

The Music Number

THE Music Number of the Canadian Courier, October 25th, will be as much a music volume as any issue of Musical American or the Musical Courier or the London Musical Times. It will deal with men, women and music all over Canada. In all parts of the country people are developing a form of art that is as necessary as railways and hotels; an art on which they are spending annually millions of dollars. Thousands upon thousands of people are spending time and money to make progress in music—church music, home music, concert platform, opera stage, orchestras, choirs, choruses, bands, singers, instrumentalists, piano, organ, violin, 'cello; all costing a great many people a great deal of money as a phase of making life worth while.

THE Music Number will tell you more about this in picture and prose than has ever been told in one volume before. It will be a better production than the music number of 1912, because the musical story of 1913 is a bigger musical story than that of 1912. It will give interesting information about people in the most interesting way. It will be entertaining, informative—and casually instructive. Every page of the issue will have an individual value.

The first article will be IS CANADA MUSICAL?

This will be written by the music editor, who has had considerable experience in helping to make various parts of Canada more or less musical. It will contain the opinions of some of our impressarios who are handling every year large fortunes of public money for music in public places.

MUSICAL PEOPLE.

We have secured photographs of men and women doing constructive work in music, in old towns of the east and new towns on the prairie, where already two permanent symphony orchestras are in the making and choirs and choral societies and musical institutions are developing as such things never did in the East.

CANADIAN COMPOSERS.

A COUNTRY'S musical progress may be judged by its individual musicians who make their living in the country; by the amount of money spent on music; and by the music actually produced in the country. Canada is gradually becoming a land of composers; some native born, some recently imported, some naturalized. We shall have a page of pictorial personalities about these very interesting people.

CONDUCTORS IN CANADA.

Every year orchestras and bands come to Canada giving concerts. New York, Chicago, Minneapolis, St. Paul, old London and the music centres of Europe send over aggregations of players headed by interesting, genius-like people. Several are due to come this year. We shall deal with these familiarly in picture and brief critical notices.

And there will be many other humanly interesting features all illustrated to complete this as a document of experience which will be kept on the family table or bookshelf for many a month after the date of its publication is forgotten.

Why the Athletics Won

(Concluded from page 5.)

hospital. Bush got first opportunity, and to help him out his club-mates drove Tesreau from the box in the seventh. Crandall filled in for the Giants, but the final score was 8-2 in favour of Philadelphia. After that game there were few men with the hardihood to make an even bet in favour of New York. Merkle was back in the game, but Snodgrass and Meyers were still on the "cripple list."

Bender pitched the fourth game for the Athletics and won his game by 6 to 5. He held the Giants hitless until the seventh and eighth, when they scored 3 and 2. Demaree started for New York, but Marquard had to be called on to finish. Bender struck out six men, Marquard two and Demaree none. This has exploded the idea that New York had a better pitching staff than Philadelphia. Snodgrass was in centre for New York, but was slow in the field and on bases. His "charley horse," an affection of the leg muscles, reduced his speed. Merkle limped for a foul which he should have got easily under ordinary conditions; this error probably gave the enemy an extra run. On the whole, New York had all the hard luck.

On Saturday the fifth and final game was played in New York. Mack sent Plank back for another chance, and McGraw brought out the "peerless" Mathewson. It was the Giants' last stand, and they fought hard. Their failure was not due to Mathewson, but to the "cripples" and errors. Under these circumstances the hard-hitting Athletics again had the luck which in a way they deserved. Their superior physical condition was not to be denied. They had six hits to New York's two. Thus, in spite of the brilliant work of Mathewson, the Athletics secured their fourth and final win by a score of 3 to 1. Thus for the third time in five years they are "World's Champions."

The line-up in the final game was as follows:

Philadelphia.	New York.
E. Murphy, r.f.	Herzog, 3b.
Oldring, l.f.	Doyle, 2b.
Collins, 2b.	Fletcher, ss.
Baker, 3b.	Burns, l.f.
McInnis, 1b.	Shafer, c.f.
Strunk, c.f.	Murray, r.f.
Barry, ss.	McLean, c.
Schang, c.	Merkle, 1b.
Plank, p.	Mathewson, p.

The winning players received over \$3,000 each as their share of the receipts, and the losers a little more than \$2,000 each. The total receipts were about \$250,000, with a total attendance of about 175,000.

The lesson, if there be one, is that every baseball manager must have a constant supply of promising youngsters. The team which possesses the largest number of promising recruits produces the highest average in a season's scoring. It would be a platitude to add that a well-balanced team will win over an ill-balanced one. Brilliant pitchers can win only when backed by good fielders and hard hitters.

Philadelphia earned its victory, but had New York's fielders been in as good physical condition as its pitchers, the championship would not have been decided until the seventh game was played. Philadelphia won largely because Connie Mack is a greater general than McGraw.

Lauding Our Lyrist

D. R. LOGAN has been disposing of Canadian music in his article, "Canadian Creative Composers." Canada, he says, has four such: Calixa Lavallee, Clarence Lucas, Wesley Octavius Forsyth and Mrs. Gena Branscombe Tenney. Mrs. Tenney is classed as "the musical lyrist of love, pathos and humour, whose forte is songs." And, then, protesting that he speaks as a critic, and in no wise as a gallant, the Doctor indulges a bit in panegyric: "As a song-composer Gena Branscombe Tenney is one in a thousand—at once an ornament to her sex and the glory of her Canadian homeland."



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