



# THE MUSIC SCENE





BMI CANADA LIMITED is pleased to announce the appointment of Mrs. Nancy Gyokeres as Manager of Publicity and Public Relations. Her responsibilities will include the publication of our magazines, *The Music Scene* and *La Scene Musicale*; advertising, publicity; and other special projects which from time to time we may embark upon.

Nancy brings with her eight years' experience in news media. She was with *The Mail Star* in Halifax for six years, two of those as Women's Editor. Before joining BMI Canada Limited she was with the Editorial Department of *The Globe and Mail* for two years.

# THE MUSIC SCENE



NOV.-DEC. 1969

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THE MUSIC SCENE incorporates and succeeds the BMI Canada Newsletter and In Tune With The Times.

## BRIAN BROWNE

by John Norris

Only a small handful of Canadian musicians are totally in control of their own destiny and pianist Brian Browne is one of these. In an unprecedented move, Capitol Records recently agreed to invest \$6,000 in the production of an album that is completely in the hands of the 32 year old musician.

It wasn't always this way. For a long time Brian Browne was known as the talented kid 'who graduated from the Oscar Peterson school of music'—and the influence of Peterson hung heavy on his music. Now all that has changed. 'I've only been able to play the stuff I really like for about a year. It began when I was working at Castle George. I had absolute control of the room musically and could play anything I wanted. The trio got into a style which I can basically describe as a happy, bouncing thing — blues with lots of chops and I got into the things I've learned from listening to all the piano players since I was 12. It's

an honest music I'm into now and I no longer feel the necessity to play any special way.'

Music began for Brian Browne when he was about 12 years old, at summer camp. A kid playing boogie woogie on the black notes made a big impression and then, shortly afterwards, his family was given an old piano. The beginning was a familiar enough story — hours spent doodling away at the keys, 'I used to sit there and play things just to get familiar with the notes and I remember doing this night after night.' His first influence and teacher was pianist, Paul Rene Schnobb, who spent every afternoon with Brian for several months. 'He had fantastic voicings for big chords and as I grow older I'm finding out there's more and more I think I got from this guy. I'd love to know what happened to him.'

A pattern was established that has remained a part of Brian Browne's make-up ever since. He has a dedicated passion

for music and the piano, in particular. Brian's first real break came when he was working Saturday and Sunday afternoon gigs in the Gatineau Hills with American bassist Wyatt Reuther. He was already idealistic enough to have refused a number of important dance jobs and this dedication showed through when the bassist told him he had enough talent to make it in music, but he needed to go to school.

'At that time I didn't even know about Berklee. Reuther volunteered to hock one of his basses if I couldn't get the money together and that encouraged me to go to the bank and borrow the money to go to school. I was at Berklee a year and finally learned the differences there are in playing and getting right into music. They teach you how to learn rather than specifics about music. It gives you an attitude towards music; you find out you have to get it going for yourself. You can't do it as a hobby or part-time.'

On his return from Berklee School of Music, Boston, Brian took up residence at the Ottawa House and built up a following during the next 2½ years working three nights a week as well as handling a weekly radio show. A city the size of Ottawa is a good place to develop but after a while there's nowhere else to go. This is a familiar situation in both Canada and the United States. In Canada the gravitation point is Toronto, to which Brian eventually moved.

His first contact with the city was as a commuter to the Advanced School of Contemporary Music. Although now he realizes he didn't approach the school in the right way, he feels the benefits were worth while. 'Peterson had been my idol since I was at school and I suppose I got something from just being near his greatness for a while. Musically I was pretty well into my own thing by then, but it did help to see him and Ray Brown playing all the time, it also helps to study and be close to great musicians.'

Finally the call came from the Westbury to move in as a replacement for JIMMY NAMARO but after working the small, tight, circuit of the Westbury; the Park Plaza and the Town Tavern, the gigs ran out and Brian and his bassist, Skip Beckwith, took work with Paul Grosny at the Cav-A Bob. The last four years have been a slow rebuilding of a career that has gradually blossomed into a definable entity of its own so that today people come to hear Brian Browne — not the jazz piano of Brian Browne.

During the past year Brian has been in greater demand for radio, TV and jingle assignments and while these are lucrative additions to his weekly salary he looks upon them as something separate to his main work. In this day and age success is often gauged by the number of records released and how well they sell. Both of Brian's earlier albums, recorded for RCA Victor, are now deleted even though the public are still trying to purchase them. But that is all in the past, for now he has his most important project to date with Capitol Records.



William E. Smith

Brian Browne

Continued on page 8

# JAZZ IN TORONTO

by Helen McNamara

Toronto has long enjoyed international recognition as a jazz-minded city and the reputation persists, even through this uncertain year, 1969.

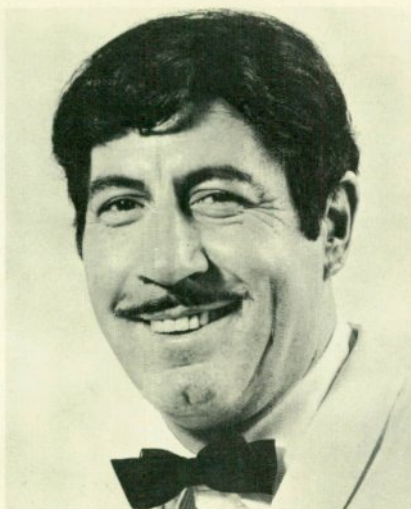
Unlike 1968, when the O'Keefe Centre held a three-day jazz festival and the Toronto Symphony introduced Jazz at the Symphony, 1969-70 season holds quite a different prospect for jazz lovers.

Superficially it might appear that the city is witnessing a jazz slump, but the music continues to pop up in the most unexpected places. Devotees are still able to hear a variety of jazz: ragtime, New Orleans, dixieland, contemporary and even big bands. Bob McConnell's 17-piece band, The Boss Brass, will be back at the Savarin Lounge. Count Basie's band will appear in the Royal York Hotel's Imperial Room.

As for Toronto musicians, they maintain a vigorous pace in the clubs and recording studios. More jazz men are writing. Many are being recorded.

Jazz men are noted for their improvising abilities but sooner or later most of them put their ideas on paper.

A prolific writer of background scores, arrangements and jazz tunes is **PHIL NIMMONS**, leader of Canada's best known jazz group, Nimmons 'n' Nine. Well represented on records, the diversity of his writing can be heard in "On The Autobahn," in memory of a 1962



Pat Riccio

European tour; "Ed's Comp," written especially for guitarist Ed Bickert; "Watch Out for the Little People," in tribute to jazz disc jockey Phil MacKellar, and "The Thirty Blues," a theme for a defunct CBC television series called *The Barris Beat*. His most recent composition, a work for Jazz Quartet and String Quartet, was performed in a music festival in Fredericton, N.B.

Another noted bandleader, musician, composer and arranger is **PAT RICCIO**, whose big bands and small groups have played a vital role in Toronto jazz. His fame dates back to the war years when he was arranger and director of the RCAF Streamliners. Aware of the changing musical fashions, he has been delving into the pop field, writing songs and arrangements that fit the Sound of the Sixties. His last record featured songs on Toronto, written by Helen Laird.

