

THE MUSIC SCENE



World Radio History

JULY-AUGUST 1974

GET BEHIND COUNTRY'S COMPOSERS, FORTIER TELLS CANADA'S ORCHESTRAS

Some part of public money going to Canada's orchestras should be directed towards Canadian creators and soloists, André Fortier, director of the Canada Council, told the joint conference of the Association of Canadian Orchestras and the Ontario Federation of Symphony Orchestras in Hamilton April 28.

The council insists that at least one out of ten works performed be by a Canadian composer. Mr. Fortier asked for a larger proportion each year of Canadian music in Canadian concerts. He recognized the problem of the music director choosing suitable works from a "massive pile of scores. . . If Maestro X is famous for his Brahms or Maestro Y for his Mozart, why not also for his **SERGE GARANT** or his **HARRY SOMERS?**" He also suggested that an orchestra might engage a composer in residence, as the Toronto Symphony has done very successfully.

He continued: "Of course, espousing a Canadian composer's works (or several composers' works) will mean that orchestral players may be faced with new technical problems and with the problem of deciphering the new sorts of hieroglyphics which some of our younger composers have adopted — or in the case of **MURRAY SCHAFER**, I believe, invented." Fortier pointed to the "apprentice schemes" undertaken by some orches-

tras where talented players are given the opportunity to rehearse and train in orchestral sessions, sitting alongside their professors and mentors. "This is a practical way of building a new generation of orchestral musicians."

Mr. Fortier discussed the imbalance in favour of foreign musicians as compared with Canadian musicians in our orchestras. He asked if it would not be possible for our orchestras to achieve gradually a proportion of 90 per cent Canadian musicians. "If there is a general feeling that our music schools are incapable of producing good musicians in sufficient numbers, then we should ask ourselves some serious questions about the state of music teaching in Canada. Should we, for example, consider founding a national school of music, as some of you have advocated?"

On the matter of financing by the Canada Council, Mr. Fortier pointed out that figures from a study of ten Canadian orchestras subsidized continuously from 1967 to 1972 showed that the number of concerts increased by only 12 per cent and audiences by only 18 per cent, while 29 groups, including these orchestras, theatre groups, dance companies, etc., showed performances increased by 62 per cent and the audience by 53 per cent. Orchestras will have to achieve a greater

degree of self-financing and they will have to "stretch their imagination to find new and more workable formulas" than in the past. "However hard it may be, it is therefore essential that the orchestras achieve a reconciliation of tradition and innovation, artistic quality and financial necessity."

The conference spotlight was on Canadian composers and performance of their works by Canadian orchestras. Works by **BARBARA PENTLAND**, **ANDRE PREVOST**, Talivaldis Kenins and **ROBERT AITKEN** provided the material for workshops. All four composers were present, and four conductors — Victor Feldbrill, Boris Brott, Laszlo Gati and Harman Haakman — took the Hamilton Philharmonic through rehearsals of the four works in sessions on the first two days. On the third, three of the works were featured in the final session which was videotaped by the CBC for a one-hour television special later this year.

The format consisted of open rehearsals of the works, with delegates, orchestra members and the conductors asking questions about the composers' intention, details about scoring, etc. The workshops were a totally new departure in conferences of this kind, and generated much interest and discussion. Hopefully they will be repeated.



Barbara Pentland, André Prévost and Robert Aitken were all on hand for workshop performances of their works.

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Left to right: pianist Murray Graham; S. C. Ritchie, Managing Director, BMIC; Lehman Engel; Whitey Hains; John Arpin; Jodie Drake; Allen Stewart-Coates; Jeannie Elias; David Warrack; Jamie Ray and Rudy Webb. (Photos by Bruce Cole)

DIALOGUE BETWEEN CREATORS, PERFORMERS

Tunes for musical theatre premiered in BMIC Showcase

Works for the musical theatre composed by eleven BMI Canada affiliates were previewed at the Holiday Inn in Toronto May 9 in a fast-moving 90-minute programme presented to a select audience of radio and television producers, the press and record company executives. **Lehman Engel**, Broadway conductor, composer and author, directed these music creators through two years of intensive workshop sessions and the Showcase of Songs was the culmination of their work.

The workshops, the only ones of their kind in Canada, began two years ago and composers in this year's showcase were those who have taken part during these two years. Last fall auditions were held for a new two-year programme and of 50 applicants, 20 were chosen to participate. Another group begins this fall. Mr. Engel visits Toronto once a month and between sessions the composers carry out assignments which the group listens to, criticizes or applauds during the next workshop.

Five professional entertainers performed the songs: Jodie Drake, Jamie Ray, Rudy Webb, Allen Stewart-Coates and comedienne Jeannie Elias.

