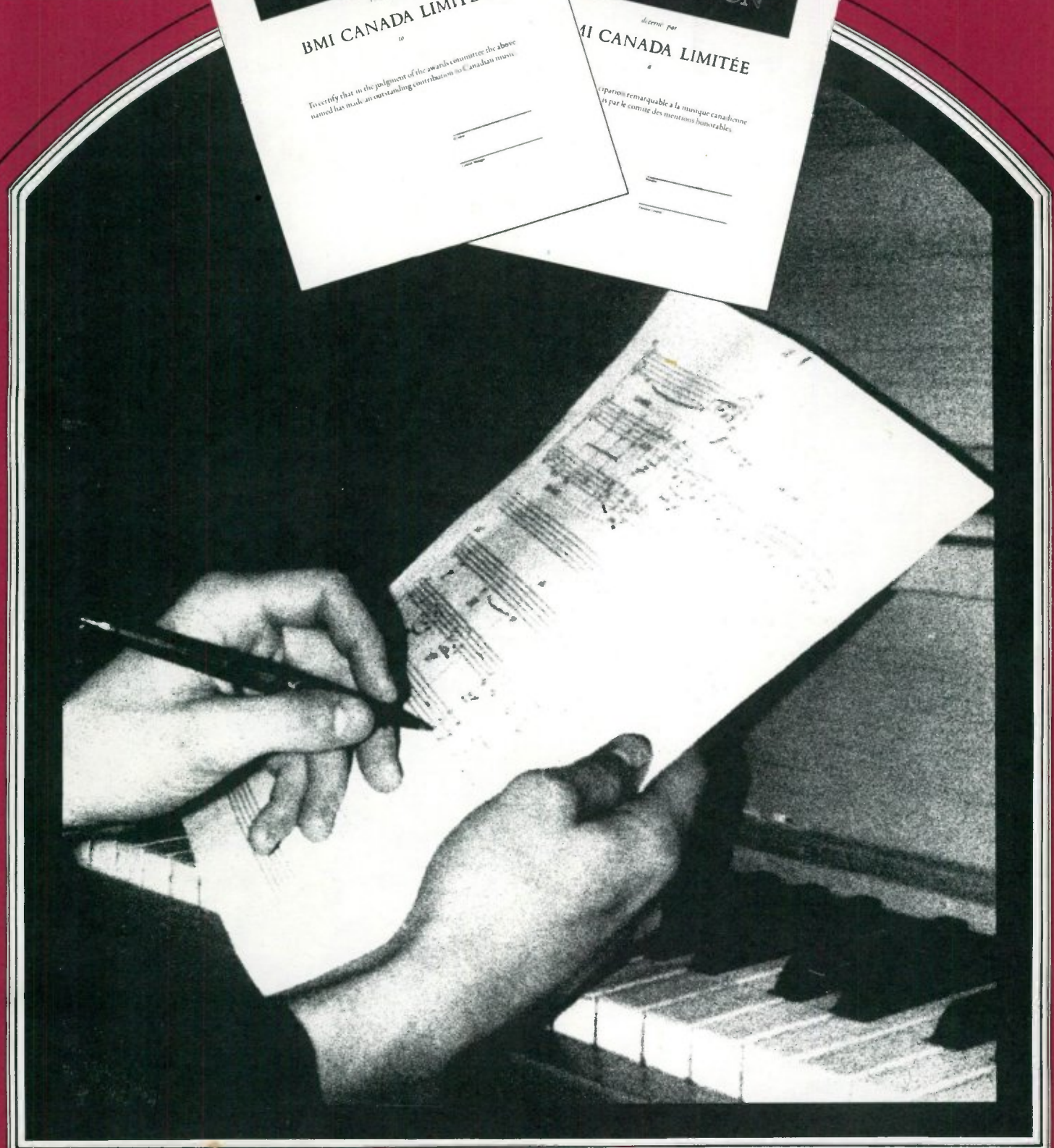
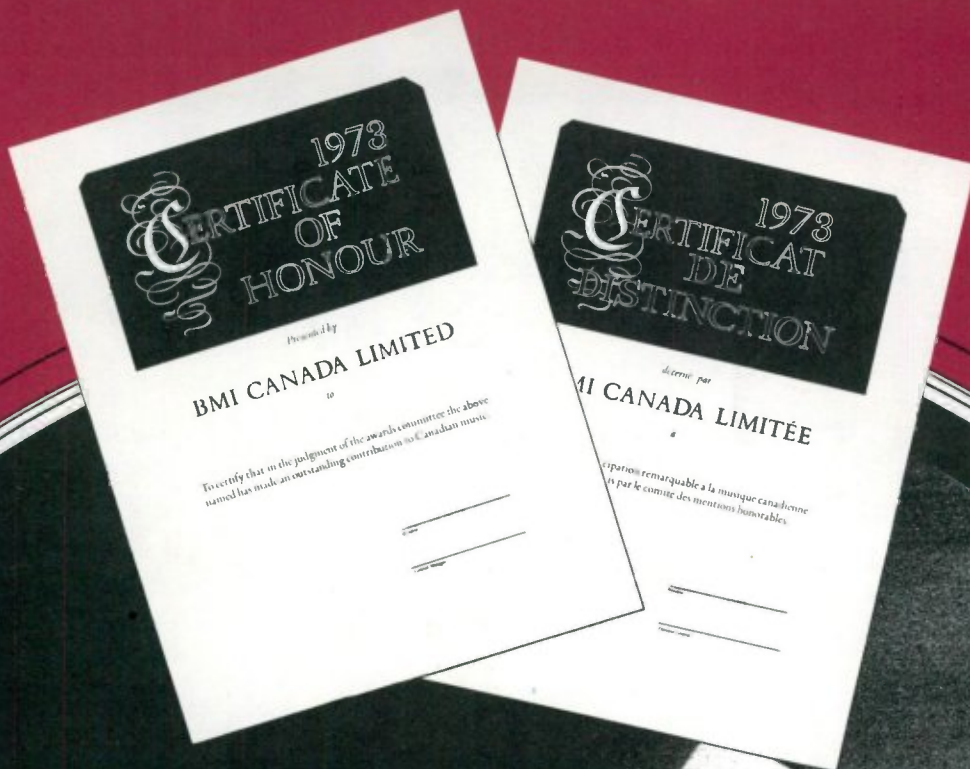




THE MUSIC SCENE





Clockwise, from above: Shirley Eikhard, Valdy, Terry Jacks; The Mercey Brothers; Skip Prokop and Ralph Cole (Lighthouse); Cathy Young; Alexandre Zelkine; Ian Thomas. (Bic Photography)

Once again BMIC affiliates sweep Juno Awards

TERRY JACKS walked away with three awards, including male vocalist of the year, from this year's Juno Awards presentation, the largest and most show-biz Juno show to date. More than 1,500 came out for the awards at the Inn-on-the-Park, Toronto, March 25. Walt Grealis, publisher of *RPM Weekly* and sponsor of the Junos, was there to open the event.

Anne Murray was again named top female vocalist. In accepting her Juno, she said that on a recent trip to Los Angeles, during a 15-minute drive from one spot to another, she heard four Canadian songs being played on the radio. "I think we have really made our mark and I'm truly proud to be a part of it," she commented.

Other top awards went to Lighthouse, group of the year; **VALDY**, folk singer of the year; **IAN THOMAS**, most promising male vocalist of the year; **CATHY YOUNG**, most promising female vocalist; **DAVE NICOL**, most promising folk singer; **(RANDY) BACHMAN** — Turner Overdrive, most promising group and the Juno for contemporary album of the year. Terry Jacks also received awards for his single, "Seasons In the Sun," for MOR pop music single and (hit parade) contemporary single.

The Mercey Brothers (**LARRY, LLOYD AND RAY**) were once again named country group of the year and **SHIRLEY EIKHARD** is top country vocalist (female).

Murray McLauchlan is composer of the year for 1973 and he also took Junos for his tune "Farmer's Song," top country single and folk single of the year.

GRT of Canada Limited is Canadian content record company of the year while A&M received the award for promotional activities and WEA Music for manufacturing and distribution. True North Records received the Juno for top Canadian independent label.

Mrs. Douglas McGowan was on hand to present the first *Douglas McGowan Award* in honour of her husband. The

award was given by CHIN Radio in Toronto for the first time this year and went to **ALEXANDRE ZELKINE** of Montreal for his significant contribution to multiculturalism in music.

The weekend previous to the Junos, RPM sponsored Communications 8, another in a continuing series for meetings for the music industry. C8 was the best attended, with more than 350 registrants, and the most informative and interesting to date.

Former Secretary of State Judy LaMarsh told delegates she credited government with the impetus in the record industry in recent years and later said: "What is needed is some part of the government to sit down and really think about the entertainment industry."

U.S. tipster Kal Rudman reminded the audience they exist "because of talent. We are there to serve them. The recording companies are there to serve the talent." Other speakers included Dr. Tom Turicchi of Perception who described "hit forecasting" and Dr. Marshal McLuhan and his admitted "put-on" of the whole audience. ♦



THE MUSIC SCENE



MAY-JUNE, 1974 No. 277

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



Syd Hodkinson—not of the ivory-tower ilk

by Michael Schulman

SYD HODKINSON's album liner notes for the CRI recording of his "The Dissolution of the Serial — or, who stole my porridge?" begins like this:

"The composer is here dealing with the implications and identity of systematized combinatorial adjacencies, with their inverse complements, on the communication between two musical performers, and the resultant ramifications of a cyclical, yet invariable, associative derivation, as set forth in group theories of the set structure. However . . ."

"Despite all my experience in academia, I'm not at all the ivory-tower type," explains Hodkinson, who would like to see music move back towards "fun" and "entertainment" and away from today's intellectual astringencies. "Dammit, I'd like to appeal even to the truck driver. How much more of this ugly bloop-bleep can we take?"

"Dissolution," for clarinet (or saxophone) and piano, actually starts off in that too-familiar, oh-so-serious sounding, dessicated, fragmented avant-garde style but, about halfway through the 10-minute piece, the "serial" literally begins to fall apart as hints of "Tristan" and Tchaikovsky's "Romeo and Juliet" appear, followed by a reminiscence of "Stardust" and a jazz-inspired comic ending.

This past January, both Hodkinson's "fun" side and his "serious" side were spotlighted at one of Toronto's *New Music Concerts*, when two of his works were premiered — "Taula" for brass and woodwind quintets and " . . . another man's Poison" for brass quintet.

"Taula," admits Hodkinson, "is a very ivory-tower piece. It's not a 'likeable' work, it's austere." Yet, as one Toronto critic noted, this composition's spare harmonies did succeed in "evoking something of the hard, solitary profile of a prehistoric megalith (the "taula" of the title)."

" . . . another man's Poison" is, along with "Dissolution," the "String Quartet for five players" and "One Man's Meat" for double bass solo, one of what Hodkinson calls his "fun pieces" in which he "mixes youthful memories of jazz into the pot of new music." In "Poison" four members of the Canadian Brass appear in formal attire and begin to play "serious" modern music. Their errant colleague, a casually dressed trumpeter, arrives late for the session, playing some Dixieland jazz. The trumpeter wins the

ensuing musical tug-of-war and the whole quintet winds up digging the Dixieland.