Pianist **HERBIE HELBIG** is also concentrating on writing. He has written film scores, notably the music for a Canadian-made theatre short, *Twiggy*, and the background music for three films entered in the 1968 Canadian Film Festival. His role as musical director for revues, such as the spectacularly successful *Cole Porter Show* and *That Five A.M. Jazz*, starring Stevie Wise, has sparked a new interest in the theatre.

**Moe Koffman**, composer of "The Swinging Shepherd Blues," was one of the first musicians to use electronic instruments in Toronto. He dons wires and switches to play his Varitone flute and the sound is even more electrifying when he plays his alto and tenor saxophones simultaneously. His latest records are the Jubilee LPs "Moe Koffman Goes Electric" and "Turned On."

Made-in-Canada records not only feature Canadian musicians but U.S. stars. The Saints and Sinners, a U.S. group that more or less got its start here, can be heard on the Ca-Va Bob LP, "The Saints and Sinners," in Canada. Highlights include a marvelous jazz rendition of Bobby Gimby's "Canada" and Herman Autrey's singing "That's Life."

**LONNIE JOHNSON**, the noted blues balladeer, can be heard with the Metro Stompers on the album, "Stompin' at the Penny." A resident of Toronto since 1965, Lonnie is still in hospital suffering from the effects of an automobile accident last winter.

Some superlative ragtime piano solos are on the Toronto-made Scroll recordings, produced by the Ragtime Society, a group of enthusiasts who organize concerts and publish their own magazine.

The Society's chief spokesman is pianist **JOHN ARPIN**, the composer of two popular works: "Centennial Rag" and "Toronto Blues." Arpin plays at Stop 33 during the cocktail hour and in the later part of the evening **HAGOOD HARDY** and the Montage perform there.

Clarinetist **HENRY CUESTA**, a former sideman with Jack Teagarden's band, is heard frequently in Toronto clubs. On record, his clarinet playing, which many people have said is similar to Benny Goodman's can be heard on a RCA Victor album, "Lonely Is The Name."

For those who prefer New Orleans jazz, La Maison Dore will continue to feature local bands on Wednesday nights.

Traditional jazz of the dixieland variety has been enjoying considerable success, but mostly in the suburbs. The Metro Stompers, now under the leadership of Jim Galloway, will be at the Constellation Hotel in January, after dates in Cleveland, Niagara Falls and London.

Meanwhile, they'll be preceded at the Constellation by **JIM MCHARG**, former leader of the Metro Stompers, who now leads a group called The Dixielanders. Near the time of their Constellation debut they'll be heard on a new Arc album. ★

Miss McNamara is jazz critic for *The Telegram, Toronto*.

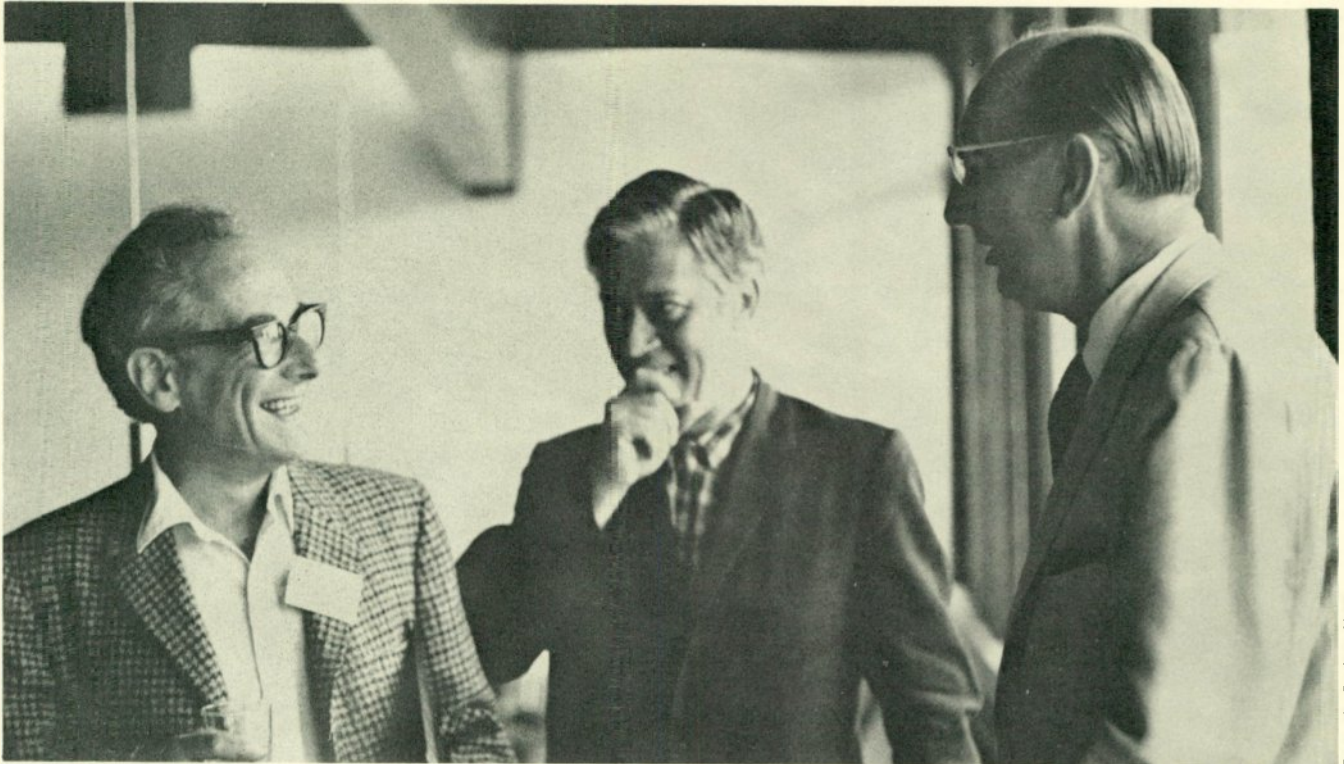


Moe Koffman



Phil Nimmons

Herb Nott



Dora de Pedery-Hunt

Dr. Samuel J. Dolin, Ronald Napier, Dr. Richard Johnston

## ARTISTS MADE AWARE OF LAWS

by Ronald Napier

One rather surprising fact that emerged during the 3-day Canadian Conference of the Arts meeting on "The Right to Intellectual and Cultural Property" was that many of the delegates, most of whom represented creators of 'Intellectual Property' at some level, had only the vaguest knowledge of Canada's present copyright law and how it affected them.

The 3-day meeting at Mount Orford, Québec, during the first week of September was arranged by the Canadian Conference of the Arts in order to acquaint artists, sculptures and dramatists, composers, etc. with the existing law as it affects them and also to make them aware that the present act (which is woefully antiquated in certain respects, having been made law in 1924) is now being studied by the Economic Council, that will bring down its report to the government early in 1970, after which a task force will be assembled in order to commence the writing of the new copyright act.