"I'm a Man," performed by Rudy Webb, written by **SHIRLEY** and **MURRAY ALTER** and **JOHN ARPIN**, was a particularly hilarious song and would hold its own

very well in a musical. "In My Special World" by the same affiliates was also outstanding.

JIMMY PARIS wrote the tune "I Don't Give a Damn About You" and this, presented by Jodie Drake, deserved the audience's warm response. Two Hamilton writers, **JOHN KINSELLA** and **PATRICK SULLIVAN**, are responsible for "Communicate with Nature," a bouncy tune with some interesting lyrics.

But the show-stopper was "Walk Outside" by **DAVID WARRACK**, performed by Rudy Webb. Rudy is a performer of great skill and charm and this combined with David's song brought resounding applause and hoots of approval from the audience. It's from a new Warrack musical, "The Captain's Jester."

RENEE BONDY's tunes were performed by Jeannie Elias and Jamie Ray. The lyrics showed a good deal of humour. Jeannie admitted after the show this was her first singing assignment. She was chosen for her comedy roles.

Other writers represented included **IRVING DOBBS**, an insurance salesman in Toronto — He's writing musicals on the side; **FRED BILLINGTON** is employed by the CBC and his music was performed along with tunes by performer and producer **LOU SNIDER**. Pianist was **MURRAY GRAHAM** with the exception of accom-

paniment for the tunes by John Arpin and David Warrack where the composers performed.

The showcase performers paused for "off the record" comments following the presentation. All agreed they thought the work commendable and some of it excellent. Three agreed that they would be keeping tunes they had performed in their repertoires.

One commented, "I realize there is a very great deal of theatrical material available. I feel, however, that you can have all the theatrical talent in the world, but if you don't have the people who want to invest, it is no good."

Jodie Drake said that she thinks many people forget about the need for exposure and learning periods. She applauded BMI Canada's Whitey Hains who co-ordinates the workshops, and its director, Lehman Engel. Miss Drake said she particularly appreciated the opportunity to work directly with a composer. "It is very important that this dialogue be established from the first introduction to the material." Other performers agreed.

The following morning on a CBC-AM radio program where he interviewed Lehman Engel, critic Peter Goddard called the Musical Theatre Workshops, "a unique idea, an idea that might work." —N.G.



Left: John Ford, Eileen Rochon, Renée Bondy, Suzanne Bondy, Gerry Rochon, Henriette Ford.
 Right: Wm. Harold Moon, Lehman Engel, Bob Hahn, Montreal.



Left: Mr. and Mrs. Athan Katsos. Right: Patrick Sullivan, Elizabeth Sullivan, Fred Billington, Sophie Kinsella, John Kinsella.
 Below, left: Bob Mallalieu, Joyce Shoultz, A. Frank Ruffo, Betty Warrack. Right: Jimmy Paris with, left to right, his mother, Mrs. Paris, Mrs. Leroux, his mother-in-law, and his wife.





Ronald Napier, President, CMC, and Manager, Concert Music Administration, BMI Canada; Keith Bissell, chairman, CMC conference; Nancy Gyokeres, Editor, *The Music Scene*; Helmut Kallmann, chief Music Division, National Library of Canada. (Wamboldt-Waterfield)

Contemporary meets Traditional in Halifax

IDEAS ON CANADIAN FOLK MUSIC AIRED AT COUNCIL CONFERENCE

by Nancy Gyokeres

Covering the annual Canadian Music Council conference is something like covering the Synod of the Bishops of the Anglican Church of Canada. You think it's going to be dreadfully dry but sessions turn out to be chock full of wit and insight. You have this group of very serious representatives of most areas of music in Canada and you mix with them the performers and supporters of folk music in Canada. Pow! The possibilities are a dynamic and challenging thought, but that's not quite what happened.

First of all, notices and invitations to attend the conference were bogged down in that postal mess, and second, although Halifax is dearly beloved by some of us, it's too far East for others. Air Canada's threatened strike didn't help much; none of us wanted to be stranded in Halifax. Several registrants cancelled plans to attend. That left about 85.

Council President Ronald Napier (also Manager, Concert Music Administration, BMI Canada Limited) opened the sessions.

And then came **RICHARD JOHNSTON** of the University of Calgary. Dr. Johnston, as the conference committee headed by Scarborough's **KEITH BISSELL** well knew, could be depended upon to create a mood. He acknowledged Halifax as an easy choice of location for the conference because of the centuries-old interest in folk music in Eastern Canada. People like Dr. Helen Creighton, **KENNETH PEACOCK** put the Maritimers on

the map in folk music circles. **EDITH FOWKE** was one of the first to look west of Quebec.

