

rights, by all means keep a supply in stock; if they demand both, which is most likely to be the case, you will find it will pay to handle both. If the public disregard high-priced copyrights, the successful dealer must do the same, or suffer loss from dead stock. Mr. Suckling sees the cause of the dealer's disregard for copyrights in the dealer, whereas the cause lies back of the dealer—in the public who support and maintain him.

We have a large number of customers in the trade who cannot handle any piece of music the retail price of which is over 20 cents. For this class, it would be the greatest stupidity to lay in a stock of high-priced copyrights. And, as to profits on cheap music, we have the unquestioned evidence of many large dealers that where they sold one 40-cent piece, before the introduction of cheap music, they now sell, on the average, six or more 10-cent pieces at the same rate of profit, or better. Is Mr. Suckling's charge of stupidity against the music trade of Canada sustained?

The other charge made by Mr. Suckling is that "very many" Canadian dealers are wilful law-breakers. We quote: "There seems to be a general indefinite understanding amongst Canadian dealers as to the advantages connected with copyrights, and with very many how to evade its laws, and how to disregard the matter generally, appears to be their main thought." With this charge it is not our purpose to deal just now, for lack of space. With the consent of the editor, we will endeavour to refute it next month, and show that many dealers have been the sufferers rather than the aggressors.

Yours, etc.,

STRANGE & Co.

MONTREAL, Jan. 20th, 1887.

SIR,—I notice a letter from Mr. Suckling in your last issue regarding copyrights on music books. As far as music books are concerned, under present circumstances, there are three music dealers or three booksellers gaining their living in this country in comparison with England's one, that is in proportion to population. I myself was in a bookstore twenty-five years ago in Southampton, there were three bookstores, no music stores, for a town of 75,000 population, in fact, in London I should say in proportion to population there are not one to Toronto's three, more especially in music, what there are are unseemly wealthy at the expense of the people, new music only coming within reach of the wealthy and fashionable. Copyright enables publishers to defraud the poor and to make rich in a day perhaps the composer of a taking song, and perhaps of not the best class, in fact a minstrel, say the best of its class brings in far more money than a very high class one.

Mr. Suckling says he has to find the man yet who has made money out of cheap music. Permit me to say that I make a decent livelihood, and that I know two or three others here who do; we don't grow rich, we are not expected to do as speculators and jobbers who grew rich and monopolists. One music dealer in Toronto has found some native Canadian composers very profitable to him. Why does not Mr. Suckling try to encourage native talent. Why should English composers be protected here and take our money as well as Mr. Suckling, become rich. I fail to see it, and I fail to see why Mr. Roe should be granted pro-

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