Thus if creative artists are truly concerned with what happens to their work after completion, what their continuing rights are in their creations, and what royalties or other revenues are to be guaranteed them by law, they should make the government aware of their attitude towards such matters as term of copyright, compulsory licensing, fair dealing and so on.

This suggestion was one of many made

by Professor Bruce MacDonald in the course of his summary on the final day. Dr. MacDonald, who is a member of the Faculty of Law at Queen's University, pointed out that this had been a creator's conference, and that there was a tendency to come away from such a conference with a rather one-sided view of copyright. The creators themselves are perhaps the only people who regard creators' rights as indisputable. Noting that one or two delegates had made rather emotional statements from the floor he cautioned against emotionalism in briefs or presentations to the government. These should be subdued in tone and as objective as possible in order to receive maximum consideration. Earlier the delegates had heard statements by spokesmen of associations representing groups of publishers, authors and artists after which they were formed into study groups which dealt with each of five different arts disciplines — literature and typographic design, film and TV (including ETV), theatre, visual arts design and music. One of the more interesting and informative sessions took place when Mr. F. W. Simons, Assistant Commissioner of patents and Secretary of the Inter-Departmental Copyright Committee, Department of Consumer and Corporate Affairs, spoke on the Canadian position on international copyright agreements.

In a remarkably short space of time Mr. Simons lead the delegates through the maze of international copyright agreements including of course the Berne Convention, The Universal Copy-

right Convention (UCC), The Neighboring Rights Convention, The Florence Agreement, and The World Intellectual Property Organization, with particular attention to Canada's position vis-a-vis these agreements.

Space does not permit a detailed report of the many interesting discussions that took place at many levels during the conference but it is worth noting that most of the delegates interviewed afterwards felt that it had been a successful conference and that they had gained useful knowledge of the subject. It was interesting to note also that the musicians present tended to have a better knowledge of the concept of copyright and of the existing copyright law than members of other groups.

The two Canadian performing right organizations, BMI Canada Limited and CAPAC, were both represented at the conference and the one formal resolution which was passed at the conclusion was proposed, somewhat fittingly, by Dr. Samuel J. Dolin, President of the Canadian League of Composers. The substance of this resolution was to the effect that the Canadian Conference of the Arts and the appropriate government agencies should establish machinery to ensure continuing dialogue between the federal government and all interested groups within the Canadian artistic community. ★

*Mr. Napier, of BMI Canada Limited, is vice-president of the Canadian Music Council.*

## ALLAN RYAN

by Jack Miller

This is not a success story. It may become one, but the lightning hasn't struck yet.

Allan Ryan is a bright boy. He writes folk songs, but more specifically, he writes musical satire on the current scene.

A few days after Prime Minister Pierre Trudeau was picked to head the Liberal Party, Ryan dashed off "PM Pierre", for the *Seven On Six* television show in Montreal.

"PM Pierre" was the brightest of all the Trudeau songs, and the first. But so many months went by before any recording company picked it up, that the nation was on the brink of an election when it was released. Radio stations wouldn't play it, fearing they'd be accused of showing political favoritism on election eve. By the time the election dust settled the musical moment was past.

The song did not go totally unrecognized. It won the important Lloyd Moffat Trophy for creative Canadian song-writing. But the presentation dinner was cancelled that year, so Ryan got his trophy in a big box, by mail, killing the normal publicity.

Thus another potential launching pad crumbled under the Ryan career. It was not the first disappointment, or the last. But there have been high points, too — and Ryan is not racing any imminent deadline for fame and fortune. 'I've given myself until age 30 to get somewhere,' he says. He's 24.

Allan first hit the national scene, to high praise, in the fall of 1966. He had just graduated from Toronto's Ontario College of Art, and was wondering whether to use his new diploma to test the advertising industry, or to turn full-time to his music (he had worked clubs, singing mostly his own songs, while in school).

The decision was made for him when he was called to write and perform a weekly musical thread for W-5, the CTV network's top public affairs series. As the program moved from story to story, covering the world scene, Ryan would be on camera, musically satirizing the subjects, providing much of the program's impudent quality.

Producer Dick Nielsen of the CBC heard him, liked his work well enough to use him repeatedly on *The Public Eye* the following season.

Those were good days for Ryan. His reputation for satire climbed on such items as "Judy LaMarshmallow Doll" (following one of her political battles) and "The Rise And Fall of Charles DeGaulle" (after the 'Quebec Libre' blowup).

The TV prominence was pretty heady for a young man, just starting in show business. But broadcasting spots don't



Collin Fletcher

Allan Ryan

make a performer rich. And they're a mercurial market for talent, able to dry up as quickly as they start.

TV has been a barren scene for young Ryan for about a year now. He got one song about commercial Christmas onto a *Barris and Company* show. Dave Bird at the CBC has been encouraging him, and working him into radio spots. But it's not been enough to live on.

Luckily he has Creation 2 as a home base — a huge old mansion in Toronto, run by a Christian Youth group, where he shares the costs with 15 other young performers. His family home is Ancaster, 50 miles away.

He's been playing clubs, the bread-and-butter circuit for any 'single.' His favorite is Montreal's Cafe Andre, next to McGill University, where he finds the clientele and the room just right for this brand of music, presented his way.

But there have been other bookings and they have been, collectively, quite an education for him. His skin is growing thicker — a prerequisite for survival.

There was, for instance, the booking downstairs in Toronto's Brown Derby, when the room was being converted from a Gay-Nineties to a coffee-house setting. Ryan was singing mood songs and planned to finish with one about the Russian invasion of Czechoslovakia, which required the most sombre mood of all.

'It's a three-minute song,' he said, 'and I started into it about one and a half minutes from closing time. I dim the lights for this one, and sing it with my eyes closed. As it turned out, closing time arrived when I still was about 90 seconds from the end. When I finished the song and opened my eyes, I saw the house lights were all up full, and the girls had cleared half the tables already.'

Another time, he and a friend were offered two weeks at an Irish pub in Montreal. Ryan may have an Irish name, but when it came to Irish music, he felt in a foreign world. Overnight, he learned a sheaf of Irish standards, and played the date. 'I thought we were awful,' he said, 'but they asked us to come back.' The experience brought another bonus. When in Northern Ireland this summer, he was able to write a song about the country's strife in tune with the Ulster sound.

There have been other stops on the club trail which not only broadened his repertoire but helped to teach a balance between artistic hopes and practical entertainment. Steele's Tavern in Toronto, for instance, left the TV set going over his head, so he couldn't tell if the customers were looking at him or the screen. And when the bar would run low on beer, someone would rumble up beside him with a load of new cases and unload noisily, as he sang.

But all this has served — barely — to keep Ryan in music while he waits for what every rising artist waits for — the big break.

