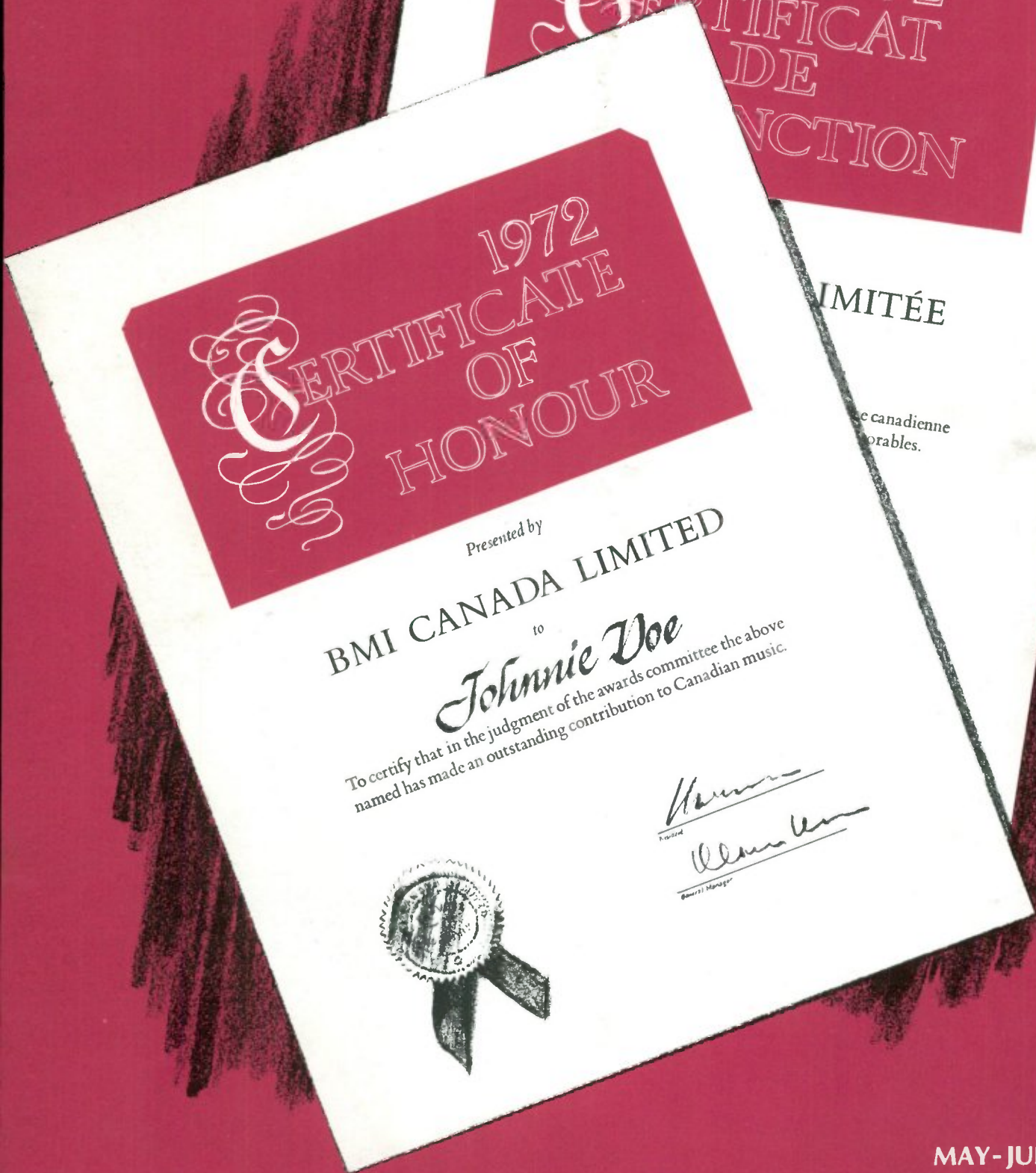




THE MUSIC SCENE



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MAY - JUNE 1973



1,500 SEE JUNOS AWARDED TO AFFILIATES



More than 1,500 people gathered in the Ballroom at Toronto's Inn on the Park March 12 to honour the winners of the 1972 Juno Awards, sponsored by the Annual Gold Leaf Awards Trust Fund.

BMI Canada affiliates were well represented, and won six Junos. Lighthouse lead singer **BOB McBRIDE** won an award for the outstanding male vocalist performance of the year, and the group as a whole was named the vocal instrumental group of the year. **BRUCE COCKBURN** for the fourth time running was named folk singer of the year, with **VALDY** winning an award for the outstanding folk performance of the year. **SHIRLEY EIKHARD** was nominated female country singer of the year, and the Mercey Brothers country instrumental vocal group of the year.

Several special awards were made which were not announced in advance. Arnold Gosewich was voted Canadian music industry man of the year; Peter Goddard was named music journalist of the year; **David Clayton Thomas** received a Juno for outstanding contribution to the Canadian music industry and radio station VPCM, St. John's, Newfoundland, was chosen broadcaster of the year.

From top, clockwise: Lighthouse, Shirley Eikhard, Bruce Cockburn, Bob McBride, The Mercey Brothers and Valdy.

All photos by Bruce Cole



THE MUSIC SCENE



MAY-JUNE, 1973 No. 271

JUNO AWARDS	2
BMI CANADA'S 5TH ANNUAL AWARDS DINNER	4
DR. RICHARD JOHNSTON by Luella Du Wors	12
DALHOUSIE UNIVERSITY DEPARTMENT OF MUSIC by Jack Sorenson	13
INFONIE	14
KLAVIC MUSIC	15
KEN TOBIAS by Jim Smith	16
CANADIAN MUSIC CENTRE by Keith MacMillan	17
MUSIC IN CANADA	18
NEWSLETTER by Wm. Harold Moon	26
WELCOME TO OUR NEW AFFILIATES	27

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



Music industry gathers for festive night to honour BMI Canada music creators

by Josephine Thomson

Masses of flowers — roses, white daisies and chrysanthemums — filled the stage and reception area in the Centennial Ballroom of the Inn on the Park for BMI Canada's fifth annual awards dinner on May 3. This year attendance was even higher than before, and although some award winners were unable to be present because of business commitments, the majority was able to attend.

The master of ceremonies was once again Jack Curran, from Montreal, and in deference to the many French-speaking guests he spoke in both French and English during the presentation ceremony. To begin the presentations, two special awards were given, heading an impressive list of award-winners and presenters. The first special award was given in memory of the late **HEALEY WILLAN**, and was accepted by his daughter, Mrs. Victor Mason of Oakville. Dr. Helmut Kallmann, chief of the Music Division of the National Library of Canada, who presented the award, pointed out that the composer, "as a churchman, choirmaster and teacher contributed 75 years of productive activity in music."

The second special award, given by Broadcast Music Inc., went to **BAY MUSIC** of Toronto, the original publisher of "Spinning Wheel," written by **David Clayton Thomas** and recorded by Blood, Sweat and Tears. The award was given by BMI Canada president Ed Cramer in recognition of more than a million broadcast performances of the hit song, and was accepted by Bill Gilliland of Bay Music.

A total of 35 writers and 28 music

publishers received Certificates of Honour at this year's celebrations, and the star of the evening was **FRANK MILLS**, who won three awards for his songs "For Better, For Worse," "Lord, Don't You Think It's Time" and especially "Love Me, Love Me, Love."

A number of affiliates received two certificates for their achievements during the past year: **LES EMMERSON**, Five Man Electrical Band, for "Absolutely Right" and "Julianna"; **TERRY JACKS** for "Concrete Sea" and "Good Friends?"; **MICHEL PAGLIARO** for "Lovin' You Ain't Easy" and "Mon Coeur" and lastly **BURTON CUMMINGS**, of the Guess Who, who wrote "Guns, Guns, Guns" and "Sour Suite."

All parts of Canada were well represented, from Newfoundland to British Columbia. From the West, award winners included **BILL HENDERSON**, from British Columbia, for "Lonesome Mary"; **BARRY GREENFIELD**, also from B.C., for "New York's Closed Tonight"; **RUSSELL THORNBERRY**, from Edmonton, for "I Can Hear Canada Singing"; and **JOEY GREGORASH**, from Fort Garry, Manitoba, who came to accept an award for "My Love Sings." From Winnipeg came **NORMAN LAMPE** and **ROBBIE McDOUGALL** to accept certificates for "The Theme" and "Dunrobin's Gone" earned certificates for **CHAD ALLAN** and **BARRY ERICKSON**, also from Winnipeg.

Quebec was well represented this year, with **GASTON CORMIER** for "Adieu," and **GÉRALD JOLY**, who came from Gatineau to accept for "Mile After Mile." **JACQUES ALEXANDRE** was there to accept for "Marie, Marie," and **RICHARD HUET** to accept his certificate for "La Baie James." The applause from the audience indicated its support for the sentiments expressed in the song.

ROBERT SÉGUIN was honoured for "Pour la Musique."

Quebec publishers present to accept their certificates included **Gérard Plamondon** of **LES ÉDITIONS KASMA PUBLICATIONS**; **Bob Hahn** of **LAURENTIAN MUSIC LIMITED**; **Michael Richards** of **NORTH COUNTRY MUSIC** and **Brian Chater**, **SUMMERLEA MUSIC LIMITED**. Also, **Jack Feeney** of **DUNBAR MUSIC CANADA**; **JOEY FRECHETTE** of **BEECHWOOD MUSIC CANADA**; **Greg Hambleton**, **BELSIZE PARK MUSIC**; **Vivian Hicks**, **BLACKWOOD MUSIC (CANADA) LTD.**; **Brian Ahern**, **TESSA PUBLISHING**; **Terry Brown**, **OVERLEA MUSIC LIMITED**; **PAUL HOFFERT**, **MEDIATRIX**; **Bob Burns**, **DALIRIC MUSIC** in Winnipeg and **LARRY MERCEY**, **THE MERCEY BROTHERS PUBLISHING CO.**

"Aunt Martha's Sheep" written by **DICK NOLAN** and **ELLIS COLES**, from Newfoundland, won an award for the writers and publishers, Dunbar Music Canada. **SHIRLEY EIKHARD** was unfortunately unable to attend, but sent a wire instead. Her song, "Something in Your Face," won an award for her and one of four for **Beechwood Music of Canada**. **ROBERT QUINN** of **Spryfield** and **ROBBIE MacNEILL** of **Halifax** represented **Nova Scotia**, the latter for "Robbie's Song for Jesus" recorded by **Anne Murray**. **Toronto** affiliates honoured include **SKIP PROKOP**, **RALPH COLE**, **KEITH JOLLIMORE**, **LARRY SMITH** and **BOB McBRIDE** of **Lighthouse**; **ROBERT COCKELL**, **ANTHONY DUNNING** and **ROBERT FORRESTER** of **Steel River**; **JAMES AMBROSE**; **BILL MISENER**; **STEVE KENNEDY**, of **Dr. Music**. **R. DEAN TAYLOR**, who now lives in **Hollywood**,

Country performer and recording artist George Hamilton IV after accepting surprise award for his contributions to the success of Canadian music.



was honoured for "Taos New Mexico," and **TERRY CARISSE** and **BRUCE RAWLINS** came from Ottawa to accept certificates for "Who Wrote The Words" recorded by the Mercey Brothers.

The presence of **GENE MacLELLAN** and David Clayton Thomas was a highlight of the evening. Both were called on stage to acknowledge applause after Mr. Cramer announced each was the writer of a hit to have reached the one million performance mark. Clayton Thomas left early for a previously arranged live television appearance but Gene was able to stay on to accept his Certificate of Honour for "Thorn in My Shoe."

Of all the presenters perhaps the most well-known locally was Dick Lewis, publisher of *Broadcaster*, who received a standing ovation as he went on stage. Having been in the business in one way or another for so many years, he had many amusing comments to make about his and others' experiences.

