republic of Czecho Slovakia

Largest Piano Factory Made 130 Pianos a Month before the War—Now Down to 30 a Month—Price Increases Range from 500 Per Cent. to 1,000 Per Cent.—Conditions in the Small Goods Trade—Short of Raw Materials

An interesting and comprehensive survey of the musical instrument industry in the new republic of Czechoslovakia is given in a letter from Trade Commissioner Vladimír A. Geringer, at Prague. Musical instruments of every kind are now manufactured in Czechoslovakia and the work is done for the most part in small villages and hamlets where often the greater part of the population are employed in this work.

The largest piano factory is that located at Hradec Kralove, established since 1864. Before the war this concern employed over 300 workmen, now only 130. The production before the war was about 130 pianos a month, as against 30 a month at the present time. Before the war about 300 pianos a year were exported to England, 50 to Russia and 100 to the Balkan States. Another piano factory at Georgswalde, Czechoslovakia, is employing 140 workmen, as against 210 men before the war. The instruments are exported to Jugoslavia, Austria, the Netherlands, Sweden and Norway. Another concern which did a large exporting business with brass wind instruments before the war is located also at Hradec Kralove, Czechoslovakia. Throughout the war this firm's activity was extremely limited. It has been in existence since 1842 and now has twenty-eight workmen. A firm of manufacturers (and exporters) of church and home organs, at Krnov, Czechoslovakia, who before the war had 130 employees, now have only sixty. Their products were exported to the following countries: United States, Russia, Rumania, Norway, Palestine, Germany and Italy. Another large piano factory is at Liberec (Reichenberg), established in 1891. In 1914 it employed 140 workmen, now only fifty-six. This concern exported in normal times to England, Rumania, Russia and Italy over 200 pianos a year. Another party, manufacturing brass wind instruments and drums, in business since 1890, employed about fifty workmen before the war, now only twenty-seven. The present production is about 50 per cent. of that of 1914. His exports went to Russia, the Balkan States and Switzerland.

There are very small stocks of musical instruments on hand. Since 1914 all prices have increased from 500 to 800 per cent., and in some cases even to 1,000 per cent. The larger increase is in the cheaper rather than in the more expensive instruments.

The number of workmen employed in this industry, in comparison with that of 1914, decreased to about one-third as a result of the war; many workmen were killed and some changed their occupation.

Notwithstanding the legal eight-hour working day, production will probably increase and the industry revive with the receipt of a fair supply of raw materials.

Within a radius of six or seven miles from Schonbach, Czechoslovakia, there are twenty-one villages whose inhabitants are employed in the manufacture of stringed musical instruments. Of the 6,000 residents of Schonbach almost 4,000 are engaged in this home industry, among them both women and children. In the making of one instrument many different workers take part.

Not more than fifteen miles from Schonbach is the town of Kraslice (Graslitz), where brass and wind instru-

ments, such as trumpets, cornets, trombones, clarinettes, etc., are manufactured, as well as home-industry products. Hradec Kralove is also noted for its production of brass and wind instruments.

In addition to the towns of Schonbach and Kraslice (Graslitz) and the surrounding villages there are many manufacturers of musical instruments scattered throughout Czechoslovakia whose products are exported to all parts of the world. Many of the instruments normally sell at high prices, because of their exceptionally fine tone quality. Outside of pianos and organs they are produced mostly by small manufacturers.

The manufacture of automatic players and phonographs is inconsiderable. There is only one phonograph manufacturer of any importance located at Volvny, Czechoslovakia, who with twenty-two workmen before the war produced about 5,000 instruments a year, which were mostly to the countries formerly part of Austria, to Rumania and to the Balkan States.

The present production of musical instruments, compared with that of 1914 is reported by the larger manufacturers to be from 25 to 50 per cent. of pre-war figures, by small manufacturers about 10 per cent. Orders are coming in from all foreign countries, but as they cannot be filled within a reasonable time because of lack of raw materials many of them are being cancelled.

Every manufacturer complains of the lack of raw materials, especially of leather, felt, rubber cloth, ivory, celluloid, Brazil wood, some hardwoods not available in the country, shellac, piano frames, screws, metal parts (copper, steel and brass), zinc and brass plates, strings, metal parts (which formerly were imported in large quantities, mostly from Germany and Austria), tin, oils, alcohol, also all sorts of lacquers. Manufacturers formerly imported Brazil wood from Hamburg, ebony from Africa and shellac, horsehair and sandalwood from the United States.

Before the war, besides the great home consumption considerable quantities of musical instruments were exported to all parts of the world mostly to Russia and the Balkan States, some to the United States and South America, Turkey, Sweden, Switzerland, Poland, Hungary and Canada. During the war exports were almost negligible.

Easy on Grands

"SEEMS as though piano manufacturers had gone wild over grand production," observes the Musical Courier Extra, which paper adds: "If all the piano as to small grand production be carried out there will certainly be an over production in this type of piano before the end of the year. Let some conservatism be exercised in this direction or some will regret the sanguine promises built upon the reports as to great orders given those who manufacture the small grands. The present output does not nearly meet the demand, but it must always be borne in mind when these orders are taken into consideration that what one manufacturer can show may be duplicated by several factories. Orders mean nothing at this time, shipments are what count, and while the orders for small grands look big the manufacturers are speeding up in every direction as fast as labor conditions and supplies permit it is well to study the past, present and future as to sales prospects. It is far better to hold to present selling conditions in the retail field than it is to go back to the old order of things and begin forcing retail sales in order to meet an over-production. The present countermanding means nothing more than the elimination of a lot of duplication in ordering during the lockout of last year. That was to be expected. The demand for small grands is great, but the production of them can be overdone."

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The Piano Tuner and Systematic Business Management

Paper Read Before the National Association of Piano Tuner's by
L. P. Reinhardt, Logansport, Indiana.

THE dictionary defines the word "method" as: "Orderly procedure, and its rule in attaining a given end." Orderly procedure must necessarily be intelligent procedure, for intelligence can but express itself in beauty and completeness. Every successful business will be found to be an orderly business, supported by intelligent management and method and, whether the tuner has discovered it or not, his individual work will serve the public need more efficiently and the net proceeds therefrom will assume more equitable proportions, as the beauty of orderliness of intelligent methods enter into his daily transactions. Every business enterprise has in the elements of its organization, first—a creative producing division of its composite whole; second—a cost department, wherein the cost of labor, material, transportation, distribution, etc., are reduced to certain knowledge; third—an intelligence or publicity department, correctly informing the public of the article manufactured and its peculiar fitness to serve a given need; fourth—a sales department and sales force that disposes of the goods in the most profitable and expeditious manner; and, lastly, an advertising department that actually brings about the making of the goods, advertises them and causes them to be sold and distributed to the purchasing public.

To a tuner who has never analyzed the tuning business in its entirety, it might not clearly occur that his humble calling, too, has its own problems of production, its items of cost and maintenance, and the need of bringing the beauty and usefulness of his work to the attention of the public thought and its final consumption in an exchange of artistic skill for a sum commensurate with intelligent service; and, lastly, the problem of distribution and transportation, each a vital element in the business organization of a tuner's work.

The Many-Sided Tuner

In the manufacturing establishment of a given enterprise, for instance, the work of these various departments is carried on by experts, specially trained to do it. But in the case of the piano tuner, and especially if he be practitioner outside the warehouse or factory, he at once automatically becomes his own janitor, book-keeper, office girl, advertising manager, sales manager and chauffeur. He pays the freight going and coming. Out of the storehouse of his experience, skill and trained sensibilities comes the beauty and power of artistic tuning, to serve and uplift and inspire, or it may be to transform the action of a given instrument into one mechanically free from its former ills. In proportion to his fidelity to the unerring laws of acoustics and the honesty of his work and service of his people, or his firm, will any tuner find a ready market for all the goods he can possibly produce. The music-loving public does want the higher, better things the tuner has to offer and will pay a fair price for an article of merit. But the dishonest and unskilled tuner's wares must largely remain on the shelf when an enlightened public learns of their useless character. Contrariwise, through weary fruitless effort, misdirected, the unskilled tuner or the man of dishonest purposes must awake to the fact of certain annihilation of his business if he persists long in dispensing goods of unclean and unsound character.

The Piano and the Cookstove

A good mother once told me that she could as well dispense with the cookstove in the kitchen as the piano in

the parlor. To her the piano had served as a sort of clearing house for the social, educational and religious activities of the home. We need more mothers throughout the land who think as much of their pianos as they do of their cookstoves. The beauty and usefulness of the pianoforte in the home, its tuned or untuned condition, increasing or diminishing its power to serve, will become more apparent to the public mind as the latter becomes better and more correctly informed in this matter. Before the piano tuner and the tuning profession lies a world asleep and oblivious to the beauty, wealth and inspiration that come through good music. It needs to be awakened from this stupor. Hundreds of thousands of untuned pianos throughout the country await the coming of the intelligent, efficient tuner to minister to their various needs. To the man with a vision here lies an opportunity to serve and assist a confused public, educating it to the necessity and value of good tuning and capable, efficient tuners.

An uninformed piano-owning public is a bad market place for skilled piano tuning. And the out-of-tune condition of countless pianos is a bad start for high musical attainment among students of music. But how is this complaint, self-satisfied, unheeded, unmusical public sense to become conscious of its unclaimed musical wealth that is wasted in untuned pianos and unimproved opportunities? More specifically, how can this barren waste be reclaimed and made a market for skilled tuning service? The answer is through truthful publicity and enlightenment. It is here that the publicity and advertising service of the tuner is needed. The tuner's cost department should calculate the loss to his business of the untuned, out-of-condition pianos throughout the land. Kindly, sincere, intelligent, constructive publicity will in time cleanse the public mind of the bad effects of false education, or lack of education, and bear abundant fruit in letter tuned and better conditioned pianos.

Frequently, however, the tuner's ability to sell his own tuning needs to be called into action. The interest which truthful publicity has kindled in the piano owner often needs the truthful arguments of the salesman of tuning to displace the piano owner's fear and doubt or ignorance by turning the searchlight of intelligent information into the dark corners of the latter's abode of thought and clearing his mind to the perception of truth. The truth of a legitimate proposition is sufficient in itself to convince the one who perceives it. But if a proposition will not bear the test of an honest investigation or a truthful exposition of its real or claimed merits, it will work harm and eventual bankruptcy to all concerned in its exchange. There are a number of avenues to reach the piano owner open to the salesman of piano tuning. It may be done by a direct call on a given piano owner, through the agency of a letter, by newspaper advertising, or on account of honest and efficient work for a former customer.

If a highly skilled tuner, faithful in the performance of the duties of routine tuning, finds the demand for his work below normal, and his income correspondingly small, perhaps it were well for this tuner to inspect his publicity or advertising forces or his sales department. He will likely find something wrong there, for there should be a demand for all the fine tuning good tuners can possibly produce.

And, again, if a certain tuner had been diligently looking after the advertising interests of his work and his

Excess Leakage is the Greatest Single Drawback to Expressive Music on the Player Piano

A Practical Chat with Player Salesmen, Demonstrators, and Servicemen from "The Gulbransen Bulletin."—Nothing Will do More to Put the Player-Pianist at Ease than Inducing Him to Forget the Mechanism to Concentrate More on the "Feel" of the Pedals.

CONSIDERATION of the mechanical factors in musical expression on the player piano, giving attention also to the contrary factors that make expression difficult, is well worth while. In all modern player-pianos means are provided for control of three of the principal elements of musical expression. They are:

(1) The dynamics. (2) The speed. (3) The tone color.

The player-pianist is given two ways of governing the dynamics. First, by increasing or diminishing the air-stroke that indirectly strikes the notes. Second, by shortening or lengthening the hammerstroke.

The principal means of increasing or diminishing the air-stroke are the pedals—with their connections, of course but different makes of players differ considerably as to the directness of control through the pedals. The original forte-striking power is leg-power. The force of the hammer blow is proportional to the muscular power exerted in creating the tension; but, for several reasons, the relationship never so direct that an eight-ounce push on a pedal results in an eight-ounce blow of the hammer.

In the first place, such a close relation between pedals and hammers would not be desirable. The player-pianist does not strike each separate note with a pedal blow corresponding to the pianist's key blow. He uses the pedals, first, to create and maintain a certain general or average reserve of power in the bellows—say, an amount of power that will produce a mezzo-piano or mezzo-forte tone—then rises to greater volume by means of more vigorous pedaling or drops to lower volume by pedaling lightly. The only notes he needs to "strike" individually through the pedals are the accented notes. Therefore, equalizer bellows are provided to maintain a constant suction upon the channel-board and prevent each pedastroke from being heard.

In the second place, the muscular force exerted in a push on the pedal would not be conveyed undiminished to the hammer even if there were no equalizer bellows, owing to air-leakage through joints and around valves. No matter how well made a player may be, it will have enough leakage to neutralize partly the force of the pedaling. Thus, if we let the figure 10 represent the total muscular force used in playing a certain music roll through, the total hammer-blow force probably would never be more than 9, and in a really leaky player it would certainly not be higher than 5—or, in other words, fully one-half the muscular power would have been wasted!

From what has been said, it will be seen that a manufacturer can influence the musical expression through the design and construction of his player, if he understands the psychological effect of certain mechanical qualities. He can produce a player that is likely to be played in a loud, "thumpy" or monotonous manner, or one that lends itself to and invites a more refined expression.

The "feel" of the pedals is important. Nothing will do more toward putting the player-pianist at ease and inducing him to forget the mechanism and put expression into the music, or—on the contrary—cause him to pedal as if he were running a race with the music sheet!

The serviceman has nothing to do with design and construction. But he has a great deal to do with leakage. That is, his ministrations help to keep the action tight or to make it tight after it has loosened up through atmospheric changes, use and abuse.

Leakage is the greatest single drawback to expressive music on the player-piano. To be precise, we should say excess leakage or uncalculated leakage, since a certain amount of leakage is figured and provided for in the design of the bellows.

You probably have heard the argument, put forward to defend a multitude of packed joints in the stack, that leakage is a good thing; that it gives a player some of the quality called "flexibility" by automobile men. The basis of this claim is that a leaky player will drop quickly from fortissimo to pianissimo. But it will not go from soft to loud with the same ease!

If we wish to lower the tension quickly for purposes of expression, it is much more scientific and not so very difficult to admit air through a valve!

Leakage also has the bad habit of growing worse with age. A player that starts its career with bad leaks may become unplayable in a few years; while a tight player, if durably constructed, is likely to give good service until age and wear break the rubbercloth, at which juncture new coverings will give the action a second lease on life, and renewed "pep" in expression.

As has been stated on previous occasions a test of the tightness or "reserve" of the instrument is one that should be made at each inspection. And if the bleedhole caps have been removed and replaced in the course of cleaning out dust and lint, attention should be given to the tightness of the action, as reflected in the feel of the pedals, when the serviceman plays the instrument as a final test of its condition. A surprisingly large amount of leakage can occur through the packing of the bleedhole caps if they are not screwed down snugly, or if the screws have been overdrawn and their grip thus weakened.

The trick employed by most player-pianists, of throwing the tempo lever sharply to the left to give an added crispness to an accent, has a good mechanical reason back of it. It increases the tension in the bellows and the channel-board by momentarily cutting off the motor. The full tension created by the accent-push on the pedal goes to help strike the notes instead of being divided between the two jobs of striking the notes and running the music roll.

The various things that tend to make actions sluggish—chief of which are dust and lint in the bleedhole and lost motion in the piano action, or between piano and player actions—also make dynamic expression more difficult. There must be practically simultaneous movement of pedal, pneumatic and hammer. The tone must follow the accent-push so closely that the player pianist is unconscious of any interval between them. A delay in response of only a fraction of a second is confusing.

It is an excellent idea for the serviceman to show each player piano owner that when the instrument is in the pink of condition he obtains instantaneous response. This can be done by running a music roll over the tracker-bar until a chord is uncovered, stopping the sheet, letting the power die completely away, then by giving a pedal one quick push strike the notes and call attention to the fact that the sound is heard before the toe has travelled the full distance of the pedalstroke. The object in doing this is to impress upon the owner the importance of keeping the instrument conditioned by means of periodical tuning, regulating and cleaning-out.

"He Profits Most Who Serves Best"

THE Rotary motto fits every line of business, but is particularly applicable to the making and selling of pianos.

Sell a good piano and one sale leads to another through that valuable word-of-mouth advertising done freely for you by a satisfied public.

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"The Piano worthy of any Home"

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The Independent Piano Tuner

Paper Read by W. C. Swan, of Dover, N.H., Before the
National Association of Piano Tuners.

OF all the artisans in the piano industry today, there is not one who is or can be more independent than the tuner. Where would the industry be today if we were not for this "necessary evil," as some dealers choose to call the tuner. Why do they call it "necessary evil?" So far as I can understand it is because it is a liability. Is it a liability? No more so than the salesman is a liability, and not so much so as some so-called managers. It is a fact, and I think you will bear me out in the statement, that so far as musical ability goes some managers are useless and the only reason they hold their position is because they have the tact to sell goods, which of course is necessary, but their ability would be just as useful in other lines of business.

The dealer sells the piano to the customer, it is delivered, and perhaps that is the last he sees of it, but not always the last he hears from it. Now here is where the necessary evil comes in. Something goes wrong with the piano. The customer with fire in his eye wants to see the manager. What is the result? The tuner is sent out to remedy the trouble, returns and reports everything O.K., which of course takes an awful burden off the manager's mind. Who has made peace between the customer and the dealer? This so-called necessary evil. You all know this to be a fact. Let's suppose, by way of illustration, that the tuner is paid a salary of \$35.00 per week. When Saturday night comes round, he has brought into the firm \$25.00 in cash for pianos tuned on the outside. This is where the dealer says necessary evil, not taking into account work done in the wareroom. But suppose he brings in \$50.00. The result is that the dealer considers him a valuable asset.

The Tuner's Value to the Dealer

Now to sum up the whole thing, the tuner is of as much value to the dealer as the amount of money he can bring in above his salary and expenses. It is a case of heads I win, tails you lose with the dealer. I have no doubt that this class of dealers is in the minority, as most of them realize that the tuner is a valuable asset. Have you ever been sent out to look over a piano that was not giving satisfaction? There is no tuner but what has. Perhaps you found something radically wrong. What can you do? You are supposed to work for the interest of your employer, yet if you told the truth you might lose your job. If you don't tell the truth you lose your reputation. So there you are. This is the predicament the employed tuner is always in. Wouldn't it be a wise idea in a case of this kind to excuse yourself for the time being and tell the owner you will have to call the next day; then take the matter up with your employer and tell him what you think ought to be done? Generally some plan can be worked out whereby the owner can get justice and the tuner feel as though he had done the right thing.

Telling the Facts

Personally I don't believe it is the business of the tuner to misrepresent the facts just to shield the dealer. The owner has paid his good money and is entitled to justice. So much for the employed tuner. Now what about the independent? What should he do in the above case? Simply tell the truth and let the owner take it up with the dealer where he bought the piano. Also advise the owner and do what you can for him, but don't knock the dealer or his goods. Knocking does no good and is a detriment to any good tuner. Try to keep harmony prevailing so far as you are personally concerned. What I am trying

to convey is that the employed tuner hesitates to tell the truth as he might receive a reprimand from his employer, while the independent can tell the truth and save his reputation. Have you as an employed tuner ever been asked your opinion on a certain piano that your employer was trying to sell to a customer? You knew the piano in question was of a poor variety, but what could you do? You know speak well of it whether you believe it or not. Later you may find that you have lost your reputation with that particular person. Personally I do not like to be tied down to that kind of business.

Advantages of Independent Tuning

Why are so many tuners joining the independent class? First, because they can earn a larger salary for themselves with less work and, second, because they can be independent of any dealer and work for their own interest. There is no tuner but who wants to earn as large a salary as possible, and that falls to the lot of the independent. If you don't believe it, try it out. Here is another point. There is hardly a dealer but who had rather employ an independent than a salaried tuner unless he is making money on him, and if the tuner allows his employer to make money on him he is foolish. He had better work for himself and get the whole of it. When I say salaried tuner I mean the one who tunes entirely, with no bench or shop work. If the tuner is supposed to work at the bench, repairing, the salary idea is all right, but in tuning on the outside the independent has all the advantage. I now come to the last part of the subject, the dealer, and here is where I expect to meet opposition, but from 20 years' experience in this branch of the business in a very small way I am compelled to say that I see no reason for changing. Why isn't the tuner the proper person to sell pianos? Is there anyone in the business today that knows more about a piano than the tuner, with the possible exception of the manufacturer? But from the specimens of some of the pianos on the market today, if those manufacturers were making go-carts instead of pianos, it would be a godsend to the tuner and a blessing to the respectable manufacturer who is trying to manufacture an honest instrument. If I had my way I would make it a misdemeanor to put such thump boxes on the market to gull an unsuspecting public.