Several months ago, he put out \$300

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## PAT di STASIO

by Bill Bankier

A Montreal taxi driver, waiting impatiently at a traffic light on Sherbrooke Street, glanced at the driver next to him and did a double take. The dark-haired, well-groomed businessman in the tailored suit appeared to be singing into a microphone.

This time next year, that cabbie could well be listening on his car radio to a recording of the melody Pat di Stasio was inventing on his way to work that morning. Songwriter di Stasio, Broadcast Manager at MacLaren Advertising, tapes melodies wherever they come to him.

There's no guaranteeing the next tune will be a 50,000-plus seller like "La Madonna d'Angela", released on RCA in 1966. But it could be. Di Stasio has enough successes to his credit to be recognized as one of the surest things in the very competitive song publishing industry in French Canada.

The jury was back on di Stasio as early as his first recording in 1957. And the verdict was unanimous. The song, "Toi, Tu Es Tout Pour Moi", was released by RCA on the flipside of "Marianne". (It was calypso time then, remember?) Di Stasio's song quickly out-pulled the more publicized A-side, was subsequently recorded by 5 differ-

ent artists, and led the French Canada hit parade for several months. For that one he received a BMI Canada Certificate of Honour at BMI's first Annual Awards Dinner last May.



Pat di Stasio

*Continued from page 4*

So far, thirty hours have been booked and this extensive amount of studio time will allow the trio to get the sound just right and work through everything until they come up with exactly the right combination of musical ideas that suits them. The responsibility is entirely on Brian's shoulders to produce some worthwhile music. He is fully aware of this and he still regards it as an audition record for there is no guarantee that it will be released in the United States.

The album is scheduled for release in the fall, providing all the music is recorded in time. It will basically be an album of the trio, but there may well be some over-dubbing parts with original material intertwined with contemporary popular material. The one certain fact is that it will contain the very best piano playing that Brian Browne is capable of and there'll be no excuses if it doesn't work.

The chances of failure are slim, however, for Brian Browne has become his own boss of the piano and knows exactly what he wants to do in music and he summed it up very neatly in his own words 'if I really want to prove my existence all I have to do is sit down and play the piano.' 🌟

John Norris is editor of the Jazz magazine Coda and writes the jazz column for The Music Scene.

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to rent a sound studio and hire two support men, to cut demonstration tapes for nine of his songs.

These brought an enthusiastic response from John Hammond in New York, who talked of Ryan skipping singles and going right into an album for Columbia. That roused the brightest hope of all, but after several months the idea remains just that — a hope.

There is also the prospect of getting into the college coffee house circuit in the United States, which he considers the ideal setting for his work. But this has been dangling for a long time, too.

Meanwhile, Ryan looks ahead — all the way ahead. He has plans even for his personal demise and, typically, has written a song about them.

'I decided,' he says, 'that I didn't want all my money to go for a fancy funeral, so I assigned my body to a university, for medical study.'

The song which inevitably sprang from this episode is called "I'm Going Back to University When I Die". It's the funniest and one of the catchiest of all Ryan's many efforts, proving happily that on his rocky road through the school of hard knocks, he has not lost his sense of humor. 🌟

Jack Miller writes a radio and television column for The Spectator in Hamilton.

Where did it all begin? Di Stasio remembers music from his father's accordion filling the home, and he always sang along. At 16, without benefit of any formal training, he took his rich, natural baritone to a radio amateur show where he had to settle for second prize. 'A piano player named Oscar Peterson came first', di Stasio recalls.

The show business bug bit deep and the fever carried the young singer through a series of wartime camp and hospital shows and guest radio appearances. Then the now-defunct radio station CHLP hired him to do a regular weekly quarter hour. 'It was called El Caballero. I wrote the programme, produced it, narrated it, and sang a song in Spanish, French and Italian every week'. There is still a touch of pride in di Stasio's eyes as he grins at the memory. 'For \$5 a show.'

During the war, the flow of French songs from Europe disappeared. The demand in French Canada was supplied with American songs translated to French. Di Stasio began doing adaptations. Then the well-known composer and voice teacher Leo Le Sieur, who was now di Stasio's vocal coach, encouraged him to start putting down his own music. He hasn't stopped.

Pat di Stasio estimates he has written more than 100 songs. He usually writes both music and words, occasionally works with a lyricist. Of this output, 25 have been recorded. These include three that received awards in the CBC French Network annual song writing contest.

The awards are still coming. His most recent release, "Les Saisons de Mon Pays", recorded by Fernand Gignac on Trans-Canada, with lyrics by Gerard Normandin, began as a music track for a television commercial prepared for a MacLaren client, Canadian National. The Gignac version is going well. Meanwhile, the TV commercial has been awarded prizes at a number of advertising festivals, including Hollywood and Atlanta.

Television recognition here in Canada reached a peak last spring when three Quebec TV stations carried a special half-hour programme made up entirely of di Stasio compositions.

Another recent recording, "Il Est Là", also sung by Gignac, is starting to move. A record company in Barcelona is showing interest in a Spanish version. And a couple of publishers are now looking at English lyrics written by Bill Bankier.

It's a busy scene for music maker di Stasio who used to write a lot of commercial jingles and still does a few. Today he limits his singing to parties and at home for his wife Jacqueline, daughter Josee and son Ronald.

So don't look for singer Pat di Stasio on your new colour TV. But do look into the car waiting next to you in Montreal traffic. A lot more songs are going to happen there. 🌟

Bill Bankier is Creative Director at MacLaren Advertising, Montreal.



## MUSIC IN CANADA

### CONCERT

**HARRY SOMERS** has settled in Rome. His stay will probably not exceed one year but that should be long enough to spend the \$18,000 prize money given to him by the Canadian Cultural Institute in Rome in April. Acting on the advice of the Canada Council, the Cultural Institute gave Somers the money with no strings attached, other than the fact that the money must be spent in Italy.

Before he left Canada Somers told *The Music Scene* he plans to do what he can to stimulate performances by Canadian artists through exchange programs. He explained American entertainers are busy in Italy and he sees no reason Canadians cannot join their ranks.

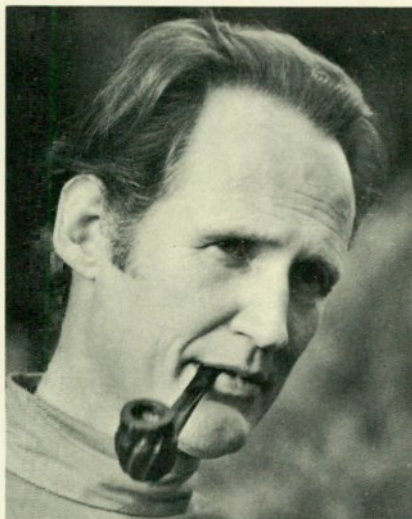
"Louis Riel," Somers' opera, was scheduled for late October on CBC-TV. It was directed by Leon Major, produced by Franz Kraemer and conducted by Victor Feldbrill.

At date of publication the CBC had not set a date for a special by The Toronto Theatre Dance Company. Two new ballets "And" and "Three Plus Three," have been specially created for television by New York choreographer Bertram Ross, with music by Harry Somers and young Toronto composer, **ANN SOUTHAM**, respectively.