And then Dr. Johnston got into it. He prefaced his remarks with an "I won't attempt to define folk music" and then rapidly gave someone's else's definition: "A folk song must be 300 years old; you should not be able to identify the composer or author of the text; it must have existed in its original state for that time (300 years)." He pointed out that contemporary artists say they are performing folk songs. Some last about three weeks, compared with 300 years.

The definition of folk music is extremely difficult in a polyglot society, Dr. Johnston said. Although he made it clear he does not approve of the Gordon Lightfoot syndrome in folk music, he said there are good things happening. "But once we have looked after the French and English, we still have another 40 minority groups to go."

There were only a few minutes for speakers from the floor following Dr. Johnston's address. **MIECZYSLAW KOLINSKI** of the University of Toronto Faculty of Music stressed the importance of musicians involving themselves in research.

The next scheduled speaker was **KENNETH PEACOCK**. He illustrated "Canada's Ethnic Folk Music Heritage" with taped recordings of Indian, Japanese, Chinese and other backgrounds, from his own collection. Francois Brassard spoke on the original folk music of Quebec.

Folk Music of the Maritimes was discussed by a panel chaired by George Proctor that included Anselme Chiasson and Dr. Creighton. Dr. Creighton is the foremost folklore authority in Nova Scotia and was presented with a Canadian Music Council medal during the conference. She was also guest of honour at a testimonial dinner hosted by the Province of Nova Scotia to which all conference delegates were invited.

Dr. Creighton related humorous anecdotes from her experiences and Anselme Chiasson, speaking on Acadian folklore, pointed to the isolation of its peoples and the positive effect that has had on preserving the folklore. In his own time he has known people who knew hundreds and hundreds of songs. "My grandmother was one."

A high point of the conference was a talk and slide presentation by Beverley Cavanagh of the Department of Music at McGill. "Eskimo Songs and Dances" was her title. Two Eskimo performers were to have attended but were not able to due to the illness of one. Mrs. Cavanagh nevertheless gave a splendid presentation of the Eskimo music and culture from the Pelly Bay area in the Arctic. Although many at the conference were familiar with the social implications of the material, it was fascinating to see how the music related visually to the Eskimos, and to hear it from one as obviously enthusiastic as Mrs. Cavanagh. Several young students of native culture in North

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IT ALL BEGAN WITH A TRUMPET

Allan Rae develops craft from copying scores

by Michael Schulman

ALLAN RAE has left Toronto for the wide open spaces of his native Alberta.

In his music as well as his surroundings, Rae has always thrived on openness. "I've been searching for a way to express myself without having to be in a specific style. Why impose needless limitations on yourself? If it will work, use it. I think scores are much richer when that's done."

Rae's search began in Blairmore, a small town near Crow's Nest Pass, Alberta, where he was born in 1942. "It all started when I was 12 and heard a radio broadcast of Tchaikovsky's First Piano Concerto." But Allan did not ask for a piano — "There was a trumpet playing in there. I didn't even know what it was but I told my mother I wanted one of those."

Rae trumpeted his way through high school and, after graduation, right on into the Canadian Army Band. "I was in Calgary with the Army Band for three years. That's when I first studied any

theory. I occasionally played extra trumpet with the Calgary Philharmonic and studied trumpet with a fellow from the Royal Academy in London. But I had a roommate who was a jazz nut and I started playing and listening more to jazz. Well, it was really a tossup. I applied and was accepted to the Royal Academy but I finally decided, pretty much on impulse, to go to Berklee, the jazz school in Boston."

In only two and a half years, Rae blasted through Berklee's eight-semester programme, graduating with top honors in composition and arranging. And then it was back to Calgary, where contacts from his army days helped him find work, and lots of it.

From 1966 through 1970, Rae arranged, conducted and performed on the CBC's weekly radio jazz feature, *Calgary Beat* as well as the TV variety show, *Je m'appelle Micheline*. His compositions from this period include incidental music for ten CBC radio dramas, two jazz works — "Suite of Modes" (1966) and "Sleeping Giant" (1967) — both of which won

awards in the Czech International Composers Competition, the "String Quartet No. 1" which won second prize in Alberta's nationwide Centennial competition and "A Prayer" for choir, orchestra and jazz combo, commissioned for the Calgary Philharmonic's 1969 Christmas concert.