Other presenters included Jack Hemmings, executive vice-president of the Canadian Restaurant Association; J. Alan Wood, president of the Toronto Musicians' Association and vice-president from Canada of the American Federation of Musicians of the United States and Canada; comedian **GORDIE TAPP**, resplendent in a velvet jacket, and Lionel Forestier, head of the new French TV station in Toronto, CBLFT, who regaled the audience in both English and French with the greatest of ease.

Mrs. Frances Preston, president of the Country Music Association and a vice-president of Broadcast Music Inc., came to present a special award to **George Hamilton IV** on behalf of BMI Canada Limited. George had come under the impression that he was to present, rather than to receive an award, and this impression lasted until the moment that his name was announced. George, who has recently released his fifth RCA album containing songs written by Canadians, described his love for Canada and its people, and very simply and effectively expressed his feelings by saying "Thank you for accepting me as one of you."

The dinner began with fruit salad, followed by beef consommé. The traditional entrée of roast prime ribs of beef was accompanied by Portuguese rosé wine, followed by salad, and to finish, bombe suchard and coffee were served.

After the dinner and the ceremonies were all over, guests stayed to congratulate friends and greet those they had not seen since the previous year. As they left each lady was handed a red rose, together with a brochure bound with a matching ribbon detailing the evening's events. The roses perhaps symbolized the tone of the entire evening, an occasion celebrated amongst the warmth and admiration of representatives of the music industry which Canada is proud to call its own. ♦

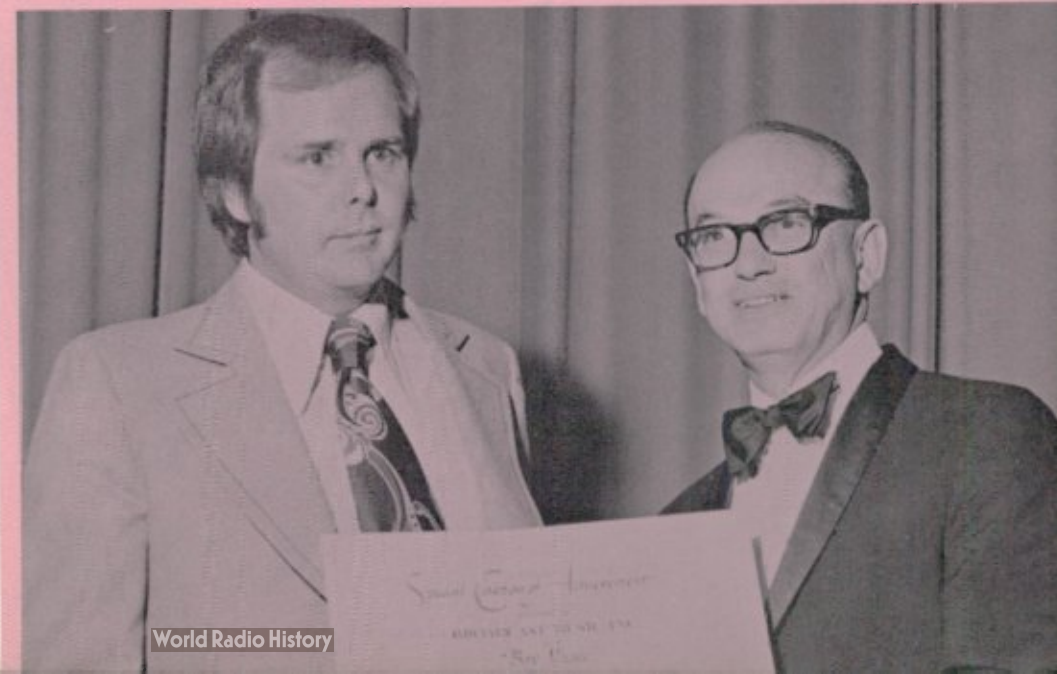
Mrs. Thomson is assistant editor of The Music Scene.



Mrs. Victor Mason accepts plaque presented in memory of her father, Dr. Healey Willan. The plaque was presented by Dr. Helmut Kallmann, left, and looking on is Wm. Harold Moss.



Above: Frances Preston presents special award to George Hamilton IV. Below: EMI president Edward M. Cramer presents citation to Bill Gilliland of Bay Music.





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1. J. Alan Wood, left, presents certificate to Gerard Plamondon of Les Editions Kasma Publications for "Adieu," written by Gaston Cormier. 2. Dick Nolan, right, and Jack Feeney of Dunbar Music Canada accept for "Aunt Martha's Sheep." Dick and Ellis Coles wrote the tune. 3. Fraser Jamieson, London Records, right, accepts for James Ambrose and Cliffdweller Music for "Brand New Sunny Day." 4. Chad Allan accepts for himself and Barry Erickson for "Dunrobin's Gone," and for the publisher, Ranbach Music. 5. Lionel Forestier, left, presents awards to Frank Mills, centre, and Michael Richards of North Country Music for "Love Me, Love Me, Love." Frank also won awards for "For Better, For Worse" and "Lord, Don't You Think It's Time," published by White Dove Music. 6. Terry Jacks accepts award for "Concrete Sea" and later for "Good Friends?," both published by Gone Fishin' Music Ltd. 7. Lori Bruner, Polydor Records, accepts for Les Emmerson and Snowblind Music for "Absolutely Right." Les received certificates for "Julianna" as well. 8. Jack Hemmings, left, presents certificates to Paul Hoffer of Mediatrix and Skip Prokop for "I Just Wanna Be Your Friend," written by Skip and Bob McBride. 9. Gordie Tapp presents certificate to Jack Richardson, right, for "Sour Suite" written by Burton Cummings and co-published by Cirrus Music and Expressions Music. Burton, Cirrus and Expressions also received certificates for "Guns, Guns, Guns." 10. Russ and Charlene Thornberry accept certificates for Russ's tune "I Can Hear Canada Singing," published by Greenhorn Publishing Limited. 11. Richard Huet accepts for his tune "La Baie James."

Photos: Robinson Photography



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World Radio History

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12. Jack Hemmings, left, presents certificates to Bill Misener and Bob Hahn of Laurentian Music Limited for "Little ol' Rock 'n' Roll Band." 13. Arnold Goswich, Capitol Records, right, and Joey Frechette, Beechwood Music of Canada, accept for Robert Quinn's song "Love is a Railroad." Later, for Shirley Eikhart's song "Something in Your Face," also published by Beechwood. 14. Len Hopkins of BMIC's Vancouver office accepts for William Henderson and Haida Music for "Lonesome Mary." 15. "My Love Sings" writer Joey Gregorash steps aside briefly as presenter Dick Lewis greets Vivian Hicks, Blackwood Music (Canada) Ltd. 16. Brian Chater of Summerlea Music Limited accepts for Michel Pagliaro for "Lovin' You Ain't Easy," co-published by Summerlea and Lapapala Music. Brian also accepted for Michel and Lapapala for "Mon Coeur." 17. Robert Cocker, left, and Greg Hambleton of Belsize Park Music accept for "Mexican Lady." The tune was co-written by Bob, Anthony Dunning and Robert Forrester. 18. Jacques Alexandre accepts for his tune "Marie, Marie." 19. Gerald Joly, centre, accepts for his song "Mile After Mile," and Joey Frechette accepts for the publisher, Beechwood Music. 20. George Struth of Quality Records accepts on behalf of Barry Greenfield for "New York's Close of Tonight." 21. Dominique Brunet of BMIC's Montreal office, right, accepts on behalf of Robert Seguin for "Pour La Musique."



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22. Writer Robbie MacNeill, centre, of "(Robbie's) Song for Jesus," accepts, and Brian Ahern, right, for Tessa Publishing. Dick Lewis makes the presentations. 23. Gordie Tapp presents certificates to "Sun Goes By" writer Steve Kennedy, centre, and Terry Brown of Overlea Music Limited. 24. Ralph Cole, centre, accepts for "Take It Slow (Out in the Country)" along with Paul Hoffert for Mediatrix. The song was co-written by Ralph, Keith Jollimore and Larry Smith. 25. Joe Pariselli of Ampex Records accepts on behalf of R. Dean Taylor for "Taos New Mexico." 26. Co-writers Norm Lampe and Robbie McDougall, centre, of "The Theme," along with Bob Burns, right, for Calisic Music. 27. Gene MacLellan, centre, accepts for his "Thorn In My Shoe," along with Joey Frechette for Beechwood Music. 28. Left to right: Gordie Tapp, Bruce Rawlins, Larry Mercey of The Mercey Brothers Publishing Co., and Terry Carisse. Bruce and Terry wrote "Who Wrote the Words."



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Paul Hoffert, Frank Mills, Robert Austin (Publisher, *Record World*), Gene MacLellan, Skip Prokop, Ralph Cole.



Wm. Harold Moon, Edward M. Cramer, Helmut Kalimann



Mrs. Yves Gagnon, Richard Huet, Yves Gagnon, director of the Granby Song Festival.

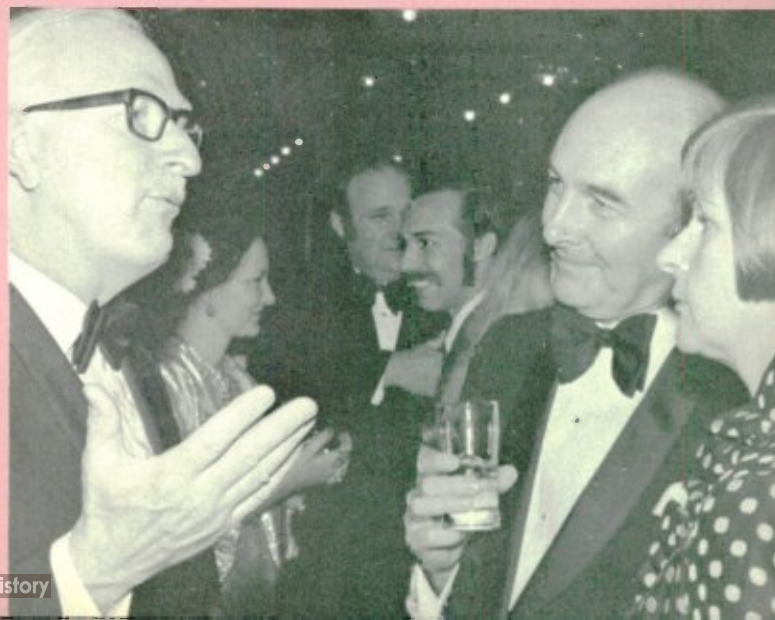


Sam Sniderman, George Hamilton IV.

Mrs. Réal Therrien, Jack Miller (*Toronto Star*), Mrs. Miller, Réal Therrien, CRTC.



E. S. Hallman, CBC, Ranald Ide, Ontario Educational Communications Authority, Mrs. Ide.





Russ and Charlene Thornberry



Bob Hahr, Laurentian Music, and Mrs. Hahn.



Terry Carisse and Aija Skadins

Mr. and Mrs. Tommy Hunter with John Roberts, CBC, background.



Chad Allan and Susan Hoyos.



Mr. and Mrs. Al Waxman, January One Films.



Guy Bertrand, Polydor Records, and George Taylor, Rodeo Records.

Lorne Mahoney, Lanny Merry both CRTC, Dick Nolan.



Heather and Greg Hambleton, Belsize Park Music





Victor Mason, Mrs. Mason, Helmut Kallmann



Gene MacLellan and Terry Jacks



Jack Richardson, Nimbus Nine Productions; Terry Brown, Over ea Music; Bob Martin, A & A Records, background.



George Hamilton IV, Frances Preston, Edward M. Cramer.