Does all this reflect a similar tug-of-war between Hodkinson's musical impulses? "No," he insists, "it's all me. I don't think I'm schizoid and I don't even regard this as two different directions. When I'm sitting down and writing a piece, it takes its own direction and often leads to jazz. The jazz just creeps up, I don't consciously think about it.

"I have fond memories of jazz. All through college I played a lot of jazz-clarinet and saxophone. I remember spending Saturday afternoons listening to Gerry Mulligan and Sonny Rollins on the CBC — they were my musical giants a long time before Haydn and Mahler."

The world of the visual arts has been another source of inspiration for Hodkinson, many of whose works bear such titles as "Fresco — a mural for large orchestra," "Caricatures — five paintings for orchestra," six sets of "Drawings" for various instruments, "Structures" for percussion, "Mosaic" for brass quintet, "Stabile" for youth orchestra, Dolmen" for organ and the forementioned "Taula".

"When I was younger, I did a lot of drawing and even considered an art career at one time. When I was in high school, I worked for a commercial artist, doing things like cleaning his brushes, an apprentice in the good old renaissance sense. I guess I still have this rapport with visual things."

For the past 15 years, Hodkinson has been teaching and conducting contemporary music at a series of U.S. universities — the University of Virginia, Ohio University and the University of Michigan, where he received his Doctor of Musical Arts degree. In the fall of 1973, Hodkinson was appointed Associate Professor at the Eastman School of Music in Rochester, where years before he had received his Bachelor's and Master's Degrees, studying composition with Louis Mennini and Bernard Rogers. Further studies included a summer at Princeton under Elliott Carter, Roger Sessions and Milton Babbitt.

Hodkinson is currently working on several compositions, including a piece for jazz soloist and wind ensemble — "Sort of jazz as seen through a glass darkly," he says. Then there's a three-act opera, one-third finished, called "The Swinish Cult." The libretto, by Lee Devin, is already completed and, Hodkinson says, deals with "Man vs. Society".

Hodkinson and Devin have collaborated before and their topical oratorio, "Vox Populous," received its world premiere in December, 1973, in St. Paul, Minnesota. This was familiar territory for Hodkinson, who from 1970 to 1972 had been Composer-in-Residence for Minnesota's Twin Cities as part of the Ford Foundation's Contemporary Music Pro-

Continued on page 13



Composers among the losers

PUBLIC AWARENESS ONE WAY TO FIGHT PIRATING

by C. J. Mitchell

In recreation rooms across the country, high school students tape music from the radio onto two dollar cassettes to save the cost of buying a record. In Montreal, a "record distribution agent" sells a number of 8-track tapes to a retailer who is unaware that they are counterfeit replicas of legitimate recordings. Between these extremes lies a spectrum of activities which reduce a music composer's monetary returns on recorded works. Organized pirate and bootleg activities, outlawed in Canada, may pose a major threat to the established structure of profit and royalty distribution in the music industry.

Arnold Gosewich, president of the Canadian Recording Industry Association and Capitol/EMI Canada, estimates that sales of illegal recordings gouged \$5-million out of the Canadian recording industry last year. Figures for U.S. sales of these recordings are set at \$250-million. The major problem, according to Gosewich, concerns the production and widespread distribution of "a combination of illegally copied tapes from original legitimate tapes or illegal recordings of live concerts that have been turned into 8-track tapes." The practice has become a major problem "because of the ease of being able to do it, and (because) the investment in the machinery is far less than the investment in the machinery necessary to copy a record." Paul Amos, Montreal-based counsel for the C.R.I.A., who has handled a number of court cases which have arisen from copyright infringement, expanded upon the issue. Pirate recordings, according to Amos, usually are manufactured outside Canada. Loose copyright restrictions in the U.S. were partially responsible for the development of a flourishing pirate industry which has survived the imposition of federal legislation in February of 1972. In fact, says Amos, as the noose has tightened, the most sophisticated pirates and counterfeiters have tended to survive. And as law enforcement activities in the U.S. have been stepped up, some pirates have been anxious to get rid of "hot" material by shipping it illegally to Canada, where copyright protection has been in effect since 1924. "Piracy is a cancer that exists world-wide" explained Amos, noting in particular the case of Taiwan. Lacking copyright laws, that country sanctions an entire recording industry whose products may infringe copyright in other countries. Canadian and American authorities can prosecute only those individuals involved in importing and distributing the records in North America; the most that can be done to suppress the activity at its source is to make representations to the government of the country requesting the enactment of copyright legislation.

RIGHT TO SEIZE

Canada, as a member of the Berne Convention, the Universal Copyright Convention, the Rome Convention and the Geneva Convention of 1952, exercises reciprocity regarding copyright protection with participating countries. Canadian authorities have the right to seize offending materials according to the terms of domestic legislation, and to prosecute Canadian importers and distributors.

The channels of distribution of pirate recordings are perhaps as varied as the forms in which they occur. Judging from the cases brought to trial to date in Canada, there is less syndication here than is evident in the U.S. In some cases people appear to be importing pirate recordings without being

aware of their origin. But for the most part, according to Amos, the distribution of illegal materials tends to be handled by local conspiracies. And distributors themselves tend to be involved in other shady activities, such as the sale of pornography. The recordings may go through a succession of individuals and end up in the hands of a legitimate retailer. Gosewich suggests that most of the material is "being sold through those types of retailers who don't really have any common day-to-day business of selling entertainment on records and tape, places like supermarkets, hardware stores, service stations and small boutiques selling a variety of goods."

To educate these retailers, many of whom are not aware that the material they're selling is illegal, record manufacturers have launched a major information campaign. This has included media coverage as well as "providing literature and circulars to legitimate retailers in Canada so that they're more aware of what constitutes an illegally duplicated tape . . . what does it look like, what should they be aware of when people who perhaps they normally don't do business with come in and offer them tapes that look cheap . . . We're also trying to presently work with organizations whose members are being offered illegally duplicated tapes, such as the hardware association." By securing the co-operation of groups of retailers, record producers hope to discourage distribution by minimizing the naive market.

HARSHER PENALTIES

But with a growing accessibility to sophisticated devices of reproduction, techniques of identification are becoming less dependable. Record manufacturers are suggesting that the federal government establish harsher criminal penalties and stricter enforcement techniques through revisions in the Copyright Act. At present, someone selling, distributing, importing or exhibiting material which infringes copyright is liable to a fine of up to \$200 on a summary conviction for a first offence. Second convictions may be accompanied by a prison term of two months. As a civil remedy, injured parties may sue independently for damages. Record manufacturers, whose copyright protects the material "contrivance" itself, that is, the disc or tape, have spent thousands of dollars in the last five years on legal actions intended to curtail pirate activities and recover damages.

Pirating the discs of U.S. superstars has represented black gold for many bootleggers. But Canadian artists such as Anne Murray, the Guess Who and others who have entered the ranks of the internationally famous are also victims of American pirates. Quebec artists' recordings are being pirated in the U.S. and sold back into the Quebec market. It appears essential for the members of the Canadian music industry to maintain an awareness of the implications and extent of pirate activity in order that they may help to determine courses of action that will most effectively safeguard the interests of copyright holders. ♦

Ms. Mitchell is a freelance journalist and full-time researcher for the Canadian Council on Social Development in Ottawa.

In a future issue, *The Music Scene* will study the problems of illegally copying printed music, a problem for years of Canadian music publishers.

Creators of 32 tunes honoured

R. MURRAY SCHAFER IS RECIPIENT OF FIRST HAROLD MOON AWARD

by Nancy Gyokeres

"There is absolutely no need to tell this audience how good Canadian music is," Allan Slaight, President and Chief Executive Officer of IWC Communications Limited told more than 200 guests attending BMI Canada's Sixth Annual Awards Dinner. After all, this audience already knew how successful it has become.

In the audience were the users of music—the broadcasters, the programme directors, executive officers of concert halls; there also were representatives from the record companies, from Canada's recording studios, from the CRTC. But most important, Canada's music creators were there.

BMI Canada now has more than 5,500 affiliated writers, composers and music publishers. When you put the creative work of these people together and come up with 32 tunes receiving Certificates of Honour, you get some idea of the impact of the creators of these 32 tunes. Their impact is national, without a doubt, but this year particularly the international effect of their creativity was very obvious. As D. H. Hartford, Vice-Chairman of the Canadian Association of Broadcasters, said before presenting Certificates on BMI Canada's behalf: "I think we have

shown that Canadian music can hold its own."

This year marked the first presentation of the Harold Moon Award. The award will be given annually to the BMI Canada affiliated writer, composer or music publisher who in the opinion of the committee has exerted internationally the greatest influence for Canadian music during the past calendar year. This year it went to **R. MURRAY SCHAFER** and was presented to his parents, Mr. and Mrs. H. J. Schafer of Toronto.

Murray Schafer is a professor in the Communications Centre, Simon Fraser University in Burnaby, B.C. Last year saw the world premieres of his works in England, in the United States and in Canada. He visited Australia and New Zealand to lecture on music education and take part in performances of his music there. Schafer's works have been broadcast throughout the world and he undoubtedly will be recognized in the future for his work in relation to the World Soundscape Project which he heads from Simon Fraser and which is dedicated to studying and an awareness of the sound around us, followed by positive action.

Thirty-three writers and composers and 23 music publishers were honoured

at the banquet at the Hyatt Regency Toronto on April 23. From the East **GENE MacLELLAN** travelled by car because of the airline upsets. He was presented with his second Broadcast Music, Inc. citation for one million broadcast performances of one of his tunes, this time for "Put Your Hand in the Hand." **JOEY FRECHETTE** of **BEECHWOOD MUSIC** accepted a similar citation as the publisher of the song.

Winnipeg composer **BURTON CUMMINGS** of The Guess Who and Ottawa composer **LES EMMERSON**, now living in Hollywood, led the award recipients with three Certificates of Honour each. Out in front with two each were **MICHEL PAGLIARO**, the Montreal performer and composer popular in both French and English markets; **SKIP PROKOP** of Lighthouse whose wife Marcie accepted on his behalf; **BOB RUZICKA** from Edmonton; **VALDY**, the Canadian folksinger awarded the Juno as best Canadian folk singer of the year; and **KURT WINTER** of The Guess Who.

Gerard Plamondon's **LES EDITIONS KASMA PUBLICATIONS** of Montreal along with Les Emmerson's **SNOWBLIND MUSIC** led the publishers with three awards each. Plamondon and his writers turned out in force for the dinner, several

Edward M. Cramer, left, president of BMI Canada Limited, presents Harold Moon Award to Mr. and Mrs. H. J. Schafer of Toronto for their son, R. Murray Schafer.





Master of Ceremonies Bill Walker, left, with Mrs. D. H. Hartford and Mr. Hartford, Vice-Chairman, Canadian Association of Broadcasters.