"But there was something missing. I enjoyed writing and performing jazz, but it wasn't enough. There were too many limitations. That's probably why I was influenced more by Gil Evans than anyone else in jazz, because you couldn't put him in a bag, either." Rae's jazz piece, "Insight," which was performed on the *Jazz Canadiana* programme, reflects Evans' influence with its ever-changing meters and its orchestration of muted trumpets behind a solo saxophone. "It used a combination of different metric groupings — 5/8, 7/8, 3/4, 2/4 — not quite the thing to do if you wanted to call it jazz."

"I had never intended to be any kind of innovator in jazz, but that's how it turned out because jazz as it was didn't offer me that much satisfaction. Even though the money was really nice, I realized there had to be something more. I began burying myself in my basement with records and scores by people like Ravel, Bartok and more contemporary composers."

"Then **CHRIS NEWTON** asked me to compose the score for 'You two stay here, the rest come with me'. It was a success in Calgary and then the National Arts Centre did the show in Ottawa. Chris and I did another musical together, 'Trip,' an experimental science-fiction show that gave me the opportunity to use a lot of electronic sound."

Three more musicals followed. "Beware the Quickly Who," with book and lyrics by Eric Nicol and "Where are you now that we need you Simon Fraser?," again with Newton, were both written for the Vancouver Theatre Playhouse. More recently, "Charles Manson AKA Jesus Christ," written in collaboration with **FABIAN JENNINGS**, has had successful runs in Toronto and Halifax. Rae's visit to Ottawa with "You two stay here" also led to his being signed to conduct the National Arts Centre production of "Oh, What a Lovely War" and, later, to compose the electronic score for their production of "The Tempest."

In 1970 Rae moved to Toronto where for nearly four years he worked with **SAMUEL DOLIN** at the Royal Conservatory's electronics studio.

"For me, electronics was just another sound that could open up some different possibilities, but nothing more than that."

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Allan Rae



Robinson Photography

Short playlist allows few gambles

PROGRAMMERS FIND RECORD COMPANIES BEGINNING TO PRODUCE HIT MATERIAL

by Larry LeBlanc

It is today's basic axiom of record merchandising that intensive radio play of a single record is the best way to "break" an album or a rock group.

It's essential for a rock band today to so excite a 15-year-old with a two-minute single that she will make it a radio request, buy it and the followup album.

Most rock AM stations listen for certain success-proven factors in new records. They are anxious to play only guaranteed hits. They don't want to take chances. As this is working successfully and giving the stations top ratings, they aren't about to change anything.

Today, in Top 40 radio the emphasis is placed on short record playlists. Most stations today play from a list of approximately 30 records with 7 to 10 so-called extras. Top 40 radio has always had a relatively tight playlist — hence the name. But, in the mid-60s, when radio consultant Bill Drake lifted the sagging KHJ (Los Angeles) from low to outstanding ratings, station owners all over North America decided if they couldn't afford Drake's services, they could at least afford to imitate.

Drake's "formula," still in wide practice today, was simple. He cut the record chart down to the Boss 30, plus between 3 and 6 "hitbounds," new records not yet on the sales chart. Disk jockey banter was virtually eliminated.

PLAYLIST CATEGORIES

Most Canadian Top 40 stations' playlists can be broken into A, B, C, F, R and G categories. The As are the big hits. In 1974, single sales have slumped to the point that only six or seven titles are selling in any quantity, so these big seven get half the stations' airplay. The Bs are unproven records, those that are moving up or that the music director has reason to believe will be hits. The Cs are records that fit the image or sound of the station. The Fs are Canadian "fillers" programmed to fulfill CanCon regulations. The R list is recent records — about a year old, not old enough to be considered oldies, and yet you'd still like to hear them one more time. Then you have the Gs — the golden oldies that cover the '50s classics and 1965-on. Most Canadian stations' gold sound is heavily weighted with 1971-73 records. Records earlier than 1966 are heard relatively infrequently.

Programmers have discovered that oldies are an effective way of attracting listeners in the 25 to 35 age bracket. The hits of 10 or 15 years ago are popular with this group, all of whom were teenagers when these oldies were first popular. Also, the oldies provide relief from a steady diet of current hits.

Dave Charles works in programming at CHUM-AM (Toronto). He acknowledges the AM swing toward oldies and notes that popular music is in the doldrums and in need of the kind of revitalization that the Beatles provided in 1964. "There doesn't seem to be any leader in pop music, any dynamic direction in music," he says. "We've reached the end of the 10-year cycle. We're at the down part and looking for something new. The fact that we have the recurrence of oldies is a real sign of deterioration in material and input, and also of frustration."

ALBUM INFLUENCE

Album sales are increasingly influencing today's Top 40 programmers. Since 1966 there's been a factor of in-home listening influencing a listener's familiarity with records. Exposure is no longer what people hear on the radio — it's also what they hear at home on an album.

