

have often noted the same tune from ten to twenty times the same evening. Thus too much publicity tends to kill a good song permanently while too little at least leaves the author some hope.

The Dumbells Company is now starting to tour Canada eastward from Vancouver with a new review entitled "OH YES". They have requested that the sheet music and phonograph records be not sold before their appearance in any locality. Many of their songs are comic songs which lost their point by repetition. You realize that a joke told once provokes a laugh, but after frequent repetitions, its sponsor becomes a subject for pity. A comic song is just a joke set to melody. The performers want to be the first to exploit them. Such shows represent an investment of many thousands of dollars and of course, the investment in the theatre is jeopardized as well.

Canadian authors, composers and publishers do not seek to unduly restrict and hamper broadcasting. They want to co-operate with the broadcasters of music to the end that their programmes will be of a better type and will include more works of Canadian authorship. They do urge, however, that some means be devised whereby the author may receive some recognition for his work and some semblance of control over where and when his creations shall be given to the public.

This association is not in sympathy with the method employed by the copyright owners in the United States, viz., imposing a fee upon the broadcasting stations or the withholding of their works from radio programmes. We favour a system whereby say ten per cent of the fees collected by the Government both from receivers and broadcasters, be distributed amongst copyright owners in proportion as their works are programmed by radio stations. This would give the composers, authors and publishers an interest in the development and extension of radio and at the same time, permit them to occasionally withhold some number, the broadcasting of which, would be detrimental to their interests. Canada's method of optional registration makes this plan even more feasible here than in Australia.

This association is prepared to suggest a plan that will recognize the rights of Canadian authors, composers and copyright owners generally and will at the same time, leave the broadcasting stations unhampered use of ninety-nine per cent of the world's music. We would say one hundred per cent except for the fact that in some instances, we believe it might be advisable to *withhold the broadcasting of certain songs for certain periods in fairness to the copyright owners and even to the broadcasters themselves.*

The sheet music interests of Canada believe that "harmony" should be the key note of all the allied music interests including the radio interests. A fair recognition of the authors' and composers' rights as well as the necessities of the broadcasters will insure "harmony" in the entire music industry. We feel the problem is far from being incapable of solution. *Time is, however, required to solve this problem.* The developments of radio are so rapid and the question being an international one, we see no reason why hasty legislation should be adopted in Canada, until the courts have decided the question in the United States and until the convention of Berne has definitely ruled on the subject of radio.

For this reason, we believe it highly desirable that no copyright legislation in reference to radio be adopted at the present session.

Regarding Mechanical Royalties.

The relations between the music publishers of Canada, the Canadian authors and composers and the various phonograph companies have been most cordial. The present law is a compromise between the extreme positions of the