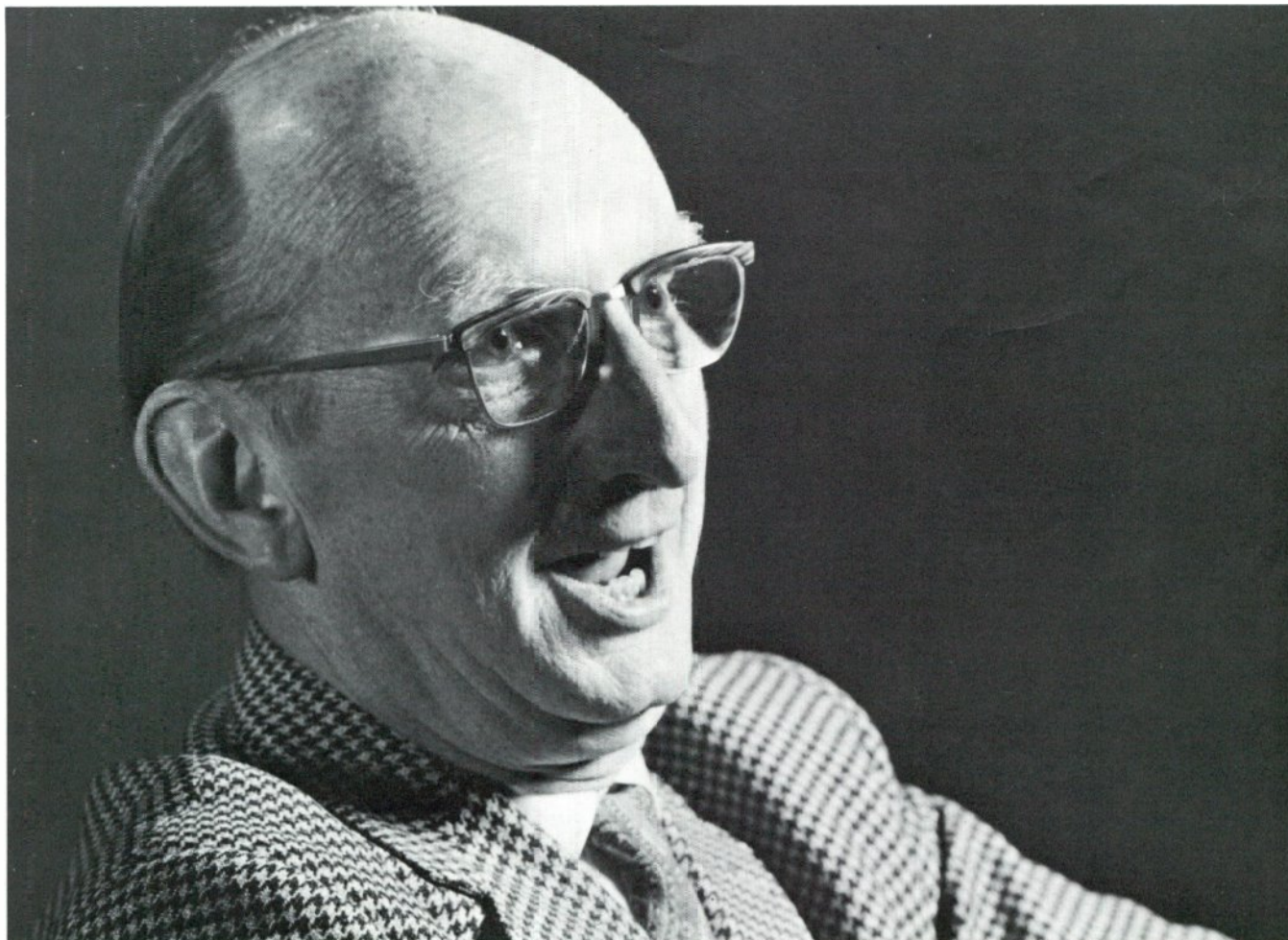
James T. Inch, President, Broadcast Executives Society; Ruth Hancock, Director of Promotion and Public Relations for CTV; S. Campbell Ritchie, Assistant General Manager — Administration, BMI Canada.



John Barnes and E. S. Hallman, both CBC.



Jack Feeny, Dunbar Music Canada; Robert F. Cook, RCA Limited Gordie Tapp and Mrs. Tapp.



Richard Johnston

Inner self exposed through composing: Richard Johnston

by Luella Du Wors

On a bedside table sit worn volumes of "The Autobiography of Sean O'Casey." Beside them, an inscribed copy of St. Francis of Assisi's "Canticle of the Sun" bound in missal red. On the hallway wall, a lovingly framed fragment of scarlet Hungarian needlework; in the living room, a large dark-hued Picasso print, a big black grand piano. And beyond the sun-flooded house on the hill, the brown hills of Alberta silently roll away from berry patch and corral to rock-tilt mountains edgily locking the huge sky.

This is the home of **RICHARD JOHNSTON**, musician. Here live Yvonne of the warm intelligence and Kristina, Suzanne, and Peter, all vibrant with the dreams and facts of the home.

Now Dean of the Faculty of Fine Arts, The University of Calgary, he was born in Chicago, and raised in the strengths of a Swedish Lutheran community. In 1947 he accepted the invitation to serve as Professor of Music Theory and Composition at the University of Toronto. The

Ph.D. in Composition was received from the Eastman School of Music in 1951.

Flushed with intensity, big in stature, he radiates vitality. There is humour for his friends, laughter, and the well-turned story. Speech is picturesque. In the days when Toronto was Good, he was called on the carpet for admonishing the sopranos in his chorus to "sing that note as if you had just been goosed!"

Compassion and impatience are there. Comfortableness is not a quality he radiates. "Nadia Boulanger taught me," he says, "that there is only one standard - good or not good. I will never allow my 'String Quartet' to be played in public again. It was once dear to me. Now it no longer represents me. Not until I wrote my 'First Symphony' do I acknowledge a quality of material that makes it valid, and therefore mine. All prior work was preparation."

Creativity is experienced by Richard Johnston as a celebration of line. "The composer of music, the housewife designing quilts for the family beds, the sculptor of shape and the painter of color, all may hope to be understood by all persons who understand the meaning of line. Line is a growing thing, and if

healthy, just naturally has a destiny. The composer discovers implications of the impulse; the listener or performer may discover their importance." The concept of line, he believes, emanates from the movement of nature.

He is sensitive to words. "The beautiful word is a powerful springboard. Made line in thought, in speech, in sound, it moves. Parts of my 'First Symphony' are really vocal, inarticulately a song, not needing a word."

"The clarinet should sing, the piano should sing, the percussion should sing. And above all, the child should sing." Dr. Johnston is committed to the pedagogy of Zoltan Kodaly and Carl Orff: thus, 17 books as editor/arranger, "a very important part of my life because we must concern ourselves with the education of young people in order for them to grow to understand, and then grow further toward the more esoteric world of sophisticated composition."

Dr. Johnston believes passionately in the importance of recognition for the teacher of and composer for children: "Proper growth can happen only if a

Continued on page 24

Teacher training main aim of Dalhousie department

by Jack Sorenson

In 1968 the Maritimes already had two excellent and well-known music departments with professional programmes, Mount Allison and Acadia, therefore the department at Halifax's Dalhousie University was established primarily as a centre for training teachers. Although a B.A. and a B.A. with Honours are offered, the majority of students are enrolled for the Bachelor of Music Education. The curriculum is directed toward developing excellent musicianship and fostering the eclectic attitude and inquiring mind which characterize a flexible and secure musician-teacher.

Important to teacher training is Dalhousie's relationship with the vigorous music programme in the Halifax schools. Faculty and administrators from both the city and the province are consultants and part-time instructors for the university, and Dalhousie students observe and practice-teach in the area's classrooms. The acting chairman of the department, Vernon Ellis, is a past-president of the Canadian Music Educators Association and is a member of the Board of Directors of the International Society for Music Education.

The Dalhousie Music Department is providing stimulus for local projects

which involve university faculty and students and other participants from the city. Longest-standing is the programme of opera productions under Philip May and A. G. Scott-Savage (*Così fan tutte*, *Beggar's Opera*, *The Consul*, *The Mikado*, and in April the first performance of a commissioned work by Charles Wilson, *The Summoning of Everyman*). These impressive stagings provide Halifax its first chance to hear opera on a regular basis.

The new and exciting *InNOVations in MUSIC* group is sponsored by the university and aided by the Canada Council. **STEPHEN PEDERSEN**, faculty composer-theorists Dennis Farrell and Steve Tittle are amongst the main forces in this group, already receiving recognition for its excellent performances of recently composed and infrequently performed chamber music. The more traditional chamber repertoire is being presented by the Scotia Chamber Ensembles, formed by pianist John McKay.

More directly related to the department's teaching programme are the Symphonic Band and the Chamber Orchestra, both of which are new and growing rapidly under the direction of composer-conductor James Gayfer.

The full-time faculty of 11 is augmented by 12 part-time instructors, two of whom are Dr. George Bornoff of Boston University (violin and viola) and John Grew of McGill University (organ). A

valuable infusion of professional experience and superb musicianship is being provided by the string-bass virtuoso Gary Karr and harpsichordist, David Harmon Lewis. As Artists-in-Residence for 1972-73, the Karr-Lewis Duo are available to students for coaching and to the university and community for demonstrations and concerts. The duo, which specializes in music of the Baroque period, is also giving concerts throughout Canada during the year.

Halifax's flourishing concert season of internationally known musicians should be the envy of all North American cities of equal size. Generous benefactors of the university and a far-sighted Grants Committee and administration have provided a superb Arts Centre which has quickly become the focus of musical activity in Halifax and Nova Scotia. All major events are immediately accessible to Dalhousie students, whose cultural opportunities are second to none in Canada. The Rebecca Cohn Auditorium of the Arts Centre is home to the Maritime Provinces' Atlantic Symphony Orchestra. Several of the orchestra's most capable instrumentalists are part-time instructors at Dalhousie.

The university is open to the multipli-

Continued on page 25



An InNOVations in MUSIC concert at Dalhousie Arts Centre



Walter Boudreau, second from right, and Infonie

Interpretation by Infonie makes for musical adventure

Infonie. A name full of images — Infonie!

The group is experiencing today its umpteenth internal change; yet the core has not changed. First, there is **WALTER BOUDREAU**, the musical soul of the group, then Raoul Duguay, spiritual father. Duguay on a different level is Claude St. Germain, Infonie evangelist story-teller, who, like the apostles, brings the message of Infonie to all who are interested. Add to this core some of the best Quebec musicians and you get the special madness which is Infonie.

Visually, Infonie members still are garbed in flowing robes, their mark from the early months of a 22-man group. But the sheer madness of the group should not distract listeners from the musicianship of the members. Most were conservatory trained and Boudreau has worked with Stockhausen.

There have been changes, that could be called "transformations." The members won't agree; for them changes are due to "cosmic" influences rather than natural phenomena. The release of their "Vol. 333" album on the Kot'ai label has materialised their ideas.

For Walter Boudreau, a talented saxophonist and composer, Infonie was first a dream. He shared his "cosmic" views

with Raoul Duguay, a poet damned by many for his incompatibility with today's world. Raoul lives, and has always lived, in a world of his own. Infonie went through experimental stages, its results visible on their first album, "L'Infonie", quite a success when released. This first LP, produced at André Perry's Studios when he was still working in his basement at Ville Brassard, had all the deficiencies and qualities of an experimental "opus".

From that day on the group gained in wisdom and experience and reached a peak with its second album "Mantra", a work of structured improvisations which even intrigued officials from Deutsche Grammophon. A peak it was, because the group had overcome all barriers and anyone could be "infonic". This was the golden age when the musicians, dressed in flowing robes, expressed themselves by means of a crazy audio-visual musical show at a time when Quebec had not yet become aware of itself.

But the 22-member group was too large and survival became more and more difficult. After a period of euphoria, everything fell apart. And when Boudreau decided to go and study in Europe, this meant the end of Infonie. Then he came back with new ideas and a new concept

for the group. All was to start anew and everyone was determined to make it work. Walter first hired his old friend Duguay, then his former drummer Ysen-gourd Knorh, and formed a saxophone quartet: Jean Grimard, André Pelchat, **PIERRE DAIGNEAULT** and himself. He then called on pianist Gilles Hainault, guitarist Michel Lefrançois and bass player Jacques Beaudoin. Infonie had come back!