How many times have you been asked to give advice on pianos? Why? Because the public believes that the tuner knows or ought to know the business. In this case by tuner I mean the legitimate tuner, not the one that owns a 30-cent kit of tools and uses them only when the shoe shop or blacksmith shop is shut down. This man is not a tuner but a faker of the worst kind, the kind that puts soap on the abstract to stop a squeak, kerosene on the tuning pins to prevent rust, or soaks the action with oil to make it work easy. But, to come back to the subject, if you are in business for yourself your reputation is at stake and you are apt to give the correct advice. If you think anything of your reputation you won't deal in thump boxes, but handle only pianos that you can recommend. So why not make a few dollars in the side while you are tuning pianos? Suppose you only sell six or eight pianos per year, you are so much in. I wouldn't recommend that you sacrifice any of your tuning unless it is your intention to gradually work out of the tuning end of the business and get into the selling end. Work both along together and when the selling end brings in a sufficient income you could drop tuning and do selling altogether. Your experience as a tuner will be a valuable asset.

Alliston, Ont. Tuner Circulates Helpful Folder Among Piano Owners

The Care of the Piano—How Often Should a Piano be Tuned?—Leading Piano Manufacturers and Merchants Claim that a Piano Should be Tuned Four Times a Year

Canadian Music Trades Journal is in receipt of a little folder being distributed among piano owners in the territory he works by Walter H. Seager, the well-known tuner in Alliston, Ont., and the surrounding towns and country. The contents reproduced herewith will explain that the object of the circular is to educate the public on the subject of "The Care of the Piano." The text is as follows:

Authorities on this subject agree that, in order to obtain satisfactory results and at the same time preserve the tonal quality and keep the action in perfect working order, it is necessary to have the piano tuned at least twice a year. Pianos receiving such attention are always in fairly good condition, while those receiving irregular attention are never in condition. All other stringed instruments require more or less tuning every time they are used. Then why should a piano be neglected?

A piano is only as good as the care it receives. Repairers of pianos can testify to the fact that more pianos are ruined through neglect than through use.

Virginia Dale in McCall's Magazine, June, 1919, has this to say concerning the piano: "The piano is the most expensive and the most abused article in the average home. Its neglect is due largely to the fact that it is classified and treated as furniture rather than as a musical instrument of sensitive mechanism. Besides dusting it painstakingly and having it tuned for weddings and parties, the average housekeeper does little towards keeping it off the casualty list. Meanwhile, because of the lack of intelligent care behind the polished surface of its well kept case, various enemies (moths, mice and rust) are working its destruction."

Why a Piano Should be Tuned at Least Twice a Year

There are about 230 highly tempered steel strings ranging in gauge from 12½ to 22, which, when drawn to international pitch, exert a strain on the frame of the piano approximating 15 tons.

In connection with these strings there is a spruce pine square with a surface measurement of from 1600 to 2,400 sq. inches, according to the size of the piano, which is so constructed as to exert even pressure on the strings. This board is called the sounding board, and is attached to or connected with the steel strings by a wooden bridge and a system of reverse bearings, which practically lock string and board together. This sounding board is influenced by the same atmospheric changes as the dresser drawer, or the closet door. Air that will cause the drawer and door to swell will cause the sounding board to swell and expand. Very dry air will cause the board to shrink. Every movement of the sounding board registers its effect immediately on the tension of the string. When the string is out of tune, its tension and pressure upon the sounding board is either greater or less than the scale designer intended. The nice balance that should exist between pressure and resistance is upset; and, if an abnormal strain is allowed to occur in one section of the scale, as it often does, the result may be a split sounding board, a cracked plate, a broken string, coupled with a serious loss of resonance.

Tuning, therefore, is not only a matter of keeping the piano at pitch, and the tone agreeable to the ear—that is its musical purpose—but its mechanical function of balancing the 15 or 16 tons pressure on the frame of the instrument is equal if not greater importance to the piano owner.

Atmospheric conditions that will affect the sounding

board will also affect the action and keys, causing rather abnormal wear on the bushings around the centre rest, disarranging the touch, etc. Practise on a piano so affected is a waste of time and labor, and it is almost impossible to develop technique under such conditions.

Now, as it would be very unhealthy and impracticable to arrange matters to maintain a certain temperature at all times, it is therefore much more satisfactory, and less expensive, to have the tuner take care of your instrument at regular intervals.

Generally speaking, the piano is put in perfect tune before leaving the factory; this condition is brought about by a series of tunings, one following the other at intervals varying from 24 hours to ten days. If a piano is allowed to go without tuning for an indefinite period, the effect of this work of the manufacturer is lost, and the piano will also suffer in tonal quality.

Have your piano tuned often, and you will have a better instrument. Many piano owners from false motives of economy make a serious mistake when they allow the instruments to go without tuning until they are so wretchedly out of tune as to be almost unbearable to every one except those who are constantly associated with the piano. It is quite impossible for the child or young student to acquire anything like a true conception of the various intervals of music, unless the piano is in tune.

Pianists insist on having their piano tuned before every performance. This is necessary to insure perfect tone.

Tonal quality to a certain degree depends upon the condition of the felt on the hammers. Constant pounding on the strings causes the wire to cut through the face of the hammer, resulting in a thin, tin-panny tonal quality. In such cases the hammers should be refaced and voiced.

Trust not to your intuition in the matter of tuning as your constant association with the piano impairs your ability to discriminate.

Gosh!

Visitors to Listowel, Ont., the town that is well known as the home of the Morris Piano factory, will be well advised not to catch a cold while there. The Journal is informed that one of the members of a show troupe playing in Listowel was overcome with thirst—an intense thirst. He looked up a local doctor and applied for his favorite prescription "to cure a bad cold."

After sizing up the patient and making a few inquiries, the doctor wrote out the following prescription:

"Return to your boarding house. Get the good lady to give you a pal of hot water tonight. Take a hot mustard foot-bath, then a glass of hot ginger with the contents of half a lemon squeezed into it, say your prayers, go to bed, and in the morning you'll likely be all right."

SPECIAL SALES

(Continued from page 47)

an air of gloom about the establishment that makes an attack of the flu seem like a birthday party by comparison."

Referring to one special piano sale this party had seen conducted in his experience he continues: "The advertising of nothing but goods which we had in stock for sale accurately described, drew \$10,000 worth of business in 12 days with an advertising expense of 4 per cent. and 42 per cent. of the business was cash. When people responded we had the goods just as advertised. No sensational statements were used, no pianos were pictured dropping from buildings, no pictures were shown of men slaughtering pianos with meat axes or kicking prices inside out, just plain facts were given, and the contracts we lost by our methods were, I figured, just so much profit that should be added."

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Straccia

Columbia Note-ables

Columbia

Columbia
Records
Trade Mark




Grafonola

RICCARDO STRACCIARI

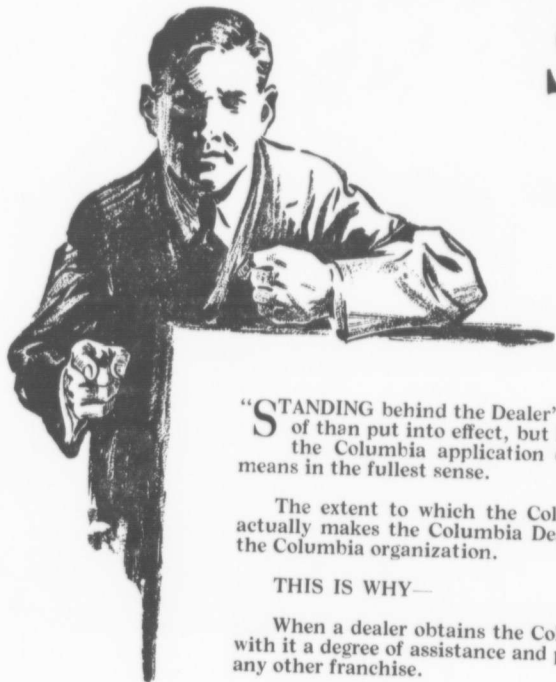
"Stracciari is undoubtedly one of the greatest Italian baritones in history. His histrionic and vocal abilities are unequalled. Probably no greater baritone-actor has stood upon the operatic stage and it is doubtful if a greater baritone voice has been heard. He was born near Bologna and is a graduate of the Bologna Conservatory. He has sung throughout Europe, six years in Russia and nine in South America. His first American success was achieved with the Chicago Opera Company."

Stracciari's recordings are obtainable only on Columbia Records

MARGARET ROMAINE

Margaret Romaine has duplicated Rosa Ponselle's achievement and is the second world famous American girl to scale the heights of the Metropolitan. Miss Romaine was discovered in Utah, studied first in London, then in Paris, where she first appeared in opera at the Opera Comique. Returning to America, her concert appearances and light opera tour brought her to the attention of Mr. Gatti-Casazza, who realized that America had produced another sensational soprano and engaged her for the Metropolitan.

It is the Columbia which has won the honor of the exclusive recording services of Miss Romaine.



Standing behind the Dealer



"STANDING behind the Dealer" is a policy more often talked of than put into effect, but Dealers who have experienced the Columbia application of this policy know what it means in the fullest sense.

The extent to which the Columbia organization apply it actually makes the Columbia Dealer an active shareholder in the Columbia organization.

THIS IS WHY—

When a dealer obtains the Columbia franchise he acquires with it a degree of assistance and protection unobtainable with any other franchise.

He knows he has the exclusive right to retail Columbia products within a stated territory and that within that territory, any Tom, Dick or Harry, who may happen along with a two by four establishment, hasn't a possible chance of interfering with his franchise.

He knows that the products he handles are of the highest musical quality and that Columbia Records represent the works of the greatest aggregation of high class artists recording for one organization. He knows that the Columbia organization controls exclusively the largest number of the present-day stars of the musical world, and for this reason their recordings are obtainable only on Columbia Records.

He knows that these and all other Columbia Products are made known and desired in every nook and corner of the continent through the tremendous publicity campaigns which are being continually carried on by the Columbia organization.

Columbia Graphophone Company 4-56 Wellington St. West - - TORONTO



During Nineteen-Twenty over Five Million Dollars—get that—Five Million—will be spent in publicity work and this will be the means of greatly increasing the already enormous volume of business in Columbia Products.

And the Columbia Dealer knows he will get his share of the increase.

In short, the Columbia Dealer knows that the policy of "standing behind the dealer" can only be experienced in its truest sense by Columbia Dealers.

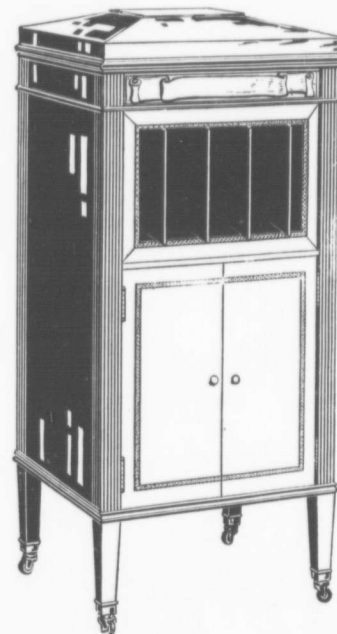
Doesn't the possibility of becoming a Columbia Dealer—actually a shareholder in the greatest music organization in the world—appeal to you?

Why should you grow old and discouraged endeavouring to build up a business by cultivating a franchise for an obscure and practically unknown line when the Columbia Franchise, fully cultivated and well nourished, may be procurable for your territory?

Wouldn't it be good business for you to communicate with the nearest Columbia Distributor immediately, and find out if the Columbia franchise is available for you?

We think it would.

□





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

Phonogra
Pat—PA

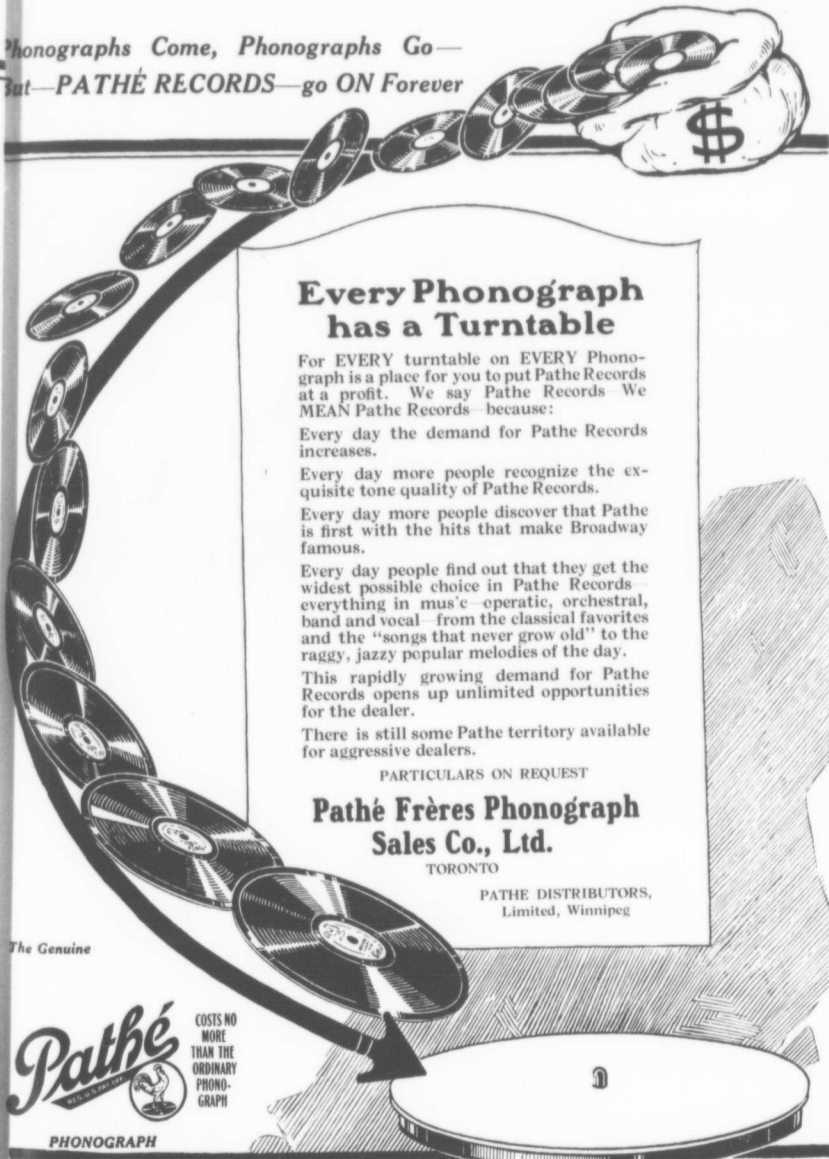


The Genuine

Pa
STANDARD

PHONO

Phonographs Come, Phonographs Go—
 But—**PATHE RECORDS**—go ON Forever



Every Phonograph has a Turntable

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:

Every day the demand for Pathe Records increases.

Every day more people recognize the exquisite tone quality of Pathe Records.

Every day more people discover that Pathe is first with the hits that make Broadway famous.

Every day people find 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 raggy, 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 Genuine

Pathé
 MOVIE PATHE


COSTS NO
 MORE
 THAN THE
 ORDINARY
 PHONO-
 GRAPH

PHONOGRAPH



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.

Guelph Honors Edward Johnson, The Famous Canadian Tenor

**Returning To Visit His Old Home Town
Eddie Johnson, Grand Opera Star and
"His Master's Voice" Artist, Is Given a
Rousing Welcome**

Guelph honored her world-famous singer-son, on noon on March 30th, when Mayor Westoby, on behalf of the citizens of the Royal City, presented Mr. Eddie Johnson with a civic address and the freedom of the city. The ceremony took place from the steps of the City Hall, in the presence of civic officials and a large number of former friends of Mr. Johnson, and the worthy recipient of the honors was cheered lustily. Shortly after twelve o'clock Mayor Westoby, addressing those present, stated the occasion was a privileged one, when the people of Guelph had gathered to do honor to a boy that had left his native town many years ago, and had now returned after achieving success that comes to few men. "It is said that music is a gift of the Gods," said His Worship, "and if this is so our old townsman, Eddie Johnson, is indeed a favored one."

Mayor Westoby then read the following address:

Your fellow citizens, one and all, unite in bidding you welcome, a thousand welcomes, back to the home of your boyhood days, and we do so with a rare pleasure, because of the fact that it was from this city you went forth into the great world without to conquer it with your gift of song.

We recall with interest the promising notes of your early childhood; the attractive tenor in a church quartette; the going out from the home city to develop your talent through study and your continuous application to your musical training. Your triumphal career in Italy, and other countries in Europe, as well as in the United States and South America, has been followed with the keenest interest by all true lovers of music, the world over, but especially so by fond friends at home; by your old school-mates, and fellow-citizens of the Royal City of Guelph, who have followed with pride and affection your career as you have climbed towards the highest pinnacle of fame in your chosen profession.

We have been moved with pride and gladness at the loud acclaim with which your latest artistic performances have been received, and have rejoiced as you have won fresh laurels and added new lustre to your native city.

It is a pleasure to know that your pre-eminent success has not in any way robbed you of the joyous hand clasp, the friendly grace and congenial charm of your boyhood days. You are still one of us, our own dear gifted son with surpassing talent and fame, but with the same glad, home-loving heart as of yore.

Last night, when you thrilled your fellow-citizens of Guelph in the old Opera House, and left behind fond memories that will always remain with us, we recall with great pride, and in the name of the citizens of the city I thank you for the pleasure you have given to us.

The Mayor and Aldermen, the Chamber of Commerce, the Canadian Club, as well as the men, women and children of Guelph rejoice together in the pleasure of having you with us again, and will ever wish and pray for your welfare and continued success in contributing to the happiness and enjoyment of your fellow countrymen, and of all music lovers throughout the world.

Signed in behalf of all the citizens of Guelph.

HAWRY WESTOBY,
Mayor.

T. J. MOORE,
Clerk.

After the cheers had subsided, Mr. Johnson made a feeling reply. "Many times," he said, "have I had the opportunity of expressing my appreciation of kindness from

the public, but never have I felt it so necessary as now, but it is impossible for me to speak my feelings. I have had the honor of being received by the Prince of Wales; the King of Italy once decorated me; in Spain I was privileged to receive a decoration from the King of that country, and some honors were paid me in South America, but these all pale into insignificance compared with the honor that is being shown me to-day. I can truthfully say that I am an exception to the rule: 'A prophet is not without honor except in his own country.'"

Mr. Johnson then told the gathering, and his words came from the bottom of his heart, of his love for his old home town. He recalled the fact that the word Guelph originated in Florence, Italy, in the year 1200, and he stated he liked to feel he was a link between Guelph and Florence. "I am happy and proud to be a Canadian and a Guelphite, and it is always my endeavor to make this fact become known, no matter what part of the world I happen to be in. Guelph will always be Guelph to me as long as I live."

Cheer followed cheer at the conclusion of Mr. Johnson's short acknowledgment of the honor shown him, and then



EDWARD JOHNSON

old friends by the score crowded around him and grasped his hand.

Following this ceremony Mr. Johnson was entertained at luncheon by the Chamber of Commerce and Canadian Club. J. M. Duff, president of the latter organization, presided. Mr. Duff touched on the fact that Guelph had also produced the late Lieut-Col. John McCrae, the immortal author of "In Flanders' Fields." He also took occasion to say that both these men had reached the highest pinnacle of fame through their own individual efforts. "Even the Prince of Wales, when here," said Mr. Duff, "remarked that he had met Mr. Johnson and Eddie had told him at that time all about his beloved Guelph; told him so much that when the Prince finally arrived here, he stated he felt he knew all about this city."

Rubinstein was wont to regulate some of his habits by fixed dates. He would put on his summer coat on May first, regardless of whether it was intensely hot or snowing. He wore his Russian furs until a certain date no matter what the weather was like.



Louis XV—Style "W"
4 feet, 8 inches

Willis Pianos & Player Pianos

MINIMIZE COMPETITION AND
STIMULATE BUSINESS

You can sell "Willis" Instruments with a feeling of pride knowing they will create lasting friendships between you and your customers and increase both your profits and prestige.

Their pure sweet tone is the result of painstaking efforts in adherence to and following out the law of acoustics.

"Willis" cases are made of rich woods that are beautifully matched and superbly finished.

If our agency is open it will be of vital importance to you to send for particulars.

Willis & Company, Limited

Manufacturers of High-Grade Pianos

580 St. Catherine Street West - - Montreal

Sole Canadian Distributors of Knabe
Pianofortes and Chickering Pianos

Montreal Letter

THE twenty-fifth anniversary of Eug. Julien & Co., Quebec City, has just been celebrated. Elaborate arrangements were made for marking this anniversary. The numerous departments of the store were appropriately decorated for the occasion and a fine display of pianos and organs was on view.

Newly registered firms include the National Music Store, manufacturers of pianos.

At a recent meeting of the managers of the various branches of C. W. Lindsay, Limited, held at the head office, an entire day was given up to the discussion of the various phases touching upon the development and growth of the different departments of the business as affecting all branches. The day's proceedings finished up with a dinner at the Ritz Carlton Hotel (Vice-regal chambers). Those in attendance included C. W. Lindsay, president, and the following directors: Dr. McDiarmid, Messrs Brock, Hamilton, Hebert, Edward, and the managers of the different branches, including Messrs Brown, Ottawa; Grace, Kingston; Gordon, Brockville; Barrett, Belleville; Trudeau, Three Rivers; O'Reilly, East End Store, Montreal, and Messrs L. A. Poulin and P. Robertson, of the Head Office. These meetings held every two or three months are found most beneficial to all concerned, some excellent ideas having been formulated and carried out to successful issues.