There are numerous reasons for the slump in singles' sales. Aside from the situation of an improved Canadian economy and a more-mature market, radio charts have been reduced over the years from Top 50 to Top 40 to a Top 30. Stores and rack accounts, in particular, are being more selective in what they carry. Also, the majority of "chart" albums contains more than one single. The public is aware that the album containing the hit single will also, no doubt, produce the follow-up single.

Record buyers still seem too accustomed to albums for any major shift toward single purchases to come in the foreseeable future. However, albums will probably become less slipshod in their conception and take on the function of a well-programmed selection of singles.

"All of us in Canada are influenced from single sales," says Mike Marshall, program director, CFTR (Toronto). "But a lot of programmers are now looking at album sales. We have a little of both, plus requests."

"We go by single sales for our Top 30," says Ric Allen, music director at CFGO (Ottawa). "But we'll play album cuts from 9 to 1. We don't want to get too heavy.

Single sales generate album sales so it's important to watch those sales."

"In the States," says Marshall, "a 'monster' can be determined in two days. In Canada you complete 15,000 sales and it's a 'monster.' Break that figure down into weekly sales and then the local market with 30 records. It's pretty difficult to try and track a record by sales. Especially singles' action."

KNOWS MARKET

From a commercial aspect a radio programmer tries to know his market; he finds out how the station's music affects people. By toting up all the factors that will make people listen to a format and subtracting those that go against their listening, he formulates a station policy. Interestingly, most Canadian stations don't get involved in album cuts. Many have tried to programme album material and they feel it doesn't work (even to fulfill CanCon regulations). Most stress that they play hit records.

"We're not playing a lot of Canadian albums," admits Alex Sharpstone, music librarian at CFTR. "But if we like the



CFGO's Ric Allen

album version of a single we'll play that."

"I'm only programming one album cut at the moment," says Greg Haraldson, music director at CKXL (Calgary). "That's 'Clap For The Wolfman' by the Guess Who. I expect it to be their next single. I don't care really. I'm going to play it. Especially with the popularity of Wolfman Jack in 'American Graffiti.' And with artists like the Guess Who you can't go wrong."

Unprecedented current competition for Canadian radio playlist spots has made life more nervous than ever for record company executives. The very scarcity of spaces for records on major Canadian stations has made programmers incredibly powerful. But the situation has also had a positive side effect in that it has increased singles' quality enormously. A merely good or passable CanCon single has almost no chance of being widely aired these days. It, increasingly, must be outstanding or, better yet, excellent.

GOOD YEAR

Most Canadian programmers agree there has been an improvement in CanCon records and note that the last year has been a relatively good year for Canadian music and that the comparatively haphazard, random productions of yesteryear have ended.

"It's getting very difficult to choose new Canadian records for actual play-listing," says Alex Sharpstone. "There's been a big improvement in studio production."

"There are more Canadian records on the playlists today," notes Mike Marshall. "We now fulfill 30 per cent with current product. You can wear out old CanCon. Some stations have a habit of burying Canadian records by playing them at weird hours. That's dumb because you have to play them. Production is stronger than it has ever been but, certainly, there are some records being played to fulfill 30 per cent. If somebody has a good record that we feel deserves airplay, we'll put it on."

"I haven't really noticed a change recently," says Ric Allen. "There aren't that many good Canadian records. I find 90 per cent of the music produced by Canadians to be junk."

Ken Singer, musical director at CKCK (Regina) strongly disagrees. "Based on the past few weeks the records have been exceptional. But there are not enough records yet. We have a reserve rack of Canadian gold made up of 189 records. It's stuff we've played in the past. They'll get played a maximum of once a week. The big hits were mostly overplayed and we avoid them."

DEVOURS TALENT

Radio is a medium that devours performing talent with a vengeance. Top 40s' rigidly formulated presentation and dependence on Canadian oldies is possibly ruining groups with songs that can't live up to their earlier popularity. According to *The Chum Report*, the thinking among many record label executives is that the



CHUM's Dave Charles

excessive play accorded many Canadian artists is souring audiences to the sound or style of a particular artist. Therefore, audience response to new releases and concert appearances is in jeopardy.

NEW PRODUCT

Despite three years of CanCon regulations only 7 to 8 records are being made available weekly to Canadian Top 40 stations. Warns *The Chum Report*: "The simple fact is we are using more music than we produce. Not that broadcasters won't be able to continue their reliance on gold . . . at least not YET . . . but this seems sure: much of the play on gold now being used as a cushion will soon have to be discontinued altogether. Most broadcasters will agree on that."