Edward M. Cramer presents Broadcast Music, Inc. Citation to Gene MacLellan.

driving from Montreal at the last moment, rather than trust 'planes. Among these were **DENIS FORCIER, PIERRE CHANTELOIS** and **JEAN-PIERRE MANSEAU**. **JIM CLENCH** and **MYLES GOODWYN** also came from Montreal and from Ottawa came the writing team of **TERRY CARISSE** and **BRUCE RAWLINS**.

Other songwriters accepting for their hits were **PETER FOLDY, KEN TOBIAS, BOB McBRIDE, SHIRLEY EIKHARD, MICHAEL McDERMOTT, LORENCE HUD, JOEY GREGORASH** and **NORMAN LAMPE**.

For three years now BMI Canada has asked people involved in businesses related to the Canadian music industry to present the Certificates of Honour on BMI Canada's behalf. This year five were asked and for this writer the actual presentation of the Certificates by Canadian business executives to young, enthusiastic and happy music creators is what the BMI Canada dinners are all about. These young people are being recognized for their worth, for their talent and for their creative ability. BMI Canada is very, very grateful to the presenters and other distinguished guests who so sincerely offer their congratulations to Canada's music creators.

This year the presenters were **D. H. Hartford**, Vice-Chairman of the Canadian Association of Broadcasters; **Lister Sinclair**, Vice-President of the Canadian Broadcasting Corporation; **Allan Slaight**, President of IWC Communications Ltd.; **Arthur Weinthal**, Vice-President in charge of entertainment programming for the CTV Network; and **Wally West**, Vice-President and General Manager of Associated Broadcasting Corporation Limited (Muzak). Special tribute was paid this year to Muzak for having recorded 21 tunes written by BMI Canada affiliates for distribution to Muzak franchises in 26 countries. Tribute was also paid to Canada's broadcasters for their acceptance of our music.

Radio and TV personality **Bill Walker** was master of ceremonies for the evening and, as in other years, sections of winning tunes were played while the writers, composers and publishers accepted their Certificates.

Each year sees several award winners from previous years returning for new awards, and each year sees new music creators accepting awards for their achievements. The year 1974 is already bringing us the new music. We will meet to congratulate its creators next spring.



Steven Harris, Senior Analyst with the CRTC, and Mrs. Harris.



Lister Sinclair, Vice-President of the CBC; Thom Benson, director of TV Entertainment Programs for the CBC; John Roberts, Head of Radio Music and Variety, CBC. Photo right: S. Campbell Ritchie, Managing Director, BMI Canada; John Richard and Mrs. Richard, Ottawa; T. J. Allard, Consultant, CAB.



Lister Sinclair, Executive Vice-President of the Canadian Broadcasting Corporation, presented Certificates of Honour to, from the left: Gerard Plamondon of Les Editions Kasma Publications for "Ami," written by Gaston Cormier; to Denise Meloche of BMI Canada's Montreal office who accepted on behalf of "Ballade Pour Sergio Leone" writer Roch Poisson and publisher Blueberry Music; to Mrs. Gene Lees who represented her husband and Eskimo Music, and writer Peter Foldy for "Bondi Junction."



Lori Bruner of Polydor Records accepts on behalf of "Carry On" writers Neil MacIver and Frank Phillet and publisher Manhole Music; writers Pierre Chantelois and Denis Forcier for "C'est Ton Ami Mon Frère," and publisher Gerard Plamondon of Les Editions Kasma; Doug Speer accepts on behalf of writer Les Emmerson and Snowblind Music for "Control of Me," "Cry Your Eyes Out" and "I'm A Stranger Here."



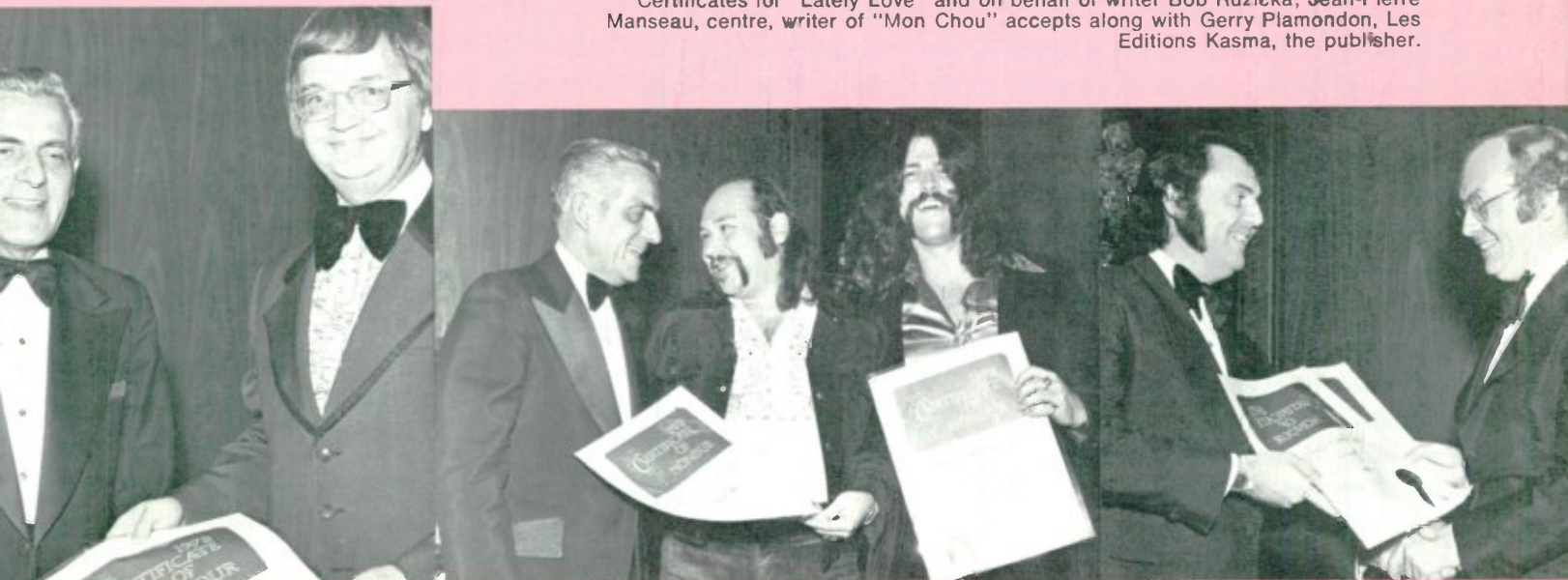
Arthur Weinthal, Vice-President of Entertainment Programming for CTV Television Network Ltd. presents Certificates to: Gary McDonall of Pet-Mac Publishing and Al Brackman on behalf of Bob Ruzicka, the writer of "Dirty Old Man;" Alan Macmillan who accepted on behalf of the writers of "Follow Your Daughter Home," Burton Cummings, Donnie McDougall, Garry Peterson and Kurt Winter; Alan Macmillan later accepted for Cirrus Music and on behalf of Burton Cummings and Expressions Music for "Orly" and on behalf of Burton Cummings and Kurt Winter for "Running Back to Saskatoon;" Gerry Lacoursiere of A & M Records accepted on behalf of Valdy and Klavic Music for "A Good Song" and "Rock and Roll Song."



Arthur Weinthal presents Certificates to Ken Tobias and Gloucester Music Ltd. for "I Just Want to Make Music;" to Dominique Brunet of BMIC's Montreal office who accepted on behalf of Michel Pagliaro and Lapapala Music for "J'entends Frapper;" Wally West, General Manager of Muzak in Canada presents Certificates to Terry Carisse and Bruce Rawlins, centre, co-writers of "Kentucky Turn Your Back" and to Ernie Lyons representing the publisher, The Mercey Brothers Publishing Company.



Wally West of Muzak presents Certificates to Myles Goodwyn and Jim Clench, centre, co-writers from Montreal of "Lady Run Lady Hide," and to Brian Chater of Summerlea Music Limited, the publisher; Al Brackman, Lions Gate Music Ltd., accepts Certificates for "Lately Love" and on behalf of writer Bob Ruzicka; Jean-Pierre Manseau, centre, writer of "Mon Chou" accepts along with Gerry Plamondon, Les Editions Kasma, the publisher.



Jack Feeney of RCA Studios in Toronto accepts Certificates on behalf of Les Pouliot and Great-West Music Publishers for "North To Chicago;" Bob McBride, right in centre photo, accepts for his song "Pretty City Lady," while Paul Hoffert accepts for the publisher, Hopo and Boco Music; Gary Buck accepts for Doubleplay Music of Canada, the publisher of "The Prophet," and on behalf of writer Dick Damron.



Allan Slaight, President, IWC Communications Limited, presents Certificates to writer Shirley Eikhard for "Right On Believin'" and to Joey Frechette of Beechwood Music of Canada, the publisher; Gary Muth of Don Valley Music Limited, far right, accepts with writer Michael McDermott for "Rosalie."



D. H. Hartford, Vice-Chairman of the Canadian Association of Broadcasters, presents Certificates to Brian Chater of Summerlea Music Limited as co-publisher of "Some Sing Some Dance." Brian also accepted on behalf of Lapapala Music and the writers, William Finkelberg and Michel Pagliaro; Marcie Prokop accepts for Skip for his hit "Sunny Days" while Paul Hoffert accepts as the publisher, Mediatrix. The two also accept for Skip's song "You Girl;" Joey Gregorash, left, and Norman Lampe, right, accept as co-writers of "Take the Blindness" while Vivian Hicks accepts for Blackwood Music (Canada) Ltd.



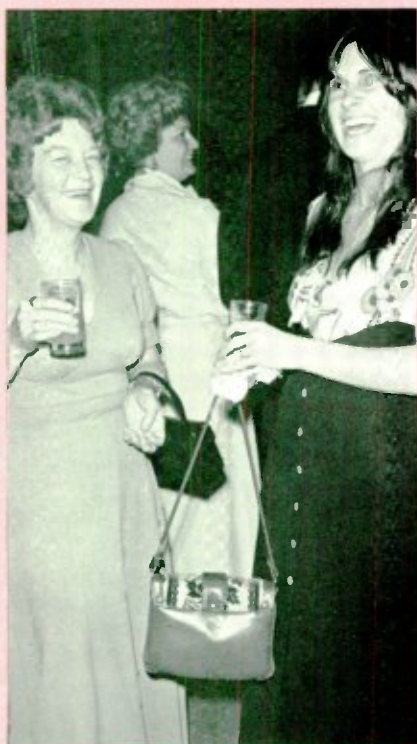
Allan Slaight presents to Lorene Hud, the writer of "Sign of the Gypsy Queen;" D. H. Hartford presents to Arnold Gosewich, president of Capitol Records/EMI, who accepted on behalf of Douglas Edwards and David Richardson, co-writers of "Wildflower," and the publishers, Aloud Music and Edsel Music; Len Hopkins of BMI Canada's Vancouver office accepts on behalf of Terry Jacks and Bob Nelson, co-writers of "You Don't Know What Love Is," and the publisher, Gone Fishin' Music Limited.



Mrs. Wally West, Mr. West, Muzak; Mrs. Lyman Potts; Mr. Potts, Canadian Talent Library; Mrs. D. H. Hartford, Mr. Hartford, CAB.