Composer **JOHN REA** has received word that his ballet "The Days," completed in April at the University of Toronto, has won third prize in an international competition for ballet music in Switzerland and he has been awarded \$818. The work will be played in concert by L'Orchestre de la Suisse Romande and/or staged as a ballet.



John Rea



Harry Somers

Serious works of all kinds — from operas to solo works — will be open to consideration for grants from the Canada Council. Applications for subsidy will be accepted from Canadian music publishers only. Earlier this year Canada Council announced the establishment of a fund, initially the sum of \$20,000, in support of publication of worthy Canadian musical scores. The Canadian Music Centre has been named to act on behalf of the Canada Council in selecting worthy publications and the jury will meet at least three times a year.

**GEORGI NACHOFF** and **KAROL RATRAY** are unique as a composing team. Karol Rattray is actually Mrs. Georgi Nachoff and most of her compositions to date have been collaborations with her husband. Another unusual feature is that, although both members are performers and have had the usual formal musical training, their composing to date has all been on tape. Their work includes electronic sound tracks and several films.

**PETER NESS**, 19, a composition student of Dr. Samuel Dolin, has not only a number of compositions to his credit, but also has received an unusual degree of recognition for one so young. He received a BMI Student Composer Award and this year had one of his compositions picked to be performed at the annual Student Composers' Symposium in Montreal.

**ARSENIO GIRON**, U.S. born, is a graduate of Oberlin College and Tulane University. He is currently Assistant Professor of Theory and Composition at the University of Western Ontario.

The first performance of a new work by **JEAN PAPINEAU-CÔTURE** was broadcast on October 8 by the CBC Vancouver Chamber Orchestra entitled "Oscillations," the work was commissioned for the orchestra by the CBC English network and was conducted by John Avison.

The Czech String Quartet has been engaged by the Hamilton Philharmonic for the current season and took up residence in Hamilton in October. The quartet fled Czechoslovakia at the time of the Russian invasion. Establishment of the group in Hamilton has been made possible by a grant from the Province of Ontario Council for the Arts.

Boris Brott, the philharmonic's music director, announced in September that the St. Paul Woodwind Quintet has been contracted as well. Members of the quintet are Thomas Elliott, bassoon, Paula Elliott, flute, Robert Hansen, French horn, Janet Peterson, clarinet, and Jon Peterson, oboe.

Veronica Sedivy has been appointed to the Faculty of Music staff, University of Toronto. She earned her Ph.D. from the University of Bratislava, Czechoslovakia, and continued there as a professor in the Department of Musicology. She is author of more than 100 programmes for Czechoslovak Radio and Television and has had articles, essays and books published.

**JEAN COULTHARD**'s "The Pines of Emily Carr" was heard for the first time in September in Vancouver. The CBC-commissioned work was presented at the CBC Festival concert in the Queen Elizabeth Playhouse with Dorothy Davies as narrator, Phyllis Mailing, mezzo-soprano, the Purcell String Quartet, pianist Derek Bampton and tympanist Don Adams.



Jean Coulthard

# POP

"Growin' Up," written by **ALEX BARRIS** and recorded by **Tex Ritter** on the Capitol label, has been rising steadily on the top 100 Country listings since *Cashbox* and *Billboard* included the song but the action for Barris, in September, centred around two other events. He spent a week in Toronto promoting his book, "The Pierce-Arrow Showroom is Leaking: An Insider's View of the CBC," published by Ryerson Press. While in Toronto he also arranged to set up his own publishing house, **TEEKAY MUSIC**, on a corporate basis, to tie in with his plans to be more active in the song-writing field.

"The Pierce-Arrow Showroom is Leaking" is of interest to most Canadian TV viewers if they want a one-man opinion of some of the personalities seen on television, both now and in the past. If they don't mind a generous amount of what some critics call 'sour grapes from California,' readers could learn a good deal about the inside workings of the CBC. For those who haven't already heard, the book's title refers to CBC's Studio Four, located at Yonge and Marlborough in Toronto and once the showroom for new Pierce-Arrows.

Barris participated in more than 600 Canadian TV productions as writer, performer or host and based his book on his 12 years of work in television, particularly with the CBC. Last December the CBC cancelled his Saturday night variety series, *Barris and Company*, and

in May he left for California. He plans to move his family down in November.

Barris returned from California for one week to introduce the book but has returned to Hollywood where he is head writer for the Barbara McNair show. The

show's theme, *Where did the time go?*, was co-written by Barris with Coleridge Perkinson, musical director. The show has been offered in syndication and has been sold to 25 U.S. markets including the 10 major TV cities.

—◆—  
Crammed into a single hour at Stop 33 in Toronto one night in September were jazz, ragtime and Dixieland tunes — all played by pianist **JOHN ARPIN**.

The party at Sutton Place Hotel was to mark Arpin's first anniversary as a cocktail-hour entertainer in the lounge. If Arpin isn't playing ragtime, jazz or classical music, he's writing arrangements for two CTV shows for which he's musical director.

—◆—  
Studio 3 opened in Vancouver in September and its aim is simple: to keep Canadian talent on this side of the border and to attract some foreign recording artists here. The studio's interests range from the initial searching out of talent to the final marketing of a record or publishing of a song. The new company comprises New Syndrome Records, Capilano Records and four publishing companies: **GONDOLA MUSIC**, **Jack and Jill Music**, **GASTOWN MUSIC** and Vancouver Publishing. **RALPH HARDING**, with broad experience in sales promotion and marketing, **Jack Herschorn**, 24, successful in the talent management field, and **TOM NORTHCOTT**, one of Canada's best known pop singers, are behind Studio 3.



Howard Anderson

Alex Barris with Johnny Wayne



D. Rocksborough-Smith

Jack Herschorn, Tom Northcott of Gastown Music sign contract. Lynne Reusch, BMI Canada, right.

The development of new and exciting talent is the keynote of CBC-TV's *Time for Livin'*, on Thursday evenings. A nucleus group of performers adept in singing and comedy includes **ALAN THICKE** and Rudy Webb, both alumni of The Good Company, and singer **JOHN RUTTER**. The first show has a summer theme, featuring Rhonda Silver. One of her songs was "Moody Manitoba Morning," by **RICK NEUFELD**, from Laurentian.

On CBC's Sunday night schedule is a new program alternating between outstanding comedy and variety shows. On September 21 **ALAN THICKE** starred in one of the sketches in *That's Canada for You*. Musical director was **PAUL HOFFERT**. On September 28th **BRUCE COCKBURN** featured in *Mariposa: A Folk Festival*. **WAYNE AND SHUSTER** will appear on November 9 in the first of four specials. **TOMMY HUNTER**'s show will be distributed in the United States this fall, following an agreement by the CBC and Screen Gems. Regular cast members for the show include the Rhythm Pals, **AL CHERNEY** and Debbie Lori Kaye.