"In the first year of the regulations it was ridiculous what the Canadian record companies were pouring out," says John Mackey, program director at CFCF (Montreal). "They were talking 'Wow. We're producing this many records a month.' But they weren't producing good ones."

"In the last year," he continues, "the companies are into understanding that the records have to be good. We want them to be good. They're realizing the

power of the international market. If it's good enough it's going to be a hit everywhere."

Each of the radio people interviewed stressed that there are times when there isn't enough current CanCon available to meet CRTC regulations. They know there are "fill" CanCon records, that these probably won't sell, but stations will program the best of these to lessen the gamble of tuneout.

CANADIAN GAMBLE

"You don't gamble on foreign records because of the quantity to choose from," says Mackey. "You gamble on new Canadian product. Nobody in an American market gambles on as many records at one time as we do with our Canadian product."

Radio doesn't play hit-or-miss under most circumstances. In Canada most programmers contend that CanCon records are still given a free ride and Canadian oldies are necessary as a cushion. What happens when this CanCon gold causes excessive tuneout is anyone's guess.

Larry LeBlanc is a freelance music journalist in Toronto.

Experience results in international expertise for publisher

by Martin Melhuish

Many have said that the future development of the vast resources of recording talent that exist in this country lies squarely in the hands of the independent record companies. With more than just a hint of disdain for the stifling decorum of corporate convention, the independents have established their own set of rules that function more on enthusiasm and commitment than hard and fast business principles that emphasize the profit motive over aesthetic values.

Greg Hambleton is one of this new breed of music business entrepreneurs who has built his company Axe Records, along with its subsidiary publishing and production companies, into one of the most respected Canadian-owned recording enterprises in this country. A quick look at his talent roster gives you an idea of the key to his success. **JAY TELFER**, Thundermug, **DOUG GOODEVE** and Gary & Dave are all on the Axe label and are not only good artists in their own right, but are also highly proficient songwriters. The member/composers of Thundermug



Thundermug

are **JOE DeANGELIS**, vocals, **BILL DURST**, vocals and lead guitar, **JIM CORBETT**, bass, and **ED PRANSKUS**, drums.

"The smartest thing that anyone can do at this time in the Canadian music industry is to sign up Canadian writers," imparts Hambleton, and you know that he's a man who speaks from experience.

Telfer, Thundermug and Goodeve are signed to his **BELSIZE PARK MUSIC**, the company that saw most of his publishing activity in the early days of his career. Jay Telfer's "Ten Pound Note" which became a moderate hit for Steel River, one of Greg's first bands on the Tuesday label, was his first introduction to the complicated world of copyright control and collection of monies on an international basis. Publishing on a worldwide scale is something that is mastered gradually and, as in most other things, is learned best through experience and often trial and error.

Let's take a band like Thundermug which is getting regional action in Canada and the U.S. with their albums and singles. You can see other opportunities in the international marketplace, but what is the first step to a foreign deal? Hambleton explains: "Up until recently, the best way to get a song copyright distributed worldwide was to get a record deal in the U.S. Usually, the U.S. company will make some sort of provisions for the album to be released in other countries.

"The only trouble with this sort of arrangement is the difficulty in the collection of mechanicals if your copyrights end up on other albums. South American countries are very difficult to collect from, so you can see you have to be very careful about mechanical royalties or they can be lost in the shuffle. The best method of collection is to make a sub-publishing deal in each individual country then at least you can expect some money. I always invest in going over to the MIDEM Convention each year. It is



Doug Goodeve

an excellent opportunity to meet other international publishers and record people and tie up some sort of deal."

According to Canadian copyright law, there are certain rights that are given to writers so when one speaks of mechanicals one refers to the royalties from the songs that have been mechanically reproduced on record or tape. Of course, royalties are also payable on performances and sheet music.

The record companies had much to do
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John Rowlands

Greg Hambleton, left, and Jay Telfer at "Marriage"

Hinterland and metropolis are arenas for Purcell String Quartet

by Michael Quigley

Four prominent string players from the Vancouver Symphony left that orchestra towards the end of the 1972-73 season, not because of dissent but because of a dream. The four included the concertmaster, principal viola and principal cello.

They were the Purcell String Quartet, formed in 1969. Its present members, who have been together since the beginning of 1971, are Norman Nelson, first violin, Frederick Nelson, second violin, Philippe Etter, viola, and Ian Hampton, cello. The quartet left the orchestra to devote themselves exclusively to the study and performance of chamber music. With their appointment in September, 1973, as full-time quartet in residence at Simon Fraser University, their wish was finally fulfilled. The quartet has given concerts extensively in the Vancouver area as well as Eastern Canada, England and the U.S.