Harry Boyle, CRTC, and Edward M. Cramer, BMIC.



Mrs. Jan Prokop and Mrs. Skip Prokop.



Mr. and Mrs. Gene Kirby; Mr. and Mrs. Doug Loney, *Broadcaster*.

Len Hopkins, BMIC Vancouver; Mrs. Hugh Walker; Mr. Walker, President, O'Keefe Centre.



Sam Sniderman; Mr. and Mrs. Ross Reynolds, GRT; Mrs. Sniderman.





Stan Klees and Walt Grealis, RPM.



J. B. Lombardi, CHIN; S. Campbell Ritchie.



Mr. and Mrs. Gerry Acton, CAB.

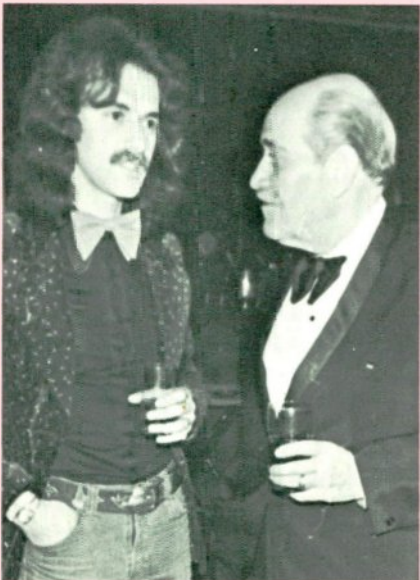


Al Waxman, Mrs. Budge Crawley, Mr. Crawley, Mrs. Waxman.



Mr. and Mrs. Jack Boswell, Marathon Records.

Ken Tobias Wm. Harold Moon.



Risa Shapiro, Ernie Lyons, Terry Carisse, Marion Rombough, Bruce Rawlins and Aija Skadins.





Arthur Weinthal, Susan Wigderson speaking to Mrs. S. C. Ritchie.



Peter Foldy, Bob McBride, Terry Schonblum, guest of Peter Foldy.



Ian MacLean, Park Road Studios, and his guest.

**Photos by
Robinson Photography**

Hodkinson — Cont'd from page 4

ject. "Vox Populous" utilizes sayings of, among others, Abraham Lincoln, Richard Nixon, Norman Vincent Peale and Billy Graham set to a pastiche of musical styles described as ranging from Bela Bartok to Ray Coniff and Scott Joplin. The critics, like the audience, loved it:

"A gleeful multi-media assault on the pomposities, inanities and insanities of modern society."

John Harvey,
St. Paul Pioneer Press

"A musical comedy of no manners whatever, but witty, hugely entertaining and unique."

Roy Close,
Minneapolis Star

"I'm very pleased with that piece," says Hodkinson. "I like to think that one can still keep one's sense of humour. That's something I feel as an educator, too. Lots of young composers feel that music is so terribly important that they're very self-conscious when they come to put notes down on paper, they want to produce works of great 'stature' even if their talents are ideally suited to writing children's piano pieces. One of the first things they lose is the sheer joy and glory of music. Now I, for one, really dig music."

For all his work in the States, the Winnipeg-born (1934) Hodkinson has never lost his sense of national self-identification. "I'm a Canadian and I'm a composer, so that makes me a 'Canadian composer.' Part of me, the genuinely patriotic part, regrets not being in Canada, but right now I'm quite happy where I am, working at one of the world's major music schools. Meanwhile, I try to keep in touch with what's happening in Canada."

Hodkinson has indeed kept in touch. He has received awards from the Canada Council and the Canadian Federation of Music Clubs and, in 1966, his "Interplay" for flute, piccolo, saxophone, clarinet, double bass and percussion won first prize in the Jeunesses Musicales National Competition and the following year went on to win second place internationally. At Expo 70, Hodkinson's "Arc — aria with interludes" was performed by Canada's Lyric Arts Trio, for whom it was written. "Arc," commissioned by the CBC, uses electronic effects specifically designed to take advantage of the spectacular concert hall in Osaka, which has hundreds of speakers placed throughout the auditorium.

Hodkinson observes, "Things in Canada are vastly better today than they were when I was getting out of school, especially in that there are many more young men involved in Canadian music. This bodes well for the future and, who knows? I might yet be part of that future, myself." ◆

Michael Schulman is music editor of Performing Arts Magazine and The Toronto Citizen.

Writing songs "just plain hard work" for Ian Thomas

by Peter Taylor

The instructions were — get off at the East Main Street exit, turn left at the first stop lights and then it's a quick right . . . it's a beat-up church.

Sure enough, it was a beat-up church, with a rather obvious "For Rent" sign tacked up over the doors, and the music coming out of the drafty, vandalized windows attested to the fact that "dis was de place."

A series of vigorous poundings on the door yielded absolutely no response from the musicians inside, whose ears were far too occupied with rehearsal to hear anyone requesting entrance. What did yield the desired response was the "old pebbles against the window trick."

The interior of the structure complemented the beat-up exterior, though the electronic equipment of the group caused an interesting contrast to the worn pews. Amid the amplifiers, speakers, instruments and other trappings of a musical unit, **IAN THOMAS** stood working out a particular vocal line with the five members of his new back-up band. He paused briefly in his directions for a greeting and an introduction to the group: Steve Hogg (bass and vocals); D'Arcy Wickham (guitar and vocals); Hugh Syme (piano and vocals); Mike Oberly (drums and vocals) and Josh Onderisin (guitar). Ian himself handles guitar, mellotron and lead vocals.

Ian Thomas returned to Canada in early February after spending a month in England recording his second album, which was set for simultaneous release by GRT (Canada) and Chess/Janus (U.S.) in April. The set, entitled "Long

Way," was produced by Ian and **ADAM MITCHELL** in London's Trident Studios with David Henschel engineering and adding synthesizer to certain tracks. The Trident sessions also featured the talents of Barry Keane, Steve Hogg, John Capek and Mylan Kymlicka, all of whom accompanied Ian from Canada, as well as ex-Mott The Hoople guitarist Mick Ralphs and B. J. Cole sitting in on pedal steel. The album contains nine new Ian Thomas compositions, with the title tune tentatively slated for release as a single. Ian's current single is "Come the Son," a follow-up to his highly successful debut deck "Painted Ladies."

The rehearsal drew to a close. The six musicians were hard at it for about seven hours, with some of the guys on their way to night jobs, and they all wanted to get an early start the next day. The group began a series of dates in the U.S. with a concert in Philadelphia April 18th, and until then a heavy rehearsal schedule was essential.

Twenty-three years of age, Ian has done his bit. He was one of the founders of Tranquillity Base and then went into producing. He quit his CBC producer's job in January just prior to his trip to Britain. "I couldn't do both, and I was getting pressure from the record company to get out and do live gigs."

Since the group will be performing Ian Thomas material during their upcoming gigs, it was logical to question Ian on his work as a composer.

"Writing songs is just plain hard work," he began. "I have to slave at it as constantly as possible. If I write two decent tunes a month, I'm doing well."

Though he claims to have actively been involved in writing music for ten years, he is quick to add that his writing has been coming together over the past two years. Songwriting is a question of being able to have a perspective, a perspective that is gained by getting a few years and experiences under one's belt.

"Through observing other people's shortcomings and mistakes, I could see my own," he says of his writing. "I wrote two or three 'Early Morning Rains'. I wrote a 'Hey Jude' once too." But Ian Thomas then began to write personal statements that said more about himself and communicated more to the people who listen to his songs.

He believes very much in communication and the ease with which an idea is put across through music. "People want things that communicate quickly. You listen to it a few times and you understand it," though he goes on to accuse many of his contemporaries with writing "too many ambiguous lyrics" and "wanting people to read too much into their songs."

But Ian claims that 20 per cent of the songs he writes don't really mean anything, from the standpoint of making a statement, or expressing a personal philosophy. He calls these "your basic, standard, pop tunes — just enjoyable tunes."

"I got a dumb sense of humour," he continues, "that offends some people — those people who are primarily into the introspective, folky-type image. I like to joke about the more serious things sometimes. People who sit at home writing introspective lyrics all the time are lazy and selfish."

But the rest of his creative output is made up of songs that don't fall into the pop-tune category. These are important songs that come from his experience and speak of his lifestyle and the things he knows and loves. And what about Ian Thomas' lifestyle?

"I'm a conservative at heart," he said emphatically, for it wasn't too many years ago that a statement like that coming from someone, who by virtue of his birthdate just has to be a card-carrying member of the counter culture, prompted many a look of "is he for real?" And the answer is yes, he is for real. That's probably one of the best words there are to describe the kind of person Ian Thomas is — real.

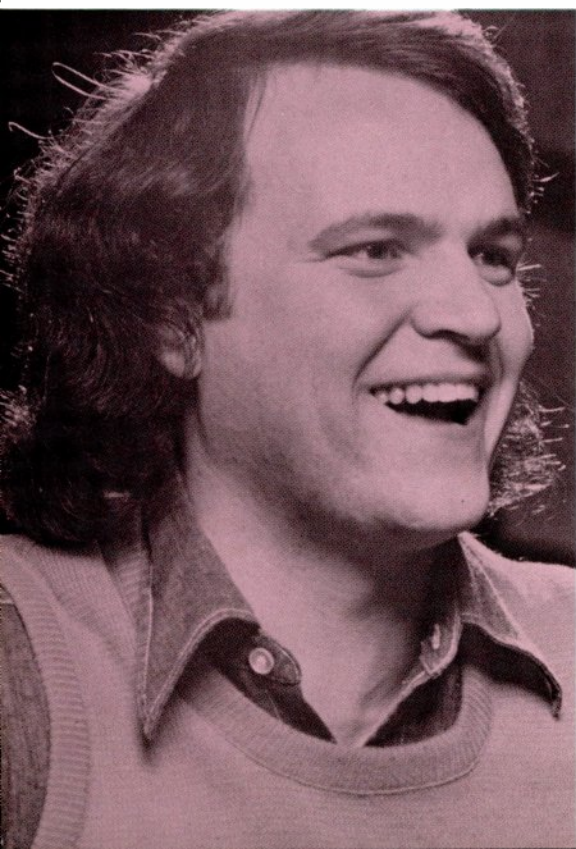
He's got a wife, two small children, a home in Burlington, Ontario, and a list of priorities that place his family and friends first. But that's not saying his musical career is unimportant. Rather, he devotes a lot of energy to his profession, a profession that doesn't always offer the most secure ways to make a living. Ian is making himself known throughout the international music scene with songs that may be very personal, yet at the same time have a wide range of appeal to a lot of people.

Now that he is hitting the road, promoting himself and his music, the question of image comes up.

"Well, I won't be wearing sequins," he says. "I'm planning a solid career and I want to go into this professionally. I want to come on as myself . . . laid back, relaxed. I like to think of myself as a songwriter / performer / producer / entertainer, though the last part I hope to achieve on a higher level."

Following his short tour south of the border, Ian was scheduled to perform a concert at Hamilton Place with the Hamilton Philharmonic on May 4th in which the combined group and orchestra were to do some of his better-known tunes as well as a classical piece he's been wanting to do for some time. ♣

Peter Taylor is news editor of Playlist and a former editor of RPM Weekly.