While in Europe it seems that Walter rediscovered the beauty of a melodious style. This did not mean that he was to stop his search for different musical structures, but that his compositions and the music of Infonie were to become more melodic.

Everything becomes clear when listening, on the new album, "Vol. 333", to the version of "Paix", a work from the golden age of Infonie. Walter wrote new arrangements and new melodic lines to accompany the famous poem by Duguay, "Chanson pour la terre entière". In its second version "Paix" became a pop song in its own right.

With this same album comes a new musical direction for Infonie. Interpretation takes the place of composition. First an arrangement for saxophone quartet of "Concerto in D Minor" by J. S. Bach, then "Prelude XXII" of the "Well-tempered Clavier" and the "Kyrie" from "Messe Nostre-Dame" by Guillaume de Machaut, scored by Boudreau.

The musical adventure continues with this LP and its typical musical rediscoveries of the first phase of Infonie: "Ubiquital I", for 24 musicians, does bring back the memory of the CEGEP happenings. Touches of humour, so necessary to understand Infonie, are included.

Such is Boudreau's Infonie, as revealed to us in the reality of a third album.

In order to better understand the new

"infonic" direction, its evolution, let's listen to Boudreau himself speaking in detail about the new version of "Paix" and its relation to past, present and future.

"The idea for 'Paix' was first suggested to me by Raoul Duguay when we played at the Patriote in February, 1970. Originally the poem was sung by the poet as a litany, while the orchestra merely supplied some form of improvised modal ambiance, without real structure or shape. Though I am not really against some form of improvisation within the framework of a piece, considered in the perspective of a more or less variable parameter, experience has taught me to be particularly wary of it. In fact, unless all the musicians share the same concern for style and form — which would be a miracle — such an improvisation exhausts too quickly and often stupidly the musical material and comes to nought. And this to its own detriment and to the prejudice of the word it cleams to serve".

Walter explains at length in a booklet presented with the "Vol. 333" jacket why the first version of "Paix" was given up.

"Let's go back to the composition of 'Paix'. Holding a very special view on the so-called pop music, which I shall not try to define here, it is obvious that the character of that piece would be synthetic. By synthesis, I mean above all the imitation of certain 'tricks' particular to this type of aesthetics. For instance: standard rhythms and harmonies more or less cleverly used through that music — I am not trying to avoid criticism. Originally, the problem was to integrate within a general form, X, a certain number of various elements, Y, in two main categories: Yin and Yang. Space and time being linked to resonance and lyricism, whilst flesh and blood, bones and death convey more acid and grinding sounds. Here again, I must make reservations.

"I have not tried to connect causes to results — one would hear each time after the word 'espace' the gong, etc. — just like in some horror films, where the dramatic tension is automatically followed by an ascending chromatic scale and vice versa. It would be too silly and oversimple.

"I only retained the core of the text, its general context. The ensuing development is not the development of the text as such but the development of the background music. I meant 'Paix' to be a pop piece, just as a tree is a tree and a protozoan is a protozoan. There are other things, other areas where mind moves, thank God! I had a great deal of pleasure writing this piece between October '71 and January '72, though the very first version, which I had neglected, dates back to '70. I am never completely satisfied with my work — there is always room for small improvements — I am now working on the fourth version."

Infonie grows and will go on doing so as long as someone, somewhere will listen and be converted to Infonism. ♦

Klavic Music and Valdy reach success within year

KLAVIC MUSIC — established just less than a year ago when the Victoria-based Haida label was formed — represents one of the most extraordinary success stories in Canadian pop music to date. The presence of **VALDY** at this year's Juno Awards presentation (best folk performance) was a tribute to an outstanding talent and the fledgling record-management-publishing complex.

Keith Lawrence, Klavic's soft-spoken head, explained Valdy's phenomenal one-year success story. "He's just the kind of person that everything happened for overnight, but he's been around for a long time." Valdy's success runs a parallel line with that of Klavic Music.

In a single year Valdy has established himself as an important singer, composer and performer. Two singles, "Rock & Roll Song" and "A Good Song," have been hits in Canada. An initial album, "Country Man," is also a bestseller. The folksinger won a Moffat Award for "Rock & Roll Song" and two tunes from the album, "A Good Song" and "Country Man," were included in the **Quincy Jones'** soundtrack for the film "The Getaway." Recently a reorganized Steppenwolf recorded "Rock & Roll Song" for a possible single release.

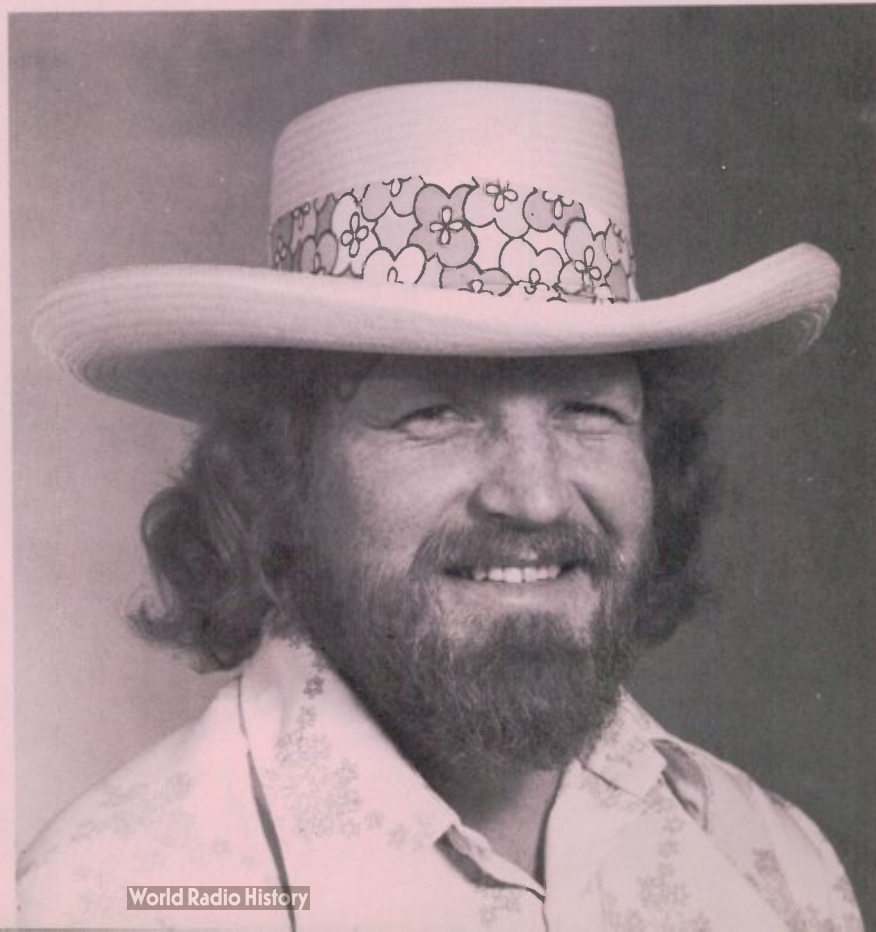
Valdy has an obvious grip on the music industry's imagination but there are other Klavic writer-performers with success stories of their own. Recently Stallion Thumrock — composed of **Dick**

Whetstone, BRETT WADE, GARRY BELL, BASIL WATSON and Joel Wade — released their first album and followed it with an intensive cross-country tour. Another album, titled "Leaving You Free," was due for release in April by **CLAIRE LAWRENCE**. Sessions for **TERRY FREWER** (formerly with Spring) have been completed and a single is due soon. The reception of the new Klavic material will likely bring more Klavic artists into the spotlight alongside Valdy.

Valdy represented the company's first album and single releases — the first attempt at getting an artist off the ground. Says Keith Lawrence: "Valdy has a lot of songs that he probably doesn't remember he still has. He writes continually. One of the things we're going to do is go back and pick up the songs he has written in the past and catalogue them. He's such a basic person and his writings are of his own experiences. I think they'll probably continue being that way. But, because he has such a talent with words, a lot of people are going to be able to use them."

Haida Records are distributed worldwide by A&M. Lawrence cited the importance of A&M's publishing arm, **Irving Music**, in Los Angeles, to his artists: "The company works hard and they're in tune with all the artists. Artists from other labels come into the A&M lot to see them. A great many artists from other labels plus their own artists are recording in their studio. ♦

Keith Lawrence



Tobias learned by experience during stint in Los Angeles

by Jim Smith

"I'm just a guy who writes songs and sings and plays guitar," **KEN TOBIAS** says. "You could call me a songwriter but most people want to call me an 'artist', it seems. I don't want to be called an artist, though; to me, that's just too pretentious."

Other people, most notably **CLIFF EDWARDS**, former lead singer of Montreal's The Bells and now a solo performer, laugh at Tobias' modesty. Edwards has used Tobias' material frequently—for the Bells' biggest hit, "Stay Awhile," two selections on his recent album and two more songs on his next album.

"Kenny Tobias is an incredible writer," Edwards states, oblivious to the fact that Tobias dislikes the "Kenny" tag and sticks to the abbreviated Ken. "When you first listen to his songs, you would swear they have either been hits before or they are going to be. He has a knack for turning out nothing but hit material.

"When I was looking for material for my next album, I listened to the songs Kenny had rejected from his own album. They were great songs. Even his rejected

material is better than most of the songs recorded these days."

Tobias may not cause you to react quite as strongly, primarily because remarkably few Canadians are even remotely aware of Ken Tobias, even though his "I Just Want to Play Music" is a huge Canadian hit. Despite his Canadian roots (born in Saint John, N.B., apprenticed on the CBC's *Music Hop* and *Singalong Jubilee*, and an occasional resident of both Montreal and Toronto), Tobias' music career has been more closely linked to Los Angeles.

His early career reads like a carbon copy of the story of the typical eastern-Canadian singer. He kicked around with several diverse bands, playing folk music with the Ramblers and rock with the Bad Seeds (a.k.a. Chapter Five). Of course his bands recorded. Of course the records were very bad because nobody involved knew how to make good recordings. And, of course, they were failures.

Where the difference comes in with Tobias is his combined writing and performing talents. Canada has always specialized in good composers and we have turned out our share of talented performers. But Tobias is one of those unusual types who can do both well. If a comparison is required, Neil Diamond is a good beginning.

Tobias could always write. His first composition, written when he was with the Ramblers in Saint John, won a hootenanny contest, which may not be the final goal for most writers but is certainly a satisfactory beginning.

His early songs were written largely out of necessity because "I could never remember the words to other people's songs. I always had that problem, even when I was working on *Music Hop*, where they'd have me singing songs by Jay and the Americans or Simon and Garfunkel."

By 1968, though, he was writing for profit. Across the street from the Montreal house Ken was lodging in that year was one of the city's Holiday Inns. When **Bill Medley**—half of the late Righteous Brothers—arrived in town for a club appearance, he stayed at that Holiday Inn.

Tobias knew that Medley, apart from being a singer, was part of a production company called Medley, Patterson and West and that Patterson was **Michael Patterson**, who doubled as Medley's pianist on the road. Medley, Patterson and West specialized in all-round entertainers, people who could write as well as sing. In other words, they specialized in people like Tobias.

Tobias called, and Patterson was not greatly enthused. Medley was due at the club and thinking that Tobias must be calling from half-way across town, Patter-

son gave him 10 minutes to get over to Medley's room and show his musical wares. Tobias made it in one minute flat, Medley arrived at the club 30 minutes late, and soon Tobias was on his way to Los Angeles.

Tobias has little to say about the Medley association now except that he left Los Angeles and came back to Montreal. He was clearly unhappy with the restrictions faced as part of a writing stable.

This didn't stop Tobias from returning to California to join another stable. The experiences were nothing more than a replay of the Medley days, though Ken did record an album. "Dream #2." And he did write a hit, "Stay Awhile."

He had written the song with a country duo like **Johnny Cash** and **June Carter** in mind. His own idea of the tune is captured on the "Dream #2" album, which is definitely country flavoured. But he is enthusiastic about the Bells' hit version.