**TERRY JACKS** of **GONE FISHIN MUSIC** told *The Music Scene* that London Records may be flying him to England. He is to sign a contract for international releases through London and Decca. The Poppy Family's single, "Which Way You Goin' Billy," was on its way to selling 50,000 records at time of publication. On September 21 Terry and wife Susan played to a packed house in the old Colonial Theatre in Vancouver. The show was a benefit in aid of home-bound handicapped and the Poppy Family's performance was described as 'only great.'

'For sheer quality it's probably the finest pop album ever recorded in Canada,' Bill Gray says in *the Telegram* of "When I Die" by the Motherlode. The group's single, by the same name, became a cross-Canada hit, with the same popularity in the United States under the Buddah label. Gray calls the Motherlode's sound 'hybrid . . . a conglomeration of influences . . . Motherlode have found themselves (**STEVE KENNEDY**, Wm. **'SMITTY' SMITH**, **KENNY MARCO** and Wayne 'Stoney' Stone) a nice solid groove . . . For what it's worth, this album has made a believer out of me.'

The McKenna Mendelson Mainline are showing action on their Liberty deck of "Better Watch Out," by **JOE MENDELSON** from **HAL BAR PUBLISHING**. Making a good showing at publication was "Something to Believe," by Sugar & Spice on a Franklin deck, from **GREENHORN PUBLISHING**, distributed by London records.

Brampton's **IAN RANKIN** recently flew to Britain and recorded his first album of his own songs.

The 14 hour Rock and Roll Revival at Varsity Stadium on September 13 led *The Montreal Star* to say that it is a very real possibility that Toronto will become the next important pop music city in the world . . . quite a hefty forecast, but the entertainers present and the audience itself indicated the importance of the festival.

Kids from across Canada and through the United States to California came to Toronto, many hitch-hiking. They came to hear and see Little Richard, **Chuck Berry**, **Jerry Lee Lewis** and Bo Diddley, Chicago Transit Authority, The Doors, Alice Cooper, Cat Mother and the All-Night Newsboy and **Gene Vincent**. John Lennon and Yoko Ono turned up at the last minute. Police made no arrests. The continual program, produced by John Brower and Ken Walker, lasted from noon, Saturday, to 2 a.m. Sunday with variety ranging from **Chuck Berry**'s songs from where it all began to two live chickens thrown into the audience during the Alice Cooper session.

In May **BILL LEGERE** was involved in an auto accident and was away from business for nearly two months. He's out of hospital now and has launched a promotional campaign to renew activity in his Top Country Entertainment Agency. Before the accident, Legere started with a great deal of enthusiasm, once booking 37 different acts on a permanent and semi-permanent basis. Back in business, he has booked 41 different acts into 39 different clubs.

**GARNET SCHNEIDER** is married, plays golf as a hobby, guitar and bass as a professional musician. Garnet was born and lives in Winnipeg. He has been writing for several years now and frankly admits that his "Nonsense Child" was one of his earlier compositions. He enjoys writing but prefers not to work under pressure. Garnet is a member of the group known as Justin Tyme which has a three-year recording contract with Warner Brothers-Seven Arts.



Justin Tyme with, clockwise from top: John Wittman, Don Gunter, Jim Maxwell and Garnet Schneider.



The Five Bells

## CONGRATULATIONS

BMI Canada affiliates took more than half the awards in the Annual Moffat Talent Awards contest this year. Leading the field was Polydor with four winners. "Moody Manitoba Morning" by The Five Bells placed first in the best folk or country record category and was named the best example of Canadian originality and creativity. **CLIFF EDWARDS, JACKIE RALPH and ANN EDWARDS** are included in the group. "Moody Manitoba Morning" was written by **RICK NEUFELD**, published by **LAURENTIAN MUSIC**.

Also from Polydor, "Hands of the Clock," by Life, written by **NEIL SHEPARD** and published by **CARROT & SUMMERLEA**, placed second in the best beat record category while "There

Must be a Reason" by The Billy Van Singers, written by **BOB HAHN** and published by Laurentian Music, placed third in the best middle-of-the-road category.

"When I Die," by the Motherlode, written by **WILLIAM SMITH & STEVE KENNEDY**, from Modo Music was named best beat record and receiving awards in the same category were "Power of Love" written and sung by **EDDIE SPENCER** and published by **BAY MUSIC**; "Cross Walk" by the Stampeders, written by **RICH DODSON** and published by **CORRAL MUSIC**; and "The Day Has Come," by Mythical Meadow, written by **PETER ROCHON** from **KAGORA MUSIC**.

"The Laughing Song," written and sung by **B. J. BERG**, from **MUNRO**

**MUSIC**, publishers, took first prize in the middle-of-the-road category. Other awards went to "That is Real," sung and written by **REY DAHLEN**, published by **WATERLESS MELON MUSIC**; "Pot of Gold," by the Sweet Somethings, written by **KEITH POTTS** and published by **BANFF MUSIC**.

Placing in the best folk or country record category were "The Gardens" written and sung by **ART GEE**, from **SHORI SOUND**, publishers, and "California Girl" written by **DICK DAMRON** from **CHINOOK MUSIC**.

"It's Got to be Love," written and sung by **JOHN COWELL** from **MARWOOD MUSIC**, placed in the best example of originality category as did "Prisms," written and sung by **GORDON LOWE**.

## THE MAPLE LEAF SYSTEM

*Editor's Note: With the great amount of interest that has been expressed by our affiliate writers regarding the Maple Leaf System and its operation, we asked CHUM if they would supply us with the information for inclusion in The Music Scene and the following article was very kindly supplied by them.*

The Maple Leaf System originated at CHUM Radio, Toronto, and is strongly supported and endorsed by 11 other radio stations in major Canadian cities,

in providing unprecedented exposure for Canadian musical talent.

The Maple Leaf System was launched in June, 1969. Twelve radio stations from Vancouver to Halifax joined forces to collectively review Canadian records and give new domestic releases country-wide exposure.

The Maple Leaf System has been acclaimed as one of the most progressive steps toward the development of a Canadian recording industry, and it is hoped that this success will eliminate

some of the severe criticism levelled against private broadcasters over the years for what was deemed to be their lack of interest in fostering Canadian talent.

Evidence of the type of criticism given the private broadcaster is shown in the following extract from a 1964 brief to the Committee on Broadcasting by the Association of Canadian Radio and Television Artists (ACTRA):

"In private radio no attention is paid at all to the encouragement of Cana-

dian talent. Private radio is a business, but it is a business unlike show business. It is an electronic jungle, a battlefield of cut-throat competition, gimmicks and ratings. However, even an electronic jungle is presumed to be inhabited by animals native to the surroundings. In Canada's jungle, not only are the number of live animals being reduced, but the native fauna that manages to survive is being attacked by an imported parasitic pest.'

Is the development of Canadian talent the sole responsibility of the private broadcaster? Hardly. Over the years millions of dollars have been spent not only by the private broadcasting industry, but by the Canadian government, its agencies, the CBC, and numerous associations to assist in the advancement of Canadian talent. These honest efforts appeared to lack one necessary ingredient: coordination, brought about through adequate communication.