Luke Reilley, superintendent of C. W. Lindsay, Limited, repair shop, has recovered from the flu and is once more in his accustomed place.

Mr. Louis Girard, who is well known in Quebec piano circles, where he has been in business for a number of years on his own account, has been appointed manager of the Quebec branch of C. W. Lindsay, Limited, succeeding Mr. Harteau, who has resigned on account of poor health.

The Sydney, C.B., Post has purchased from Smith & Smith, of that city, a Style 135 Sherlock-Manning player piano, which is one of the capital prizes in the circulation contest being conducted by this paper.

Among the out-of-town visitors to Montreal lately was noticed George H. Brennan, music buyer for the Hudson's Bay Co., Calgary. Judging by George's avoirdupois the wild and woolly west must agree with him.

Made in Bowmanville

In a series of "Made in Bowmanville" articles running in The James Papers an extended reference to the products of the Dominion Organ & Piano Co. Limited, of which Mr. James Deyman is the well-known and successful local agent, was published. The following is an excerpt from article number five, appearing in the Bowmanville Statesman:

"No institution or industry in town has done more to make the name of Bowmanville known during the past 50 years than the pianos and organs which have been sold in every province of the Dominion and in many foreign countries manufactured by the Dominion Organ & Piano Co., Limited. How often the comment is made when a person is being introduced to a citizen from Bowmanville, 'Oh, yes, that is where the Dominion pianos are made!'"

"The piano industry was established in Bowmanville in the year 1870, and like many other infant industries when competing with giant opponents, had its years of ups and downs.

"In the year 1894, Mr. J. W. Alexanler took the reins of control as President and Manager and since that time the Dominion Organ & Piano Co. has enjoyed an era of prosperity, and the "Dominion" has taken its place with the leaders in the musical world.

"Mr. J. B. Mitchell, the Superintendent, has been

associated with the company for over 40 years and understands piano making from A to Z.

"Speaking of long service men the Dominion factory can boast of many of its employees being with the institution for 30 years and more. Many have grown grey (others bald) in the company's service, and have acquired an experience and a knowledge which make them almost invaluable to the company.

"We might be pardoned for making a personal reference: 35 years ago Editor M. A. James purchased from The Dominion Organ & Piano Company one of the first series of Upright Pianos manufactured by this old reliable company. That piano has never been out of the room into which it was then introduced through the window. All members of the family have used that piano for their practise lessons, so that this piano has had abundance of use all through these years. Today there are few pianos, if any, in town the superior in tone to this old Dominion Upright of the 80's."

Retail Merchants Take Stand On 8-Hour Day Legislation

In view of the widespread interest that surrounds the subject of a proposed Dominion-wide 8-hour day, it is worthy of note that at a recent meeting of the Dominion Board of the Retail Merchants' Association of Canada, held in Ottawa, the following resolution was unanimously adopted:

THAT WHEREAS a delegation from our Association was invited by the Government of Ottawa to attend the National Industrial Conference which was called by the Dominion Government in Ottawa, and at which representatives of employers and employees, together with other interests, were invited to consider a number of questions that had been discussed and incorporated into the Peace Conference, and, among others, was the question of establishing an eight hour day throughout Canada;

AND WHEREAS a strong effort was made at the National Industrial Conference by the representatives of Labor to secure a Dominion-wide eight hour day;

AND WHEREAS we cannot help but realize that the proposed eight hour day is becoming part of a growing movement for which it is claimed that it is making for a higher standard of life among a number of classes to whom it might be made applicable, but it was pointed out, however, by our delegates who attended the National Industrial Conference held in Ottawa, that the large body of Retail Merchants, either of Canada, or of the other parts of the world, who have many millions of dollars invested in their businesses, had no opportunity of being represented at the World's Peace Conference, or they would have made their position on this important subject known before it was incorporated into the Treaty, but those who attended the National Industrial Conference held in Ottawa pointed out that, inasmuch as there is legislation at the present time in operation in every province of Canada regulating the early closing of Retail stores, which legislation gives each municipality the right to fix their own hours of closing, as well as each line of trade, within the municipality, local option to determine as to what hour they shall close, and which requires a majority of seventy-five per cent. of those affected to bring it into operation;

WE THEREFORE feel that our experience with the present system under which we are operating is that it is a perfectly fair and sound one, and quite in keeping with good democratic government, and that we in Convention assembled desire to go on record as being quite satisfied with the present system for determining the hours of labor, as far as Retail Merchants are concerned, and which is being operated in every Province of Canada at the present time, and in the

(Continued on page 67)

They're here—
the New
**Gennett
Records**



The One
Word To
Describe The
Scope Of
Gennett Records
is

"INTERNATIONAL"

From our English laboratory come world-famed British band pieces; the great vocalists and musicians of Europe. From our American laboratory come the "snappy hits" of Broadway just as quickly as they are produced in New York, and in our modernly equipped Canadian factory located in Montreal, all records for Canada are made.

**Gennett Records
Produce Business**

Like the Starr phonograph, they not only prove a profitable selling line, but bring old and new customers to your store each time a new issue appears.

Dealers linking up with this Company will have nothing to complain of during the coming year in the way of perfect service and delivery both of the famous Starr phonograph and Gennett records.

We have a dealer plan that will interest you.

STARR PHONOGRAPH CO.

LONDON

265 Dundas Street

ONTARIO

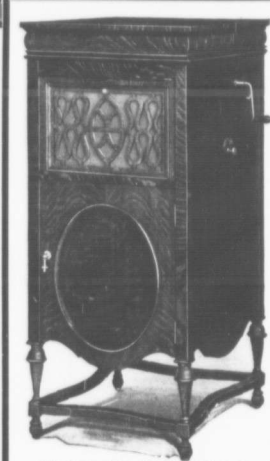
Yes, We'll Look After You Now and During the Rush Season, Too

Unfortunately, during the past eighteen months we have been unable to give the immediate service on shipments that we wanted to give and are going to give now. We tried our best, however, to look after our old dealers, and now that we are in a position to fill all orders we will certainly attend to the wants of dealers who have been with us and those who join us now.

It's an unusual situation for us—being able to supply all orders.

For the first time in nearly two years we find that we can fill the increasing demand for "Starr" phonographs, and we know that we can continue to fill orders.

**Every Day In The Month
Every Month In The Year**



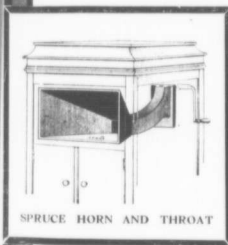
WILLIAM AND MARY STYLE VI.

Four Additional Factories Working To Capacity

make it possible for us to positively state that we will be able to attend perfectly, during the entire year, to orders of dealers who link up with us now.

It's No Trouble To Sell The Starr

with its famous "Singing Throat" and horn of Silver Spruce. The people of Canada are rapidly learning of these features and of the handsome cases artistically designed by expert cabinetmakers and beautifully finished by craftsmen with piano-finishing ability.



SPRUCE HORN AND THROAT

Here's A Real Talking Point That Makes A Sale Every Time

Show to your prospect, the Silver Grained Spruce "Singing Throat" and horn built into every Starr. Then let him hear the perfect reproduction of song or music. That's all that's necessary. The sale is made.

We have a dealer proposition that will interest you.

The Starr Company of Canada

LONDON

265 Dundas Street

ONTARIO

This "Ad." is for
"THE BOYS ON THE FLOOR"—

—the ones who have to meet the public—
the ones who hear all sorts of opinions about all sorts of phonographs.

"When You Get Down to Really
Selling a Phonograph, the

Brunswick
PHONOGRAPH AND RECORD

to-day has more
talking points than any other make."

THAT is the verbatim statement of a Western Ontario phonograph salesman made just a few days ago. He was thinking of the new Brunswick motor, the Ultona, the tone amplifier, the new Brunswick recordings and the exclusive Brunswick features.

But he was thinking also of this big talking point. Every Brunswick is 100 per cent. Brunswick. Most makes of phonographs are assembled. We know of but one other concern with a manufacturing policy like ours.

In the beginning, it is true, we purchased some manufactured parts—a necessary procedure until additional facilities, machinery and equipment could be obtained and installed.

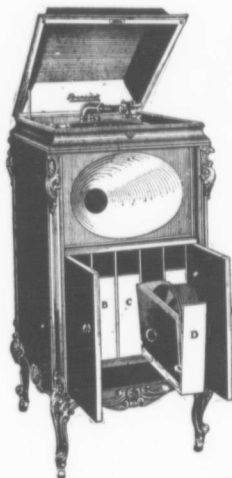
No one derides the greater advantage of making Brunswick completely in our own shops. And this policy was the objective from the beginning.

So it is with much gratification that we publish this assertion. It is the culmination of the 100 per cent. method—the right way for us as manufacturers—for our dealers—and for phonograph buyers. By this method we are installing and maintaining right standards of the highest order.

We need never compromise with high standards—we are thus sure of uniform production.

Brunswick cabinet work is the finest obtainable—made so by 76 years of experience—and this experience gives to the House of Brunswick its fame for wood-workmanship.

Model and modern factories—well co-ordinated organizations—broad and sound policies—loyal dealers and enthusiastic owners.



MADE IN CANADA

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

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RETAIL MERCHANTS TAKE STAND ON 2-HOUR DAY

(Continued from page 63)

event of any Dominion legislation being introduced such as is proposed, we, in Convention assembled, desire to place ourselves on record as requesting that a clause be inserted in any proposed Act exempting the Retail Merchant class from its operations so as to allow us to continue as we are at present under Provincial Legislation.

Paul J. Stroup with Q R S Co.

Paul J. Stroup, manager of the wholesale music roll department of the Aeolian Co., who has been connected with that company in various capacities for over eighteen years, resigned last week to join the staff of the New York headquarters of the Q R S Co. Mr. Stroup has for a number of years been an active factor in the wholesale music roll trade and during that time has acquired a thorough knowledge of production and distribution methods and problems, which prove of distinct advantage to both himself and the Q R S Co. in his new connection. He has many friends in the Canadian trade and carries with him to his new post their sincere good wishes.

Standardization of Players

The tremendous difficulties that manufacturers must overcome in order to secure supplies of basic materials was emphasized by Mr. Ralph O. Higel, of the Otto Higel Co. Inc., New York, who paid a short visit to the parent firm, the Otto Higel Co., Ltd., of Toronto, during Easter week. Mr. Higel pointed out that in purchasing materials for the manufacture of player actions, to which the New York plant is exclusively devoted, many lines cannot be contracted for and no assurance of deliveries is given even by payment in advance.

The New York factory is running almost to capacity, and it is only the lack of stock that has made it necessary to refuse orders for players, the acceptance of which would interfere with the regularity of deliveries to present customers.

"Standardization" was earnestly recommended by Mr. Higel as the solution to the proposition of popularizing the player piano in Canada. "If instead of each manufacturer requiring a player action that differs from all the others to the extent that there is no standardization of parts, had players that permitted this standardizing of parts there would be an important saving in cost and in time.

Good For Them

At the recent Congress of the National Council of Women of Canada a number of resolutions were passed dealing with the question of music. Among them the following points were brought out:

1. Music is a necessity, not a luxury.
2. Every child has an inherent right to a musical education.
3. Unity through music is a means to civic improvement.
4. Patriotism is developed by music.
5. The spirit of comradeship, regardless of race or creed, is induced by music.
6. Music is the most fearful medium in constructive work in a community. With the saloon and dance hall abolished there must be established in their stead places of clean amusement.
7. Music tends to encourage a higher form of citizenship.
8. Music is a powerful curative for mental, moral and physical ailments.

W. B. Puckett in the West

W. B. Puckett, one of the proprietors of the Musical Merchandise Sales Co., Toronto, accompanied by Mrs. Puckett and their daughter, is on a visit to the Western coast and California. Mr. Puckett is making this a combined business and pleasure trip.

Twin City Tuners Organize

The piano tuners of Minneapolis and St. Paul have formed an organization of 30 members in affiliation with the National Association of Piano Tuners. This was accomplished at a recent meeting in Minneapolis at which W. T. McClellan, secretary-treasurer of the National Association, was in attendance. The principles, purposes and policies of the National Association of Piano Tuners were thoroughly explained. The great advantages and wonderful possibilities of a National association in the work of educating the piano-owning public on the nature and care of the piano, the elimination of that unnecessary evil, "Free tuning," etc., were discussed. It was decided by unanimous vote of those present, that the members of both the Minneapolis and the St. Paul associations should apply for membership in the National Association, and that all necessary steps should be taken to turn both local organizations into divisions of the National Association. The following officers were elected: H. F. Curtis, president; S. R. Dilger, vice-president; C. T. Backus, secretary-treasurer.

One firm alone agreed to distribute 5,000 of the association's pamphlets on the "Care of the Piano," to which Canadian Music Trades Journal has referred previously.

Ode to a Player-Piano

Brand new and spotless as can be

You're proudly standing there.

You've just come from the shop to me

Replacing my old square.

We'll hear no more the minuet

By maid of gentle station—

A roll goes in and Grandma'll play,

Some modern syncopation.

From sleep old masters we awaken

For in these modern times you know

Sweet Arabella's tunes are taken

From some "swift" Broadway show.

No need to wait now ten long years

Until she really learns to play

With arduous practice mixed with tears

And pounding day by day.

A player roll; the trick is done

There's music in the air.

With dancing, too, and lots of fun

We soon forget dull care.

But if to classics we aspire

Our thoughts to high things turning.

Another roll we'll just require.

With lights turned low and log-fire burning.

Give more thought to Music

Western



Distributors



His Master's Voice, Limited

CALGARY

Bain Bldg., cor. 11th and 5th Sts.

WINNIPEG

122-124 Lombard St.

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Phonograph and Record Section

CANADIAN MUSIC TRADES JOURNAL—APRIL, 1920

Winnipeg Columbia Dealers Entertain Percy Grainger

Meeting at Fort Garry Hotel—Grainger Spoke on Folk Songs, Jazz Music and Recording Problems—Robt. Shaw Presided

Members of the Winnipeg Columbia Dealers' Association recently entertained Percy Grainger, the celebrated pianist of Australian birth, at luncheon in the Brown Room at the Fort Garry Hotel. Robert Shaw presided at the luncheon with his usual grace and everyone present was unanimous in the opinion that not only was the luncheon a success socially but also most instructive.

The subject of Mr. Grainger's address was "Jazz Music." Unaffected in his manner and in a quiet way he spoke with authority on this question, for he has made a special study of folk music. Many of those present were greatly surprised when they were told by Mr. Grainger that Jazz music is not so simple as some people think. On the other hand it is very complicated. Just because a certain style of music, jazz, for instance, comes from a humble source, say from the dark-skinned natives of Mississippi, this is no guarantee that it is in itself low or mean or simple. As a matter of fact jazz music is highly technical, most complicated, as even a skilled pianist and composer like Grainger finds when he comes to write it or play it.

For many years Grainger has been an ardent collector of folk songs and has gone into the remote corners of England in search of old people who are able to sing the ballads which they have inherited by oral tradition. Some of these ballad tunes he has transcribed and has contributed many of them to the English Folk-Lore Society's Journal. Instead of being very simple, as the average person supposes, he declares that these tunes, sung for long generations by the peasantry of England, are very complicated. He has spent twenty hours in mastering a single ballad tune and writing the music for it. He was good enough to sit down at the piano and play over a couple of ballads which he has learned from the old men in Lincolnshire. To the great delight of the Columbia dealers present, Mr. Grainger not only played these tunes on the piano, but sang in a clear tenor voice these old ballads. He has been able to master every detail, not only of the music, but of the dialect. It was hard for his hearers to follow the quaint language, but they could easily understand what a lot of time must have been necessary for him to get hold of dialect and music in such perfection.

Speaking of his rambles in English country places and his experiences in inducing the old men to sing these ballads, Mr. Grainger deplored the fact that young people of today are ashamed of these good, old folk songs. When the grandfather sings them they fling out of the house or make apologies for the old-fashioned music. What we ought to do, says the noted pianist, is to cherish the old tunes that have come down to us from the remote past, for they are well worth while. Moreover English-speaking people ought always to give the preference to native music. The tendency today is to honor foreign artists and foreign music. We are apt to think that anything sung or played by someone

with an unpronounceable name must be very high class compared with the products of home-grown musicians. But this is not necessarily true.

Mr. Grainger was not only kind enough to enlighten his hosts as to the excellent quality of English ballads and what we call simple tunes, but gave some interesting information about his own theory of music. When asked by one of the company whether he was in the habit of seeing beautiful visions as he played his own compositions of those of the old masters, Mr. Grainger smilingly assured his questioners that he did not dream dreams over the piano. Even when playing at a concert he declared that his mind was occupied with very mundane things, such as his next railroad journey or matters of prosaic everyday interest. He never tries to call up landscapes, faces, or forms of beauty when he is playing the piano, as no doubt a great many of his auditors do. He does not try to interpret music in that fashion. To him music is simply a concord of sweet sounds. He does not read his own emotions or feelings or dreams into it at all. He loves it because of the exquisite effects of the vibrations of his auditory nerve. When he is listening to a chorus or to an orchestra, he occupies himself in trying to follow say a couple of the parts. This is an exercise in scientific dissection of harmony. When someone said to him that musical critics seem to read a lot into the music they hear, he said, with a smile, that some people like what they do not understand.

It may be interesting to know that Mr. Grainger is one of the most successful of all pianists in the eyes of the phonograph men. It is more difficult to get a good record from a pianist than from any other kind of musician. This is partly due to the fact that until lately it was almost impossible to record piano music so as to give the fine shadings and tones. And it is very hard work for a pianist to strike with enough force or precision to register correctly on the impressionable wax discs used in the phonograph laboratories. Mr. Grainger says that he knows of no more trying or exhausting work than playing in a recording laboratory. It is a severe strain on the nerves and an artist has to put so much force into the performance that it seems as if he is carrying a heavy pack.

Mr. Grainger claims, however, that the time is now here when artists must recognize this new art and prepare themselves for a performance in a recording laboratory with as much patience, intelligence and energy, as they do for an appearance on the stage. He says he recognizes in the phonograph that larger audiences are reached than could be reached in any other way.

Another difficulty is that he must play for just so many minutes, as the record is limited in its receptive powers. When he plays a composition he must arrange cutouts beforehand, and must time himself carefully in his own studio to see that he will occupy the precise number of minutes. This is one reason why piano records do not give the whole composition. They are made up of excerpts. Mr. Grainger sees no reason why the whole composition should not be given say in three or four records, like a continued story in a newspaper. More and more the phonograph is being used by pupils studying the piano; if they had the record of a whole composition played by such an expert as Mr. Grainger, it would be of incalculable benefit to them in practice work.

General Phonograph Corp. Annual Meeting

Otto Heineman Re-elected President

The annual meeting of the stockholders of the General Phonograph Corp. was held recently at the office of the company, 25 West Forty-fifth street, New York. At this meeting the following directors were elected: Otto Heineman, W. A. Nieracher, Adolf Heineman, A. G. Bean, A. F. Meisselbach, Bernard Benson, W. G. Pilgrim, Jacob Schechter, Jos. W. Harriman, A. W. Fritzsche and G. P. Rowell.

At the meeting of the board of directors, held the same day, the following officers were elected for the coming year: President and general manager, Otto Heineman; vice-presidents, W. A. Nieracher, Adolf Heineman, A. G. Bean, A. F. Meisselbach and Bernard Benson; treasurer and assistant general manager, W. G. Pilgrim; secretary, Jacob Schechter.

There are no changes in the personnel of the directorate and officers for the coming year with the exception of the election of Mr. Benson as a director and the election of Mr. Pilgrim as treasurer of the corporation. Mr. Benson is an executive of Merrill, Lynch & Co., and was elected a director in place of Mr. Merrill in this firm.

The announcement of Mr. Pilgrim's election as treasurer of the General Phonograph Corp. will be welcome news to the talking machine trade everywhere, as Mr. Pilgrim has a host of friends in the industry who appreciate and recognize his remarkable executive acumen and thorough knowledge of the business.

The financial report submitted to the stockholders indicated that the General Phonograph Corp. had closed in 1919 the best year in its very successful history, the figures showing a very substantial increase over 1918, the previous high-water year. The outlook for 1920 is very gratifying.

Columbia Co. Had Biggest Year in Its History

President Refers to New Toronto Plant
in His Annual Report

The annual report of the Columbia Graphophone Mfg. Co., New York, for the year ending December 31, 1919, has just been made by President Francis S. Whitten to the stockholders of the company, revealing the most successful twelve-month in the entire history of the corporation and a record of production and selling achievement, as reflected in the earnings and the balance sheet as of December 31, which is remarkable in view of the many unusual factors of the year, upon which the report comments.

The company's earnings from all sources during 1919 amounted to \$7,793,044.24, from which the deductions for fixed charges, depreciation, etc., left a remainder of \$7,015,515.07 as net income before provision for excise, income and excess profits taxes. The company reserved nearly one-half of its net income for taxation requirements, leaving a net of \$3,624,201.89, from which \$2,435,401.83 in dividends was paid, with \$720,616.60 additional charges against the surplus. The surplus December 31, 1919, remained \$2,864,544, as against \$2,396,361 surplus at the close of the preceding year. The net earnings of \$3,624,202, after deduction of preferred dividends, were at the rate of \$3.32 per share on the outstanding 868,471 shares of common stock of no par value.