"In the beginning, the Bells' version was strange to me. When I listen to it now, though, I appreciate it for what it is. In particular, Charlie Clark's guitar-playing is excellent."

"Stay Awhile" proved two things to Ken: that a song performed by another artist never lives up to the composer's expectations and that there are definite hazards involved in writing for salary. Because he was working as a salaried employee in Los Angeles, Tobias lost all the publishing royalties to "Stay Awhile." But, as Ken says, in fairness it has to be admitted that his employer was taking a gamble as well.

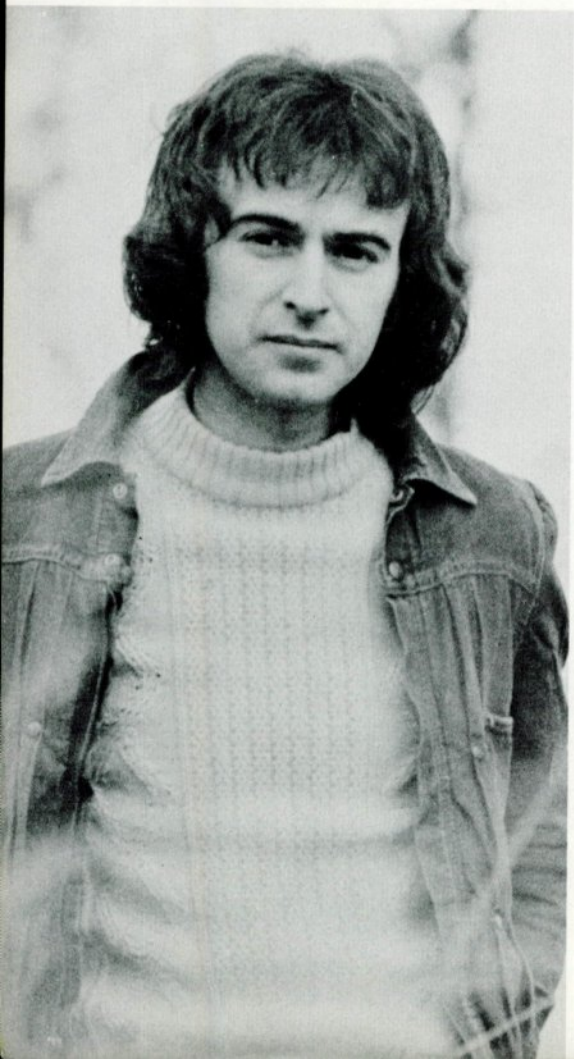
Recently Tobias has been living in Toronto, keeping a low profile while his brother, Tony, manages his career. The few appearances he has made with his quartet have shown him to be a thoroughly professional performer with a distinctive sound.

Tobias continues to write prolifically—and well. "I think he's matured a lot since he went to L.A.," Edwards observes. "His melodies are definitely much better."

There's a new MGM Verve album in the works featuring, like "Dream #2," nothing but Tobias material. Tobias is in England recording until June. The dregs from the demo session are what Edwards has noted are "better than most of the songs that are being recorded these days." He can look for better royalties this time, though. Everything is owned by **GLOOSECAP MUSIC**, a company owned by the Tobias brothers.

He's obviously learned more than just songwriting in L.A. ♦

Jim Smith is a freelance Toronto writer and music editor of Today's Generation.





BMI Canada affiliate Jean Papineau-Couture, President of the Canadian Music Centre, with Louise Laplante, Associate Executive Secretary.

Canadian Music Centre expands services to Montreal location

by Keith MacMillan
Executive Secretary

Most of the centre's clients know the Canadian Music Centre as a service agency, with its free library of Canadian music, collection of recordings, information and consultative services and provision of performance material for orchestral and choral works. Composers know it too, as a handy copying and photo-printing service, often gratis, as a supplier of materials for writing music, and also a convenient dispatching service to conductors, competitions and international festivals the world over.

But the centre is primarily a *promotional* agency, its "service" activities merely providing the necessary back-up to its promotional efforts. And as a promotional agency it has generated such a demand for its service activities as to find promotional efforts hamstrung through shortage of staff and facilities. Expansion is now essential if the centre is to keep up with the expanding interest in, and use of, Canadian music.

Expansion is the name of the game for the CMC in 1973. During the first few months of the year the centre has not only moved into larger Toronto quarters and enlarged its working staff there, but

has also established its first foothold outside the Toronto area.

The centre has announced the establishment of a CMC library, Canadian music information service and composer "contact-point" in Montreal under the guidance of its Associate Executive Secretary, Louise Laplante. The value of a library such as the centre's on the spot in Toronto has long been recognized by musicians, teachers and students of that city. The centre has therefore long felt the need of comparable establishments in other musically important cities in Canada. Now, thanks to special grants from Quebec's Ministère des Affaires Culturelles and from the Canada Council, CMC-Montreal has become possible. Its library and recording collection, its files of background information on Canadian composers and their works, will more than equal those of the present Toronto office. Montreal has for several years been a leader in the field of "Canadian studies" in music and CMC-Montreal will develop a special and extensive information section, as a major resource and research centre for studies in Canadian music. CMC-Montreal, while providing a fully bilingual service, will also function as the French-speaking division of the Canadian Music Centre. And incidentally, the centre has changed its French name

from Centre Musical Canadien to Centre de Musique Canadienne.

Meanwhile, back in Toronto, the CMC has moved from its overcrowded premises on downtown Edward Street, where it has been since 1966, into much larger premises in the Bloor-Bay area. Canada's two performing right organizations, BMI Canada Limited and CAPAC, are constant supporters of the centre. In lieu of its regular grant to the centre, CAPAC after its own recent move has made available its former premises at 1263 Bay Street for the centre's use, for the next few years at least. These larger premises will now make possible an increased CMC staff with which to cope more effectively with the growing demands made on its services, thus making it possible for the centre to resume new promotional initiatives on behalf of Canadian music. At the same time the CMC is proceeding with its publications project (monographs, Handbook on Canadian composers — see the last issue of *The Music Scene*), the computerization of its catalogues, the streamlining of its informational services and the revision and updating of its microfilm library.

All in all, the Canadian Music Centre is fast becoming a major national cultural resource. ♣

MUSIC IN CANADA

Centennial Hall, London, Ontario, was the scene of an unusual symphony concert last February. Unusual because one of the pieces played was written by the leader of a rock group and played by the rock group and the London Symphony Orchestra together. The rock group's name is Hunter and its leader, **RANDY KUMANO**. Randy's piece is titled "Long Awaited Dawn" and was commissioned by the London Symphony Orchestra for its premiere February 11. Hunter is a versatile ten-man group which plays jazz as well as rock using a cello, trumpet and trombone in addition to the more customary rock band instruments.

Fireweed, the country-rock group from Vancouver, has joined together with Chief Dan George for their first album on the Can-Base label, entitled "First Circle." It includes readings by Chief Dan George, in particular "Centennial Prayer" taken from a speech which he delivered at the Vancouver Empire Stadium in 1967, as well as several songs, such as "Buddy's Last Ride" and "Timeless Life," written by group member **DANNY McINNES**.

A single has been released from the album, containing another reading by Chief Dan George, "Indian Prayer," backed with "My Blue Heaven," sung by the Chief.

Kanata has released "Bondi Junction," a single by **PETER FOLDY**. Flipside of the disc, produced by Kanata's **DAVE BIRD**, is "Alice Mary Jane MacPherson." Born in Hungary, Peter moved to Australia with his family at the age of 8 where he was educated and worked in television commercials. Songwriting became important to him after he came to Canada in 1965 following a travelling stint through Europe. He presently lives in Toronto and is studying film production at York University.

"Chansons Pour Un Café" is **GILLES VALIQUETTE**'s first album. Released earlier this year, both words and music for all the songs were penned by Valiquette. The album was released on the Zodiaque label, distributed by Trans-World, and the material published by **EDITIONS DE LA MARGE**.



Scrubbaloe Caine

Bruce Cole

Piney the Talking Christmas Tree, the Christmas play for children written by **MARY EUSTACE**, was performed for the first time on March 11 at the St. Gabriel Centre in Toronto. It was produced and directed by Mary, and future plans for the production include a recording, a TV special and presentation of the musical next Christmas.

Marathon Music Incorporated celebrated its second year in the country music field in March with a party and awards presentation honouring the label's top artists.

ROY MacCAULL, **ALLAN CAPSON** and **MARG OSBURNE** were among those receiving awards for top sales in singles. **HARVEY BATES** received a plaque for continued top sales over the two-year period. **JACK HOSIER** received a Marathon gold record for his "Testing 1-2-3" single, recorded by Joyce Seamone.

Jack Boswell heads the independent, Canadian content label and the company's stable now includes 22 Canadian artists.

The Toronto local of the American Federation of Musicians of the United States and Canada will host the 76th convention of the federation in Toronto June 17 to 23. More than 2,500 delegates and their families are expected to attend.

Mayor David Crombie will declare June 17 to 23 Toronto Music Week and the city is joining the Toronto Musicians' Association in planning free concerts in the city's parks and public areas. "We want to display the very best of Local 149's talent," an association spokesman told *The Music Scene*.

MOR artist **TERRY McMANUS** has formed his own publishing and production company, **LOOKING WEST MUSIC**, and has entered into an agreement with **TOMMY BANKS'** record company, Century II. McManus previously recorded for A&M Records and received strong national support for "Sunshower," "Love is Wine," and "Carolyn."

Scrubbaloe Caine, signed with Don Hunter (manager of The Guess Who), have negotiated a world-wide exclusive contract with RCA Records. The six-man band consists of Henry Small (lead vocals and fiddle), Bob Kidd (bass), **JIM HARMATA** (guitar), **PAUL DEAN** (guitar), **AL FOREMAN** (organ) and **BILL McBETH** (drums). The band first came together in Calgary a year ago and has since moved to Winnipeg. They are tentatively scheduled to record in Los Angeles in May.

Love Productions has concluded an agreement with Island Records for European distribution of "In My Life," written by **PAUL NAUMANN** and recorded by A Foot In Coldwater. European agency and publishing arrangements for the group have also been finalized. A new Canadian single, "Lady True," has been released. It was written by Coldwater members Naumann and Alex Machin. The projected Canadian release date for the group's second album is May 7.

The new Guess Who album cover looks like a phony subscription or real estate offer, encased in a large brown window envelope and containing letters promising untold fame and fortune to the recipient. "Artificial Paradise" was released early this year and all tunes were composed by group members, including newcomers **DON McDOUGALL** and **BILL WALLACE**. The hit single taken from the album, "Follow Your Daughter Home," was released at the same time.

A CBC-TV network special on March 30 featured Anne Murray. Titled *Anne — Herself Among Others*, it starred Anne together with her brother Bruce, and **JOHN ALLAN CAMERON**. The programme was produced by **SKIP BECKWITH**.

John, whose specialty is humour combined with folk music, recently performed to a packed house at Toronto's Massey Hall together with Anne.

A new album by **George Hamilton IV** was released early in March. Titled "Out West Country" it contains songs written by composers from Western Canada. Eight are by BMI Canada affiliates — **ALLAN MOBERG**, **JIM ROBERTS**, **RICK NEUFELD**, **MICHAEL JAMES TAYLOR**, **CAL CAUVENISH**, **DON COCHRANE** and **BOB RUZICKA**. A Single, "Dirty Old Man," by Bob Ruzicka and taken from the album, was released in March. The album is the fifth Canadian content LP for George.

To promote "Out West Country" George undertook a cross-Canada tour at the beginning of this year. He visited most of the major radio stations across the country, and appeared on the **TOMMY BANKS** Show in Edmonton. In Victoria, accompanied by Allan Moberg, he hosted a phone-in programme on CJVI with Allan as his guest.