The main feature of the Maple Leaf System is group decision and national cooperation for the purpose of building commercial acceptability for a quality Canadian product.

The CBC is — and always has been — involved in the presentation of live talent, but the earliest organized attempt by private broadcasters to aid Canadian talent via records was the establishment of the Canadian Talent Library in 1952.

The Canadian Talent Library is a non-profit organization established by CFRB Toronto and its sister station, CJAD Montreal. Its purpose is to assist in the development of, and create exposure for, Canadian talent with the hope that more domestic talent will achieve recognition and acceptance by the Canadian public.

The CTL finds suitable talent, arranges for a recording session, cuts a record, then ships a copy of the disc to its subscribing stations across the country. These stations pay a monthly fee of \$20 to \$100, depending on the size of the market.

To what degree the CTL has stimulated Canadian artists or the sale of Canadian records is not the issue. What is important to CHUM Radio and the members of the Maple Leaf System is the availability of a continual supply of top quality Canadian contemporary music.

Unlike Canadian Talent Library, the Maple Leaf System is not presently engaged in talent search and record production. The system might best be described as a guaranteed vehicle for the successful country-wide promotion and exposure of Canadian-produced popular music.

Last March CHUM Radio sponsored a meeting for all record company representatives. J. Robert Wood, CHUM's program supervisor, prepared an eight-point agenda which he gave to the 27

record representatives who attended the meeting.

The Maple Leaf System, as the group came to be known, was officially launched as a result of a June 9 coast-to-coast conference call instigated by Mr. Wood.

The system consists of the following member stations: CKLG Vancouver, Roy Hennessy; CHED Edmonton, Don Hamil-

ton and Keith James; CKXL Calgary, Bob Robertson; CKCK Regina, Johnny Walker; CKOM Saskatoon, George Johns; CHLO London, Paul Ski; CKOC Hamilton, Nevin Grant; CKPT Peterborough, Ken Cassavoy; CFRA Ottawa, Aldon Diehl and Al Pascal; CHUM Toronto, J. Robert Wood and Mike Rutledge; CFOX Montreal, Frank Gould and CJCH Halifax, Bill Ozard and Danny Roman.



The Poppy Family

Franz Lindner

## HOW THE MAPLE LEAF SYSTEM WORKS

The 12 member stations are supplied with an agenda listing the Canadian records which will be reviewed each week. Using a conference telephone line, selections are made by each station according to preference on a points basis.

Three selections are chosen to be played by all participating stations. They are given a minimum of two weeks' exposure to determine their hit potential. Should listener reaction be favourable, the record will be charted.

The three singles picked by the member stations each week also appear on their surveys which are made available to the public. It was agreed that there would be no special 'Canadian' designation given these listings as it was the desire of the Maple Leaf System that these selections stand on their own merit.

The latest example of the Maple Leaf System's influence on the music industry is the birth of still another Canadian hit entitled "Which Way You Goin' Billy" by the Poppy Family. At the time of writing, this record has become a top ten hit on 10 of the 12

Maple Leaf stations and has reached Number One on five of them.

The Poppy Family, which has enjoyed moderate success in the past in the Vancouver area, admit that they could not have had a nation-wide hit without the support of the Maple Leaf System.

Perhaps the biggest contribution the Maple Leaf stations have made so far—apart from airplay of Canadian records—has been the vigorous reporting of the successful domestic releases to the U.S. trades.

The success of "Which Way You Goin' Billy" followed heavy promotion and airplay by all Maple Leaf stations. In view of its tremendous Canadian success, Bill Gavin made it his Top Pick during the last week of September.

The Maple Leaf System forwarded copies of "Which Way You Goin' Billy" to the U.S. trades for review before it was available in the United States on the American label. Gavin revealed that without his advance copy from the Maple Leaf System, he would not have been able to make the record a Top Pick. ♣

# NEWSLETTER

Greetings:

This is the 250th newsletter that I have been privileged to write on behalf of BMI Canada Limited. Penning this one I find my thoughts wandering back to the first one as well as those subsequent early issues when I sought to impart our policies and plans and pledge our endeavours on behalf of our affiliates and the Canadian music they were creating.

I said then, and I repeat now, that BMI Canada was created to give Canadian music and its composers and publishers all proper assistance in achieving their deserved place in the world of music, and to further the dissemination and performances of their musical works throughout the world.

We realized that to create a viable Canadian music industry in the virtual vacuum that existed a quarter of a century ago in this country we had little going for us other than the capabilities of our writers and our faith in them and their product.

BMI Canada Limited was conceived as a Performing Rights Organization, but those of us entrusted to its activation fully realized that for there to be performances of Canadian music there had to be regular publication of such music. We also knew that Canada could and should develop music of all types.

In those early days most, if not all, of the music available in Canada for use in teaching or for performance purposes originated in other parts of the world and was imported or reprinted here. Original music was the least considered or encouraged.

To improve this situation and to give Canadians the opportunity of being assured of regular publication in their own country, BMI Canada established a non-profit publishing division to publish all types of music from the pens of Canadians.

From the inception of our publishing we simultaneously encouraged other Canadians to also embark on the publication of Canadian music and announced that BMI Canada would vacate the music publishing field when Canadian composers were assured of proper Canadian publication sources geared to compete in the many worlds of music.

At that time we assured our writers and publishers that when the time came to divest ourselves of our publishing responsibilities we would only turn it over to Canadians who would operate it with the same determination to serve Canadian writers and with the same zeal and interest in making Canadian music successful throughout the world.

As the years went by and our publishing efforts were more and more successful, other Canadians embarked on the publication of our writers' music and we were overjoyed to welcome them to this worthy field.

At the same time, and for much the same reasons, ever-increasing offers came our way for the takeover of our publishing division, but unfortunately most of these from foreign parties and/or parties who were basically interested in only publishing and promoting certain types of our music or specified copyrights from our catalogue.

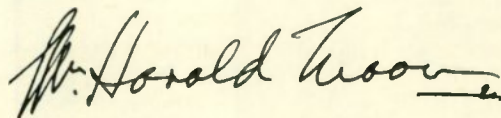
Monetarily, many of these serious offers were tempting, but would not have guaranteed our concept.

These newsletters and the issues of The Music Scene have always been devoted to the music of our affiliated writers and publishers. We have never devoted their columns to our publishing entity. Now, with the 250th issue of this newsletter, I break this long-held silence and then only to announce that, after long negotiation, the successful disposition of our publishing division has now been made to a 100% Canadian organization that has pledged itself to continue its operation with the same dedication and purposes that were born with it. The same staff will operate it for its new owners and we are pleased to advise you that this transition, a big undertaking, will take place between now and the end of the year.

As we enter 1970, BMI Canada will solely be involved in the performing rights field and Canada will then have another strong, progressive and independent music publishing organization devoted to redoubled and expanded activities on behalf of Canadian music at home and abroad.

In the next issue of The Music Scene there will be an article about our new affiliate, its purposes and personnel.