President Whitten's comment on the year's business was in part as follows:

"The fiscal year 1919 was marked by a very large increase in business offered and accepted by your company,

the demand for production being met by increased efficiency in management and production.

"Additional land and buildings were acquired in Bridgeport, Connecticut, to provide for further expansion as needed at that point; a modern plant was acquired in Toronto, Canada, to take care of the increased business now offered in Canadian territory, and a tract of land in excess of one hundred acres was acquired in Baltimore, Maryland, which a modern fire-proof plant is to be erected, equipped and placed in operation at the earliest possible moment to provide additional product now required by your company to satisfy the demand created by its aggressive sales and advertising policy.

"The year just closed has been in many respects a most unusual one, and your company would have shown much larger net earnings, were it not for the unfavorable Federal Tax Law now in operation, which resulted in over 45 per cent of the company's net profits in 1919 being paid to the Federal Government as taxes. It is to be hoped that Congress will take action in 1920 which will change this unfavorable law and permit your company to show earnings which will reflect the unceasing effort of the management during the last three years to make your company the leader in the talking machine industry.

The outlook for your company for the year 1920 appears at this time to be bright, and it is believed that the result of the operation for the year should be most gratifying to the stockholders."

A \$63 Record Sale

At the annual banquet of the Northern Ohio Talking Machine Dealers' Association just held in Cleveland, the principal speaker was F. A. Delano, head of the Red Seal school of salesmanship of the Victor Talking Machine Company. Mr. Delano explained that the school for Salesmanship was established because it was learned that dealers that the manufacturers and jobbers believed this line of music should bring. Investigators learned that many retailers were content to push the hits and popular airs of the day, and that many never attempted to interest customers in the higher class music, with the result that in some instances Red Seal and similar records reposed on dealers' shelves for months.

These investigators took upon themselves a series of instructive activities, which demonstrated in the dealers' own stores how this business can be stimulated, resulting in a permanent business. Mr. Delano himself conducted a similar inquiry one Saturday night. In a store on the outskirts of a city a customer who generally called on Saturday nights entered while he was there. This customer had taken from the catalogue numerous records which he desired played. He heard many of them, but was dissatisfied. They did not sound as he expected they would. Mr. Delano made some record selections on his own account. Immediately the interest of the customer quickened. The result was he purchased \$63.00 worth of records, mostly those he did not select himself, and was made a friend of that store for all time. This customer told him of his lack of musical education.

This, in the opinion of Mr. Delano, is the key to the whole situation as far as the dealer is concerned. He urged position, and try to place themselves in the customer's and not depend upon the customer's selection of records. However, he deplored the tendency of proprietors and salespeople in retail establishments to force upon customers records that are liked by the people in the store. He

explained the appeal to the Popular music works show results of most business, but return to be lost.

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explained that records liked by those selling them seldom appeal to customers.

Popular hits of the moment should be used as a drawing card to bring in customers, he stated, and then the standard records should be brought out. By merely adhering to the whims of momentary popularity the store will do a temporary business, but will not create a desire in the customer to return to that store, and consequently repeat business will be lost.

Sonora National Advertising

Commencing with the April issues of the national magazines, the Sonora advertising will appear in larger size and it is believed that the new series of advertisements will be exceptionally effective. The publications which Sonora uses are carefully selected to reach the largest number of possible buyers. Some of the magazines which will carry Sonora publicity during the month of April are: Atlantic Monthly, Cosmopolitan, Etude, Ladies' Home Journal, Literary Digest, Motion Picture Classic, Motor Boating, Musician, Pictorial Review, Popular Mechanics, Review of Reviews.

A very interesting window display can be made by placing one, two or three Sonoras in the window and then scattering around them on the floor, magazines of April and previous months open to show the Sonora advertising. At a comparatively small cost a very unusual window can be made in this way and it is certain to attract more than ordinary attention.—Sonora Bell.

A New Phonograph that Carries Two Miles

A dispatch from London, England, says: "A British engineer, with more application than mercy, has invented a phonograph the volume of sound of which, it is asserted, will equal that of Sousa's orchestra the night the States went dry; reproduce a lifelike impression of a modern battle or make possible an Ulsterman's speech at a Sinn Fein meeting.

"This latest and loudest form of musical horror is the invention of H. A. Gaydon, a member of the staff of the Creel Cable Company. A fortnight ago he tried it out on his surprised and delighted neighbors in a London suburb. The tune was recognized more than two miles away.

"Complaints came showering in from the same distance. The objectors begged to have Gaydon removed from the neighborhood. So a well-known theatrical manager decided to take the machine for his vaudeville houses as a popular form of amusement.

"The instrument is known as the "Stentorphone"—after Stentor, the Greek herald, who had a voice like thunder—and as the volume of sound produced equals that of an ordinary orchestra, it may quite possibly effect a mild revolution in the average dancing hall and movie show.

"Compressed air and a patent sound box are the secrets of the new invention. The air is supplied by an electric motor, and when it passes through a small valve controlled by the gramophone needle—ordinary records and needles are used—it expands and creates a burst of noise that in the case of vocal selections far surpasses the original.

"Standing about thirty yards from the instrument the illusion of a band playing selections at about an equal distance is almost complete, but the most entertaining result is obtained when a vocal record is turned on. The artist was Sir Harry Lauder and the song "We Parted on the Shore"—and it sounded like the morose voice of the biggest giant who ever walked in the fairy tales.

"It is contended, indeed, that the machine can be used

as a drill sergeant, giving the words of command before playing the marching accompaniment, or that if necessary it can deliver the speeches of famous statesmen in a way that will baffle the obstructive methods of the loudest voiced heckler."

Mr. Landon Visited Winnipeg

Mr. A. E. Landon, general manager in Canada of the Columbia Graphophone Co., with headquarters at Montreal, visited Winnipeg recently in connection with the western interests of his firm's business. Mr. Landon was well pleased with last year's showing of their western distributors, Cassidy's, Limited, and their plans for co-operating in the company's aggressive campaign for a tremendously increased output for this year.

A staff of engineers is engaged in fitting and equipping the immense new plant purchased by the Columbia Company last year and the operation of which the Canadian management, as well as Columbia distributors and dealers, are looking forward to.

Attended Annual Meeting

Mr. Herbert S. Berliner, vice-president Berliner Gramophone Co., Limited, Montreal, spent a day in Toronto recently in attendance at the annual meeting of His Master's Voice, Limited, the capitalization of which firm was recently increased to \$1,500,000. His Master's Voice, Limited, have taken over the Western Gramophone Co. at Winnipeg and Calgary, and have in active operation a branch at Halifax. From all these points the products of Berliner Gramophone Co.'s factories at Montreal are distributed direct to the dealer, and in each case the same system of rapid delivery that Mr. Thos. Nash so energetically and effectively inaugurated and developed in Toronto, is being given His Master's Voice dealers. At both the factory and distributing points equipment and facilities are being enlarged to handle even a heavier volume of business. The catalogue of Canadian recordings, which has grown to quite important proportions, is being added to each month, and the May supplement includes a list of productions from the Berliner recording department at Montreal that dealers will enthusiastically feature.

Shell Shock Cure

Singing has become an important factor in the treatment of shell shock cases in hospitals throughout England. It is learned from one who makes frequent visits to these institutions that marvellous changes are sometimes wrought through singing. One particularly interesting example is found in the case of Sergeant Wallace, an inmate of the Fourth London General Hospital, who attributes his cure to the singing of "Roses of Picardy." "Before I started warbling," he said to a press representative, "it used to take me about five minutes to get out my name, regimental number, rank, etc., but now I can talk as well as you. I started this singing stunt in September, 1918, and by the following May I had quite recovered my speech. It is really amazing what singing does for a man whose speech is affected. "Roses of Picardy" was my favorite, as it has the right sort of swing with it, and I stuck to it all the time."

After an experience of fifteen years, a music teacher observed that with the exception of pupils who were well advanced when they came to him, almost every one of them who made good progress had parents who took a keen interest in the child's musical studies.



The Ontario Home
of
His Master's Voice Products

HIS MASTER'S VOICE, Limited

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

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

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4069-B

4070-A

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4071-A

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NEW RECORDS

New OkeH Records

- 4069-A "Freckles," (Cliff Hess-Milton Ager), Paul Biese and his Novelty Orch.
- 4069-B "Please," (Lee S. Roberts), Paul Biese and his Novelty Orch.
- 4070-A "Mystery," (Joseph Cirina), Paul Biese and his Novelty Orch.
- 4070-B "Meet Me in Bubble Land," (Isham Jones), Paul Biese and his Novelty Orch.
- 4071-A "Nobody Ever," (Hugo Frey), Conway's Band.
- 4071-B "Tents of Arabs," (Lee David), Conway's Band.
- 4072-A "Hot Foot," (M. L. Lake), George M. Green.
- 4072-B "Don't You Remember those School Days," (From Hippodrome show, "Happy Days,"), (Raymond Hubbel), All Star Trio.
- 4073-A "Only," (I. Caesar-Harry L. Akst), Sam Sash.
- 4073-B "Sweet and Low," (James S. Royce-Chas. L. Johnson), Crescent Trio.
- 4074-A "For Ev'ry Door that Closes," (Another Will Open for You.), (Kendis-Brockman), Reed Miller.
- 4074-B "I Love you Just the Same," (Sweet Angelina), (Gaskill-Armstrong), Peerless Quartette.
- 4075-A "Lend Me Jim," (Watson Sisters), Watson Sisters.
- 4075-B "Never Let no One Man Worry Your Mind," (Will E. Skidmore-Jack Baxley), Fannie Watson.
- 4076-A "Lullaby Blues," (In the Evening) (Al M. Kendall J. R. Robinson-T. Morse), Crescent Trio.
- 4076-B "Just for Me and Mary," (Twas a Beautiful Wedding Day) (Clarks-Rogers-Edwards), Sterling Trio.
- 4077-A "Mother Machree," (Young-Olcott-Ball), William Robyn.
- 4077-B "The Bells of St. Mary's," (Furber-Adams), Joseph Phillips.
- 4078-A "Swanee," (Geo. Gershwin), Green Brothers Xylophone Orch.
- 4078-B "Blues," (My Naughty Sweetie Gives to Me) (Swanstone-McCarron-Morgan), Harry Raderman's Jazz Orch.

New Vocalion Lateral Cut Records

- \$1.65**
- 30100 "Values," (Vanderpool), Florence Easton, (Soprano), Vocalion Orch. acc.
- \$1.40**
- 24003 "Annie Laurie," Nellie and Sara Kouns, (Sopranos), Vocalion Orch. Acc.
- "The Kiss," (Arditi), Nellie Kouns, (Soprano), Vocalion Orch. Acc.
- \$1.25**
- 14032 "Ma Little Sunflower, Good-Night," (Vanderpool), James Stanley, (Baritone), Vocalion Orch. Acc.
- "Sunrise and You," (Penn), James Stanley, (Baritone), Vocalion Orch. Acc.
- 14033 "Brighten the Corner Where You Are," (Gabriel), Homer Rodeheaver, Vocalion Orch. Acc.
- "I'm Coming Home, Mother's Prayers Have Followed Me," (De Armond-Ackley), Homer Rodeheaver, Vocalion Orch. Acc.

- 14034 "A May Morning," (Denza), Adler's Trio, Vocalion Orch. Acc.
- "A Madrigal of May," (From "The Jest,"), (Maurice Nitke), Adler's Trio, Vocalion Orch. Acc.
- 14035 "When My Baby Smiles at Me," (Munro-Klappholz), Billy Murray and Rachel Grant. Orch. Acc.
- "I'll See You in C-U-B-A," (Berlin), Billy Murray. Orch. Acc.
- 14036 "I'm always Falling in Love with the Other Fellow's Girl," (Myer-Millinger), Samuel Ash.
- "By the Honeysuckle Vine," (de Sylva-Jolson) Ernest Hare. Orch. Acc.
- 14037 "Daddy, You've been a Mother to Me," (Fisher), Henry Burr. Orch. Acc.
- "Rose of Virginia," (Caddigan-Storey), Burr-Meyers. Orch. Acc.
- 14038 "All the Boys Love Mary," (Gus Van-Joe Schenck), Billy Murray. Orch. Acc.
- "Oh Mother, I'm Wild," (Jones), Billy Jones Orch. Acc.
- 14039 "Cohen Talks about the Ladies," (Silver), Monroe Silver.
- "Abraham," (Gatler), Monroe Silver. Orch. Acc.
- 14040 "Afghanistan," (Asiatic Fox Trot), (Willander-Donnelly), played by All Star Trio.
- "Hold Me," (Fox Trot), (Hickman-Black), played by All Star Trio.
- 14041 "Oh, By Jingo!" (One Step) (Von Tilzer), played by Harry A. Yerkes' Dance Orch.
- "Shake Your Little Shoulder," (intro, "Dixieland is Happyland") (Fox Trot), (Rosemont), played by Harry A. Yerkes' Dance Orch.

New Edison Re-Creations

- \$5.00**
- 83076 "Last Rose of Summer," (Martha) (Von Flotow), Marie Rappold, (Soprano).
- "O, Divine Redeemer!" (Gounod), Marie Rappold, (Soprano).
- 83086 "Jean," (Spross), and "Robin, Robin, Sing Me a Song," (Spross), Anna Case, (Soprano).
- "Lithuanian Song," (Chopin), Anna Case, (Soprano).
- \$3.50**
- 82180 "O Mio Fernando," (Oh! My Fernando), La Favorita, (Donizetti), Cyrena Van Gordon, (Contralto, in Italian).
- "Stride la vampa," (Fierce flames are soaring)—Il Trovatore, (Verdi), Cyrena Van Gordon, (Contralto, in Italian).
- 82183 "Funiculi-Funiculà," (Denza), Guido Piccolini and Chorus of Girls, (Tenor and Chorus, in Italian).
- "In questo suolo" (In this Bower of Roses)—La Favorita, (Donizetti), Carolina Lazzari and Marie Laurenti, (Contralto and Baritone, in Italian).
- 82184 "Drink to Me Only with Thine Eyes," (Old English Air arr. by Quilter), Albert Spalding, (Violin).
- "Serenade," (Pierné), Albert Spalding, (Violin).
- 82185 "He Giveth His Beloved Sleep," (Abt), Arthur Middleton, (Bass-Baritone).
- "Tell Me the Old, Old Story," (Doane), Arthur Middleton, (Bass-Baritone).

\$2.60

- 80440 "Blackbird's Song," (Scott); and "Songs My Mother Taught Me," (Dvorak), Stella Power, (Soprano).
 "Una voce poco fa," (A Little Voice I Hear)—H. Barbieri di Siviglia, (Rossini), Stella Power, (Soprano, in Italian).
- 80429 "Anitra's Dance—Peer Gynt Suite, No. 1," (Grieg) and "At the Brook," (De Boisdoffre), Cherniavsky Trio, (Violin, Violoncello, Piano).
 "Spring Song," (Mendelssohn), Cherniavsky Trio, (Violin, Violoncello, Piano).
- 80516 "Echo," (Kohler), Weyert A. More-Piano Capadiferro, (Flute and Cornet).
 "Nocturne," (Tchaikowsky), Vladimir Dubinsky, (Violoncello).
- 80517 "Beyond the Smiling and the Weeping," (Stephens), Charles Hart-Elliott Shaw, (Tenor and Baritone).
 "Favorite Hymns of Fanny Crosby, No. 1, Calvary Choir, (Mixed voices).
- 80518 Saul Overture, Part 1, (Bazzini), American Symphony Orchestra.
 Saul Overture, Part 2, (Bazzini) American Symphony Orchestra.

\$1.80

- 50417 "Three Bears," (Brooke), Edna Bailey, (A Bedtime Story).
 "Three Billy Goats "Gruff", Edna Bailey, (A Bedtime Story).
- 50630 "Blacksmith and the Bird" (Belmont), Joe Belmont, (Whistling).
 "I'm Dreaming of You," (Barton), Ward Barton, (Yodel).
- 50631 "I Love to Be a Sailor," (H. Lauder), Glen Ellison
 "We'll All Go Home the Same Way," (H. Lauder) Glen Ellison.
- 50632 "Rainy Day Blues," (Fox Trot) (Wassauer), Yerkes' Saxophone Sextet.
 "Who Wants a Baby?" (Fox Trot) (Intro.: "I'm Waiting for Ships that Never Come In") (Olman), Lenzberg's Riverside Orch.
- 50633 "Home That's in My Memory," (Stonaker), Lewi-James, (Tenor).
 "In the Shadow of the Pines," (Lang), Charles Hart-Elliott Shaw, (Tenor and Baritone).
- 50634 "A Bullfrog Am No Nightingale," (Ethiopian Oddity) (Schleiffarth), Ernest Hare, (Bass and Male Chorus).
 "He Went in Like a Lion and Came Out Like a Lamb," (H. Von Tilzer), A. Bernard.

Edison Amberol Records for May**ROYAL PURPLE RECORDS**

- 29050 "Traumerer" (Violin), Albert Spaulding.
 29051 "Life's Dream is O'er," Marie Rappold-Carolina Lazzari.

REGULAR LIST

- 3967 "He Went in Like a Lion and Came Out Like a Lamb," Al Bernard.
 3968 "Triplets" (Fox Trot) (Xylophone), George Hamilton Green.
 3969 "Flanagan's Troubles in a Restaurant," Steve Porter.
 3970 "Snoops, the Lawyer," Maurice Burkhart.

- 3971 "Was There Ever a Pal Like You," George Wilton Ballard.
 3972 "Old Fashioned Garden," (Hitchy Koo 1919), Helen Clark and Chorus.
 3973 "Buddha," (Medley Fox Trot), Lenzberg's Riverside Orch.
 3974 "There's Not a Song that Trembles," (Cantilena), Betsy Lane Shepherd, Helen Clark and Chorus.
 3975 "You are Free," (Apple Blossoms), Betsy Lane Shepherd-Lewis James.
 3976 "When Honey Sings an Old-Time Song," George Wilton Ballard.
 3977 "Love's Rosary," Charles Hart.
 3978 "Hippity Hop," Premier Quartet.
 3979 "Roll on Silver Moon," (Yodel Song), Frank M. Kamplain.
 3980 "I Come from Get-It-Land," Al Bernard-Ernest Hare.
 3981 "Once Upon a Time," Lewis James.
 3982 "You're a Million Miles from Nowhere" (When You're One Little Mile from Home), William Bonner.
 3983 "Karavan," (Fox Trot), Lenzberg's Riverside Orch.
 3984 "Aloha Sunset Land," Homestead Trio.
 3985 "Oh Gee!" (Medley of Irish Reels) (Accordion), John J. Kimmel.
 3986 "For You," Helen Clark.
 3987 "Cruiskeen Lawn," ("Lily of Killarney," Leola Lucy and Mixed Quartet).

NORWEGIAN RECORDS

- 9244 "Ja vi elsker dette Landet," ("Yes, We Love with Fond Devotion"), Carsten Woll.
 9245 "Astri! Mi Astri!" Carsten Woll.

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

- 216096 "Hawaiian Nights," (Waltz) (Hawaiian Guitars), Ben Hokea-Al Nani.
 "Sweet Hawaiian Moonlight," (Waltz), (Intro.: "When You Look in the Heart of a Rose"), Hawaiian Guitars, Ben Hokea-Al Nani.
- 216099 "I'll See You in C-U-B-A," (Comic Song), Billy Murray.
 "He Went in Like a Lion and Came Out Like a Lamb," (Comic Song), Billy Murray.
- 216107 "I Like to Do It," (Fox Trot, for dancing), (Intro.: "One-step Chorus" at end), Billy Murray's Melody Men.
 "Somebody," (One Step, for dancing), Billy Murray's Melody Men.
- 216131 "Sweet and Low," (Duet), Campbell-Burr.
 "Bless my Swanee River Home," (Male voices), Peerless Quartet.
- 216132 Medley of Popular Songs, ("You're Still an Old Sweetheart," "Chong," "Till we Meet Again," "Manly," (Male voices), Peerless Quartet.
 "Down on the Farm," (Medley), (Male Voices), Peerless Quartet.
- 216133 "Who'll Take the Place of Mary?" (Baritone), Joseph Phillips.
 "Underneath the Moon," (Baritone), Joseph Phillips.
- 216134 "Colonel Bogey March," (Military Band), Miro's Band.
 "The Contemptibles March," (Military Band), Miro's Band.