John Rowlands

George Hamilton IV

Quality Records has released a unique album by Canada's Mr. Polka, **GABY HAAS**, on which Gaby teams with Fred Burri, the "Disneyland Yodeller." The two met in Zurich, Switzerland, where both had separate recording sessions. Gaby invited Fred to Edmonton where he arranged for his appearance on his *Country Music* television show as well as live appearances.

Fred Burri lives in California where he yodels for a million tourists every season. He has a number of Swiss record releases to his credit. The new album, titled "Gaby Haas — Mr. Polka Meets Fred Burri — Mr. Yodel," was cut at Project '70 Studios and is a combination of Gaby's accordion playing and Fred's yodelling.

Smile Records was officially launched with a single release by Alabama. "Song of Love," written by band members **BUSTER FYKES** and **RICHARD KNIGHT**, has so far shown up on 33 adult contemporary stations. Other members of the group are Hector McLean and Len Sembaluk.

The single utilized the talents of a number of well-known Canadian studio musicians including **HAGOOD HARDY**, **BRUCE CASSIDY**, **ARNIE CHYCOSKI**, Bob Livingston, Jack Zaza and several members of the Toronto Symphony Orchestra. Backup vocals were added by **DIANNE BROOKS**, Patty Van Evera, and Colinda Phillips. Both sides were produced by **HILLY LEOPOLD**. Publishing is handled by **MAPLE CREEK MUSIC**.

After sitting in on part of the two-day folk festival early this year at McGill's University Centre in Montreal, *Gazette* journalist Jack Kapica commented that the concert did "show that there is an audience, and one willing to pay for folk in Montreal." Some 1,500 people attended the benefit for the Moveable Feast, a restaurant and folk music centre. Included in the lineup of Montreal folk acts were **FRASER** and **DeBOLT** and **CHRIS RAWLINGS**.

Two Canadians have been signed to the Burbank-based complex of Grit and A/S Records. The label purchased control of **BILL MISENER** and **RICK NEUFELD** from **BOB HAHN** who had headed up the now-disbanded Astra label.

Misener's initial release will be "Shadow Song," a self-penned tune from his upcoming first album. The Misener album was produced at Captain Audio Sound and RCA's Toronto studios by George Semkiw. All selections are Misener compositions.

Rick Neufeld's "Highway Child" album will see a U.S. release on the A/S label. Upcoming plans for Neufeld include sessions in Burbank with producer Billy Strange.



John Rowlands

ROBERT DAVID's first RCA album, called "Robert David," has received rave notices from critics.

In the contemporary folk field, he is published by **DUNBAR MUSIC**.

LOUIS S. HOOPER of Montreal reaches his 79th year on May 18. He began his career at the age of 3 and has no intentions of giving it up yet. On May 25 his compositions will be featured in a concert at the Westmount High School Auditorium in Montreal, all proceeds to go to the Quebec Paraplegic Association Inc.

Mr. Hooper has cut more than 500 records and is one of the unsung men of jazz in North America. Not only do his compositions make up the entire program May 25, titled "Music Through the Years", but he will appear to play five piano numbers, composed between 1918 and 1960.



Tapestry

St. Valentine's day was the opening night for a new musical revue titled *Of Moon and June and Honeymoon . . . and Countless Plastic Things*, upstairs at Old Angelo's restaurant in Toronto. The revue was created by **DOUG RANDLE**, who composed and arranged the 20 songs it contains. The show is performed by a quartet of singers: Christine Chandler, Brian McKay, Barbara Barsky and Robert Jeffrey.

According to Peter Goddard in the *Toronto Star*: "The tone of the new revue musical . . . is at once wistful, bitter, defiant and nostalgic." He found that in his songs "something special emerges, something that shows Randle can be both bitter and blithe at the same time."

Tapestry is involved in a major promotional tour to promote its debut Polydor album "Down By Maple River." A single, "Everything is Bringin' Me Down," written by **JACK WINTERS**, has been released. The Montreal group recently reorganized and now consists of Winters and Heather Woodburn plus a back-up group. Winters also handles production.

A new side of **CARROLL BAKER** is evident in her latest release for Gaiety Records. "Wichita," co-written by Carroll with **DON GRASHEY**, is an up-tempo country tune that shows a new side to Carroll's voice. The single is backed with Carroll's own "Antique Love."

At press time **BARRY GREENFIELD's** re-release of his own tune "Sweet America," this time on RCA, was attracting a good deal of attention on both sides of the border. *Record World* picked it for cover attention: ". . . the artist-writer sounds a bit like Cat Stevens on this powerful tune about giving the country another chance. Message and performance are outstanding and should hit home everywhere."

DON VALLEY MUSIC recently made an extensive mailing to Canadian industry people as well as to WEA Music's worldwide affiliates to promote the song folio of writer **CRAIG RUHNKE**.

Brave Belt has signed a recording agreement with Mercury Records for a two-year period with two one-year options. The band, headed by **RANDY BACHMAN**, is slated to release two albums a year.

The April issue of *Maclean's* featured a review of the group's Reprise album "Brave Belt II." The group has undergone several personnel changes since the album was released, moved its base of operations from Winnipeg to Vancouver, and ended its association with the Reprise label.

Wrote Dennis Duffy: "The best of this bunch, Brave Belt is a hard, screaming kind of group. Three men augmented by a fourth for the album, they lay down a driving beat that pushes across familiar material. The album back suggests it's a concept album. Well, I suppose it tells the story of a journey through tough sex, street politics, and music on the way to getting back to those gnarled rural roots. But it is well done, and especially gripping is the way C. F. Turner, lead vocalist and bass guitarist, gut-shouts his numbers."

Ted Wesley, 26-year-old ex-goldminer, has a unique album on the Damon label. "Straight North" is a record about the Northwest Territories. It sums up life on Canada's last frontier. Bush planes, barges, the weather, venereal disease and the Mackenzie River with its fish camps and flies are covered.

BOB RUZICKA's lyrics and music make up most of the album, and were written during a stint in the Mackenzie River delta. Ted Wesley first came to the north at 16, and went to work for the Discovery Gold Mine north of Yellowknife. "I lied to them, told them I was 18," he says.

One of the finest songs on the album is Ruzicka's ballad "The First Barge." It conveys the sentiment in a small northern settlement just before the first supply ship arrives from the outside after a bitter winter.

The album, still not available outside Yellowknife, has quickly sold half of its 3,000 run. It was produced by **GARRY McDONALL** at Damon Record Studios in Edmonton. Wallis Petruk handled string arrangements.



Paul Horn

Jazz musician **PAUL HORN** has had an album of his own material released ("Inside II"), has taped his own series for the CTV network and has successfully directed music workshops on the West Coast since coming to Canada from Los Angeles in 1970. Paul was a successful studio musician in Los Angeles but after seeing Victoria for the first time decided to move his family north.

The Horn TV series, which began May 9 for 16 weeks, is called simply *The Paul Horn Show* and is devoted to music, featuring a couple of numbers by his band (that includes Spring members **TERRY FREWER** and **KAT HENDRIKSE**) and guest artists. These include **ANN MORTIFEE**, **VALDY**, **JUDY GINN** and **GLORIA LORING**.

JACK HENNIG, from Edmonton, had a single released earlier this year titled "Thumb-Trippin'," recorded on the Damon label, and distributed by London Records. He has completed recording for an album.

In January Jack appeared at The Dungeon in Banff and then at the Sherwood Inn in Calgary.

MOE KOFFMAN has recorded a new version of his past hit "Swinging Shepherd Blues" for GRT Records. The flip-side is "Icicle Bells" from his popular "Four Seasons" album.

Hopi Records has released an album by Koffman entitled "Sorcerer's Dance". Among the cuts are "Sorcerer's Dance," "High Heel Sneakers," "Cantelope Island," and "Sunshine Superman." The album was produced by Mort Ross. Meanwhile, sales on Koffman's current "Four Seasons" album have been exceptional, and continue to grow each day.

"I'm a Newfie Now," on the Marathon label, is the title of **CLINT CURTISS'** fifth album, released in February. Clint has a new group called Clint Curtiss and the Clintsmen, consisting of Tony Mesher, on lead fiddle, accordion and vocals; Al Hull, on drums and vocals, and Jimmy Wright, on bass. Six songs on the new album were written by Curtiss, whose material is published by **Peer International Corp.**

GRT named March, 1973, "Lighthouse Month In Canada." The company offered two unique media promotions on the popular band: First, a three-minute 16mm promotional film clip of the group singing and playing the "Sunny Days" single. The film also shows a montage of different aspects of a concert travelling band; Secondly, a 60-minute musical documentary suitable for radio programmers. Every cut from the "Sunny Days" album is featured, along with impressions from individual members of the band on their feelings about the music and concept of Lighthouse.

The group received its fourth Gold Leaf Award in a year and a half at a reception at the National Arts Centre in Ottawa. Lighthouse is the first Canadian vocal/instrumental group to receive four gold albums in succession. The second single from the album, "You Girl," followed the "Sunny Days" single into charts across the country.

Country artist and writer **FRANK GIBBS'** first album was released this spring on the Warner Brothers label. "Dry Your Eyes" contains all-Gibbs material but one tune. The LP was recorded at Sound Canada, produced by John Pozer, and is to be released in the United States and England as well as Canada.



World Radio History



John Rowlands

RCA country artist **GARY BUCK** is touring New Zealand for two months. His latest album is "Cold Wind on the Mountain."

DANNY COUGHLAN is the originator of *Tree House*, a children's television programme put out in Kitchener. The programme has the dual purpose of entertainment and instruction for pre-school age children. Danny writes the show and appears in it. He also appears on two other CTV shows — *The Big Al Show*, on which he draws cartoons, and *Ladies' Fare*, when he sings many of his own compositions.

Danny and his band, the Young Canadians, have been appearing regularly at the Western Fairgrounds Paddock Lounge in London, Ontario, since November. Their latest album, "You And Me," was due to be released in April on the London label, containing eight of Danny's compositions.

Danny sings in five languages, and plays piano, guitar, trumpet, drums, valve trombone and harmonica.

Atkinson, Danko and Ford are now Bearfoot. The group consists of five members — the original three plus Hugh Brockie and Mel Turner. A new single, "Only a Soldier" by **JIM ATKINSON**, b/w "Life Goes Too Fast" by Atkinson and **TERRY DANKO**, was released in March and their first album was completely remixed and released under their new name. A second album is planned for early fall.

At the end of March Bearfoot played at the O'Keefe Centre with Edgar Winter, and were the first performers to play at Annie's Place, a new club in downtown Toronto.

CONCERT

The body of cello literature stands to profit by the addition of Vancouver composer **BARBARA PENTLAND's** "Mutations," a work written in 1972 on a commission from the CBC, reported the *Vancouver Sun's* Lloyd Dykk following the first performance of the work February 22. It was written for pianist Robert Rogers and cellist Eugene Wilson who performed it at the University of British Columbia.

"Mutations" was called "quite approachable" by Dykk. "In keeping with most of her work, it is built according to strict formal principles, with a cluster of germ-ideas set out at the beginning, literally mutating in many ways through the four main sections of contrasting tempo."

GILLES TREMBLAY's "Solstices" received its first public performance January 28 as part of the New Music Concerts series at the Edward Johnson Building. The work is written for flute, clarinet, horn, double bass and two percussion. "Solstices" or "The Days and Seasons Revolve" is written as a parallel to the cycle of nocturnal and diurnal progression throughout the year.

DR. SAM DOLIN of the Royal Conservatory of Music, Toronto, was commissioned by CBC-TV to compose the music for the 1972 Easter program *Meeting Place*, broadcast across Canada. The program was adapted slightly and re-broadcast February 5 and again at Easter this year. The production deals with the current revival of popular and theological interest in Jesus Christ and deals extensively with environment and traditions in the Holy Land.

Hans Bauer conducted the CBC Festival Orchestra February 24 for the premiere of **BRIAN CHERNEY's** "Seven Images for 22 Players." It was commissioned by the CBC and recorded for March broadcasting. The concert was held in Eaton Auditorium.

