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Listen to the Band in Arcades

Edward W. Woodson
in the Toronto Evening Telegram
"We have a band in Arcades. It is the sort of band that a 'music-lover' might expect to find here. Arcades—its many 'kicks'—is a bonny little town just over thirty miles outside Toronto, on the crown hills. As imagination travels it might be anything up to three thousand. Arcades is where there are hills and dales with ribbon highways threading their way across 'risky' side roads, where glorious trees and cedar bush and farming homesteads tell Canada's loveliest stories to those who care to listen.

Arcades is where the pilgrim can see the stars and sunrises and sunsets that dwellers in most cities never see. Where there is silence through the night that can be felt, as we are told the darkness that fell upon the land of Egypt could be felt so that "They saw not one another, neither rise any from his place." Silence as full of music as a wandering chord from Segovian guitar or Muriel Kilby's marimba. Silence that the poet speaks of when "The cares that infest the day Shall fold their tents like the Arabs, And as silently steal away."

The Band
To one music-loving listener the band of Arcades is better than any other. This is mere opinion, of course, and comparisons in music are endless and mostly useless. But the music made by this band is "different" from any band he hears. The difference is the sum of tiny musical details that are part and parcel of Arcades' natural loveliness. It is nearly ten years ago since one of the greatest British bandmasters told this listener that the band of Arcades had a "character all its own." The same thing can be said today with equal truth.
There was a band festival recently in which the band of Arcades took part. A good deal of the celebration was competitive—as most musical festivals nowadays are. Arcades band was winner in its particular class. This of course gave great delight to pilgrims from Arcades and the victory was popular in the widest sense.
The evening tattoo opened with a march past of bands taking part in the day's festival. It was led by the band of Arcades. It doesn't matter in the least where this festival was held. It is an annual event, renowned throughout Canada. Neither does it serve any useful purpose to name this that or the other band heard on this occasion. Just as one man's meat is another man's poison so is one man's musical delight another man's abomination. Musical temperaments are sensitive as TNT, and stomp or cosmic in their power.

Its Music
The music of Arcades band on the march was true—sure—and beautiful. The players swung along playing "John Peel" with a gusto that gave the familiar old tune the heartiness of a dearly loved school song full to the brim of memories too deep for words. Any amount of grip and power was in its cadences and tone was smooth as organ music at its noblest. Details of light and shade phrase and accent had spontaneity. Nothing was missed in the "make-up" of this challenging tune. Here was band music that arrested—held attention—and aroused recollection without a hint of doubt or cocksure assertiveness. Music of a band that had characterized "all its own."

And the music of Arcades' band is always like that. On the street—in the park—on the march those characteristics of truth—certainly—and beauty are never missing. To watch the players as they marched playing "John Peel" was to be as proud of their deportment as of the music they made. The majority of the players are youthful—many of them boys in their teens. It was inevitable that the music-lover should try to analyse the "wherein" of their music. It was Arcades in musical terms right enough. But is it possible to call those terms by names that are not "richly musical?"

Arcades In Terms of Music
"Players in the band of Arcades have caught the spirit of their hometown and district. The music-lover who also loves to see the stars and delight in sunsets and sunrises and silences of mystery likes his music to be as real and true as these other features of his life. Music that is true inside of itself—in tune definitely and beautifully. This sort of music is rare. Most band music is only some times in tune. Not only in what we call harmonic, when chords are chancelled and contrasts between brass and reeds striking and perhaps irritating, but in intensions—where all the instruments are playing the same notes. How very few scales for instance are in tune with themselves. If the pitch of a note is true the stress—or weight—of it is uneven. Listening to the band of Arcades rehearsing is to have a music lesson in details like these. The players don't figuratively blow the roof off the practice room with the noise they make. There is no feeling of explosion when they sound a chord—neither a loud or soft one.

This makes for certainty. Only the difference and uncertainty make for noise; crashing into a harmony all out of tune and gradually shading into tunelessness. How much band music

is choked up with stuff like this can never be told.