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- 216135 "You're a Million Miles from Nowhere," (When You're One Little Mile from Home), (Tenor), Charles Harrison. \$1.65
- 216136 "Just Like the Rose," (Tenor), Charles Harrison. A-6143 "La Boheme Selections," (Part I, Key of F), Metropolitan Opera House Orch.
- "Nailo," (Fox Trot—for Dancing), Coleman's Orch. "Le Boheme Selections," (Part II, Key of F) Metropolitan Opera House Orch.
- 216137 "Omar," (Fox Trot—for Dancing), Harry Raderman's Novelty Orch. A-6144 "If You Could Care," (from "As You Were") (Medley Waltz, Intro.: "Hand in Hand Again"), Prince's Orch.
- "Blues," (My Naughty Sweetie Gave to Me), (Fox Trot), Harry Raderman's Novelty Orch. "On Miami Shore," (Medley Waltz) (Intro.: "Waltz of Mine"), Prince's Orch.
- 216138 "Oh, My Lady," (One Step—for Dancing), (Vocal chorus by Billy Murray), Billy Murray's Melody Men. \$1.50
- "Mystic Nile," (Fox Trot—for Dancing), Billy Murray's Melody Men. R75930 "Abide with Me," (Contralto Solo), Clara Butt.
- 216139 "Let the Rest of the World go By," (With orch.), Henry Burr. R-6607 "O, Rest in the Lord," (From "Elijah") (Contralto Solo), Clara Butt.
- "Hiawatha's Melody of Love," (Male Trio with orch.), Sterling Trio. R76021 "Love's Old Sweet Song," (Contralto Solo), Clara Butt.
- 216140 "Left all Alone Again Blues," (Fox Trot), (Featuring "Blue Bells of Scotland"), Harry Raderman's Novelty Orch. 49694 "Cause of You," Riccardo Stracciari.
- "Saxophone," (One Step), (Saxophone), Bennie Krueger, acc. by Harry Raderman's Novelty Orch. 49735 "La Gioconda-Suicidio! In questi Fieri Momenti," (Suicide, My One Resource), Rosa Ponselle.
- 263046 "Chanson Bete," (Barytone, Orch, Hector Pellerin), "Les Yeux Sans Amour," (Sur L'air de, "Till We Meet Again"), (Barytone avec orch.), Hector Pellerin. \$1.00
- 263047 "Mam'zelle Lucienne," (Barytone avec Orch.), Andre Descart. R-4018 "The Bells of St. Mary's," Unity Quartette.
- "La Valse du Prince," (Barytone avec Orch.), Andre Descart. R69149 "Ye Banks and Braes o' Bonnie Doon," (Contralto Solo), Clara Butt.
- 263048 "Iversee d'Oiseaux," (Tenor avec Orch.), Charles Dalberty. A-2882 "Serenade," (Violin Solo), Eddie Brown.
- "Sphinx?" (Tenor avec Orch.), Charles Dalberty. A-2891 "The Old Refrain," (Violin Solo), Eddie Brown.
- 10-INCH RED SEAL—\$1.25 A-2891 "First Waltz," (Accordion Duet), Marconi Brothers.
- 64861 "Fond Recollections," (Popper), (Violoncello), Hans Kindler. "Selections from Faust," (Accordion Duet), Marconi Brothers.
- 64862 "Chanson de la Touraine," (Song of Touraine), (Baritone), (In French), Emilio de Gogorza. A-2885 "Peggy," Charles Harrison.
- 64863 "Duna," (Piethall-McGill) (Baritone), Reinald Werenrath. A-2888 "Say It with Flowers," Charles Harrison.
- 64864 "Sunrise and You," (Fenn) (Tenor), Edward Johnson. "Good Night Angeline," Peerless Quartette.
- "We Must Have a Song to Remember," Peerless Quartette.
- 12-INCH RED SEAL—\$2.00 A-2884 "Swanee," Al Jolson.
- 74607 "Song without Words," (Mendelssohn) (Arranged by Elman) (Violin Solo with piano), Mischa Elman. A-2877 "My Gal," Frank Crumit.
- 74608 "Lo, Hear the Gentle Lark," (Words from Shakespeare-Bishop), (Soprano with Flute), Amelita Galli-Curci. A-2877 "I'm Sorry I Ain't Got It, You Could Have It if I Had It Blues," Bert Williams.
- 74609 "Symphony in G, Minor," (Menuetto) (Mozart), Philadelphia Symphony Orch. A-2894 "Checkers," (It's Your Move Now), Bert Williams.
- 74612 "Call Me Thine Own," (Haley) (Soprano), Mabel Garrison. "When my Baby Smiles," Henry Burr.
- 74613 "Carmen-Habanera," ("Love is Like a Wood Bird") (Bizet) (Contralto) In Italian. Gabriella Besanzoni. "Daddy, You've Been a Mother to Me," Lewis James.
- A-2893 "Beautiful Hawaiian Love," Campbell-Burr.
- E-4520 "Hawaiian Hours with You," Campbell-Burr.
- A-2876 "Buddha-Dardanella," (Fox Trot), Columbia Saxophone Sextette. "Fast Polka," Royal Serbian Tambouritzta Orch.
- "Limehouse Nights," (One Step) (Intro.: "Poppyland from Midnight Whirl"), Columbia Saxophone Sextette. "Grandmother's Waltz," Royal Serbian Tambouritzta Orch.
- A-2880 "Dancing Honeymoon," (Fox Trot), Art Hickman's Orch.
- "Fee-Fi-Fo-Fum," (One Step), Art Hickman's Orch.
- A-2883 "Afghanistan," (Fox Trot), Prince's Dance Orch.
- A-2879 "Ah! There," (Flirtation Fox Trot), Columbia Orch. "Just Another Kiss," (Waltz, Intro.: Valse Inspiration), Paul Biese Trio.
- A-2895 "Venetian Moon," (Fox Trot) (Intro.: In Your Arms), Kentucky Serenaders.
- 78929 "I'd Build a World in the Heart of a Rose," Charles Hackett.
- A-2889 "Golden Crown," Oscar Seagle.
- "Standin' in de Need o' Prayer," Oscar Seagle.

Columbia Records for May

\$2.00

- 49612 "Barbiere di Siviglia—Dunque Io Son," (What! I), Barrientos-Stracciari.

- A 2886 "Sunrise and You," George Meader.
"I'll Think of You when Evening Shadows Fall,"
George Meader.
- A 2892 "Christ in Flanders," Charles Harrison.
"In Flanders Fields," Charles Harrison.
- A 2881 "My Mother's Songs," William McEwan.
"One by One We're Passing Over," William
McEwan.
- A 2890 "Uncle Zed and His Fiddle," Rendered by Charles
Ross Taggart.
"Uncle Zed Buys a Graphophone," Rendered by
Charles Ross Taggart.

New Gennett Records

10-INCH

- 9020-A "Dardanella" (Fox Trot or Intermezzo) (Schols).
Harry Raderman's Orch.
- 9020-B "Slide, Kelly, Slide" (Briezel). House's Orch.
- 9023-A "Dardanella," Billy de Rex. Orch acc.
- 9023-B "Why Don't You Drive My Buses Away" (Joe
Davis and Frank Papal). Benny Krueger's
Melody Syncopaters.
- 9027-A "When the Harvest Moon Is Shining" (Von Tilzer).
Hart and Shaw, Tenor and Baritone.
- 9027-B "Swanee Shore." Clyde Leynor, Tenor.
- 9022-A "All the Quakers Are Shoulder Shakers" (Fox Trot).
Cordes' Orch. with singing Chorus.
- 9022-B "Happy Days" (One Step) (Hubbell). Cordes' Or.
- 9026-A "Everyone Is Meant For Someone." Chas. Hart,
Tenor.
- 9026-B "My Isle of Golden Dreams." Bell and Sharp,
Tenor and Baritone.
- 9018-A "There's a Lot of Blue-eyed Marys Down in Mary-
land." Arthur Hall, Tenor.
- 9018-B "I Am Climbing Mountains." Hart and Shaw,
Tenor and Baritone.
- 9019-A "I'm in Love with a Beautiful Baby." (McClure
Bros., Tenor Duet.
- 9019-B "Poor Little Butterfly" (Is a Fly Gal Now). Billy
De Rex, Tenor.
- 500-A "Bells of St. Mary's." Ruthven McDonald, Bari-
tone.
- 500-B "The Greatest Lad We've Ever Had." Ruthven
McDonald, Baritone.
- 501-A "Jig Medley" (Violin). Percy Scott.
- 501-B "Hornpipe Medley" (Violin). Percy Scott.
- 502-A "Tumble In" (One Step). Sullivan's Orch.
- 502-B "When My Baby Smiles at Me" (One Step). Sul-
livan's Orch.
- 503-A "Annie Laurie" (Hawaiian Guitars). Hokea and Nani.
- 503-B "That Hula Jazz" (Hawaiian Guitars). Hokea and
Nani.
- 504-A "Jig Medley" (Violin). Percy Scott.
- 504-B "Reel Medley" (Violin). Percy Scott.
- 505-A "Buddha" (Rose and Pollock). Joseph Phillips.
- 505-B "Underneath the Southern Skies." Burrard Meyers.
- 506-A "Come Play Wiz Me" (One Step). Intro: "Madelon."
Sullivan's Orch.
- 506-B "Please" (Fox Trot) (Callahan Roberts). Billy
Murray and his Melody Men.
- 507-A "Somewhere a Voice Is Calling" (Tate). Harry
Crout, Saxophone Solo, Piano acc.
- 507-B "Kiss Me Again" (Herbert). Harry Crout, Saxo-
phone Solo, Piano Acc.
- 4642-A "I Want a Daddy" (Who Will Rock Me To Sleep)
(Baldwin Sloan). Riley's Cabaret Orch.
- 4642-B "What's Worth Getting Is Worth Waiting For"
(Medley). Riley's Cabaret Orch.
- 4609-A "Now I Know" (Fox Trot) (Henry-Onivas). Conk-
lin's Society Orch.
- 4609-B "Under the Honeymoon" (Fox Trot). Coney
Island Jazz Orchestra.
- 4596-A "When Irish Eyes Are Smiling" (E. R. Ball).
Terence O'Connor.
- 4596-B "When You Come Home" (W. H. Squire). Robert
Howe, Baritone.
- 4595-A "Poppies and Wheat" (Banjo Solo). Olley Oakley.
- 4595-B "Mazurka Migliavacca" (Ocarino Solo). Len
Davidson.
- 4597-A "Echodes Bastions" (H. Kling). H.M. Scots' Guards
Band.
- 4597-B "Le Pere La Victoire March" (Louis Gamme). H.M.
Scots' Guards Band.
- 4604-A "On the Lake" (Xylophone) (Whitlock).
- 4604-B "Baby Love" (Bell Solo) (Whitlock). Fred White.
- 4605-A "Bells of St. Malo" (Hogue). H.M. Scots' Guards
Band.
- 4605-B "Weymouth Chimes" (Hogue). H.M. Scots'
Guards Band.
- 4603-A "The Winning Fight" (Abe Holtzman). Honour-
able Artillery Band.
- 4603-B "Carillon in E Flat." Regimental Band of H.M.
Scots' Guard.
- 4601-A "Entente Cordiale" (Allier). Honourable Artillery
Band.
- 4601-B "The Great Little Army" (K. J. Alford). Honour-
able Artillery Band.
- 4607-A "Zampa Overture" (Herold). Guardsman Military
Band.
- 4607-B "Light Cavalry Overture" (Suppe). Imperial Military
Band.
- 4606-A "Raymond Overture, Part 1" (Thomas). Guards-
man Military Band.
- 4606-B "Raymond Overture, Part 2" (Thomas). Guards-
man Military Band.
- 4608-A "Little Grey Home in the West" (H. Lohr). Gwilym
Richards.
- 4608-B "A Farewell" (Leddell). Lloyd Llewellyn.
- 4599-A "Erin's Pride" (Xylophone Solo) (Whitlock). Fred
White.
- 4599-B "The Messenger March" (Xylophone Solo) (Whit-
lock). Fred White.
- 4600-A "Wedding March" (Mendelssohn). Guardsman
Military Band.
- 4600-B "Preciosa March" (M. Devery). Guardsman Military
Band.
- 4598-A "A Little Bit of Heaven" (E. R. Ball). Dennis
O'Brien.
- 4598-B "It Takes an Irish Heart to Sing an Irish Song."
Terence O'Connor.

NEW 12-INCH GENNETT RECORDS

- 3012-A "Faust Selections from Part 1" (Gounod). H.M.
Scots' Guards Band.
- 3012-B "Faust Selections from Part 2" (Gounod). H.M.
Scots' Guards Band.
- 3013-A "Tannhauser Grand March" (Wagner). H.M.
Scots' Guards Band.
- 3013-B "Tannhauser Selections" (Wagner). H.M. Scots'
Guards Band.
- 3014-A "Broken Melody" (Cello Solo) (Van Bien). J. H.
Squires.
- 3014-B "Salut D'Amour" (Cello Solo) (Elgar). J. H.
Squires.
- 3010-A "La Reine de Saba" (The Queen of Sheba) (Grand
Processional March). H.M. Scots' Guards Band.
- 3010-B "The Silver Trumpets Grand Processional March"
(Giviani). H.M. Scots' Guards Band.
- 3011-A "Lohengrin Selections from Part 1" (Wagner).
H.M. Scots' Guards Band.
- 3011-B "Lohengrin Selections from Part 2" (Wagner).
H.M. Scots' Guards Band.

Pathe Records for May

- \$2.50**
- 60084 "La Bohème, (Puccini), "In Poverta mia Lieta" (In Poverty I Live), in Italian, Aristodemo Georgini, (Tenor).
"Voce E'Notte," (Neapolitan Folk Song) (de Curtis), in Italian Aristodemo Georgini, (Tenor).
- 60088 "Norma," (Bellini) ("Casta Divi" (Queen of Heaven), in Italian, Rosa Raisa, (Soprano).
"Il Trovatore," (Verdi), "D'Amour sull'alirousec," (Love, Fly on Rosy Pinions), in Italian, Rosa Raisa, (Soprano).
- 246 "La Fille de Madame Angot," (Duo Politique) (Lecocq), Mlle Lambrecht et M. Clergue.
"Le Tannhauser," (Chœur des pèlerins) (Wagner), MM. Devriès Nansen, Dangès et Belhomme.
- \$2.00**
- 27027 "To Spring," (Grieg), Piano Solo, Rudolph Ganz.
"Perpetual Motion," (Weber), (Piano Solo), Rudolph Ganz.
- 147 "Le Temps des Cerises," (Pastorale) (Renard), M. Affre.
"La Mascotte," (Couplets de "Je ne sais quoi") (Audran), M. Berthaud.
- 230 "La Fille du Régiment," (Oh! transport, douce ivresse) (Donizetti), Mlle. Korsoff.
"La Bohème," (On M'appelle Mimi) (Puccini), Mme. Jane Mercey.
- 242 "Richard Cœur de Lion," (O! Richard! o mon roi) (Grétry), Vigneau.
"Le Barbier de Séville," (Air de la Calomnie) (Rossini), Dupré.
- 232 "Gillette de Narbonne," (Couplets du dole) (Audran), Mlle. Léo Demoulin.
"Barbe-Bleue," (Couplets de la Boulotte) (Offenbach), Mlle Léo Demoulin.
- 27503 "Solitude Sur la Montagne," (Solo de Violon) (Svendsen), Jacques Thibaud.
"Traumerci," (Solo de Violon) (Schumann), Jacques Thibaud.
- \$1.75**
- 54043 "Suor Angelica," (Puccini), "Senza Mamma," (Without Mother), in Italian, Claudia Muzio, (Soprano).
- 52042 "Licheslied," (Kriesler), (Violin Solo), Alex Debruilé.
"Indian Lament," (Dvorak-Kriesler) (Violin Solo), Alex Debruilé.
- 241 "Les Vieilles de Chez Nous," (Lévadé), Boyer
"La Chanson des Sonneux," (Delabre), Allers.
- \$1.65**
- 40197 "Extase," (Ganne), The Tollesfen Trio, (Violin-Cello-Piano).
"Serenade," (Widor), The Tollesfen Trio, (Violin-Cello-Piano).
- 30012 "Nuits de Bonheur," Orchestra Symphonique Impériale de Londres.
"Valse Destinée," Orchestra Symphonique Impériale de Londres.
- \$1.50**
- 25039 "Her Danny," (Byers-Schouberg), Ernest Davis, (Tenor).
"Down Limerick Way," (Gartlan), Ernest Davis, (Tenor).
- \$1.40**
- 244 "J'Adore les Brunes," (Scotto), Junka.
"Roulez Tambours," (Favart) Couchoud.
- \$1.15**
- 255 "Ah! Mon P'Tit Loupi!" (Solier), M. Charlus, avec orch.
"Vas-Y-Melina," (Mérot), Pojin.
- 254 "La Mariolle," (Berniaux), Marcelly.
"Gaby," (Romance) (Borel-Clerc), Elval.
- 253 "Nuit Sur Mer," (Valente) (Barcarolle), Vildez.
"Griserie D'Amour," (Melodie-Valse) (Desmou-lins), Vildez.
- 248 "A La Martinique," (Cohan et Christin), Charlus.
"Les Petits Joyeux," (Bruant), Bruant.
- 238 "Le Clown," (Chanson) (Danierff), Bérard.
"Quand le Cœur Chante," (Chanson) (Borel-Clerc), Bérard.
- 245 "Le Loup de Mer," (Chanson) (Borel-Clerc), Bérard.
"Ninon, je Vous Aime," (Valse Chantée) (Franz Lehar), Mlle. Vildez.
- 229 "Paris-Tyrol," (Saint Servan), M. Charlesky.
"L'Enfant de la Foret Noire," (Chanson Tyrol-ienne) (Schillio), Mme. Rollini.
- 240 "Le Dernier Tango," (Chanson Argentine) (Do-loire), Geogel.
"Pour une Étoile," (Goublier), Marcelly.
- 236 "Sur la Riviera," (Danierff), Marcelly.
"Ju m'as Donné, Le Grand Frisson," (Borel-Clerc), Marcelly.
- \$1.00**
- 22318 "I Never Knew I had a Wonderful Wife," (Until the Town Went Dry) (Brown-Von Tiltzer) Eddie Cantor, (Comedian).
"When it Comes to Loving the Girls," (I'm Away Ahead of the Times) (Kissen-Burns-Glogau), Eddie Cantor, (Comedian).
- 22322 "I'll See You in C-U-B-A," (Berlin), Billy Murray, (Tenor).
"Oh, How I Laugh when I Think How I Cried about You," (Turk-Jessel-White), Billy Jones, (Tenor).
- 22307 "I Am Waiting for Tomorrow to Come," (Davis-Hawelka-Privat), Edward Kane, (Baritone).
"Everyone is Meant for Someone," (Kalmar-Ruby-Rubini-Santaella), Tenor Duet, Campbell-Burr.
- 22301 "Pickaninny Blues," (Frost-Klickman), Lewis James, (Tenor).
"Brazilian Chimes," (Kends-Brockman-Hager), Orpheus Trip.
- 22302 "When My Baby Smiles," (Berlin), Ernest Hare, (Baritone).
"The Irish were Egyptians Long Ago," (Bryan-Smith), Billy Murray, (Tenor).
- 22303 "Was There Ever a Pal Like You," (Berlin), Henry Burr, Tenor.
"Alice Blue Gown," (From "Irene") (McCarthy-Tierney), Marion Evelyn Cox, (Contralto).
- 22304 "That Wonderful Kid from Madrid," (MacDonald-Osborne), Patricola, (Comedienne).
"I'll Dance my Way Back to Dixieland," (Clarke-Baskette), Patricola, (Comedienne).
- 22305 "You're a Million Miles from Nowhere," (Lewis-Young-Donaldson), Sam Ash, (Tenor).
"When the Harvest Moon is Shining," (Sterling-Von Tiltzer), Tenor Duet, Lewis James-Charles Hart.

