

right law this is provided against, it being enacted that all reading books for the schools are allowed to contain extracts from copyright works, this being on the ground that they are not for the purpose of sale but for the purpose of education.

Mr. LANCEFIELD.—That is in the Berne Convention.

Mr. ROBERTSON.—We agree to that.

Mr. SIDNEY ASHDOWN.—I would like to call attention to one or two points in the bill which affect the music business. Hitherto, under the Canadian copyright law, music and books have been treated separately. Rules that would be applicable to a literary work would not suit in the case of a musical work. For instance, this bill makes it compulsory to print from type or plates. Music is very seldom printed from type, except when large editions are to be struck off, and I am sorry to say we do not issue any of these in Canada. The cheapest way to print music would be from a transfer from the original English plates. The transfer is made to a lithographic stone, from which the sheets are printed.

Sir CHARLES HIBBERT TUPPER.—You say the phrase "type or plates" is not broad enough?

Mr. ROSE.—He wants the expression extended so as to include lithographing.

Sir CHARLES HIBBERT TUPPER.—That is only a question of drafting, but it is a good thing to have Mr. Ashdown's suggestion in the report.

Mr. ASHDOWN.—I understand that under this bill, after a license is applied for and an edition printed here, nobody can import the English edition.

Mr. LANCEFIELD.—After the license is applied for and the book is printed here, that closes off the English edition.

Mr. ASHDOWN.—And everything printed under copyright is included under the term "book."

Sir CHARLES HIBBERT TUPPER.—Yes.

Mr. ASHDOWN.—You are probably aware that it is customary to publish songs in four or five different keys. I have been publishing music here for years, and I have found that it does not pay to publish a song in more than one key. But, under the present law, we have the right to import copies in the other keys. Suppose Mr. Robertson were to apply for license to reprint a song in E flat and that I am selling that song in four other keys. As soon as his edition appears, I would be debarred from importing the other keys, and, customers asking for it, I would have to tell them: You will have to send a dollar to New York to get the song in the key you wish. Of course to transpose a song from one key to another does not make it a different song. The bass singer wants it in the bass key, the soprano in the soprano key, and so on; but it is the same song.

Mr. ROSE.—I may say that we have not separated music from other publications. We have followed the English Act in that particular.

Sir CHARLES HIBBERT TUPPER.—These are matters that we will endeavour to provide for.

Mr. ASHDOWN.—Then again the sum to be forfeited is altogether out of proportion with the amount involved in publishing a piece of music. Publishing a book means an outlay of perhaps \$100, while publishing a piece of music involves an expenditure of only \$20. Yet the fees must be the same.

Mr. ROSE.—Do you not think that is all the more reason you should put up that deposit?

Sir MACKENZIE BOWELL.—Before you leave the other point, let me understand you. Suppose, in the case you mention, Mr. Robertson publishes the song in one key. Would you claim the right to import it in any other key?

Mr. ASHDOWN.—The present Act gives us that privilege. We print in one key and import the others.

Sir CHARLES HIBBERT TUPPER.—Some such clause as covers the case of translation, will probably be necessary.

Mr. DALDY.—What is to be done with reference to a further draft, the settlement of details as affecting this as part of the British Empire, &c.?

Sir CHARLES HIBBERT TUPPER.—In the event of fresh legislation, of course we must take the responsibility of the language used, to bring into effect this arrangement with regard to licensing.