Competition
It is easy enough to talk about the art of music, or to write about it with a capital "A". And there is far too much of what we call competition in our band playing. These very band festivals glorify competition in the name of Art. We are told that musical competitions are "roadmakers along the highway to Art."

Many of us don't believe that Art is her own roadmaker and her way is not competitive at all. Art in band music is the knack of listening to your neighbour and smothering his beauty of tone with your own. Learning test pieces and playing them in public mostly means learning test pieces and playing them in public so that more test pieces may be learned for playing in public. Meanwhile, the joy of playing in company with others who share that joy hardens into a lust for doing something—individually or collectively—better than another does it. As a great Art critic has said: "Wrong roads are noisy, with all kinds of demands which is not art at all. The right roads are quiet ones." Roads with many houses of helpfulness on the way. And life in Arcades is full of these pleasant roadside halting places.

Protests
It may be said that the band "movement" draws its very breath of life from competitive festivals. This may be true enough, but it is also possible that the "breath of life" drawn that way is spasmodic irregular and unhealthy. Some of us are hoping that one of these days a "test piece" of nothing but the simplest of scale passages chordal progressions and rhythmic variants of treatment in such will be set before our ambitious bands. Listening public will be instructed what to listen for—and why—and learn therefrom. They'd be surprised. And so would some of the competing bands.

Rev. H. Leigh Pink Accepts Call to U.S. Cathedral

Nominated Canon Residentiary of St. Mark's Cathedral, Grand Rapids, Michigan

The Anglican Rector of the joint parishes of Norval, Humberly, Stewarttown, the Rev. H. Leigh Pink, announced to his congregation Sunday, July 13th, that while on vacation in June he had received a call to be Assistant to the Dean of the Diocese of Western Michigan, U.S.A., and after consideration had decided to accept. This post carries with it nomination as Canon Residentiary of St. Mark's Cathedral, Grand Rapids.
The Rev. Mr. Leigh Pink's resignation from his present parishes takes effect on September 1st. He has served the parishes since Dec. 1st, 1945, prior to which he was temporarily in charge of the parish of Shanty Bay (Toronto Diocese). For two years, 1943-45, he was editor of the "Canadian Churchman," the weekly newspaper of the Church of England in Canada, and before that had served as a missionary in the Diocese of Algoma.

GEORGETOWN AND HALTON COUNTY POULTRY ASSOC.

The annual meeting of the Georgetown and Halton County Poultry Association was held on July 16th at the home of Clarence Spence, with a good attendance.

It was decided to hold the annual show in conjunction with Georgetown Fair as in the past two years. A list of special prizes totalling around \$50. was put up by the members. Judges selected for the show were Leslie Ridler, Guelph, first choice, Wm. Carter, London, second choice.

Officers elected for the ensuing year are C. E. Herrington past president; A. E. Waldie, president; H. Lusty, 1st vice president; Percy Clark, 2nd vice president; C. Spence, sec.-treas.; Directors, K. Spence, Fred Kentner, Don Wilson, Norm Ridler, Bert Sinclair, Wm. Turner, Honorary Life Member W. J. Alexander.

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Excess Profits Tax Act Standard Profits Claims

NOTICE

Recent amendments to the above Act provide that all standard profits claims must be filed with the Department of National Revenue before 1st September, 1947.