Ian Thomas

Peter Foldy's past may be his recording future

by Bob Dunne

PETER FOLDY is not about to forget his past. His life has been no more spectacular than most, yet some of his childhood memories are rapidly becoming a matter of common knowledge through his music. Peter Foldy is an aspiring pop star, a writer and performer of songs specifically aimed at the lucrative Top 40 market. His initial success on the charts has been heartening.

At 25, he looks to his past for subject material for most of his tunes. And it is probably because his past is nothing special that contributes to his commercial appeal. He writes songs that most listeners can relate to.

Born in Hungary, Peter and his family fled that country for the safety of Australia when Hungary was in the midst of revolutionary turmoil. He adapted to the new way of life quickly and it was not long before he made friends with some of the music stars living Down Under. Trevor Gordon had his own television programme at that time and, of course, the Bee Gees have since shown their talents. Both were close friends of Foldy, a youngster who first entertained the notion of giving showbiz a serious try while standing on the fringe, watching friends like Gordon and the brothers Gibb.

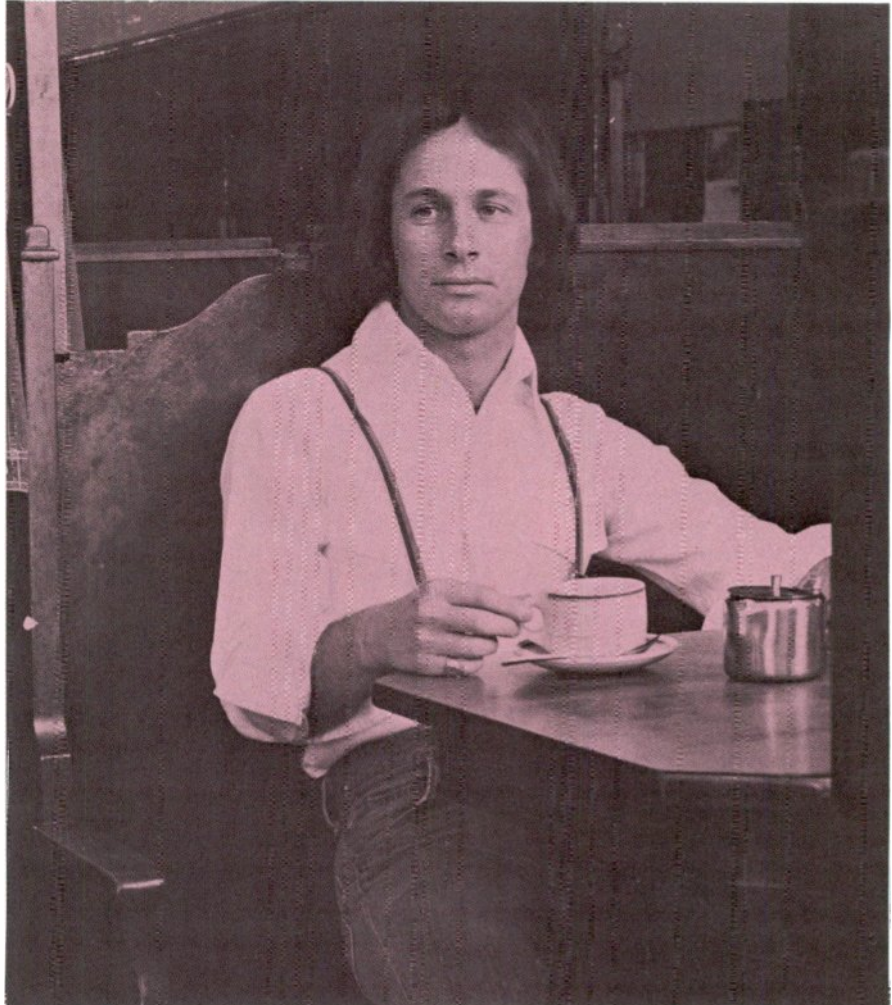
Yet Foldy's friendship with the stars was more of a hindrance than a help to his own career. "When you're friends with a big star, it's terribly difficult to get yourself taken seriously. It always seems like you're living in their shadow, even if you want to do something totally different musically."

Yet Foldy did manage to get a solid foothold in the world of television commercials and though he never dreamed it at the time, this experience was to come in handy in later years.

In 1965 Peter moved to Canada with his family. He tried, with very little success, to establish himself in the bar-band circuit, playing in topless bars and "changing the name of the band after every gig." Peter gave up the wandering minstrel life temporarily when a friend persuaded him to give school another try. The decision resulted in a five-year tenure in the confines of post-secondary education.

It was while he was in college that Peter made a demo of his songs, hoping that some would be recorded or, ultimately, that he himself would land a recording contract. Though he continued to work in television commercials, appearing in some 25 in all, he could not stir interest in his original material.

And then a friend in the industry gave him the necessary encouragement to continue. "June Nelson helped me out a lot,"



Peter Foldy

recalls Peter. "She gave me kind words when I needed them and was always there with advice. Without her help I don't know what would have happened."

With his spirits rekindled, Peter auditioned his demo for Kanata Records, a new-found label which was enjoying its first taste of success with **RAY MATERICK**, a folk artist who never failed to draw rave reviews. It was Materick's initial acceptance that excited both Peter and Kanata.

"They made it clear in the very beginning that they were a small company and that one wrong move could mean financial disaster. They seemed to like my tape, but they wanted to listen to a lot of others before they made their final decision. When they called me back and wanted to sign me, I was really thrilled."

And it was not long before Peter thrilled Kanata. They had picked another winner. Foldy's first single was "Bondi Junction," a song about an Australian locale Peter and his friends knew.

The deck made it onto a solid majority of Canadian charts and Playboy Records leased the tune for the United States where it did moderately well. Two more singles also did well and Peter's first album is being readied for release at the time of this writing. Also, Polydor Records recently picked up Foldy's material for world-wide release. Peter can be justifiably proud.

How does Foldy, the aspiring pop star, feel about his first year in the business? "Well, on the one hand, I feel kind of jive. I can't picture myself as a star. But then, again, I get fan mail and that makes me feel great! And, of course, I'm really looking forward to making a lot of money."

Undoubtedly Peter Foldy is a man with a past — a past which is also, in a sense, his future. ♦

Bob Dunne is a journalist in the popular music field and for two years has been editor of Beetle, a Toronto-based publication.

MUSIC IN CANADA

MICHAL HASEK has produced his first album for Naja Records, a new Toronto-based record company. The LP, released in February, contains all Hasek material except tunes by **DAVID WIFFEN** and **RON NIGRINI**. The recording is all acoustic music and Michal received advice and assistance in recording it from **STEVE KENNEDY**, **TONY KOSINEC**, **BRIAN BROWNE** and Terry Brown.



Champlain Productions Limited's Music Division, a subsidiary of Multiple Access Limited, has acquired rights for film, record and outside Canada theatre productions of Cliff Jones' "Hamlet." At the signing were, from left, Bob Hahn, General Manager, CPL Music Division; John O. McCutcheon, president, MAL; Babs Pitt, marketing, CPL; Cliff Jones and Jones' lawyer, Peter Grant.

The very successful CBC Radio contemporary musical version of "Hamlet," heard December 2 on *The Entertainers*, goes East this summer for a visual version at the Charlottetown Summer Festival. **NANCY WHITE**, **BILL MISENER** and **DIANNE BROOKS** starred in the radio version.

The festival's producer, Jack McAndrew, filled in *The Music Scene* on details. **CLIFF JONES** wrote the music and lyrics for the original CBC show and his work will be used in the Charlottetown "Hamlet."

"Hamlet" will open the festival on July 1 after playing two previews on June 28 and 29. Alan Lund will stage and direct the show. "Hamlet" will be an innovative musical for the festival because of its staging challenges and because of the close attention we must pay to the excellent musical sound for the orchestra and for the singers," wrote McAndrew.

At press time final contract details had just been set with lead Cal Dodd and cast members who will handle other major roles include **SHELLEY SOMMERS**, Rudy Webb, David Baxt, Roma Hearn and Francois Regis-Klanfer. Dancers will come from the regular festival dancers and leading members of other festival productions will appear in cameo roles or as members of the chorus, giving the production an especially strong vocal sound.

Mahogany Rush was in the group's hometown, Montreal, in mid-February for two midnight concerts sponsored by Export A cigarettes. More than 2,000 attended each night, despite the hour. March saw Mahogany Rush in Detroit, London, Ontario, and Burlington, Vermont. "Child of the Novelty" is the title of their next album.

JODIE DRAKE has received a chance to do her thing on television. The CBC announced in March Jodie and Gene DiNovi will co-host a show for five weeks to replace *All About Toronto* in the 7 o'clock time slot.

Each programme will have its own theme and one name guest. Up-and-coming Canadian musicians and singers will also be highlighted. The show should provide a good platform for Jodie's blues and jazz stylings. The series begins June 1.

PAUL HANN's first album, "A Fine, White Thread," was released on London Records in early February. The album was recorded at Century II Studios. It contains ten cuts written by Paul and co-writer/manager **PETE WHITE**. The music is folk, folk-rock, country and MOR. Paul did the lead vocals and plays 6- and 12-string acoustic guitars and dobro. All songs are published by **LANDS END MUSIC**.

PETER DONATO has been "writing songs and playing my piano" for the last little while, but in early March he signed with Capitol Records-EMI. Peter will be recording solo, with back-up musicians. His producer, he says, will be Gene Martynec.

PAUL HOFFERT explained that the score he wrote for the Canadian feature film "Sunday in the Country" is a bit unusual in that he has written ten songs, two of which are title tunes. Lyrics were written by **BRENDA HOFFERT**, Michael Paul, Rick Okada and Em. The film was produced by David Perlmutter for Quadrant Films and financed privately and by the Canadian Film Development Corporation. It is distributed by Ambassador Films and opened in Toronto in April.

Paul described the feature as an anti-violence film, "although there is violence in it. It's about a farmer (Ernest Borgnine) who represents the traditional ways of life and through a series of circumstances is set upon by murderers." He manages to save his family and capture the attackers but changes his mind when it comes to turning them over to the law. The film is directed by John Trent.

This spring Paul also produced "Hey Justine" that opened April 10 at Global Village in Toronto. Music and lyrics were written by Robert Swerdlow and Elizabeth Swerdlow wrote the book. Broadway director Gilbert Moses directed the musical.

Paul produced a Bill King album this spring and provided the orchestration for a Lighthouse album recorded for GRT in February. This album, he explains, combines the old Lighthouse style with two- and three-guitar passages. Paul co-produced with **LARRY SMITH** the latter's most recent single on Capitol, "I'm Gonna Love You," and an album that should be released any day.

The 1,450-seat Maisonneuve Theatre in Montreal provided True North artist **BRUCE COCKBURN** a fine setting for his first concert in the province of Quebec. The February 19th concert sold out and the audience, with ticket prices at \$3 to \$5, was half French. The Ottawa artist followed the Montreal concert with appearances in Quebec City and Trois Rivières.