Composition competitions announced through the Canadian Music Centre include the Prix "Arthur Honegger," deadline, fall of 1973, information available from Secrétariat du Prix "Arthur Honegger," Fondation de France, 67, rue de Lille, Paris VIIIème, France; "Premio Città di Trieste," 12th international symphony composition competition, deadline, September 7, 1973, information from Conservatorio di Musica "G. Tartini," Via Ghenga 12, 1-34132 Trieste, Italy.

DENNIS RILEY, Assistant Professor of Music at California State University, Fresno, flew back to the University of Iowa for the premiere February 11 of his "Concertante Music No. 2." The work was commissioned by the Centre for New Music at the university when the composer was a performer associate with the group. The work is in three parts and is written for eight instruments. Riley considers it his most successful to date.

He is in the midst of writing a viola concerto which will receive its first performance in Iowa City in October. Riley's works are performed extensively in the United States and the composer has been the recipient of a number of awards and fellowships, the most recent being a Guggenheim Memorial Foundation Fellowship.

Prof. Bengt Hambraeus, now living in Montreal, reports periodically to Sweden about Canadian music. Late last year he prepared and had broadcast in Sweden a one-hour program on **R. MURRAY SCHAFFER** and his music. The text was recorded in Swedish at CBC Montreal and excerpts from "Threnody", "Epitaph for Moonlight" and "Requiems for the Party Girl" were included. The day after the broadcast Alcides Lanza conducted a performance of Schaffer's "From the Tibetan Book of the Dead" in a public concert in Stockholm, sponsored and broadcast by the Swedish broadcasting system.

The publication *Nutida Musik* in Stockholm published last year an extensive article on Schaffer, written by Prof. Hambraeus.

Awards to young composers will total \$19,000

CBC Radio, English and French Services Divisions, and the Canada Council announced in March the establishment of the CBC Radio/Canada Council Awards for Young Composers, 1973. Prize money will total \$19,000 and there is a strong possibility the competition will continue in future years, depending upon evaluation following this year's results. The competition is in the serious music field.

Canadian citizens or landed immigrants 29 years of age or under by the closing date of the competition, October 31, are eligible to compete. Up to four equal prizes of \$3,000 each will be awarded, with a possible \$1,000 "encouragement" prize to be awarded at the discretion of the jury. In addition, the Ontario Arts Council will award \$3,000 for the best work by an Ontario composer and Le Ministère des Affaires Culturelles du Québec an equal amount for the best work by a Quebec composer. It is possible for a single composer to receive \$6,000.

Further information and application forms can be obtained by writing: CBC Radio/Canada Council Awards for Young Composers, 1973, Box 500, Terminal A, Toronto, Ontario, M5W 1E6, or Box 6000, Montreal, Quebec.

HARRY SOMERS composed the scores for three CBC-TV programmes included in the *Images of Canada* series earlier this year. For *The Magic Circle*, the history of New France, telecast February 28, he went back to early liturgical and folk musical sources for his material. *Ties That Bind* was a unique history of the Maritimes and was telecast March 7 and *Peace, Order and Prosperity* on March 14.

JOHN BECKWITH was commissioned by the CBC to write the music for Margaret Atwood's *Journals of Susanna Moodie*, rebroadcast on CBC radio in March as part of *The Bush and The Salon* series about Canada's past. The music was written for this year's program and not included in 1969 broadcasts.

The world premiere of **ROBERT AITKEN's** "Shadows II: 'Lalita'" was given by the Société de Musique Contemporaine du Québec in Brussels January 16. Commissioned by the SMCQ, the work was performed along with "Le Sifflement des Vents Porteurs de L'Amour," by **GILLES TREMBLAY**, "Waves," by **JOHN HAWKINS**, "Sonate pour Deux Pianos," by Bruce Mather and **SERGE GARANT's** "Offrande III."

Jacques Stehman of the Brussels newspaper *Le Soir* said of Aitken's work: "Based on a Hindu poem extolling the beauty of a young girl, slow glissandos, contrasting layers of sound, 'turbulent effects' and sudden silences combine to create a compelling atmosphere."

This concert, along with a second concert given in Paris of the same works, was held under the auspices of the Department of External Affairs of Canada.



A special exhibit on **JEAN COULTHARD**, her career and achievements, was mounted in the Music Library of the University of British Columbia during Open House Week earlier this year. The exhibit will remain through summer school sessions. This summer Miss Coulthard will teach composition at the B.C. Shawnigan Lake Summer School of the Arts.

The Montreal Symphony Orchestra, conducted by Franz-Paul Decker, performed **JEAN PAPINEAU-COUTURE's** "La Suite Lapitsky" February 6 at a concert in the Salle Wilfrid-Pelletier, Montreal. The work was written in 1965 as a commission from the Samuel Lapitsky Foundation and received its first performance in a Young People's Concert under the direction of Pierre Héту.

Of the February performance Eric McLean of *The Montreal Star* wrote: "Decker has shown great perception in reviving it for one of the adult series where it deserved a hearing in the first place. It is energetic and clever music, designed for the conventional symphony orchestra, and couched in perfectly accessible language. How many of today's works could be described in the same manner? . . . Altogether the suite struck me as one of Papineau-Couture's most ingratiating works."

The world premiere of Papineau-Couture's "Chanson de Rahit" for soprano, clarinet and piano was given March 2 at the University of Montreal. Soprano Marthe Forget was joined by Jean Laurendeau, clarinet, and Bruce Mather, piano, for the concert sponsored by Les Nocturnales of the Faculty of Music at the university and CBC Radio.

JEAN PAPINEAU-COUTURE was named president of the Canadian Music Centre at the annual meeting of the centre in March. **KEITH BISSELL** was named vice-president. Immediate past-president is John Roberts.

FILMS

Selling Out, the film which won an Etrog in the documentary section of the Canadian Film Awards last October, was nominated for an Academy Award this spring. Produced by Tadeusz Jaworski, it concerns "the gradual loss of human and cultural resources" as a P.E.I. farmer seils his land to strangers. Music for the film was written by **PETER CORNELL**.

JOHN MILLS-COCKELL went to England in April, to tour several clubs throughout the country, and then to work on a BBC-CBC series called *The Third Testament*, produced by Time-Life, for which he will be musical director. The series will concern prominent historical figures, and John will write original music for it, as well as modern arrangements for well-known pieces. He will be in England for approximately a year and hopes to tour several European countries. The series will be seen in Canada either this fall or early in 1974.

"An imaginative piece of writing," and "a fascinating new work" were used to describe "Portraits," a new work by **DR. RICHARD JOHNSTON**, dean of fine arts at the University of Calgary. The work was commissioned and received its world premiere January 29 by the Calgary Philharmonic Orchestra at the Jubilee Auditorium in Calgary.

Dr. Johnston describes "Portraits" as a set of variations on two themes — each variation being a character study of someone he has known.

Reporting in the *Calgary Herald* Jamie Portman called the work "highly accessible music for the listener." He continued that "the two basic themes have genuine dramatic impact, partly because of the me'odic content of each motif, partly because of the dramatic orchestration."

John Searchfield of *The Albertan* wrote: "The development of motif is craftsmanlike and skillful."

"A richly inventive work" Harvey Chusid of *The Toronto Star* called **KEITH BISSELL's** "Variations on a Canadian Folk Song" following the premiere of the work on February 24. It was performed by the Chamber Players of Toronto conducted by Victor Martin in Toronto's Edward Johnson Building. "Variations" was commissioned through a grant from the Canada Council and was based on the French-Canadian folk song "Isabeau s'y promène."



Toronto Star Syndicate

Chief Dan George stars in the film that accompanies the Royal Winnipeg Ballet production of *The Ecstasy of Rita Joe*. He is shown with Ana Marie de Gorriz, principal dancer with the company.

ERIC WILD's *Hymn Sing* has been running for eight years on the CBC television network. In March **WATERLOO MUSIC COMPANY LIMITED** released an album of the Eric Wild Chorus from *Hymn Sing* on the publishing company's own label, Waterloo Records. The album is the initial release by the label, says Bill Brubacher, Waterloo's manager, and will be followed before the end of the year by a similar release.

"Eric Wild's Chorus" was pressed by Columbia Records and includes nine original compositions by Eric Wild and **DEANNA WATERS**. "My Sweet Jesus," a new hymn by **S. B. HAINS**, is also included. Eric Wild is conductor and arranger for the chorus and musical director of the television show, as well as being conductor of the CBC Winnipeg Orchestra.

All Eric Wild arrangements on the recording are available in published sheet music from Waterloo Music. Aside from breaking into the record market, Waterloo has been named publisher for the Western Board of Music and the Western Ontario Conservatory of Music.

Kerygma Records of Vancouver recently issued an original cast recording of the Royal Winnipeg Ballet's production of *The Ecstasy of Rita Joe*, taken from the play by **GEORGE RYGA**. It is a first recording for singer **ANN MORTIFFE**, who composed the score to accompany Ryga's lyrics. Flautist **PAUL HORN** is featured on several tracks, and the album includes readings by Chief Dan George, who plays the part of Rita Joe's father, and by Peter Haworth as the patronizing magistrate. All songs were published by **JABULA MUSIC, SALTSPRING MUSIC** and **SAMADHI MUSIC**.

The release of this album coincided with the start of the Royal Winnipeg Ballet's tour of Canada this spring.

ALLAN RAE composed the electronic music for the National Arts Centre Theatre Company's production in Ottawa of *The Tempest*. The play ran from February 27 to March 17 in the Studio of the National Arts Centre.

high enough beginning standard is set." Quoting Kodaly: "We have to work hard to be worthy to write for the young mind."

Teaching is a refreshment of spirit to this man. He returns to his office with a firmer step, his face lit up after the escape from "the daily crisis of administration" into the world of music he loves so much. Today, his students from the years as Professor of Theory and Composition at Toronto straddle the breadth of the Canadian music world.

His books on folk music in Canada — the recently completed "North American Folk Songs", the school series, "Songs for Today" — stand testament to his convictions, as does his association with the CBC as composer, arranger, conductor, critic, commentator, host; his membership on the Boards of the Canadian Music Council, the Canadian Conference of the Arts, the Calgary Philharmonic Society, his founding roles in the Canadian Music Educators Association and the Alberta Music Conference. The presidency of the Alberta Music Conference with its publication "Music in Alberta", the editorship of contemporary music publications for the Western Board of Music, all define his commitment to music in Canada.

Richard Johnston says, "To compose is to expose the inner self to self as well as to anyone else who can see. Nothing is so meaningful.

"I don't know what kind of me my 'First Symphony' represents. You can desiccate yourself with too much analysis. In the summer before the final year at Eastman, a group of us drove through the Green Mountains of Vermont and the White Mountains of New Hampshire. We became so overwhelmed with the majesty of what we saw, we stopped the car, got out, and just stood, awed. As we got back into the car, I began to translate, knowing exactly, hearing the ground swell coming out of the earth. Miles later, I put it down on paper." Four years later, it was finished. Once again: "Reaching for my familiar copy of the 'Canticle of the Sun', I began to sing it as I read it — only had to go to the piano and write the damned thing down."

"The Irish Songs", written especially for the voice of his friend, soprano Lois Marshall, fulfill the long love affair with the Irish poets.

"Portraits", a work for full orchestra, is a selection of character studies of persons with whom Richard Johnston has been involved.

He says of himself: "I believe I am and always have been some form of neo-romantic."

To hear "Portraits" is to catch the man: bold, tender as a child; hardened by experience; gentle as a first love. ♦

Luella Du Wors, from her office with the Faculty of Fine Arts, University of Calgary, has co-ordinated Rendezvous a Banff, Canada West and the university's Fine Arts Festivals.

city of styles and cultural influences available in a major port city, and its recent expansion enables it to accept all valid academic pursuits. For example, Rock and Its Roots is a recently added course, and the history and literature offerings (David Wilson, Ray Byham, and Jack Sorenson) include Music Outside the Western Artistic Tradition. As the department grows to a significance appropriate to that of Dalhousie University as a whole, the direction will certainly be toward greater sophistication and experimentation. Although Nova Scotia is an area redolent with tradition, there is a remarkable readiness to foster innovation so long as it is attended by excellence.