- 22314 "The Trumpeter," (Barron-Dix), Wm. Rubinoff (Tenor).
"I Hear a Thrust at Eve," (Eberhart-Cadman), Wm. Rubinoff, (Tenor).
- 22293 "In Shadowland," (Stanley Bros.), Royal Waikiki Hawaiian Orch., (H. J. Clark, Steel Guitar).
"Rings," (Sullivan-Handman), Royal Waikiki Hawaiian Orch., (H. J. Clark, Steel Guitar).
- 22319 "You Said It," (Kalmar-Cox-Santley), Ernest Hare, (Baritone).
"Oh, Mother, I'm Wild," (Johnson-Pease-Nelson), Billy Jones, (Tenor).
- 22313 "The Pilot," (Noyes-Protheroe), Haydn Glee Club of Utica, New York, piano acc.
"The Jolly Blacksmith's Lay," (Geibel), Haydn Glee Club of Utica, New York. Piano acc.
- 22294 "Ashore," (Bingham-Trotière), Elliott Shaw, (Baritone).
"Mollie Darling," (Hays), Charles Hart, (Tenor).
- 22296 "Oh! that We Two were Maying," (Nevin), Virginia Thatcher and Turner Roe, (Contralto and Baritone).
"Gypsy Love Song," (Slumber On, My Little Gypsy Sweetheart) (Smith-Herbert), Elliott Shaw, (Baritone).
- 22309 "Irene O'Dare," (From "Irene") (Tierney) Medley Fox Trot, intro., "The Last Part of the Party," Joseph Samuels' Orch.
"That Naughty Waltz," (Levy) (Waltz), Joseph Samuels' Orch.
- 22310 "Little Girls, Goodby," (From "Apple Blossom") (Jacobi), (One Step), Jacobi's Dance Orch.
"What a Day That'll Be," (Feiber), Medley Fox Trot, (Intro.: "You Cannot Make Your Shimmy Shake on Sea," Jacobi's Dance Orch.
- 22299 "Who Wants a Baby," (Yellen-Olman), (Medley Fox Trot), Rudy Wiedoeft's Californians.
"Blues My Naughty Sweetie Gives to Me," (McCarron-Morgan), (Medley Fox Trot), Rudy Wiedoeft's Californians.
- 22323 "Alexandria," from "Aphrodite," (Goetzl) (Fox Trot), Nicholas Orlando's Orch.
"When You're Alone," (Spencer-West), (Fox Trot), Nicholas Orlando's Orch.
- 22315 "Blaze of Glory," (Holzman), (March), Imperial Infantry Band of England.
"Cochecho," (Reeves), (An Alaskan Serenade"), Imperial Infantry Band of England.
- 22311 "Sambre et Meuse," (Défile) (March), Garde Républicaine Band of France.
"The Cadets," (Souza) (March), Garde Républicaine Band of France.
- 22298 "Castanets," ("Spanish Dance"), Native Brazilian Orch.
"Shepherd's Song," ("Old Melody"), Native Brazilian Orch.
- 22308 "Linger Longer Letty," (From "Linger Longer Letty") (Goodman, Medley Fox Trot, intro.: "Climbing the Ladder of Love"), Tuxedo Syncopaters.
"In and Out," (Samuels), (One Step), Tuxedo Syncopaters.
- 22320 "Afghanistan," (Wilander-Donnelly), (Fox Trot), Tuxedo Syncopaters.
"When my Baby Smiles at Me," (Munro) (Fox Trot), Tuxedo Syncopaters.
- 22211 "Cairo," (one Step), Orchestra Nicholas Orlando.
"Le Temps des Tulipes," (Fox Trot), Orchestra Nicholas Orlando.
- 22245 "Dans tes Bras," (Fox Trot), Orchestre Joseph Samuels.
"See-Saw," (One Step), Orchestre Joseph Samuels.
- 22202 "Karavan," (Fox Trot), Orchestre Joseph Samuels.
"La Guapa Muchacha," (One Step), Orchestre Joseph Samuels.
- 22204 "Coo Coo," (Fox Trot), Orchestre Tuxedo.
"Clair de Lune sur le Nil," (Fox Trot), Orchestre Tuxedo.
- 22205 "Tu Seras Peiné," (Fox Trot), Trio "Palace."
"Pour Aujourd'hui," (One Step), Trio "Palace."
- 22288 "Dardanelles," (Fox Trot), Orchestre Joseph Samuels.
"Bon Compagnon," (One Step), Orchestre Joseph Samuels.
- 22267 "Tentes d'Arabes," (One Step), Orchestre Joseph Samuels.
- 22300 "Peggy," (Fox Trot), Orchestre Joseph Samuels.
"Under the Honeymoon," (Hanley-King-Pinkard), (Fox Trot), The Saxo-Piano Phiends.
"In the Land of Rice and Tea," (Straight-Biese), (Fox Trot), The Saxo Piano Phiends.

Contract Let for New Columbia 100-Acre Plant

Word from Baltimore says that a contract has been let for the 100-acre Columbia plant in that city. The Columbia Graphophone Co.'s plant there is to consist of the following: A six-floor reinforced concrete cabinet factory, having a total floor area of 525,000 square feet; adjacent to the main factory building a power-house, 85 x 100 feet, to furnish the necessary power for operating the factory; a dry kiln, 76 x 500 feet, in which the lumber will be processed.

There will also be direct track connections built to the Baltimore & Ohio and the Pennsylvania railroads, and on the Graphophone company's property there will be built approximately ten miles of track. The company will also have its own locomotives and do its own switching.

The entire work, under contract, will cost approximately \$2,500,000 and will be started immediately.

The building of this plant is one of the largest construction enterprises, if not absolutely the biggest of the building enterprises, for which contracts have been awarded anywhere in the United States since the beginning of the current year. The plan in its entirety will cover over 100 acres.

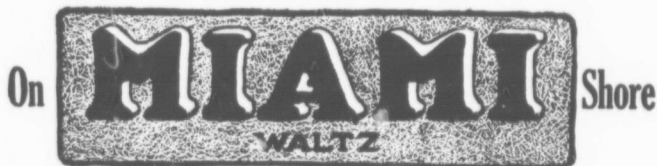
Brunswick Shop, Winnipeg, Displayed Allen Cup

The Phonograph Shop at Winnipeg, Brunswick phonograph and record dealers, recently displayed the Allen cup in their window in Winnipeg as it was shipped direct from Toronto to the Brunswick store. Mr. Hebbly Axford, president of the hockey team, who is an enthusiastic Brunswick booster, paid a visit to the Musical Merchandise Sales headquarters in Toronto while he was in the Queen City, for the Willy's team for the Allan cup finals.

What is a failure? It's only a spur
To a man who receives it right,
And it makes the spirit within him stir
To go in once more and fight.
If you never have failed, it's an even guess
You never have won, a high success.
From "Forbes."

SPECIAL NOTICE“MIAMI” Week, May 3-8

Are You Now in Line for This Big Week?



ALL over Canada this beautiful Waltz will be featured by Sheet Music, Phonograph and Player Roll Houses. Every Orchestra will specially play it. All plans under way for a big sales' campaign. Window displays will be devoted to it—“MIAMI” will be advertised in newspapers all over Canada—the music loving public everywhere is receiving circulars about it and seeing words of the chorus on the screen at the moving picture theatres.

Be wise and ready for an extraordinary demand which is being created for this wonderful Waltz-Song hit.

His Master's Voice Record No. 216078	Columbia Record No. A6144
Okeh Record No. 4040	Phonola Record No. 4040
Otto Higel Word Roll No. W1193	Q' R' S' Word Roll No. 954

Have You Our Special Offer?

If not write or wire collect.

Chappell & Co., Limited

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The
CANADIAN MUSIC WORLD
is talking about
"FEISTS"
PUBLICITY CAMPAIGN
Think what it means to
MUSIC DEALERS,
YOU
FOR INSTANCE

—o—

Prepare for a big demand for all
FEIST POPULAR HITS
such as
"PEGGY"
"FRECKLES"
"HAWAIIAN LULLABY"
"I KNOW WHAT IT MEANS
TO BE LONESOME"
and many others, every one a big
hit and a big seller.

Don't wait until to-morrow to
send your order—write, wire or
phone to-day—and make it for a
big quantity. You'll be glad you
took our "tip."

■ ■

Leo Feist, Limited
193 Yonge Street
Toronto

The Season's Big Success

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.

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144 Victoria Street, Toronto

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add life to every enter-
tainment. Easy to
have orchestras in the
home by using a set of
drums with piano or
phonograph.

Keep the young folks
home.

PROMPT DELIVERY

That's what we are doing on all orders for drums
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We can help you build your business by giving service.
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personal attention.

Remember we handle the product of the biggest drum
manufacturer in America. When in need of Drums,
Drumheads or anything in this line, remember the
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TORONTO 251 Yonge Street CANADA

—CANADA'S LARGEST MUSICAL MAIL ORDER HOUSE—

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—APRIL, 1920

Theatre Hawkers Unfair Competition

THE Journal here reproduces an article from the Toronto Telegram that will be read with considerable interest by sheet music men all over Canada, for the principle involved is not confined to Toronto. The item is as follows: "There is a custom obtaining in some Toronto theatres that seems to have outlived its usefulness. The hoarse gentleman who parades the aisles between the acts, hawking copies of the songs that have been sung or will be sung or ought to have been sung during the play is an anachronism. The audience votes him a nuisance by about a ninety per cent. majority; he is unloved by the ushers; the theatre manager admits he is no embellishment, and the local music dealers permit themselves to call him a buccancer.

"He reaps a rich and rapid harvest, say the local music dealers, and then returns to the United States bearing his sheaves with him. They give figures to back up this statement.

"A Toronto music dealer can buy a certain number of songs, they state, at 22½ cents per copy in New York; exchange, duty and freight bring this amount to well over 31 cents. If they buy a large quantity each song will cost them between 29 and 30 cents. Yet, say these dealers, the theatre music dealer offers them the songs at 25 cents each; and himself sells the songs in the theatre at 30 cents each. How is this done?

"A local dealer told The Telegram of a wide-awake customs officer who called upon a theatre hawker some time ago for his customs receipts for the music he was selling. The hawker was caught napping. This story is probably irrelevant, but the merchants in question must occasionally be terribly tempted to smuggle their wares through customs among the "props" when the back of the property man is turned.

"The system works against both the owners of the copyright and the production," a local dealer pointed out when asked by The Telegram for information. "For instance, if a musical play is announced as coming to Toronto, without a hawker, I can make arrangements to have a stock of the music in advance. Advertising my stock, I advertise the play. The greater number of songs is not sold during the stay of a piece in Toronto, but the week after, when the people want to recall a song that took their fancy. On the other hand, the theatre hawker, for some reason or another, is able to undersell me during the run of the play—and afterwards prospective customers say to me: "This piece was sold cheaper at the theatre—this man is a profiteer."

"I have big taxes in this city, and the theatre hawker has none. Many much smaller cities than Toronto saw the evil some years ago and impose a prohibitive "transient traders' tax"—sometimes of \$100 per night."

The Gender of Songs

"RECI TALISTS well may ponder over the reminder to be found in David Bispham's recently published "Recollections," says the Editor of Musical America, "that there is such a thing as gender in a song. How frequently, yet how grotesquely, a tenor is heard crooning a mother's lullaby to her babe, or a soprano is found giving soaring voice to a mattinata in which she bids a fair one arise and, without stopping to braid her shining hair, come to the window and greet the rosy day!"

"There was some comment recently when a prominent male singer made use of 'The Last Rose of Summer.' It has not the positive gender, either masculine or feminine, of the essentially manly 'Annie Laurie,' which women singers long have used with impunity; or of 'Sally in Our Alley,' which certainly is a man's song. But it is in more formal program material that indifference to the gender of a song is apt to stand out as glaring bad taste. The traditions and associations of household airs tend to make them the property of all, and to place them on a footing somewhat different from that of the art song.

As Bispham states, women singers probably are the worst offenders. It is nothing unusual to hear a soprano or contralto interpreter of Grieg swing into some vigorously masculine sea song. A Leoneavallo, Tosti or Rossini mattinata is likely to be found on any hit-and-miss grouping of songs. Homer's 'Uncle Rome' is as out of place for the woman singer as would be Huhn's 'Invictus.' My lady's charms are described daily with piquancies more befitting the lady herself than the admirer who, supposedly, is picturing them. One wonders if the lady can be half so cute as her dimpled and ogling swain.

"But not all such offences are committed in the treble. When a much admired operatic baritone makes use of Gretchaninoff's 'Cradle Song' as an encore number; when a tenor who is a popular idol rejoices in the 'darling mother' sentiment of Braga's 'Angel's Serenade,' or a basso of established reputation voices the woes of the deserted maiden in 'Oh, Waly, Waly,' there is no denying that the veteran Bispham's injunction to respect the gender of a song is a timely one for men as well as women recitalists."

Recommends Flute with Sterling Silver Keys

PROMPTED by the fact that the silver keys and mechanism of his flute turned black, and also by the knowledge that a friend who played a flute with German silver keys, had his keys eaten away, a flute player asked an expert the reason for this. The expert replied: "The discoloration of the silver of your flute is due in all probability to oxidation. The hands of many flutists perspire, the hands and fingers feeling damp. This excretion contains a sulphurous deposit which has a tendency to discolor silver and eat away German silver.

"I have seen flutes with keys of the latter mentioned metal, the cup or finger-keys of which were eaten through nearly to the pad. If you are troubled with this condition, and apparently you are, an instrument with Sterling silver

Give more thought to Music

keys, and trimmings will prove better than one of German silver, as the oxidation has no effect upon silver other than that of temporary discoloration, which is easily removed by using rotten stone and kerosene. However, as this must be used sparingly and must be followed by a good brisk polishing, it may be found advisable to send your instrument to the factory, unless you have the time and patience to devote to this work."

Unbleached Violin Hair

A VIOLIN specialist writing in Jacob's Orchestra Monthly says: "There is little to say about the care of the bow save to clean the stick with a soft cloth after using. The hair of the bow should always be loosened by unscrewing whenever you have finished using it. The bow should be re-haired frequently, especially if it gets much use, or if much of the hair comes out, as the bow will become warped with a one-sided pull.

"Unbleached hair is altogether the best hair to use in conjunction with a steel E string, as the hair is tougher and consequently will last longer. There is no difference in the playing qualities of the two kinds of hair,—only it takes longer to "play in" the unbleached."

Little Danger From Snapping Steel E Strings

VIOLINISTS, amateur and otherwise, there are who would like to change from gut and silk to steel E strings but who are not able to make up their minds to do so because they fear the possibility of a snapping steel E string "injuring the eyes.

It is interesting, therefore, to see the following comment by a violin authority: "Many violinists who would like to change from gut and silk to steel E strings are deterred on account of the idea that a snapping steel E string might endanger the eyes. The great violin teacher, Sevcik, teacher of Kubelik, lost an eye by a snapping string and is obliged to wear a green shade over the damaged eye, but Anton Witek, the well known violinist, late concert master of the Boston Symphony orchestra, is authority for the statement that the string which injured the great teacher's eye was of gut and not a steel string at all.

"I have never known of a case, aside from that of Sevcik, where the eyesight was absolutely lost by a snapping string. Once in a while the end of a breaking string will strike the face and leave a tiny red welt on the skin which will smart for a little while, but it soon disappears. From my experience there is less danger in the case of a steel string than in that of gut. A parting steel string does not fly as is the case of the gut, as it is much less flexible. The steel string usually parts quietly and does not fly. With the violin in the ordinary playing position I should regard it as almost impossible for any serious injury to the eye to be sustained. The danger would be greater if the violin were being examined for any cause, while being held close to the face, while not being played. In the latter case a snapping string might inflict serious injury on the eye if the string struck exactly in the right place. Even then there would be less danger from the steel than from the gut string."

Inlaying the Violin Bridge

ROBERT Braine, who conducts the Violinists' Department in the Etude, offers these helps on inlaying the violin bridge: "Two difficulties which are met with in the use of steel E strings for the violin can be easily

overcome," he says. "The first is that of tuning the wire E, owing to its rigidity. This can be remedied by the use of a screw tuning attachment, by which the tuning is done from the tail-piece, and not from the peg. This gives perfect results. A slight touch of the screw at the tail-piece and the violin is in perfect tune. The second is the tendency of the wire E to cut into the bridge, gradually lowering the string until in a short time it is too near the fingerboard and a new bridge has to be fitted to the violin. If the wire E is turned solely by the peg, it wears the bridge down very fast, but with the screw attachment this difficulty is reduced to the minimum.

"Another way of obviating this cutting is to inlay a little piece of ebony in the bridge for the string to rest on. A small piece, an eighth of an inch or so square, can be cut from the bridge where the E string rests and a piece of ebony of the same size glued in its place. Some violin makers make these ebony inlays under each string, but this is hardly necessary.

"A correspondent writes of another plan for accomplishing the same result. He says: 'Get a drill one-thirty-second of an inch in diameter, and bore a hole two-thirty-seconds of an inch deep, where the E string rests. Fill the hole with glue and fit a plug of ivory into it, after making a dent at the top of the plug, to catch the wire. I have had excellent results with this method.'

"This would no doubt answer, if the top of the bridge were not too thin to admit of inserting the plug. The best bridge makers and adjusters usually leave the bridge quite thin at the top.

A Lady's Choice

YOU will find that any instrument which is taken up by the feminine half of humanity is one which makes the player appear to advantage. This was the studied remark of the head of Lyon and Healy, who in an article on "Which musical instrument do you like best," added: "This explains the fact that women, with the exception of a very few professionals, do not play wind instruments. It is not because they cannot play them, but because they know they will not look well if they do. No sensible mother would encourage her daughter to play the trombone, or the bassoon, as a social accomplishment. It just isn't done."

"At present there is a fad among fashionable women for drumming. I don't mean 'drumming' on the piano, but the real thing. Of course it is due to the present furor for jazz music, in which the drum has an important rôle. The snare drum can be carried with charming effect by a pretty girl. And the act of drumming is a peculiarly delicate and graceful one. There is a chance, too, for much cleverness and originality in working out the different rhythms."

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J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lawrence Blvd - Montreal

Canadian Business of Anglo-Canadian Music Publishers' Association, Ltd., To be Closed Out

John Hanna Going to U.S. to Manage New American Branch of Enoch & Sons

One of the most important announcements made to the Canadian sheet music trade in years is the decision of the various publishers in England who constituted the Anglo-Canadian Music Publishers' Association, Limited, with Canadian headquarters in Toronto, at 144 Victoria, to market their goods in future, in Canada individually instead of through the association. They have decided, therefore, that they will voluntarily close out the business carried on by the Anglo-Canadian Music Publishers' Association, Limited, as speedily as possible.

The business in Toronto is being offered for sale as a going concern, but until such sale is effected or until the trade is advised to the contrary, they will continue to receive orders as usual.

Mr. John Hanna who for many years has been local manager of the Anglo-Canadian business and who is one of the most widely known and respected men in the sheet music trade of the Dominion plans to leave towards the end of the current month for the United States, where he will assume charge of the new American branch to be opened by Enoch & Sons, the London, England, publishers, whose splendid catalogue is well known on this side of the Atlantic. Due notice will be given later as to the location of this branch.

Mr. A. V. Broadhurst, of the firm of Enoch & Sons, London, accompanied by Mrs. Broadhurst, is expected to sail from England on May 1st, and Mr. Hanna will meet him in New York to formulate plans for the future.

Mr. Hanna's leaving Canada is a great loss to the trade who had the utmost confidence in him, and who will miss his courteous interest and calm judgment in all matters pertaining to the development of the Canadian sheet music trade.

Alberta Has a Violin Maker

A news dispatch from Calgary says: "It will be of considerable interest to violinists, both professional and amateur, to learn that one of the most famous of modern violinmakers has been a resident of Alberta for many years. The gentleman in question, Mr. Geo. Duncan, of Glasgow, first became prominent as a maker of violins when he won the gold medal in the great London exhibition in 1885 against all the most celebrated continental and British makers.

"Mr. Duncan was born at Kingston-on-Spey, Morayshire, Jan. 17, 1855. He established himself in Glasgow as

a maker and repairer of violins in 1875, his work in both departments being second to none. His violins were made after different models and covered a lovely oil varnish with the hand of an artist, and they frequently sold for £30 when new. Some of them have changed hands since at several times this amount. Duncan was called in as an important witness and a great expert in the famous "Laurie Strad Case," and clearly proved by his evidence that one of the ribs of the violin in dispute was a new one. In 1892 Mr. Duncan's health compelled him to seek an outdoor occupation and he bought an Alberta ranch and became a well-known breeder of white-faced cattle. He has made seven violins and one 'cello in the last 27 years, all of which have fortunately gone into the possession of cultured and ambitious students and musicians."

Record, Roll and Sheet Music Interests Boom "Miami Week"

The enterprise of the publishers of Victor Jacobi's waltz song hit "On Miami Shore," Chappell & Co., Limited, in setting aside the week of May 3rd to 8th for specially featuring this number is being appreciated by the entire trade. The Chappell plans for newspaper advertising, window display material, having all orchestras play "Miami" especially and featuring the words of the chorus on lantern slides have all been brought to the trade's attention. Already "Miami" is off in a big way. To illustrate: One small dealer told the Journal that just in a short time he had sold 150 copies of "Miami" in song form and piano arrangement, and this led him to get busy and stock up on phonograph records and rolls. Another dealer also in a comparatively small way quickly disposed of 250 copies of the sheet music and soon the demand for records started.

That a campaign of this kind is useless if put behind a mediocre composition is obvious. "Miami" has the advantage of being a most likable, simple, flowing melody that fastens itself on your mind until you go around humming or whistling it unconsciously. It has the added advantage of being easy to play and easy to sing.

Chappell & Co. in their "Miami Week" announcements are bringing to the dealers and the public's attention the makes of records and word rolls on which "Miami" is recorded.

Jones—My dear, I wish you wouldn't sing that song about Falling Dew.

Mrs. Jones—Why not?

Jones—It reminds me too much of the house rent.—London Ideas.

KEITH, PROWSE & COMPANY, LIMITED

THE GREATEST OF ALL MUSICAL SUCCESSSES
CHU CHIN CHOW

A MUSICAL TALE OF THE EAST
VOCAL SCORE 5/- NET. PIANO SELECTION 2/6 NET. SEPARATE SONGS, ETC., 2/- NET. SET TO MUSIC BY FREDERIC NORTON

TOLD BY OSCAR ASCHE

SONGS OF BEAUTY FOR ARTISTES AND TEACHERS

Six Art Songs By Landon Ronald

DEEP IN THE HEART OF A ROSE
SWEET JUNE
SICILIAN CRADLE SONG
HUSH LITTLE VOICE
FRIEND AND LOVER

Lyrics by EDWARD TESCHMACHER
Price 2/- each net

"Columbine." Ballet Suite. 1 Pavane. 2 Valse. 3 Menuet. 4 Danse Grotesque. Net 2/6
"In Downland." Three Album Leaves. No. 1 "April Song." No. 2 "Laverder Time." No. 3 "Sherberg's Lullaby." Net 1/6
"Four Trifles." No. 1 "Nymph" (Minuetto). No. 2 "Puck" (Scherzino). No. 3 "Heatherbloom" (Song without words). No. 4 "Elf" (Mazurka). Net 2/-
"Five Miniatures." Suite for Piano. 1 Irish Folk Song. 2 Badinage. 3 Valse Gracieuse. 4 Mazurka. 5 Good-night. In One Volume. By ERNEST HAYWOOD. Net 2/6
"A Lyric Suite" of Six Pieces. In Two Books. 2/- each net. Composed by GILBERT A. ALCOCK
"Eight Musical Pictures," without Orchestras. Two Books. 1/6 each net.
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162 New Bond Street, London, W.I., England
PUBLISHING DEPOT, 42 POLAND STREET, LONDON, W.I., ENGLAND

Don'ts for Novelties

Don't show them to customers until after they have been properly recorded in your stock.