Cockburn's current album, "Night Vision," has been released by CBS in the United Kingdom. Bruce has accepted an invitation to return this year to the annual Philadelphia Folk Festival in August.

First release for the newly formed Casablanca label, headed by Neil Bogart, the former President of Buddah Records, was the single release "Virginia (Touch Me Like You Do)" recorded and written by Toronto artist **BILL AMESBURY**. The single, produced by Amesbury and Bill Gilliland, almost instantly shot up the U.S. trade charts and was a "solid hit" within two weeks of release. Canadian response to the record was similar and Gilliland, vice-president of Ahd Music, is hopeful of the single chalking up sales in excess of 70,000 in Canada.

OLAF SVEEN's most recent recording on London is "Dance Party" and contains 13 of his own tunes.

Well-known Canadian drummer **WHITEY GLANN** and bassist Prakash John are among the sidemen used for the current **Lou Reed** album "Rock & Roll Animal Live." The session, produced at Howard Stein's Academy of Music in New York, was put together by Steve Katz for RCA Records. Both Canadians toured with Lou Reed for several months and then returned to Toronto for session work. Reed is preparing for a European tour and Glann and John will likely accompany him there.

DICK DAMRON's most recent single for Columbia is "Bittersweet Songs," backed by "Somewhere There's a Mountain," and both written by Dick. They were recorded at RCA's Toronto Studio.

GARY BUCK has recorded Damron's "Knowing That She's Leaving" for RCA and singles written by Dick and expected out at press time are "Let My Memory Take Me Home" recorded by the Rhythm Pals on Arpeggio and "Lonesome City" and "Going Home to the Country" recorded by **MARG OSBURNE** on Marathon.

CBC-TV Network featured a National Film Board of Canada film "Cavendish Country" on its *West* series on February 20. The film is a warm close-up of songwriter **CAL CAVENDISH** from Calgary.

Cavendish sings his own songs but refuses to sing in bars where he feels no one really listens to what he's singing about. He pays for his integrity by walking the night-beat as a security guard and during the day hops around to rural radio stations in his little airplane to get disc-jockeys to play his records.

Plamondon guides young Quebec writers

by Pyer Gingras

GASTON CORMIER is his real name, but to everyone in the trade and to his friends, he is Marco de l'Albatros. With his wife whose voice soars over all his compositions, Marco has come a long way since he became interested in music at 13. Now he has produced an album for Albatros.

At first, like many at this age, he tried the guitar. He began composing, sometimes borrowing more sophisticated sounds from his idols. He did so well that he formed a group with a few friends and gave concerts in those now-famous school basements.

Marco decided to give himself completely to music; it is this dedication that has opened for him the doors to success. In 1965, by chance, he met Eric, a young singer-composer whose songs helped enlarge the Quebec song repertoire. They formed a new group, "Eric et les Gamins." Then Eric decided to go on his own. Eventually Marco moved to Ottawa but returned to Montreal a few months later. He took new material he had composed to recording companies, but no one was interested — until he met Gerry Plamondon.

Then Albatros took flight. Their most successful song, "Adieu," sold 80,000 copies. Then "Ami" and "Ensemble" followed. Soon Marco and his wife will record a new song titled "L'un pour l'Autre."

"I like to do things simply," says Marco, "and I like to express myself the way I do in my daily life. The most important thing is to remain true to oneself, not to take oneself for a star. With Gerry, all we do is original material. This way, it isn't that easy for Albatros to reach fame and glory. We know that it takes more than a day to fashion a real artist. But Albatros has all the time it needs."

JEAN-PIERRE MANSEAU is a poet and musician whose only wish is to make others happy. Through the medium of music and poetry he longs to get to know other person's feelings. He wants his songs to be of some use, even if they simply give the listener a happy feeling. What may seem childish to some can

become ideological to others. Through his songs, Jean-Pierre Manseau describes what he sees.

When he finished his classical studies, Jean-Pierre felt an attraction to film. He registered for History of Art at the University of Montreal but remained for only one semester. He discovered his acting talent and registered at the National Theatre School. After one semester, how-

ever, his dream changed to creating. For him it meant songwriting, so he decided to commit himself to it. Then, at 22, he left for England.

Jean-Pierre's attraction to England is fairly easy to understand: his free and poetic nature, and a longing for something different. He could relate to the young people who were travelling around the world looking for new horizons. His most exhilarating experience in London was meeting the Beatles and having a few words with them at Apple Studios.

He came back to Quebec rich with memories and good times. He tried theatre again, but it didn't work. He already had a few compositions ready and one day a friend, also from Drummondville, introduced him to record producer Gerry Plamondon. Plamondon had a good look at Manseau's work and at last the first single was released, "Mon Chou." Then came "Cette Nuit" and "Tout ce que je veux." This last song made the charts.

Now he is putting the last touch to one of his finest melodies, "Théo et Antoinette." About his music he says: "I don't want to die before I write something that will have some use."

Gaston Cormier, left, and Jean-Pierre Manseau, below



A Foot In Coldwater is working on an album with noted British producer John Anthony (Queen, Genesis and Lindisfarne). The upcoming Daffodil Records album is destined to be the group's first release on the Elektra label in the United States.

Stamp/Sweetwater Records has announced a series of half-hour colour television specials featuring the West Coast companies' artists. The productions were carried out at CFJC-TV in Kamloops and are available to stations across the country.

Included in the series are **KEN STOLZ** and **Nightlife**, whose single "You Were My Home" continues on national charts; **MICHAEL PALMER**, a contemporary balladeer whose "The One You Got" single is on the Sweetwater label; and **ALAN MOBERG**, who has recently signed with Sweetwater after being with London. His first single on the label is "Long Left Hand of Life" and his album, "Tender Talking Time," was released in February.

George Hamilton IV, announced R. F. Cook, vice-president and general manager of RCA Records, has been signed to an exclusive worldwide contract by the label. "This is the first time that an established American artist has signed a worldwide contract with the Canadian subsidiary of an American label," said Mr. Cook.

George has six Canadian-produced albums to his credit and was honoured by BMI Canada last year for his contributions to Canadian music. Canadian composers from across the country have been represented on his albums.

His TV series, produced by Manny Pittson, has been renewed and George takes pride in that it is a "Canadian" show, with Canadian talent. Where once it was difficult to find Canadian talent for such shows, George calls the situation now an "embarrassment of riches," there are so many guests available.

"Just Remember" is the first record release by Steel River since their string of hits on the Tuesday label between 1970-72. "Ten Pound Note," written by **JAY TELFER**, became their first hit in late 1970, followed by "Southbound Train" in July, 1971, and "Mexican Lady" in early 1972.

During this period they released two albums and accompanied 3 Dog Night and the James Gang on two major American tours. Surprisingly, the group has reunited with the same original members: **BOB FORRESTER** (organ), **BOB COCKELL** (bass), **TONY DUNNING** (guitar), **RAY ANGROVE** (drums) and **JOHN DUDGEONS** (lead vocals).

Chuck Mangione was in Toronto the second week of April for concerts at the O'Keefe Centre. His album with the Hamilton Philharmonic Orchestra, "Land of Make Believe," was still on RPM's charts although it had been released months earlier. The album was recorded nearly a year ago at Massey Hall in Toronto.

GRT Records has signed singer/composer **TONY KOSINEC** to a recording contract. Kosinec has severed ties with Smile Records, where the hit single "All Things Come From God" was released last year. The Smile label has issued a new single, "Little Road and a Stone to Roll," recorded during the tenure of the original contract.

Kosinec is working on a new album with producer Syd Kessler at Manta Sound. Backup instrumentation is being supplied by Kosinec's group — percussionist Peter Alves, guitarist Kerry Crawford and Ben Mink on fiddle.

Kosinec performed a last-minute fill-in during a Pointer Sisters' concert in Toronto mid-March.

CAROL BONHAM lives on a farm in the Red Deer River Valley in Alberta. She has written the song "Hey, That's Alberta," published by **HOUSE ON THE POINT** in Edmonton. The tune was recorded by Free and Happy, a group of more than 80 young people between 16 and 25 from the Dutch Reformed Church.

"Hey, That's Alberta" has been chosen officially by a group of Albertans calling themselves the Committee for the Provincial Song. The tune is melodic and descriptive, interspersed with a rock chorus. It has been released on the Lei label.

BOB McBRIDE's management firm, H.P. & Bell, still couldn't say anything at press time about the rumour that Bob plans to join a major U.S. band. In the meantime, his Capitol single, "Do It Right," was being charted on major Canadian stations. Bob's album, "Sea of Dreams," is also doing well. *The Toronto Star's* Bruce Kirkland found McBride "relaxed, casual and wonderfully powerful" in this album. Bob appeared on two *Everything Goes* shows for Global Television early this year.

32 Original Jazz Tunes, published by **GREG WATERS MUSIC PUBLISHING** in Toronto, contains just that—32 original tunes by teacher/composer/performer Greg Waters. Waters arrived in Canada about five years ago from the U.S. Since then he has kept a low profile in jazz circles while teaching and writing.

As a freelance musician who plays 11 woodwind instruments, Waters has done studio work, club work and university recitals.

He recently received two Ontario Arts Council grants to compose serious music: a work for the Woodwind Quintet from the National Arts Centre Orchestra and another for the Toronto Symphony Women's Committee for performance in school concerts. At press time he was working on three commissions: for an Armed Forces band in Ottawa, for the Sentire Woodwind Quintet in Hamilton and for the Beaverton Strings.

BLAKE EMMONS went into CFTO's studios in Toronto in March to tape the pilot for a proposed television series for the CTV network, *The Funny Farm*. If taping sessions are any indication, the show will reach the funnybone of viewers. Even the cameramen were rolling on the floor.

The show has a country format but is loose and will allow for a variety of guests.

Blake appeared with Frank Sinatra in St. Louis April 15 for a Variety Club benefit. He told *The Music Scene* \$470,000 was raised through the Vancouver telethon he did in February.

Not two years! Yep, that's what editor John Porteous says the age of his publication *Playlist* is, as of the end of March. *Playlist* came out monthly at first, as a supplement to *Broadcaster*, but now bi-monthly publication dates bring it out on its own as well between appearances of *Broadcaster*.

The tight little paper has attracted writers such as Peter Taylor, ex-RPM; Martin Melhuist, associate editor of *Playlist*; and Quebec's Michel Goodwill. Much of the content is heavily editorialized and the format makes for a far from complete picture of the Canadian music scene, but if you keep up with *Playlist*, you can manage to keep up with the high points of the industry.

One day just might see *Playlist* on its own, and if it is, and can hold the circulation it now enjoys by being a part of *Broadcaster*, it will be Canada's largest music trade paper. Of Canadian publications dealing in music, it is second only to *The Music Scene* with an English circulation of 9,200 with this issue.

Con Archer picked up **WAYNE EVANS'** tune "Talkin' to the Lord" for release on his most recent album, "Sandy," on the Cynda label. Archer is now with Marathon Records and plans to record more of Evans' material. Wayne Evans is from Hamilton, Ontario.

The Blue Diamonds marked their 10th anniversary with a party on February 12 at the Cloverleaf Hotel in Toronto. The country group, led by **AL HOOPER**, has been entertaining audiences through television, radio and clubs across Canada.