Cordially,



Wm. Harold Moon,  
GENERAL MANAGER

## WELCOME TO OUR NEW AFFILIATES

**ROBERT W. LANGDON** was born in Winnipeg. He plays the organ, piano and guitar — he filled his spare time making films, playing golf or reading.

**JOHN JORDAN** is from Port Arthur, but was born in Iroquois Falls, Ontario, in 1949. John plays the guitar and recorded 11 songs published by D. & L. Publishers.

**RICHARD J. AMSTRONG** was born in Toronto and is single. He lists swimming and golf as two of his favorite hobbies, plays bass and guitar and is a devotee booster of country music.

**ROSS MANN** was born in Clinton, Ontario, and now lives in Bluevale where he runs a music store. Ross is very proud of the fact he has been a member of the A. F. of M. (American Federation of Musicians) for more than 20 years and that he has been an executive officer of the Stratford Musicians' Association for more than 10. In addition Ross has been a member of the CKNX (Wingham) "Ranch Boys" for almost 30 years and leader for the past 10 years. Amazing as it may seem, Ross played 6,299 engagements as of the end of 1968 and he's still going strong! He is married with 2 children both of whom are members of the A. F. of M. His "Bluevale Waltz" is scheduled for re-recording soon by **AL CHERNEY**.

**JOHN STOCKER** is by profession an actor. He is quite familiar to those of you who watch television. While his ambition and goal in life was to be an actor, he also enjoyed writing and performing as is evidenced by the fact he was the leader of two pop groups, That's Right, a folk group and No Laughing Matter, a folk-rock group. John is fluent in about 15 dialects and in addition to his television and stage appearances, he also has a variety of film credits.

**BETTE GRAHAM** was born in Kendal, England, and now resides in Moose Jaw, Saskatchewan. She owns and operates her own Bette Graham Productions with the overall assistance of her husband Bernard who in addition to being Bette's personal manager is also General Manager of Bette's Production. Bette Graham is a pro from away back having performed professionally all over the world. She had a season spot at Expo '67. Her TV appearances include *The Pig and Whistle* show. Her first album has been released on the Birchmount label.

**ALFRED ARSENEAU** was born in New Brunswick, lived for many years in Niagara Falls, Ontario, eventually returning to New Brunswick where he now lives in Saint John. Married, with three children, Alfred, who works for Kimberly Clark of Canada, spends his leisure time writing.

**MICKEY & BUNNY SHEPPARD** are an internationally famous husband and wife duo who work out of Winnipeg, sometimes travelling in their beautifully appointed and modern Greyhound Bus. Mickey and Bunny sing in 12 languages, have about an even dozen albums out in the ethnic world market and to add a different touch to the proceedings, Mickey had a record released on Pete Drakes Stop label early in June which promptly hit the country charts. As it happens, both sides of the record were written by Mickey and his wife. The song titles are "The Everlasting Now" and "Tweet, Tweet".

**ROBERT H. CARPENTER** resides in Toronto, plays guitar with considerable gusto and hopes to make his mark in the field of pop composing.

**GARNET O. McLEAN** is married and has 3 children. He resides in Burton, British Columbia, and his hobbies are fishing, swimming and music.

**BRIAN McDONALD's** co-writer **GEORGE GRABST** lives in Ottawa, is a member of the experimental Wine and Roses group, and like Brian, plays various instruments including guitar, bass, harmonica and organ. Widely travelled, George's ambition is to record an album.

**ROBERT EZRIN** plays piano and guitar, is married and has one son. Bob is currently a TV writer for the CBC in Toronto, his home town. During the summer he was artistically involved with the *Good Company* show. He was tremendously impressed with the writing and performances of the youngsters on the show, who inspired him to write several songs.

**KEN JEFFERSON** is married, has one son and is vice-president on the Breakfast Optimist Club. Ken lives in Regina where he was born. His instruments are piano and trumpet and his hobbies are golf and writing music.

**MARK MIDDLEL** has been performing professionally since he was 13 years old. At 17 he delved into the rhythm and blues field doing the CBC *Let's Go* show from Vancouver. His personal ambition at this time is to record for a major label at which time he hopes to do several of his own compositions. At the present time, Mark lives in Victoria, British Columbia.

**MICHAEL CLEWLOW** calls Toronto his home town where he is well known in the pop field of music as Beau Parker. He plays organ and saxophone.

**MICHAEL ROBERTS** was born in Kitchener, Ontario, now resides in Niagara Falls with his wife and two children. Mike plays organ, guitar, bass, drums and piano and has been active with several pop groups including The Imperial Mark IV.

**AL MacDONALD** was born in Lye, Worcestershire, England and now resides in Dartmouth, Nova Scotia, where he is doing marine research with the Bedford Institute of Oceanography. Al is married, has a 2-year-old daughter and has completed 4 years work toward acquiring his B.A. at Acadia University.

**GORDON ROBERT TAPP** is known to the viewers of television as Gordie Tapp or, if you prefer, Cousin Clem. Gordie, whose humorous antics have charmed TV audiences for years on various network shows in Canada, is now one of the writers of and a participant on the widely acclaimed *Hee-Haw* show produced in the United States. There is also a recording contract pending with a major label in the United States.

The following composers have recently joined BMI Canada Limited as affiliated composers.

**CARL ELLIS**  
**WAYNE FARO**  
**DR. GERALD HENDRIE**  
**ARNY IANCU**  
**DALE R. JACOBS**  
**ROY KENNEY**  
**CHARLES M. MacKINNON**  
**MAUREEN ANN MADLAND**  
**R. A. McGUIRE**  
**WINNIFRED CANTY**  
**MICHAEL R. CLANCY**  
**RONALD J. DOVE**  
**LEE GAGNON**  
**MARGARET MILLER**  
**HANS KUHLMANN**  
**JOE LITTLE**

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### KOLAMP MUSIC

c/o R. Burns  
CJAY-TV  
Polo Park  
Winnipeg, Manitoba

### OPEN HAND PUBLISHING

2001 - 400 Walmer Rd.  
Toronto, Ontario

### RAINY RIVER MUSIC PUBLISHERS

5059 Allard St.  
Montreal, Quebec

### WHITE ROCK MUSIC

3020 - 136th St.  
White Rock, British Columbia

### CLIFFORD HOUSE MUSIC

603 - 33 Eastmount Ave.  
Toronto, Ontario

### DALIRIC MUSIC

18 Macalester Bay  
Winnipeg 19, Manitoba

### FATTYRRAB MUSIC

201 - 2664 Birch St.  
Vancouver 9, British Columbia

### TOWN LINE MUSIC

P.O. Box 4521  
London, Ontario

### WARLOCK MUSIC

158 Douglas Drive  
Toronto, Ontario



# Season's Greetings

*to all our friends  
in music and communications  
on behalf of our  
affiliate writers, composers  
and publishers*

ALL THE WORLDS OF MUSIC



FOR ALL OF TODAY'S AUDIENCE

MONTREAL • TORONTO • VANCOUVER