Another aspect of Nova Scotia bears noting: all that is done here acquires a humane outlook which gives the department the confidence that its graduates will be valuable wherever they might

teach or continue their studies. The area is also expected to be receptive to the strong intellectual environment which Dalhousie hopes to provide for music education in the province. Already, response has been enthusiastic for workshops which the university has recently provided: Robert Werner of Washington, D.C., on Comprehensive Musicianship, Robert Gordon of Iowa on aptitude and achievement testing, and Yvonne Enoch of England, on student piano instruction. A workshop on student composition and arranging has also been well received.

To come of age is an exciting experience, partly because so much is newly secure, partly because so many opportunities are suddenly apparent. Music teaching in public schools requires new insights and the development of means to bring students to spontaneous and close association with music. Music teaching at university wants constant reassessment of subject matter, techniques, and goals. And there is the large pedagogical question which always cries

for solution: by what means can one study an art without smothering the aesthetic impulse by the subject matter?

More particular questions are also being asked at Dalhousie as the search advances for a new chairman. Even the role of the professional musician — whether destined to teach or not — is being questioned, its having been accepted that we are entering a new age of the amateur musician. Can the university maintain its commitment to the traditional curriculum and repertoire while enlarging its scope to include all the world's music and all segments of musical culture?

Realizing that music and musicians are now accepted and valued as never before on this continent, Dalhousie wishes to provide the opportunity for the intense involvement with music which more and more students are craving. ♣

Jack Sorenson is an assistant professor of music at Dalhousie University, instructing in History and Style, Appreciation, and Non-Western Music.

NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE FROM DECEMBER 1, 1972, TO MARCH 1, 1973

UNPUBLISHED WORKS/OEUVRES INEDITES

Opera/Opéra

- WILSON, Charles M.
Heloise and Abelard (1972)
 (Opera in 3 acts; libretto by Eugene Benson)
The Summoning of Everyman (1972)
 (Libretto by Eugene Benson adapted from 14th Century morality play)

Orchestra/Orchestre

- DELA, Maurice
Symphonie No. 2 (Concertante) (1972)
 KLEIN, Lothar
Epitaphs for Orchestra (1963)
 MILLER, Michael R.
Capriccio on the Seven Ages of Man (1972)
 SCHAFER, R. Murray
East (1972)
 WILLAN, Healey
Coronation March (1937)

Orchestra with soloist(s)/Orchestre avec soliste

- FODI, John
Concerto for Viola and Two Wind Ensembles, Op. 35 (1972)
 JONES, Kelsey
Adagio, Presto and Fugue (1973)
 string quartet, string orchestra
 KLEIN, Lothar
Trio Concertante for Strings and Orchestra (1962)
 string trio, orchestra

Chamber Music/Musique de Chambre

- BAKER, Michael
Woodwind Quintet
Sonata for Flute and Piano (1963)
Five Epigrams for Woodwind Trio (1965)
 2 clarinets, bassoon
Music for Brass Ensemble (1965)
 2 trumpets, 4 horns, 3 trombones, tuba
Quartet for Piano and Strings (1965)
 piano, violin, viola, cello
Counterplay (1973)
 viola, piano
 BEECROFT, Norma
Rasas II (1973)
 contralto, flute (also bamboo or wooden flute), guitar (also fender bass guitar), piano (electric organ), harp, 2 percussion, prepared tape
 COULTHARD, Jean
Twelve Essays on a Cantabile Theme (1972)
 double string quartet
 CRAWFORD, Paul
La Nuit Etolée (1972)
 string quartet
 FODI, John
Polyphony, Op. 15 (1967)
 flute, clarinet, violin, cello
Quartet for Strings (Fantasia), Op. 10 (1967)
Four for Four, Op. 20 (1968)
 2 clarinets, alto clarinet, bass clarinet
Seven Fantasias for Flute Unaccompanied, Op. 13 (1968)
Quartet for Strings (Ch'ien) (1969)

- Signals, Op. 22* (1969)
 soprano saxophone, tenor saxophone, trombone, percussion, piano
 Sul, Op. 27 (1969)
 flute, percussion
Divisions III for Viola Sola (1971)
Variations, Op. 37 (1972)
 flute, clarinet in A, percussion, violin, viola, contrabass
 GEORGE, Graham
Quintet for Piano and Strings
 piano, string quartet
 MANN, Leslie
Partita, Op. 28 (1972)
 violin, bassoon or flute, cello
Music for Clarinet, Viola and Piano, Op. 26 (1973)
 McINTYRE, Paul
Encounters (1971)
 violin, piano
 PREVOST, André
Quatuor à Cordes No. 2 ("Ad Pacem") (1972)
 ZUCKERT, Leon
Prismatic Colors Miniatures (1972)
 string quartet

Chorus/Choeur

- BAKER, Michael
Carol (1964)
 SSAATB
Dialogues (1972)
 solo baritone, SSAATB, orchestra
 MORAWETZ, Oskar
Who Has Allowed Us To Suffer? (1970-rev. 1972)
 SATB

Voice/Voix

- BAKER, Michael
Three Songs (1964)
 high voice, piano
 COULTHARD, Jean
Songs for Enchantment (1972)
 baritone, piano
 FLEMING, Robert
Our Mind Was the Singer (1972)
 baritone, orchestra
 FODI, John
Spring, Op. 2 (1964)
 alto, piano
Design for Alto and Locked Room (1969)
Sappho Fragments, Op. 28 (1969)
 soprano, piano
Symphonias, Op. 30 (1970)
 male voice, piano
Trees, Book 1, Op. 32 (1970)
 female voice, piano
 GEORGE, Graham
Figures in a Landscape (1973)
 soprano, string quartet
 GLICK, Srul Irving
Two Landscapes (1973)
 tenor, piano
 HENNINGER, Richard
Three Songs of Winter (1972)
 flute, soprano, piano, IBM 370 (on tape)

Keyboard/Clavier

- BAKER, Michael
Capriccio for Two Pianos (1964)
Fantasy (1967)
 organ
Moment Joyeux (1969)
 organ
Three Pieces for Piano (1970)
 COULOMBE-SAINTE-MARCOUX, Micheline
Kaleidoscope
 piano solo pour la main gauche
 FODI, John
Three Preludes for Piano, Op. 12
Parthie, Op. 4 (1964)
 piano
The Autumn Wastes, Op. 11 (1967)
 piano
Five Extensions for Piano, Op. 21 (1968)
Sonata for Harpsichord, Op. 19 (1968)
Toccata for Harpsichord (Magic Strings) (1968)
Three Pepp' Patches, Op. 24 (1969)
 piano
Divisions for Piano, Op. 20 (1970)
Segments for Piano, Op. 33 (1971)
 LIDOV, David
Sonata for Piano (1966)
 MANN, Leslie
Meditations on a Chorale, Op. 31 (1972)
 piano
Preludes and Fugues, Op. 29 (1972)
 piano

PUBLISHED WORKS/OEUVRES EDITEES

Orchestra/Orchestre

- BISSELL, Keith
**Three Pieces* E. C. Kerby (Caveat)
 string orchestra
 KLEIN, Lothar
Symmetries (1960) Theodore Presser
Musique à Go-Go for Orchestra
 (1966) Theodore Presser

Orchestra with soloist(s)/Orchestre avec soliste

- BEECROFT, Norma
**Improvvisazioni Concertanti No. 1* Leeds
 (1961) flute, orchestra
 GELLMAN, Steven
**Odyssey* (1971) Ricordi
 rock group, piano, orchestra

Chamber Music/Musique de Chambre

- FREEDMAN, Harry
**Quintette* (1962) E. C. Kerby
 woodwind quintet

Chorus/Choeur

- WILSON, Charles M.
**Dona Nobis Pacem* (1970) G. V. Thompson
 SATB, organ or brass ensemble

*MS score in CMC library previously / MS partition à la bibliothèque auparavant.

NEWSLETTER

GREETINGS —

There is more than a breath of Spring in the air this May of 1973.

Already the first of this year's BMI Canada Songwriters' Sessions has taken place in Halifax and was attended by interested and ambitious creators and users of music from the Atlantic Provinces. Sparked by a dedicated panel of speakers, the session produced a question and answer session that highlighted the event. Included on the panel were Betty Layton, BMI Canada's Manager of Performing Rights Administration; David French, copyright attorney of Ottawa; Ralph Harding, president of Studio 3 Productions and **VANCOUVER MUSIC PUBLISHING** and formerly sales manager of Quality Records; and Walt Grealis, publisher of *RPM* and originator of the Juno Awards.

Further BMI Canada Songwriters' Sessions are now being scheduled across Canada so that once again opportunities will be presented by BMI Canada to bring information, experience and guidance to those located in Canada who cannot readily visit the key centres where we have offices.

The April Musical Theatre Workshop conducted by **Lehman Engel** took place on the same day as our Film Writers' Workshop which was most ably presented by **John T. Williams** who conducted the music for this year's Academy Awards presentation. Additionally, he composed and scored the music for "The Poseidon Adventure" and "Images." He was nominated for Academy Awards for both scores and was awarded an Oscar earlier for his adaptation and original music for "Fiddler on the Roof." His much-appreciated visit to share his knowledge and experience with our Canadian film writers continues our policy of providing the fullest possible liaison with our writers as they progress in their chosen fields of music.

All of these continuing BMI Canada projects are provided without cost to better serve Canada and Canadian music. Any and all knowledge and expertise that we can bring to our Canadian writers provides them with experience and challenges to produce Canadian music fully worthy of acceptance in the many worlds of music.

Quality continues to be the name of the game and as for the past 25 years we continue to help our Canadian writers to be able to produce music that can compete with the best.

Elsewhere in this issue is full coverage of the BMI Canada Awards Dinner and those affiliates who received Certificates of Honour for their worthwhile contributions to Canada and Canadian music in 1972. Internationally, nationally, and regionally these Canadians and their music have served Canada and Canadians and we have been honoured by their affiliation with BMI Canada and are proud to recognize them and their music.

It makes for a better Canada and a better music scene when Canadians compete on an equal basis with the world's best and we are dedicated to this competition.

Cordially,



Wm. Harold Moon,
MANAGING DIRECTOR

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Michel Pagliaro
Lapapala Music/Summerlea Music Limited

MARIE MARIE

Jacques Alexandre

MEXICAN LADY

Robert Cockell/Anthony Dunning/
Robert Forrester
Belsize Park Music

MILE AFTER MILE

Gerald Joly
Beechwood Music of Canada

MON COEUR

Michel Pagliaro
Lapapala Music

MY LOVE SINGS

Joey Gregorash
*Blackwood Music (Canada) Ltd./
Dollar Bill Music*

NEW YORK'S CLOSED TONIGHT

Barry Greenfield

POUR LA MUSIQUE

Robert Séguin

(ROBBIE'S) SONG FOR JESUS

Robbie MacNeill
Tessa Publishing

SOMETHING IN YOUR FACE

Shirley Eikhard
Beechwood Music of Canada

SOUR SUITE

Burton Cummings
Cirrus Music/Expressions Music

SUN GOES BY

Stephen Kennedy
Overlea Music Limited

TAKE IT SLOW (Out In The Country)

Ralph Cole/Keith Jollimore/
Larry Smith
Mediatrix

TAOS NEW MEXICO

R. Dean Taylor

THE THEME

Norman Lampe/Robbie McDougall
Dalric Music

THORN IN MY SHOE

Gene MacLellan
Beechwood Music of Canada

WHO WROTE THE WORDS

Terry Carisse/Bruce Rawlins
The Mercy Brothers Publishing Co.



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1440 St. Catherine Street West
Montreal 107, P.Q.
(514) 866-4937

41 Valleybrook Drive
Don Mills, Ontario
(416) 445-8700

1462 West Pender Street
Vancouver 5, B.C.
(604) 688-7851