Under contract to the university for three years, their salaries supplemented by Canada Council, foundation and private grants, the PSQ found themselves able to pursue a wide variety of activities, including "outreach residencies," or extended visits to far-flung areas of British Columbia. Above all, it gave them the opportunity to further their interests in contemporary Canadian chamber music.

The PSQ regards itself as a Canadian quartet (though three of the four are from the British Isles) and "a Canadian resource." Works by Canadian composers in the group's repertoire include pieces by JEAN COULTRON, S.C. Eckhardt-Gramatte, Clément, and HARRY SOMERS, ROBERT TURNER and John Weinzweig. As well, they have participated in Elliot Weisgaber's "Night" and BARBARA PENTLAND's "Interplay" (for quartet and free bass accordion).

One of the high points of the quartet's career as a disseminator of Canadian music came in July, 1973, when five works they had commissioned were performed at a special Canada Day concert at Canada House in London, England: MURRAY SCHAFER's "String Quartet No. 1" (1970), Barbara Pentland's "Quartet No. 3" (1969), ANDRE PREVOST's "Quartet No. 2, Ad Pacem" (1972), Harry Freedman's "Graphic II" (1972) and BRUCE DAVIS' "Quartet No. 1" (1972).

The most important of these PSQ's Canadian commissions is the Schafer work, first performed at the Vancouver Art Gallery in July, 1970, and well over a hundred times since. It was termed "a persuasive addition to an already established genre" by *New York Times* critic John Rockwell when performed by the quartet in its U.S. premiere February 17 at Carnegie Hall.

The Schafer quartet was recorded twice by the PSQ—once for the CBC, which has released it as part of its Canadian Collection; and for a recording on Melbourne Records, backed by the composer's "Requiem for the Party Girl." It

was also broadcast five times by the BBC in England.

Schafer, currently a professor in the Communications Department at Simon Fraser University and director of the World Soundscape Project, a sonic ecology study, recalls: "Working with the Purcell Quartet was very good. I could get them to try out bits of my quartet, or perhaps describe an effect, and they could suggest another way of doing things, which was a real luxury."

Composer Bruce Davis, a research assistant on the SFU Soundscape Project, whose quartet won him a \$3,000 CBC Radio/Canada Council Award for Young Composers, had a similar experience with his work: "I was able to go over it with the Purcell, and certain changes worked themselves into the final project."

On the whole, commissioning works has not been an easy task for the PSQ, the possibility of performances after the premiere being of primary importance in selection. "The point of a new piece, after all, is to play it as many times as possible," says violist Etter. "We also have to take into consideration how many hours it will take to learn it."

Since taking up residence at the university, the quartet has performed several concerts there, most notably those with pianists Robert Silverman and Anton Kuerti and violist Raphael Hillyer. They have also held informal workshops and rehearsals, both open to the public.

They are not closeted in the university by any means, however. As cellist Hampton says, "Our most important job is to go out into the province and to turn B.C. into a generally cultural place."

Each of the quartet members is an instructor at Vancouver's Community Music School. As well, they have performed at both formal and informal concerts in many areas, ranging from Vancouver colleges to B.C. cities like Prince George, Kitimat, Kelowna and Trail. Last April the quartet went on an extended tour of Northern Vancouver Island and the B.C.

North Coast.

The response to the group in these outlying areas has been surprisingly good, often lacking the stiltedness and formality of large city concerts. Audience members have occasionally come up after the performances to discuss the works, ranging in style from classic to modern, and, of course, including Canadian compositions.

In June, the quartet was in residence at the Banff School of Fine Arts for a week. In July they are scheduled to take part in the Naramata Okanagan Summer School of the Arts, with August appearances at the Courtenay, B.C., Youth Music Camp, Stratford, Ontario, and Spokane's Expo '74.

A return appearance at Carnegie Hall in New York and a Boston concert are slated for December. The quartet hopes to include a Canadian work in each of the American concerts. ♦

Mr. Quigley is a freelance writer living in Vancouver.



John Mahler

MUSIC IN CANADA

"A versatile close-knit team equally at home in blues and ballads, equally themselves in pop music or in country," the information sheet on The Original Caste read. Their album, "Back Home," was produced by leader **BRUCE INNESS** and most of the material on it was written by him.

Original Caste members Bruce and Dixie Lee Innes and Gary Carlson are now back in Canada, living in Edmonton where the album was recorded at Century II Studios.

All songs on the "Moonquake" album for Gamma Records were written by **HOVANESS HOGOPIAN** and Jack August and published by **EDITIONS DELCO**. The album "Remember Moonquake" was released this spring in Germany on the Nova label.