The group's latest album, "The Blue Diamonds Now," on Columbia, was released in late February, following release of the single "If I Love You," written by Hooper.

Al's latest album for Dominion is "14 Big Country Hits" and he told *The Music Scene* radio stations are picking the B side of his most recent single for airplay: "Daddy Picked Guitar."

DON GRASHEY of Gaiety Records wrote **CARROLL BAKER's** most recent hit, "Ten Little Fingers," on the Gaiety label. The tune was still rising on RPM's country chart at press time and was charted with country stations across the country. Gaiety tells us this is Carroll's biggest hit to date.

MURRAY PATRON of Murray and the Country Patrons wrote "Man, That'll Really Turn You On," the A side of the country group's single for Vocal Records. Their album "Everybody's Plaything" was released last year.

MUNROE SCOTT received the award as best writer of Radio Drama during the ACTRA Awards dinner-presentations at Toronto's Hyatt Regency March 2. The winning story, "That Devil's Petition," was scored by **HERBIE HELBIG**.

BOB LIDDELL is not new to the Canadian country gospel field. Last year his successful album, "We Travel Together," was released on the Word label, and this year his first single for Dawn of Creation Records was released. "In Old Saskatchewan" was co-written by Bobby and **ABRAHAM JACOBSON** and the flip side, "Steep Hill Sides," was co-written by Bobby and Abraham's son, **JAMES JACOBSON**.

KUDOS FOR GREALIS, RPM

From a news sheet to a regular weekly magazine, for sheer determination and a belief in Canadian music — that's why nearly 300 people turned out at the Inn On The Park in Toronto on February 19th to honour publisher Walt Grealis and his trade paper, *RPM Weekly*. Walt wasn't even a journalist in the beginning — he'd once been a Mountie! But he's the man who managed to keep informing the Canadian music industry during the industry's most exciting 10 years to date.

Ron Newman of Motown Records in Canada was MC for the dinner, and first up to the mike, before rushing off to an engagement in Hamilton, was **BOBBY CURTOLA**. His best wishes were followed by those from Wm. Harold Moon, BMI Canada; Steve Lappin, *Billboard*; Mel Shaw; Paul White; Bruce Davidsen from Vancouver; Terry McGee, Columbia Records; Sief Franken of the CRTC who introduced an audio-visual tape from chairman Pierre Juneau who was not able to attend; Bob Cook and Ed Preston, RCA; Sam Sniderman; Stan Klees; Allan Slaughter; Vic Wilson, Johnny Murphy, **CARROLL BAKER** and Terry McGee.

Grealis was presented with a variety of plaques and awards marking RPM's 10th anniversary, but the final and most impressive was the plaque from those present with Pierre Juneau's words that have inspired Walt in recent year: "... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans and by all those of preceding generations who have already demonstrated their freshness of mind, their talent and their capacity for inspired leadership."



Walt Grealis with, top, Bobby Curtola; centre, Ed Preston, RCA; Vic Wilson. SRO Productions, below.



Bic Photography

International Music Fever '74 is a festival with the purpose of exposing young talent in the pop music field to audiences. Last year 11 groups from both Canada and the United States played for 21 hours over the Labour Day weekend. This year organizers hope to repeat the festival's success at Creston, B.C., and invites anyone interested to write for more information to P.O. Box 1254, Creston, B.C.

Epic Records' recording act Bearfoot has undergone a personnel shift. Remaining with the group are guitarist Hugh Brockie and pianist **DWAYNE FORD**. Bassist Chris Vickery and drummer Malcolm Tomlinson have joined the unit.

The group's single "Molly," taken from their current album "Friend," has become a solid coast-to-coast hit and has been released in the U.S. by Epic.

JACK HENNIG of Edmonton has had an album released on the Boot label, distributed by London. He is a solo entertainer and engagements have included the Calgary Stampede and dates in Edmonton, Banff, Yorkton and Nashville. Jack writes his own material and to date has had 5 songs recorded. Five are included in his album, "Jack Hennig Sings."

Houka Records of Canada and A&M Records of Los Angeles have signed a pact that Houka hopes will see the distribution south of the border of its Canadian talent. That talent includes **ALTA GRAY** whose first two recorded songs, "Cotton Dreams" and "Merlin the Magician" were released on Houka last fall; Pacific Salt, whose jazz music has been heard across the country. Also on the Houka label, Tim Williams has recorded a **MARC STRANGE** tune, "Careful Mountain Pony."

GRANT SMITH of Grant Smith and the Power made a number of television appearances in the Toronto area early this year. Grant has been around the rock and club scene for many years, both in Canada and the United States. He'll be remembered for the hit "Keep On Runnin'".

He has appeared on two *Everything Goes* shows for Global Television. This programme is now into the States. CBC has included him on two *All About Toronto* shows and CFTO gave him a spot on ROQ. Recent live appearances include Friar's Tavern and Inn on the Park in Toronto and dates in Buffalo. He will appear in Las Vegas and Puerto Rico this year.

CONCERT

"... It's certainly going to be frequently performed... It is too interesting to lie fallow," wrote Keith Ashwell in the *Edmonton Journal* following the premiere of **VIOLET ARCHER's** first opera, "Sganarelle."

The work is a comic opera in one act based on the Molière play. The libretto is compiled by Miss Archer from Samuel A. Eliot Jr.'s free translation based on that of Philip Moeller. The plot is typically Molière — "a coiled mass of misunderstandings that suddenly unravels with disgusting ease," says Ashwell.

Alfred Stromberg directed the St. Cecilia Opera Orchestra for the University of Alberta Department of Music performance on February 5 in Convocation Hall in Edmonton. "Brave, agile, lusty are the words to describe the work of the young voice-opera students in this generally uncomprisingly modern score by one of Canada's most diligent composers," wrote Ashwell. The cast included Betty Kolodziej, Barbara Prowse, George Cotton, Nigel Lemon.

The *Edmonton Journal* critic continued: "It came dangerously close to being melodic early in the work... otherwise one's first hearing is of singspiel, declamations, accompanied and unaccompanied recitatives, 'in the round' duets, quartets and quintets and an abundance of testing leaps and daunting dissonances."

DAVE ROBBINS, for the past three years a teacher of music education at the Vancouver City College, will begin a new Music Education Program at the college in September. Robbins came to Canada in 1960 and taught in the Department of Music and the Department of Music Education at the University of British Columbia until 1969.

He received his B.Sc. in Music Education at the Texas State Teacher's College and his MS in Music Education at the University of Southern California. He also attended the Cincinnati Conservatory of Music.

He worked with the Harry James Orchestra for eight years and with the Hollywood Bowl Orchestra for three. Now he appears nightly at the Bayshore Inn in Vancouver with the Dave Robbins Orchestra.

Dave has been principal trombonist with the Vancouver Symphony for 14 years. He has conducted seven consecutive programs with the Dave Robbins orchestra on the CBC Network show *Jazz Workshop*. He worked with **PHIL NIMMONS** on this series.

HARRY SOMERS' "Lyric for Orchestra" was the only Canadian work performed more than once during the spring European tour of the Toronto Symphony Orchestra. The work was heard in Antwerp, Landau, Ludwigshafen, Freiburg, Nuremberg, Linz, Vienna, Augsburg and Bonn.

The Koussevitsky Foundation commissioned the work for inclusion in the Serge Koussevitsky Music Collection in the Library of Congress, Washington. It was composed in memory of Serge and Natalie Koussevitsky and completed in Paris in 1960. The next year it was performed for the first time in Washington by the Orquesta Sinfonica Nacional de México.

Somers originally scored two segments for the CBC-TV series *Images of Canada* and this spring the programs, *Ties that Bind* and *Peace, Order and Prosperity*, were repeated on the network. He scored as well the new segments this year, *The Promised Land* and *Splendour Undiminished*. For the latter, CBC reports, Somers collaborated with the percussion group Nexus. "Nexus 'composed' their contributions to the score in two sessions, recording their improvised performance as they watched the film. The result is a unique wedding of improvisation and orchestrated score. The musicians (who brought 100 percussion instruments to the recording sessions) are **JOHN WYRE**, Robin Engelmann, William Cahn, Robert Becker, Russell Hartenberger and **MICHAEL CRADEN**."

CBC Radio Broadcast the premieres of works by **SAMUEL DOLIN** and **OTTO JOACHIM** on the CBC Radio network March 5. "Drakkar — An Entertainment," by Dr. Dolin is a three-part composition based on the Vinland Sagas about the discovery of North America. The title comes from the composer's own variation on the Icelandic word for longboats, "Drekar." The work was performed by chamber orchestra, conducted by Victor Feldbrill, with soprano Mary Morrison and baritones Gary Relyea and Alan Stewart, with John Scott as narrator.

Joachim's work, "Mankind", was written for four reciters, four synthesizers, an organist and a tympanist. It was conducted by Mr. Joachim.

These works were commissioned by the CBC and performed at a concert of four works, an evening that combined music with slides, special lighting, dancers and incense.

The Vermont Collegiate Chorale included works by three BMI Canada affiliated composers in a concert March 22 in the Notre Dame de la Consolata Church, Montreal. The choir performed **JEAN PAPINEAU-COUTURE's** "Psalm 150" for brass and wind ensemble, organ, solo voices and chorus, "Ave Maria" by **CLAUDE CHAMPAGNE** and **HARRY SOMERS' "Gloria."**

DON DRUICK, from Montreal but now living in Vancouver, is well-entrenched in the West Coast scene of avant-garde music, both as a performer and as a composer. "I'm an artist working in music," he explains, and prefers to call the music he's surrounded by "art music."

And those surroundings include the Vancouver New Music Society of which he is a board member, the Western Front Lodge, where he performs and his music is performed, and the Vital Baton Music Company. He skips off to Montreal for performances with L'Atelier de la Musique Expérimentale or Musique par Coeur and in Toronto might be found at A



Don Druick

Space, a combination art gallery and chamber concert attraction.

Don's chief interest at the moment is music for chamber ensembles. He's been heavily into electronic music in the past.

The Vancouver New Music Society, he says, will give their second series of concerts in May and June. **UDO KASEMETS** will go West from Toronto to perform and works by **ROBERT AITKEN**, **BARBARA PENTLAND** and **ISTVAN ANHALT** will be included on the programmes. Last season all concerts were sold out and Don has every reason to expect a similar response this year from Vancouver's art community.

The Western Front Lodge houses a studio and performing area at 303 East 8th Avenue. New music, again, is a highlight, and five concerts are planned for this spring. The Canada Council has aided the Lodge with a \$10,000 grant for its first season.

And then there are films scored by Don. "The Wolfpen Principle" produced by Image Flow Associates has been completed and is awaiting release. And in the past there's been "Variations on a Cellophane Wrapper" and "Another Smith for Paradise." Then there's the book of Druick compositions, about 50 in this collection. "Edge Number" is being published by Intermedia Press in Vancouver.