Don't allow one clerk to corral them when they arrive.

Don't place them with old o. ordinary music in folios on counters. They are Novelties. New!

Don't fail to classify them when they arrive. Songs for singers; piano pieces for pianists and teachers; anthems for choirmasters; and so on.

Don't let privileged customers carry them away to their studios "for a trial"; "just to keep in touch with the latest."

Don't remove the publisher's wrapper to put on your own until your own is ready.

Don't examine them perfunctorily. Give them an abundance of time and thought. They are the fresh sinews of the music business. The unknown novelty of today is the good-seller of tomorrow!

Don't take a customer you haven't this or that new publication without first looking through your Novelties. Half of the time it's there.

Don't consider Novelties other than adjuncts to service. Almost any dealer has ordinary music; but only the dealer of extraordinary service has the Novelties.

Don't make Novelties do all the work to introduce them-

selves. Help them by display advertising and specialized selling schemes.

Don't neglect the publisher's advertising in behalf of Novelties. Co-operate!

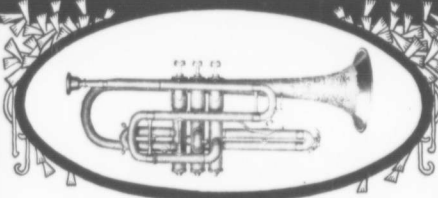
Don't let your customers demand Novelties. Anticipate demands by snappy methods and advertising ways and means that sell the Novelties and turn them into steady sellers almost before they enter your store.—Schirmer's "The Trade."

Great Canadian Tenor Gives Home-Coming Recital in Guelph

Eddie Johnson, a Guelph Old Boy, Delights Old Friends—Bell Grand Piano Used by Accompanist

It was a triumphal home-coming for one of the world's greatest singers that was accorded Edward Johnson, son of Mr. and Mrs. James Johnson, of Guelph, on his appearance in recital at Griffin's Opera House recently. The citizens of Guelph had heard of the fame of the master singer from afar. They had followed his career exultingly as he carried by storm the audiences held unchallenged so long by Italian, German, Spanish, Polish and other foreign artists of renown,

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and rejoiced with him in the winning such outstanding recognition.

"Eddie" Johnson has heard the thunderous applause of the thousands who thronged the largest theatres of Europe, South America and the United States; he has been showered with honors from rulers and princes, and in it all has lost nothing of the simple charm that characterized him in his amateur days at home.

Special mention is due the accompanist of the evening. The performance of Mr. Charles Frederick Morse, of Detroit, was as perfect as the singing, and, undertaken at so short notice, was a testimony to the rare skill of a master pianist, and was so recognized by the audience. Mr. Morse used a Bell grand piano.

In arranging his program Mr. Johnson thoughtfully insisted that the words of all his selections be printed in English, and in this way he earned the gratitude of his audience. Commenting on the recital editorially the Guelph Herald said: "By supplying a lead in the direction of the better things in music, the visit of Mr. Edward Johnson may have a far reaching effect in Guelph. It is sincerely hoped that such will be the case. Guelph has run very much to seed musically. Beyond the efforts of the Presto Music Club, which are not far-reaching in their effect, there is very little of an uplifting nature about things musically in the lives of the ordinary run of people in this city. Everything is moving pictures, ragtime and musical comedies, and while these may be all right in their place it is a melancholy fact that classical music and grand opera are so conspicuous by their absence as to suggest an absolutely barren field.

"Maybe Mr. Johnson's visit will supply the uplift that is greatly required. The memory of his splendid voice, and what real music is when correctly interpreted, ought to have its influence in provoking a desire for the higher things musically."

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In C, D, E flat and F

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Recording of

"ON **MIAMI SHORE**"

(A 6144)

Played by Prince's Orchestra

IS A PIPPIN

—its worth a special push—get behind it strong, the first week of May, and it will keep the cash register running.



**MIAMI
 WEEK
 MAY 3-8**

Columbia
 Graphophone Company
 TORONTO
 CANADA

Some Pippins From The Gennett Record Catalogue

To go through the catalogue of Gennett lateral cut records that the Starr Company of Canada, London, has built up in a comparatively short time and to try over, critically, a number of selections chosen at random, is to discover a nest of unusually fine music gems. The Gennett recordings are strong on good band music. A number of selections by His Majesty's Scots Guards' Band, Irish Guards' Band or the Honourable Artillery Band reveal a fine, deep, well proportioned, distinct bass section, and well executed counter melodies not noticeable except in the most faithful recordings. These also contain some very excellent cornet solos and reed passages. Examples of these are found in the Scots Guards' Band playing "Reminiscences of Verdi," parts 1 and 2 introducing "Il Trovatore," "Voice of the Guns March," "Semiramide" Overture, the Irish Guards' Band playing "Zanetta," "Irish Jigs," which make one think of the music at the Toronto Exhibition evening performance in front of the grand stand and "Boston Commandery March," being variations on "Onward Christian Soldiers" by the Honourable Artillery Band. In the newest list of Gennett records are noticed more numbers by His Majesty's Scots Guards' Band that should sell exceptionally well, viz: "Faust Selections," parts 1 and 2; "Tannhauser Grand March," "Tannhauser Selections," "Lohengrin Selections," parts 1 and 2; "La Reine de Saba," "The Silver Trumpets Grand Processional March," "Carillon in E flat," "Bells of St. Malo," "Weymouth Chimes," "Echodes Bastions," and "Le Pere la Victoire March"; also "The Winning Fight," "Entente Cordiale" and "The Great Little Army" by the Honourable Artillery Band.

Then in quieter music, music that you like to put on in the evening after a heavy day's work, restful music, Gennett records furnish among others three excellent violin, flute and harp trios—"Norwegian Cradle Song," "Home to Our Mountains" (Verdi), and "Caro Nomo" from Rigoletto. On the reverse side of the first mentioned is "In the Valley Where the Bluebirds Sing," by the baritone, Robert Carr.

Every person who ever attended a real old-time country barn dance, will appreciate the peculiar quality of two violin records by Percy Scott, "Hornpipe Medley" and "Jig Medley." Hector Gordon, the comedian, furnishes some good humor in the Scotch brogue in his singing, "Its nice to get up in the morning" and "The Portobello Lassie."

Outstanding Gennett vocal records include "Amariti Vieta" from Fedora by the Italian, Angelo Rosetti, who is the possessor of such a rich, resonant, tenor voice that one regrets there is not more of it and less piano work on this record. Ruthven McDonald sings a record that has already had a big sale, and is still going strong, viz: "The Bells of St. Mary's," a song that in sheet music form, is making quite an outstanding place for itself. On the reverse side is "The Great Lad We've Ever Had," the rousing Prince of Wales song. Then there are the old favorites "Carry Me Back to Old Virginia," by Harry McClaskey and chorus, and "Darling Nelly Gray" by the Peerless Quartet.

For lovers of good orchestra music, dealers could not go wrong in recommending "Invitation to the Waltz" (Weber), and "Coppelia Ballet Waltz" (Delibes) by Squire's Karsino Orchestra.

A feature of the Gennett catalogue is the class of music it contains through an arrangement with English recording concerns whereby the Starr Co. secured the exclusive Canadian rights to press records in Canada from a varied selection of Old Country matrices.

Featuring Their "Miami" Record

Mr. C. R. Leake, of The Music Supply Co., Toronto, distributors of the Columbia line is again at his desk after an absence of several months, during which he enjoyed an extended holiday visit to his old home in England, accompanied by Mrs. Leake. On his return Mr. John A. Sabine, who has been in poor health for some time, left on a short holiday.

The Music Supply Co. are preparing to handle a heavy business in record number A-6144, which they are featuring in connection with "Miami Week." "On Miami Shore" is being extensively featured by the publishers, Messrs. Chappell & Co., Limited, who have also enlisted the enthusiastic co-operation of the record and player roll firms.

"Marketing" Discusses Brunswick Advertising

One of the leading articles in "Marketing" for April is "How Brunswick Built Big Business" written by Howard Neville. This is really an account of how the musical merchandise Sales Co., Brunswick distributors for Canada, broke into the phonograph field and put Brunswick phonographs on the map in an exceptionally short time. The article takes up almost three pages and is illustrated.

After describing the way the Musical Merchandise Sales Co. went at their advertising when they entered the phonograph field late in 1917 as "the carefully planned, massed advertising attack to arouse public curiosity and desire, to send the inquirer in a more-than-half-sold state of mind to the dealer," the writer continues.

"But it is in the direction of dealer co-operation that the Musical Merchandise Sales Company has made the greatest strides. Not for a moment is a Brunswick dealer kept in the dark as to present and future Brunswick publicity plans. When an advertisement is scheduled to appear in the magazines or in the newspapers, he hears about it in trenchant style. Exact impressions of magazine advertisements are run off in the original colors—when colors are used—and on the back of the sheet will be listed the periodicals in which that particular advertisement is to appear, together with the circulation of each. Or perhaps the back of the sheet will be used for a sales talk showing the dealer the particular selling points upon which he should lay stress, in following up enquiries resulting from the advertisement reproduced. There is always some aid placed in the dealer's hands in connection with each advertisement used which will help him to cash in on the advertising. Every advertisement does double duty.

"The advertising department furnishes each salesman with a bound volume containing samples of all booklets, folders, proofs of advertisements gotten up for use in local newspapers, proofs of all national advertising, and reproductions of all other kinds of dealer helps. With these supplied in such compact form, the salesman is able to give the dealer an unusually strong ocular (and verbal) demonstration of the way the company is prepared to back up the dealer's personal sales efforts. Even though the latter may have received samples of these helps from time to time as issued, the combined demonstration is very impressive."

Give more thought to Music

**During Canada's
"MIAMI WEEK"**

May 3-8



**Sell Every Player Piano Owner
An Otto Higel Word Roll of
ON MIAMI SHORE**



**No. W1193
Made-in-Canada
*Order Now!***

OTTO HIGEL CO. LIMITED
King & Bathurst Sts. TORONTO

New Pathe Thibaud Records

Musical dispatches from San Francisco state that one of the most notable concerts ever heard in that city was the recent one in which Jacques Thibaud, the celebrated violinist and Pathe artist, and Alfred Cortot appeared in joint recital. Thibaud after playing two Saint-Saens compositions was recalled again and again. It is noticed that the new list of Pathe records for May includes two violin solos by Thibaud "Solitude Sur la Montagne" (Svendsen) and "Traumerci" (Schumann), both of which ought to prove good sellers.

London Man Goes to Calgary

A. M. Douthwright, who for the past seven years has been managing the London branch of the Wright Piano Company, Limited of Strathroy, has resigned his position with that firm and accepted the position of head outside salesman for Mason & Risch, Limited branch store at Calgary, Alberta.

Mr. Douthwright was very successful as a manager and salesman while with the Wright Piano Company, and was forced, very much against his will, to tender his resignation as he had to seek a different climate on account of ill health. Mrs. Douthwright and his two boys accompanied him. His friends predict a brilliant future for this energetic young man as soon as the Alberta sunshine gets in its curative powers.

Gourlay Factory Departments Finish Bowling Tournament

"Belly Room" Team Under Capt. Hugh Hamilton Wins From Capt. Walter Norris' "Tinkers"

At the suggestion of the employees in the various departments of the Gourlay, Winter & Leeming, Limited, plant, 309 Logan Ave., Toronto, a bowling tournament was recently initiated. The object was to bring the men together in a social way and to more strongly cement the friendship between the various departments. The executive heads showed a sympathetic attitude toward the scheme at the outset and accordingly the Rosedale Bowling Academy was commandeered as a place where the matches might be played off.

From the very start, keen interest was evinced in the tournament not only by members of the "opposing factions," but also by their families, it being no uncommon sight to hear a boy shouting lustily "hurrah for Dad!" as a father would skillfully knock the five pins down.

Enrolled in the tournament were ten teams: "Belly Room," "Tinkers," "Case Room," "Regulators," "Finishers," "Office," "Action Room," "Ware Rooms," "Mill Room," "Clean Ups." For nine successive weeks the battle between these different teams continued to be waged, Saturday night having been set apart as the night for the series to be played. It is interesting to note that the enthusiasm displayed in the contest by the teams did not begin and end with each game. The interest did not commence at 7.00 p.m. on a Saturday night and die away at 9.45 p.m. the same night. It was very often the case that some of the men would be practising on the alley long before the scheduled time for the game, and a number of them would continue bowling until it would be whispered that the Sabbath Day was drawing close at hand.

What contributed largely in sustaining the interest of the men was the fact that many of them were novices at the game. Some of them had never bowled before. Others had not bowled for some time. Others again had directed their efforts along other branches of sport in the past.

Jas. Brash, captain of the "Clean-Up" team, Hugh Hamilton, captain of the "Belly Room" team, Fred Russell and Clark Earls of the "Case Room" teams have all been at one time or another in the limelight in Toronto baseball circles. For the benefit of those who are puzzling over who the "Clean-Ups" are, it might be well to state that this was a team mustered later from amongst those who had contracted the "Bowling fever" from the other nine teams. Mr. R. S. Gourlay and Mr. D. R. Gourlay frequently played on this team.

Each team played 27 games, i.e., 3 games each Saturday night for nine consecutive weeks. At the end of the ninth week the standing was as follows:

	Won	Lost
Belly Room	19	8
Tinkers	19	8
Caseroom	18	9
Regulators	13	14
Finishers	13	14
Office	12	15
Action Room	12	15
Warerooms	12	15
Mill Room	9	18
Clean Ups	8	19

The draw between the "Belly Room" and the "Tinkers" was played off. At this final game the "Belly Room" team was victorious, thus making the standing in the case of the first two teams as follows:

	Won	Lost
Belly Room	20	8
Tinkers	19	9

The prizes for the members of the two winning teams consisted of an order on Stollery's for a hat or some such article. Additional prizes were awarded the man in each of the other eight teams who had scored the highest number of points in that team during the season. For the lowest record for a single game, a booby prize was given. This was won by J. Pringle.

The members of the winning teams were: Belly Room, 1st place—Hugh Hamilton, capt., Gordon McMillan, Hamilton Graham, Robt. Casburn, Geo. Hurd. Tinkers, 2nd place—Walter Norris, capt., Thos. Brockbank, Wm. Shaw, Dan Beagley, Bert Dines.

The high average men for the season were F. Russell (Case Room), A. Tucker (Regulators), N. Preston (Finishers), E. A. Breckenridge (Office), F. Mably (Action Room), W. R. Winter (Warerooms), F. Washburn (Mill Room) and G. Evans (Clean Ups).

Mr. Albert Gourlay, superintendent of the factory, in speaking to the Journal representative about the tournament, remarked how the same interest taken in the bowling was reflected in the daily work of the men. While the tournament was on, men vied with another in getting down to the factory early Monday morning. The idea in this was to placard the bulletin board with cartoons touching on the subject of bowling. In a spirit of friendly rivalry one would try to "put one over" on the other fellow.

There are already indications that the bowling will be followed up by a baseball season, when it is expected that the same enthusiasm will be manifested by employers and employees alike.

Visiting France

Mr. John A. Croden, of the Starr Co. of Canada, who is in Europe in the interests of Gennett records and arranging to greatly increase the Gennett catalogue of lateral cut discs, arrived safely in Paris. Mr. Croden took advantage of the opportunity to visit Calais, Boulogne and Amiens. He proposed also visiting scenes and places in Belgium made historical and sacred in the war.



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HIS MASTER'S VOICE RECORDS

of

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(RECORD NO. 216078)

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Victor Jacobi's wonderful waltz success played by
 Beck's Orchestra—"Peggy." Fox Trot by Cole-
 man's Orchestra on reverse side—for

MIAMI WEEK

All Over Canada

MAY 3-8



HIS MASTER'S VOICE
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Distributors at

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VANCOUVER



Toronto Retail Piano Dealers Hold Annual Meeting

Dinner and Business Session at National Club—H. H. Mason, the New President

The annual meeting of the Toronto Retail Piano Dealers' Association was held at the National Club on the evening of Monday, April 12th. Those present were:

Frank Stanley, F. A. Clark, Stanley Pianos; R. F. Wilks, E. Burnes, W. A. Kerr, R. F. Wilks & Co.; Chas. Ruse, Chas. Ruse; A. A. Pegg, Nordheimer's; D. R. Gourlay, W. R. Winter, Gourlay, Winter & Leeming; Albert Barton, S. F. Baulch, Gerhard Heintzman's; H. G. Stanton, J. A. Hassall, N. M. Lewis, R. S. Williams & Sons Co.; H. H. Mason, Frank Williamson, Chas. E. Winters, Mason & Risch; F. Hahn, Paul Hahn & Co., C. A. Bender, E. D. Gray, Heintzman & Co.; John A. Fullerton, director Canadian Bureau for the Advancement of Music; H. A. Jones, Editor Canadian Music Trades Journal.

After dinner was served, D. R. Gourlay, president of the Association, who occupied the chair, called the meeting to order.

Mr. Gourlay said: "To have been honored by election as president of this Association is something which I esteem most highly. Having been absent from the city a year ago, when at our last meeting I was nominated for the office, I wish to take this opportunity to express to you my gratitude for, and appreciation of the honor.

"The piano trade of Toronto support three different Associations, viz: The Piano Manufacturers' Association, the Retail Piano Dealers' Association and the Bureau for the Advancement of Music. Though the membership of the different Associations is not entirely the same in all three bodies, there are a number of points at which the interests of the different Associations touch closely and the functions of any one Executive depend somewhat upon the activities of an allied Association.

"For example, we find that almost every member of this Association is vitally interested in the exhibit and sale of pianos at The National Exhibition, yet the agreement under which the exhibits are made is between the Exhibition Management and the Piano Manufacturers Association—hence the regulations governing the exhibit and sale are outside the sphere of this Association's activities.

"I may quote as a further example, the recent co-operation between this Association and the Bureau for the Advancement of Music in regard to Music Week activities. The committee appointed by your Executive did splendid work, and the advertising in the newspapers and excellent window displays are a distinct tribute to the gentlemen of that Committee, yet as the Toronto activities were but a part of the Dominion-wide program initiated by the Bureau, I am doubtful if we can regard the carrying on of Music Week as being one of the functions of this Association.

"Despite the fact that these allied Associations take care of many of the most important issues which concern our trade, I ask you to consider for a moment, just what the position of The Toronto Retail Piano Trade might be without this Association. We might find some firms yet giving piano drapes with pianos, wasting time and money; we might hear of a customer claiming to have been offered \$50.00 worth of player rolls with a player piano; we might hear the claim that so and so offered to rent a piano at \$3.00 or \$4.00 a month; we might have a good customer quarrel with us because somebody else got their piano tuned three times without charge; we might have some commission ringer try a hold-up, claiming absurd offers of commission by a competitor; we might find the daily round of business full of these and similar worries, but we do not. We do not, because this Association exists and for its very

existence depends upon the honor and good faith of all its members in upholding its minutest resolutions.

"The importance of this Association is even emphasized by the fact that the reform of previous existing evils has been effected by a most satisfactory general observance of our minutest resolutions and but few instances of failure to comply have been reported.

"During the year, the Executive had to consider the wisdom of further resolutions concerning store closing hours throughout the year. In view of the fact that all members were not in full accord in interpreting previous resolutions relating to closing hours during summer months, it was not thought advisable to go further in this matter. As we are again approaching holiday time, the matter should come before us for discussion this evening, and I merely express the hope that if any resolution is minuted concerning the hours during which we shall do business, that such resolution be so worded as to admit of only one interpretation.

"Apart from the matter of early closing, there has been only one complaint of failure to comply with the resolutions of this organization and in this case, the Company complained against furnished an explanation which I believe satisfied the Company making complaint.

"It is, therefore, a matter for congratulation that the machinery of this Association runs so smoothly, needing but little attention, and yet accomplishing its purposes so well that it does so is, I am sure, the greatest tribute to the honor and loyalty of all its members, as well as the ever-increasing good fellowship which our gatherings promote.

J. A. Hassall, the efficient secretary-treasurer, read the minutes of the last annual meeting, summarized the meetings in the interval and reported the finances in good shape.

A. A. Pegg reported for the special "Music Week" committee, showing that fifty-one firms had very readily consented to co-operate in the collective advertising campaign during Easter week.

It was decided to recommend to the Canadian Bureau for the Advancement of Music that "Music Week" be held in mid-October instead of at the Easter Season.

In view of the increases in labor and operating costs the following schedule for tuning rates was adopted:—Straight pianos \$3, player pianos \$4, and grands \$3.50; Straight pianos—4 tunings a year for \$10, 3 tunings \$8; Grands—4 tunings a year \$12, 3 tunings \$9.50; Players—4 tunings a year \$14, 3 tunings \$10.50.

