

## LIST OF FINAL PRIZES in OUR CULINARY CONTEST

\$115.00 HOTPOINT ELECTRIC RANGE, donated by the Maritime Electric Co., Ltd. This prize is only open to users of the above Company's power.

\$34.00 "CRESENT CHEST" Community Plate (26 pieces) in the new Berkeley Square pattern. Donated by Shute & Co.

\$25.00 LORIE LADIES' WRIST WATCH, donated by Mavor Bros.

ONE TON MINTO COAL, donated by A. H. VanWart.

\$5.00 PERMANENT WAVE, donated by Mrs. Young's Beauty Shoppe

\$5.00 WORTH ASSORTED FRUIT donated by the Hawkins Co., Ltd. This prize for the best recipe using New Brunswick Apples.

\$5.00 WORTH DRY CLEANING, donated by Fashion Plate Cleaners.

"DUNLOPILLO" RUBBER CUSHION, Donated by D. & D. Motors.



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## MECHANICS OF WILMOT ORGAN ARE EXPLAINED

Production and Development of Sound in the New Hammond Electric Organ Easily Understood — Produces Beautiful Music.

To the uninitiated the production and development of sound in the Hammond Organ is a mystery. However, a clear understanding of this phenomenon is easily within the capabilities of the average intellect. Such an organ is now in use at Wilmot United church.

To begin with, the sound is not produced in the console of the instrument, but comes to the listener from the loud speakers in the lower cabinets remote from the console. An electrical impulse of a very complicated character travels along a cable from the console to the power cabinet. At the power cabinet it is amplified by vacuum tubes similar to the standard radio tubes. It is conducted to the speaker by a wire and transformed into sound waves. Depending upon the complexity of the electrical impulse, the quality of the sound is mellow or strident, sweet or harsh, lulling in its appeal or stirring.

To understand how an electrical impulse of a particular character is created is to understand the organ. Inside the console is a shaft to which are solidly fixed ninety-one sonic wheels. What are these sonic wheels? Discs of metal with varying numbers of projections spaced regularly round

the edge. In close proximity to each disc is a permanent magnet with a copper coil around it. The shaft holding the wheels is revolved by an electric motor at fourteen hundred revolutions per minute.

### Electrical Impulse

Now take any particular wheel for examination. As the projections on the wheel pass the magnet they set up in the coil the aforementioned electrical impulse. This impulse is started on its journey to the power cabinets only when the key on the manual controlling the coil in question is depressed.

### First Experience

The first experience of the electric impulse is to visit the harmonic controller, situated in the console. This is where the complexity which conditions the tone quality comes in.

Every sound is made up of a fundamental sound or a fundamental plus one or more harmonics. The organist has voluntary control over a row of thirty-eight draw bars situated above the upper manual. Each of these draw bars controls one tone, either fundamental or harmonic. By manipulating these draw bars the organist mixes whatever fundamental and harmonics he chooses, which explains the vast resources of tone variety in the Hammond. The strength of any fundamental or harmonic constituent in a given tone is controlled by the distance the draw bar is pulled out, nine degrees being available for each draw bar.

### Beautiful Tone

After leaving the harmonic controller, the electrical impulse is slightly amplified while yet in the console. The swell pedal does not affect the set-up of fundamental and harmonics but merely varies the intensity of the impulse. When the impulse passes the main amplifiers and reaches the speaker its destiny is fulfilled and it registers as beautiful music.

## MASSSED BAND CONCERT WAS GREAT TREAT

Fusiliers of Saint John and Knights of Pythias Join in Special Musical Treat.

One of the outstanding musical successes of the year was the massed band concert conducted at the Opera House last evening and in which the bands of the Saint John Fusiliers and the Fredericton Knights of Pythias participated. The massed band was under the direction of Lieut. M. E. Perkins, musical director and bandmaster of the Saint John Fusiliers, and J. W. Whittingham, bandmaster of the Knights of Pythias band.

The concert was well patronized and the Opera House was filled almost to capacity. The concert was noteworthy in that considerable difficulty was experienced in arranging for the bands to meet and practice together. It had been necessary for both bands to do much travelling between the two places, which of course was not only inconvenient but also expensive. Every musical number last night was well received and encored. If any number could be singled out as an exception it might be the descriptive piece "In a Monastery Garden."

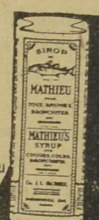
The specialties were of a high order. The step dancing of the Dartington sisters brought forth much applause as also did the impersonations of Harry Lauder by A. Clinton Regan and Saint John. The Marysville male quartette was exceptionally good in

well selected numbers, and the audience was thrilled by the trombone solo rendered by Bandsman George Buckle of Saint John.

After the concert the Fusiliers Band and all others taking part in the evening's performance were guests of the K. of P. band in the band room, to an oyster supper. Ald. Warren Maxwell on behalf of the K. of P. band voiced his appreciation of Bandmaster Perkins and his musicians' visit to Fredericton and the splendid co-operation shown. Short speeches were given by Bandmasters Perkins and Whittingham. Those present were entertained by J. Barry Allan, A. Clinton Regan and the Marysville quartet.

Last night's musical program was as follows:

O Canada, March, "Entry of the Bulgars," Adolf Lotter. Overture, "Lustspiel," Kellar Bela. Dancing, Dartington Sisters, accompanist, Vera Jonah McKeen. Cornet Solo, "The Lost Chord," Arthur Sullivan, Bandsman A. Clinton Regan. Male Quartette, Selected, Messrs. Cain, Mitchell, Tait, Cochrane. Waltz, "Thoughts," Kenneth J. Alford. Overture, "Forepaugh," Geo. Southwell. Trombone Solo, "Friendship," Arthur F. Harris, Bandsman George Buckle. Impersonations of Harry Lauder, A. Clinton Regan. Bassoon Solo, Humorous, "Lucy Long," A. F. Godfrey, Bandsman P. F. Belyea. Descriptive, "In a Monastery Garden," A. W. Ketelbey. March, "18th Regiment," F. Panella. God Save The King.



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