While in Hawaii early this year, **JEAN COULTHARD** completed a commission for the Atlantic Symphony Orchestra, to receive its premiere May 6 in Halifax. Miss Coulthard told *The Music Scene* she would like to visit Halifax for the premiere but the trip remains "undecided, as I've just received another commission from the CBC to write a work ('Orchestral Suite,' utilizing Canadian folk songs) for the Vancouver Symphony's 'goodwill tour' of China (and possibly Japan) in September of 1974."

While in Hawaii Miss Coulthard also completed the "Song Cycle" for duettists Nona Mari and Katherine Fearn for their tour of Japan next fall. This commission was carried out with the help of the Canada Council.

The University of Calgary will be the scene of a novel workshop July 2 to August 11 when 30 young string players will participate. Under the auspices of Continuing Education, this will be a non-credit course where the only requirement is that one works and practices one's instrument for about six hours daily.

This learning experience consists of daily technique classes and a Master Class every afternoon alternating between major instruments and chamber music, plus three hours of daily individual practice. More information may be obtained by writing the Division of Continuing Education, The University of Calgary, Calgary, Alberta T2N 1N4.

In a letter to his publisher, **G. RICORDI & CO. (CANADA), LTD.**, **STEVEN GELLMAN** writes of his year in Paris: "I am now in Paris, studying with Olivier Messiaen at the Conservatoire. In order to get in I had to pass some very difficult exams: solfège, dictée, two composition exams in which we each were locked in a room from 6 a.m. to 11:30 p.m. without piano and required to compose complete pieces on themes given then." After this the applicants presented their own works to a jury of seven and Gellman writes that all seven voted for his acceptance.

Gellman writes that he is composing a large work for orchestra, in seven movements, a commission from the CBC. Gellman hopes to stay in Paris another year.

Keith Bissell named president of Canadian Music Centre

In mid-March the Canadian Music Centre held its annual meeting, elected its Board of Directors for the year 1974-75 and, through the annual report of its Executive Secretary, took a comprehensive look at its activities and accomplishments of the previous year. The next issue of *The Music Scene* will present a resumé of the annual report; in this issue simply the changes in the Board will be noted.

In place of two retiring members from Quebec, two new Quebec members were voted onto the Board; composer Micheline Coulombe-Saint-Marcoux, and Gilles

Poirier, producer of music programs for the CBC's French Radio Network. Other newcomers to the Board are composers Harry Freedman and Walter Buczynski. Since one of the retiring members was the Centre's president, **JEAN PAPINEAU-COUTURE** (who will be taking a sabbatical, mostly abroad), a new President was elected, **KEITH BISSELL**, a composer of distinction and one of Canada's most eminent and forward-thinking music educators. The new Vice-President is Paul Baby who, although not a musician, has compiled a long record of distinguished service to the arts in Montreal (he was, for example, a founding member of the

Board of Directors of the Montreal Symphony Orchestra), as he has on the Board of the Centre itself, of which he has been an active member since 1962.

The Board of Directors for the Centre for 1974-75 are: Officers — Keith Bissell, President; Paul Baby, Vice-President; Hugh Anson-Cartwright, Hon. Treasurer; directors — **ROBERT AITKEN**, Louis Applebaum, **JOHN BECKWITH**, Lucien Brochu, Walter Buczynski, Micheline Coulombe-Saint-Marcoux, Harry Freedman, Jan Matejcek, Ronald R. Napier, Gilles Poirier, Gilles Potvin, **ANDRE PREVOST**, Lyse Richer-Lortie, John Roberts and John Weinzwieg.

NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE FROM JANUARY 15 TO MARCH 15, 1974

UNPUBLISHED WORKS/OEUVRES INEDITES

Opera/Opéra

CHARPENTIER, Gabriel
An English Lesson (1968)
(Drama in music. Text by Gabriel Charpentier)
5 soloists, instrumental ensemble: flute, English horn, French horn, 2 violas, 2 violas, 2 cellos, 2 pianos (also harpsichords), 2 vibraphones

Orchestra/Orchestre

CLARKE, F. R. C.
Overture to "Bel and the Dragon"
COULTHARD, Jean
Kalemalka (Lake of Many Colours) (1974)
FORD, Clifford
Suite for Orchestra (1973)
JOHNSTON, Richard
Portraits (Variations for Orchestra) (1972)
KOLINSKI, Mieczyslaw
Prelude for Orchestra (1958)
MANN, Leslie
Concerto Grosso No. 1, Opus 30

Orchestra with soloist/Orchestre avec soloiste

CLARKE, F. R. C.
"Missa de Angells" Fantasia (1936)
solo organ, string orchestra or string quartet
GAYFER, James M.
Pastorale for Clarinet (1943-44)
solo clarinet, small orchestra

Band/Ensemble

CLARKE, F. R. C.
Flourish for the Chancellor

Chambre Music/Musique de Chambre

ADASKIN, Murray
Adagio for Cello and Piano (1973)
BARNES, Milton
Concerto Grosso (1973)
flute, clarinet, violin, cello, 2 pianos
CONTANT, Alexis
Trio No. 1 (1907)
violin, cello, piano

FODI, John

An Investigation (1974)
oboe, organ, viola, percussion
(can be performed by any combination of 1, 2, 3 or all 4 of these instruments)

PAPINEAU-COUTURE, Jean

Trio en quatre mouvements (1974)
clarinet, viola, piano

Chorus/Choeur

BARNES, Milton
The Psalms of David (1972)
soprano, baritone, mixed chorus, orchestra
CLARKE, F. R. C.
Bel and the Dragon (short oratorio)
soprano, tenor, baritone, double SATB chorus, orchestra
GAYFER, James M.
Psalm 150 (1967)
SSAATTBB, organ, trumpet, Glockenspiel, cymbals, tambourine
Three Responses for Church Choirs (1969)
SATB

GLEDHILL, Christopher

Abegweit
narrator, boys' chorus, orchestra

Voice/Voix

BEECROFT, Norma
Rasas III
soprano, flute, trombone, piano, percussion, prepared tape
CHARPENTIER, Gabriel
A Tea Symphony (or The Perils of Clara) (1972)
soprano, flute, piano
GAYFER, James M.
How do I love thee? (1974)
voice, piano
HARTWELL, Hugh
Resta di darmi noia . . .
soprano, flute, piano
MORAWETZ, Oskar
Father William (1974)
soprano, baritone, piano

Piano

COULTHARD, Jean
Requiem Piece (1968-arr. 1974)
2 pianos

FODI, John

Contrast Four: Piano, Opus 9 (1966)

GAYFER, James M.

Autumn Gold (1972)

PUBLISHED WORKS/OEUVRES EDITEES

Orchestra/Orchestre

FREEDMAN, Harry
"A Little Symphony (1966) Leeds

Chamber Music/Musique de Chambre

ARCHER, Violet
"Sonata for Clarinet and Piano (1970) Waterloo Music

KENINS, Talivaldis
Three Fugues Waterloo Music (Peter McKee)
free bass accordion

PREVOST, André
"Sonate pour violoncelle et piano (1962) Ricordi

Chorus/Choeur

HEALEY, Derek
Six Canadian Folk Songs Gordon V. Thompson (Chanteclair)

1. Salish Song
2. The Jovial Young Sailor
3. Eskimo Hunting Song
4. Get to Bed
5. The Banks of Loch Erin
6. Danse, mon moin', danse

RUSSELL, Welford
Eleven Intros for All Seasons Leeds
SATB

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

NEWSLETTER

Greetings . . .

By the time you read this, the BMI Canada Sixth Annual Awards Dinner will have come and gone. What an exciting time that is for all of us at BMI Canada. We are thrilled for the winners and at the same time hopeful that those who came close will hit the winners' circle next year.

The judging for the 1973 Certificates of Honour encompasses the period from October 1, 1972, through September 30, 1973. It is impossible to assess works in the last quarter for an early spring awards dinner. Of course for the 1974 Certificates to be awarded next year at this time the period from October 1, 1973, to December 31, 1973, will be included.

We were so very proud this year to establish the Harold Moon Award for the BMI Canada affiliated writer, composer or music publisher who the committee feels has exercised the greatest influence internationally for Canadian music in the past calendar year.

Harold, even before BMI Canada, was "sold" on the future of music by Canadians. During his long career as Managing Director of BMI Canada his singleness of purpose played a major role in the dramatic growth of the music industry in Canada. In particular, he carried the word (and music) of Canada to the United States and from there worldwide. I know of no other man who has devoted his lifetime to this goal. It is fitting that an "International" award is presented in Harold's honour.

Any BMI Canada affiliate is eligible for the Harold Moon Award to be presented annually. Fly your wings — be you country, pop, rock, MOR or serious — one of you next year is entitled to this newest BMI Canada award.

See you at the Seventh Annual.



S. Campbell Ritchie
MANAGING DIRECTOR

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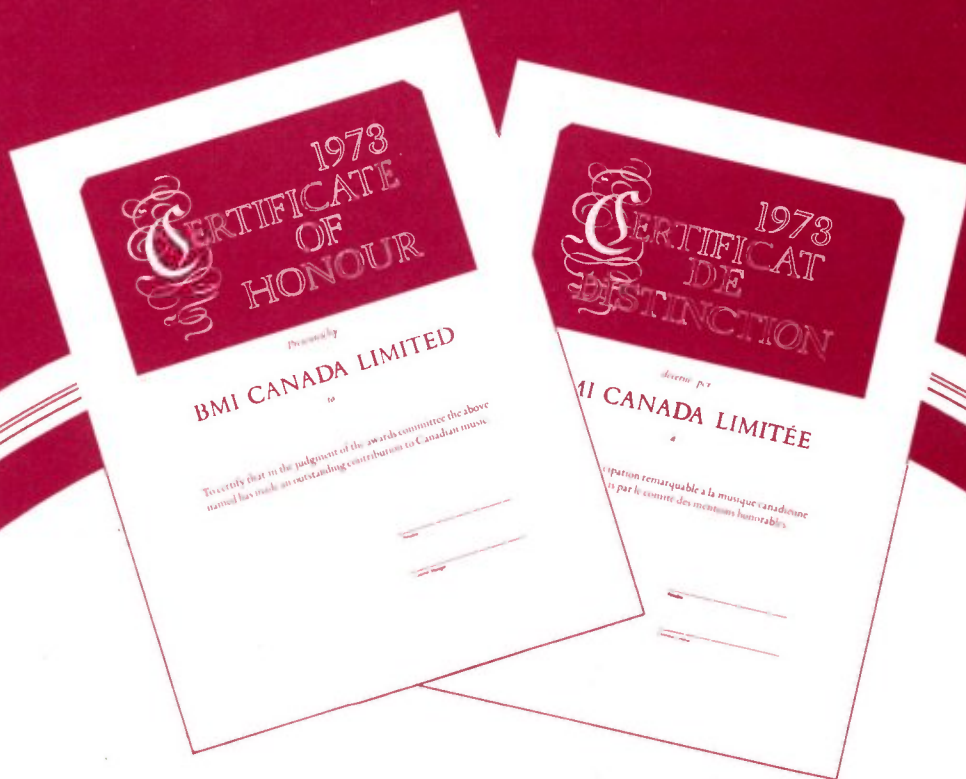
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