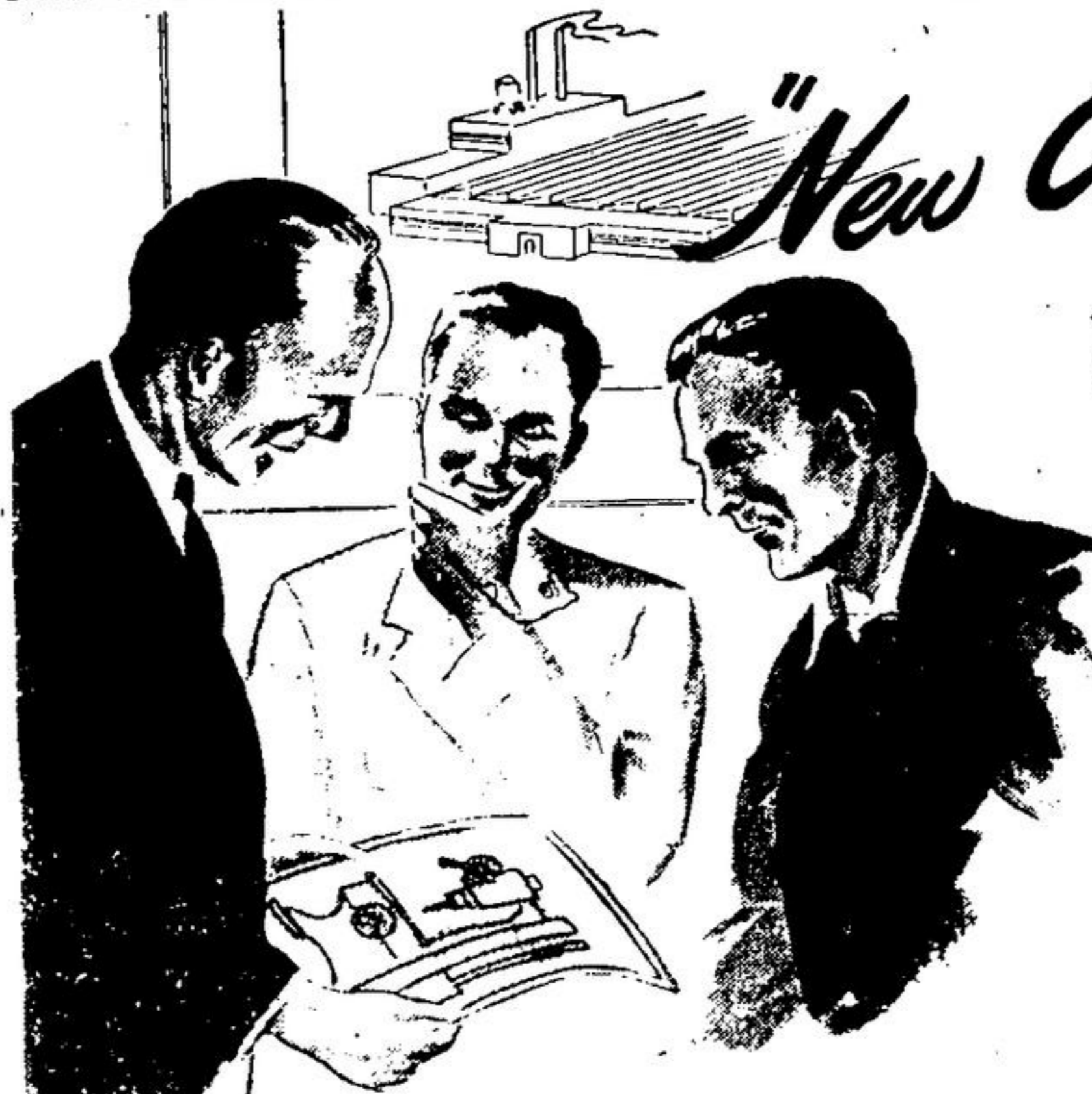
All applications are required to be in such form and contain such information as may be prescribed by the Minister and the Minister may reject an application that is not made in such form or that does not contain such information.

The prescribed forms (S.P.1) are available at all District Income Tax offices of the Dominion Government.

All pertinent information required on the form must be included or attached thereto in schedule form. Tentative or incomplete forms or those filed after 31st August, 1947, will not be accepted.

Department of National Revenue
Ottawa
James J. McCann, M.D.,
Minister of National Revenue.

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Ex-F L R. C. (BILL) SHEPHERD, after his discharge from the R.C.A.F., refused to let difficulties interfere with his determination to make aviation his life's work, managed to buy and overhaul three planes, commenced air services at Windsor. Today, in less than two years of operation, his business is making steady and profitable progress—now operating six twin engine aircraft and eight single engine aircraft from Windsor, Chatham, and Toronto, providing Charter Service, flying instruction and aerial photography for many Western Ontario centres.

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