Rentals to conservatories and colleges using three or more pianos were placed at \$50 for a season of ten months for a straight piano, and \$75 for a grand, cartage and tuning included.

The matter of a Toronto retail phonograph dealer's organization was thoroughly discussed. The need of one was considered urgent. After various expressions of opinion a committee of three was appointed to institute proceedings looking to the formation of a local association of the phonograph retailers.

Early closing hours for the summer months came up. It was decided that all stores of members south of the College Street limit close at 5 p.m. daily and 1 p.m. on Saturdays from May 1st until the first week of Exhibition.

R. F. Wilks spoke of the need of educating the public as to the need of and reasons for more frequent tuning of their pianos. His suggestion was that the piano manufacturers be asked to incorporate in their guarantee forms a few clauses recommending that the piano be regularly tuned (suggesting 4 tunings a year) the tuning not to be a free service, but the responsibility of the purchaser. Two members, who spoke on the subject, referred to the difficulty the carrying out of the suggestion would present in that it might obligate the manufacturer or dealer to send a tuner to each owner four times a year, which might not be practicable. As a result of the discussion, it was moved, seconded and carried that the Canadian Bureau for the Advancement

of Music be requested to prepare and circulate a series of educational articles explaining the need for and reasons why pianos should be tuned regularly at the different seasons of the year.

A motion came up to do away with any allowances for 5 Octave parlor organs or old square octagon-legged pianos. After an interesting statement of the pros and cons of the case action was deferred.

The officers elected for the ensuing year are: President, H. H. Mason; Vice-president, C. A. Benler; secretary-treasurer, J. A. Hassall; Executive committee, H. G. Stanton, E. C. Scythes, Albert Barton; nominating committee, A. A. Pegg, D. R. Gourlay, R. F. Wilks.

After Mr. Mason, the new president, took the chair and very gracefully accepted the honor that had been shown him a sincere vote of thanks was tendered to Mr. Gourlay, the retiring president, Mr. Hassall, and all the officers who had so ably directed the affairs of the Association during the past year.

Montreal News

THE committee appointed to enquire into the practicability of holding an international exhibition in Montreal, has definitely decided after careful investigation of all considerations attaching to such an enterprise, against that project. This opinion was presented in the form of a resolution passed at a meeting of the committee held in the City Hall recently, at which Lord Shaughnessy, E. R. Decary, Sir Vincent Meredith, Lord Atholstan, Hon. F. L. Beique, Charles Gaspard DesSerris and Henry Miles were present. The resolution, moved by Lord Shaughnessy, seconded by Sir Vincent Meredith, read as follows:

Be it resolved, that in the opinion of this committee, the very large expenditure involved for the holding of an international exhibition and the results which may be anticipated therefrom, make it unadvisable to consider any proposal to hold such an exhibition; that, however, if a suitable site can be procured at a moderate expense, a provincial and annual exhibition might be held; that such exhibition might be given an interprovincial character and even a somewhat international character by a sample fair as an adjunct thereto.

Resolved, further, that enquiries be made as to a suitable site either on St. Helen's Island or elsewhere. It was suggested as probable that a meeting of the Industrial Exhibition Association will be held in the near future to decide what further action, if any, shall be taken in the matter.

Cartage piano prices are up again this year, showing approximately an increase of \$1.50 per piano over former prices.

President W. H. Leach, of the Leach Piano Co., Limited, recently presented to the Mess Room of the Grenadier Guards a framed photo taken in 1886 of the survivors of what at that time was called the Montreal Rifle Rangers, a company formed in 1855 being known as the first Volunteer company formed in the British Empire, it being practically the seed from which sprang the present-day organization of the Grenadier Guards. Among the survivors was a photo of the late T. D. Hood, a former piano manufacturer of Montreal, and who was an alderman, chairman of the fire committee, and an old and prominent member of the St. James Methodist Church. His factory at that time was situated on the Champ De Mars, east of Bonsecours Street, and his showrooms on St. James Street, a few doors east of where the present Montreal Star building stands.

R. A. Willis, vice-president of Willis & Co., Limited, and Charles D. Patterson, warehouse manager and director of the same firm, are at present visiting the leading towns in the Province of Quebec, sizing up trade conditions and holding conferences with the different agents of the firm.

Miss Davis, private secretary to President A. P. Willis, of Willis & Co., Limited, after seven years' faithful service without a break, will with her mother take an extended holiday of six months, visiting points of various interest in England.

The Leach Piano Co., Limited, recently took in exchange for a Leach Upright a Kingston Weber Square piano which, notwithstanding its 30 odd years of maturity, was in perfect condition. This brings back to my earliest recollections, said President W. H. Leach, the early days of the Weber in Montreal, who some forty years ago, occupied showrooms upstairs at the corner of St. Peter and Notre Dame Streets, which location at that time was considered the piano centre of the city.

Norman Brownlee, manager of the Ottawa branch of Willis & Co., Limited, gave a good account of himself both in Montreal on Good Friday, and in Ottawa on Easter Monday in the trap shooting meets held on these two days.

L. J. Burrows, Ontario representative of Willis & Co., Limited, with headquarters in Toronto, was a visitor to his firm's headquarters during the first few days of April.

Lieut-Col. A. L. Rice, of St. John, N.B., representative of Willis & Co., Limited at that point, was in Montreal in attendance at the Great War Veterans' Convention. He was the guest of Willis & Co., Limited, whilst in town.

Whaley Royce Receive Shipments

Mr. W. H. Myhill, manager of the wholesale small goods department of Whaley Royce & Co., Limited, Toronto, reports a continued active demand for practically all lines of musical merchandise. The wholesale buyer's lot is no easy one between rising prices and under-production, and yet this house has been fortunate in maintaining its stock as has been done.

Recent shipments have been received of Nicholas Bertholini violins, a variety of nineteen and twenty-one key accordions, Buescher Band Instruments, and Buffet Saxophones. The present sale of band instruments is exceptionally good.

In the sheet music department, Holmes Maddock is rustling away, keeping pace with an activity that has never been so tense in the thirty-two years of Whaley-Royce Company's business existence. Contributing materially to this activity is the popularity of the Whaley-Royce "Ballets," issued periodically, listing special and reasonable offerings. The bulletin forms a combined circular and order form.

Mr. Mason Visits Winnipeg Branch

Narrow Escape From Serious Train Wreck

Mr. Henry H. Mason, of Mason & Risch, Limited, paid a flying visit to his firm's branch at Winnipeg during the early part of the month. Mr. Mason was absent from his office in Toronto only a week, and at one stage of his westward journey, was not quite sure of ever seeing Toronto again. A broken rail caused part of the G.T.P. train to jump the tracks. The compartment car in which Mr. Mason was travelling was precipitated down the embankment at a precarious angle, some tree stumps fortunately preventing the car's further progress and turning over. Luckily Mr. Mason, who was the sole occupant of the car at the time, was not injured though shot suddenly from his berth. Realizing that the car was detached from the rest of the train and in no danger from fire he proceeded to dress, collect his effects which were scattered about, and transfer to another coach in which he completed his journey to Winnipeg.

Canadian Manufacturers Interviewed— Mr. Robt. S. Gourlay in New York

"What are business, music and labor conditions in Canada, as far as the piano trade is concerned, past, present and future?" Mr. Robt. S. Gourlay, president Gourlay, Winter & Leeming, Limited, of Toronto, was asked by a representative of Music Trades of New York when he visited that city recently.

"Well, young man, that is rather a comprehensive question, and as I am not a prophet or the son of a prophet, I shall not predicate for the future, or even do more than touch the fringe of the past and present," replied Mr. Gourlay.

"As to the piano business—up to the end of 1919, it was at its peak, as far as slightly improved labor and supply conditions enabled Canadian factories to meet the demand, all factories operating steadily after the labor conferences of June and July.

"Since the end of 1919, there is a perceptible slackening in the demand, without apparent reason,—for Canada is prosperous—unless in certain districts steady winter conditions and an unusual amount of sickness interfered with business activity.

"As to trade for the balance of the year, there is no reason why it should not be good. Pianos in Canada are selling wholesale and retail, at an after-the-war advance, much less, proportionately than any other household necessity, so that the piano business is still in the class of a war-suffering industry.

"The profiteering in necessities and basic supplies has, however, got on the nerves of all Canadians, so that to an extent never thought possible Canadians are doing without. As one man put it to me lately—'I'll go as nearly naked as the law will allow, before I buy a suit of clothes at present prices, and a month later bought a suit at 25% discount, at the dealers' end of season bargain sale'—first for several years, because the dealer feared a break would come, before next season, leaving him with a large high-priced unsold stock. In Canada, this spring these sales have been frequent, so that many buyers believe that to do without is to cure the H.C.L., and this attitude of mine may account for some of the lessened demand.

"As to music in the home conditions, it was never better. The campaign is Dominion-wide, enthusiastically supported by the trade, appreciated by the musical profession, gladly read by all classes and bringing steady fruitage in more intelligent appreciation of the value of music in the home, the school and the national life.

"As to labor conditions, since the conference of last June and July, they have been more satisfactory to employers and employees, than for some time previous. They are not yet ideal, but as a result, we are both on the highway of a mutual respect and understanding, that we are not independent of each other for proper remuneration for labor, merchandising and capital; and that strife is not the best way to foster a trade development, that shall ensure adequate recompense for all interested.

"In our 'round the table' conferences, a representative employee from each factory (their wages being paid by the factory) met their employers regularly, without any other representative present, from any so-called allied industry or any other labor organizer or official, except in so far as the factory employee filled that position. The principle of collective bargaining, provided it did not overlook individual factory conditions, was mutually accepted—payrolls, working hours, output and grievances of both sides from each factory, were fully submitted and discussed with the result that some wage adjustments in factories were made during

the conferences, and a uniform advance to every employee agreed upon, to go into effect on August first, and afterwards.

"It is quite within the possibilities that these conferences may be repeated from time to time and prove useful in solving many, if not all, piano labor troubles.

"In replying to your question as to the prospect of sales of United States pianos in Canada I would say that except for a very limited number, to meet special requests, it is at present, not good. To-day they have to overcome three obstacles: First The Customs plus a war tariff amounting to 37½%. Second An adverse money exchange condition of from 10 to 17½%, as from day to day the New York money market decreases. Canadians are learning that they should buy no more goods from Uncle Sam than he is willing to buy from Miss Canada, to remedy this evil, a condition that has touched her commercial pride sorely, as the balance of trade has hitherto been enormously against her. Third A national sentiment, strong, deep, vital, little spoken about, but pregnant with future trade difficulty, possibly shared in some degree by other war allies, a sentiment of chagrin and disappointment that their great prosperous neighbor, the neighbor of unlimited wealth of men and money, who proportionately paid much less of war's price and who profited enormously more than any other war nation, through the war, should for political or other reasons, fail to play up to humanity's requirements, in the after war responsibilities and adjustments—fail to play up, after an outspoken press and the National Executive had made known to the world the terms that should govern the war settlements.

"Personally I fear this sentiment will affect all trade more than is at present realized in the United States, and though I may be mistaken, you have my point of view and that of many other Canadians.

"As to a possible break in piano prices this year, I do not think we can expect it, for this year, at least. Stocks are low, sold out in fact. Factories have never in their history sold their product at a smaller profit. The constantly advancing prices in many lines of certain basic supplies and the further prospect of an increase of wages to meet housing and other living conditions—include any chance of lower prices, as I see it for 1920. In point of fact, prices have advanced everywhere, in Canada, even during the last month."

New Pathe Popular Issues

In addition to announcing new recordings in their May list by Georgini, tenor; Rosa Raisa, soprano; Rudolph Ganz, pianist; Claudio Muzio, soprano; Jacques Thibaud, violinist; the Imperial Symphonic Orchestra of London, and others, some exceptionally ready sellers are presented in the popular class.

These include "That Wonderful Kid from Madrid" by Patricola, "The Irish Ware Egyptians Long Ago," and "I'll See You in C-U-B-A" by Billy Murray, "Karavan" fox-trot by Joseph Samuels' Orchestra, "Castanets," Spanish dance by Native Brazilian Orchestra, "Sambra and Meuse" March by the Garle Republicaine Band of France, "You're a Million Miles from Nowhere," by Sam Ash, "I Am Waiting for To-morrow to Come" Edward Kane, "Gypsy Love Song" by Elliott Shaw, "Irene O'Dare" fox-trot by Joseph Samuels' Orchestra, "Blues My Naughty Sweetie Gives to Me" by Rudy Wiedoeft's Californians and many others.

Give more thought to Music

Rosa Raisa Pathe Records

When Rosa Raisa, the great Pathe dramatic soprano, sang recently in New York in joint recital with Giacomo Rimini, the Evening Post said: "She returned to the Lexington, and as Norma in Bellini's master work, electrified a crowded audience, giving the most glorious, the most thrilling exhibition of vocal art heard here from any woman singer in two decades. Rosa Raisa has no rivals, she stands alone."

Pathe Records announce in their May list of new record issues two selections by Rosa Raisa "Queen of Heaven" from Norma (Bellini), and "Love Fly on Rosey Pinions" from Verdi's Il Trovatore. The coupling of such selections with such a voice presents an opportunity that Pathe dealers will not be slow to take up.

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Wanted and For Sale Column

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

WANTED—Manager for Branch at Niagara Falls, Ontario, and two or three first class salesmen to cover district including St. Catharines, Niagara Falls, Welland, etc. Only energetic conscientious men with strong closing ability considered. Best proposition in country for quality business producers. Married men preferred. Avery & Hara Limited, St. Catharines, Ont., Chickering and Willis pianos.

Music does not make a statesman any less a statesman. Men very prominent in politics are ardent music lovers. The great Balfour is one example. Lord Northcliffe even confessed finding recreation in ragtime. Nor does music unfit a man for the stern duties of military life. Some of those who have followed military pursuits even take time to compose. Business men admit a love for music. Keen financiers like Carnegie and Schwab are no less able for business because they enjoyed music.



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Here, There and Everywhere

Mr. H. H. Mason, head of Mason & Risch, Limited, Toronto, was a recent visitor to Winnipeg.

Leslie A. Boosey, of Boosey & Co., London, England, is on a visit to Canadian and American points.

Gordon Loughheed, manager of the Toronto branch of the Q R S Music Co., spent the Easter holidays in Chicago.

It is said that the British music publishers receive annually £100,000 in royalties from the phonograph record manufacturers.

Mr. Antonio Pratte, the well-known Montreal piano manufacturer, was among recent trade visitors to the Toronto supply houses.

Mr. Ralph O. Higel, of the Otto Higel Co., Inc., New York, visited the parent factory of the firm at Toronto during Easter week.

Mr. Grieg, of R. S. William & Sons, Co., Limited, Toronto, advertising department, is both wearing and singing "Smiles." It's a daughter.

Harry Sykes, secretary-treasurer the Thomas Organ Co., Limited, Woodstock, was among the members of the trade spending Easter in Toronto.

Mr. Otto Higel, president of the Otto Higel Co., Limited, Toronto and New York, sailed from the latter port for England to visit their factory in London.

R. H. Easson, vice-president of the Otto Higel Co., Limited, Toronto, with his family, spent the Easter holidays in the New England States. Mr. Easson also visited New York and other points.

Mr. R. L. Chivers and Mr. George White, of Berliner Gramophone Co., Limited, Montreal, were recent visitors to Toronto, where they attended the annual meeting of His Master's Voice, Limited.

Mr. Albert Nordheimer, Consular General of the Netherlands, was one of the guests at a luncheon given recently by Hon. Frederic Nicholls, Consul of Portugal, at the York Club, Toronto.

The formal opening of the new premises and piano salons of the Johnson Piano Company, Halifax, was occasioned by a series of daily recitals at which Professor Lindsay, a blind piano virtuoso, was the drawing card.

Tilson's Music Shop of 209 Danforth avenue, Toronto, is one of the recent additions to that city's list of music stores. The proprietor is handling a full line of sheet music, player rolls and is arranging to take on a piano agency.

Canada is to be represented at a great financial conference to be held in Brussels during the first week in May when forty leading nations, at the instance of the League of Nations, will discuss questions of momentous importance.

At the annual meeting of the Calgary Citizens' Band held recently, Major F. A. Bagley was elected Conductor and Lieut.-Col. Piper assistant conductor for the year 1920. The band is busy with preparation for the coming season's work.

Geo. Dodds, the Danforth avenue, Toronto, piano man, is busily engaged in extending his store. Through a re-arrangement of the street line his show window will be projected four feet and the upstairs is going to be utilized as warehouses.

A. E. Switzer, salesmanager of the Martin Orme Piano Co., Ltd., Ottawa, has returned from a business trip among the firm's dealers in Quebec and the Maritime Provinces. Mr. Switzer found business very good in the east where Martin Orme pianos and players are growing in popularity all the time.

"The Practical Application of Music" was the subject of an interesting address delivered to the Young Business Men's League, and the Dundas Choral Society in connection with the Methodist Church of Dundas, Ont., by Mr. Adam

Blatz, of the Hamilton branch of The Nordheimer Piano & Music Co., Ltd.

A European report says that Paderewski, who recently arrived at his Swiss home at Morges from Warsaw, has just refused an offer of £200,000 for a concert tour in America. It is understood that he will not appear in public again except for charities, and will devote his time to composing music for ancient Polish folk-lore songs.

J. H. Scobell, who has been connected with C. W. Lindsay, Limited, Ottawa Branch, has been officially appointed manager of the Cornwall branch. Mr. Scobell has been in the business since he was fourteen years old, and takes with him the best wishes of his colleagues in Ottawa, with whom he has worked for over twelve years.

E. W. Smith, who has been engaged in the phonograph business at 828 Danforth avenue, Toronto, for some few months was formerly with the Mendelssohn Piano Co. Having been a technical piano man for a number of years,



Photograph of the artists who recently took part in a successful recital held in the piano department of R. S. Williams & Sons Co., Limited, Toronto. Miss Geranette E. Stevenson, the well-known contralto is seen singing directly from the word-roll and being accompanied on the Williams New Scale Player Piano by Miss Gladys Peacock.

Mr. Smith, in addition to his His Master's Voice phonograph agency, does considerable business in piano repairs and in piano tuning.

The annual convention of the Federated Board of the Music Industries of Great Britain and Ireland, together with the convention of the various organizations affiliated with that central body, will be held at the Grand Hotel, Scarborough, on June 14. The Federated Board of Music Industries is a central organization of the music trade bodies of Great Britain.

In going the rounds of the retail trade, it isn't very often that the Journal men come across a dealer who keeps in addition to phonographs, sheet music, player rolls, etc., a post-office. However, this is so in the case of R. J. Taylor of 1406 Gerrard street east, Toronto. Mr. Taylor finds that the post office brings quite a number of prospects to his store which, by the way, is a busy spot.

The New York Piano Manufacturers' Association has established a central employment bureau and is advertising in the daily papers for piano workers. Full information regarding the applicant, his training, references, etc., are entered upon a card, and the information is forwarded to those manufacturers who desire help of that special type. When the man is finally hired, a duplicate card is sent to the manufacturer for his files.

BAND BUSINESS

This is the time of year when the "Band Boys" get together in the evenings to practice and re-organize for the season's work. They'll be needing perhaps a Cornet or two, or a Clarinet, or some Drum heads. Show them that you are anxious to supply their needs, by carrying in stock an assortment of the following items. They will appreciate being able to obtain their requirements from their local dealer, and you will benefit by the extra business that they will bring you. The following are only a few of the many things required by a Band. But should you require anything not mentioned on the list, we shall be glad to quote prices on receipt of your inquiry.

Bb CORNETS

- No. 82. Brass, long model, quick change to A and Low Pitch, with mouthpiece and music rack, A splendid cornet for band work, each \$17.50
 No. 100. Brass, Trumpet model made by Conesnon & Cie, Paris, quick change to A and Low Pitch, with mouthpiece and music rack, an instrument of fine quality and workmanship, each \$25.00

Bb CLARINETTS (French Make)

- No. 13. Grenadilla, 13 keys, 2 rings, perfectly toned, easy blowing, each \$17.25

- No. 15. Grenadilla, 15 keys, 2 rings, fine tone, perfectly tuned and easy blowing, each \$21.00

CLARIONET REEDS

- No. 30. Lazzari, finest selected and seasoned cane, hand finished, for E flat, B flat, C or A per doz. \$ 1.10
 No. 40. Sonora, finest selected and seasoned cane, hand finished, absolutely impervious to moisture, per doz. 1.50

DRUM HEADS British Make:

- For Snare Drums:
 No. 218, 18" for 14" Drum, finest quality calf skin, each \$ 3.00
 219, 19" for 15" " " " " " " " 3.25
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 No. 428-28" for 24" Drum, finest quality calf skin, each \$ 6.00
 430-30" for 26" " " " " " " " 7.25
 432-32" for 28" " " " " " " " 7.50
 434-34" for 30" " " " " " " " 9.50
 436-36" for 32" " " " " " " " 11.50
 438-38" for 34" " " " " " " " 12.50
 440-40" for 36" " " " " " " " 13.50



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It is rather that we look upon this very goodwill which the Gerhard Heintzman has earned as the most definite and undeniable proof we could offer as to its desirability. Surely there could be no more dependable testimony in behalf of "Canada's Greatest Piano" than the intensely satisfactory experience of the many thousands of owners.

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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.



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