Moonquake is Hogopian, August and Derek Kendrick, the main musicians from **MICHEL PAGLIARO's** band. "These three, together with Pag, produced Pagliaro's live album last year, Canada's top-selling album in 1973 with 80,000 in sales," Bill Mann reported in *The Gazette*. Mann also reported that "Moonquake" has been receiving heavy airplay in the U.S.

Cal Dodd's single on RCA, "Oh to be Lonely Again," was written by **BILL DUREEN** while the flip side, "One Fine Sunshine Day," is a **BILL MISENER** tune.

FRANK MILLS of Montreal has finally had released a long-awaited album of his own tunes. "Sidewalk Cafe" is instrumental with choral background and is on the Sonogram label.

Vancouver's Chilliwack has signed with **TERRY JACKS'** Goldfish Records label. Jacks produced the band's debut single for the label, "Something I Like About That," written by **BILL HENDERSON** and **ROSS TURNEY**. Goldfish will also release the group's new album "Ridin' High," produced by Mike Flicker at Can-Base Studios in Vancouver.

BRUCE MILLER's from the West Coast and at press time had just completed a tour west of Ontario with **VALDY**. His first A & M single, "Anna Marie," was on RPM's country and pop charts and his next single, "Fly Raven Fly," was ready for release. Bruce was especially happy about the recording of the latter. He wrote it several years ago.

Originally from the States, Bruce came to Canada in 1965 and for five summers worked at prospecting in the Yukon. Now he's into music fulltime and still can't reconcile the idea that he can combine his country music with his love for outdoor life. Appearances at festivals and country shows take him back to the outdoors.

RAY MATERICK's two-year old Kanata album, "Sidestreets," has been re-released. He goes into the studio in mid July to record his first album for WEA. It's set for an autumn release, along with a single.

Ray played Hamilton Place this spring and then went on to tour the mid-west, including performances at the Winnipeg Folk Festival.

DENIS VIOLETTI co-wrote with **RICHARD OUELLETTE** the A side of the former's single release on Campus Records, "Nicole, L'Ecole." The flip side, "Vivre," was completely written by Violetti.

Performers at the 1974 Charlottetown Summer Festival *Music Now* Sunday night concert series include **FRASER** and **DEBOLT**, Lighthouse, **KENZIE McNEIL** and **JOHN ALLAN CAMERON**. CBC Radio will tape the Fraser and DeBolt, Lighthouse and John Allan Cameron concerts for broadcast later this year.

A single by **ROBERT PAQUETTE**, "Le Gardien de mes Rêves," has been released by London Records from the artist's first London album, "Dépêche-toi Soleil." Paquette wrote all the material on the album except one tune that he co-wrote with **DONALD LAFRAMBOISE** and Pierre Germain.

He completed a tour of Ontario and the Maritime Provinces this spring and returned to Montreal for appearances on the TV programme "Jeunesse."

For two years now Paquette has placed second in the composer category at Festival de la Chanson de Granby.

A new **TOMMY HUNTER** single release came out late this spring in time for summer playing. "The Departure" was written by **LARRY DOUGLAS** and recorded on RCA. **DUNBAR MUSIC** is the publisher.

A late June release date was set for **LES EMMERSON's** single "Clichés," on Polydor in the U.S. and Canada. Les and the Five Man Electrical Band are set to tour Canada this fall.

MICHAEL BELANGER, a member of Five Man, has opened **CLEF DE SOL PUBLISHING** in Canada.

Gerry Plamondon of **LES EDITIONS KASMA PUBLICATIONS** has released a second collection of Quebec hits, again on the PGP label. The album, titled "100% Québécois, 20 Succès," includes cuts by **RENEE MARTEL**, **DENIS FORCIER**, L'Albatros, **JEAN-PIERRE MANSEAU**, Love and **MICHEL PAGLIARO**. Writers, aside from the above, include **PIERRE ROBERT**, **GASTON CORMIER**, **YVES ROBERT** and **YVON LEFEBVRE**.

Peter Bentley of **ALBERTA PUBLISHING** has opened his own and Calgary's first 16-track recording studio, Sound West Recording Studios. The studio was constructed in an old church at 204 16th Avenue N.W. at a cost of \$250,000. Chief engineer is Dave Mitchell, out from London, England, and the studio is open 24 hours with rates to \$65. an hour.

RICK NEUFELD was in Toronto last spring to complete his first RCA album. Half was recorded at Century 21 Studios in Winnipeg and the rest in RCA's Toronto studios. The album is now due for release, following the single "A Love Worth Living For," released in June.

Rick's been busy. He's Artist in Residence for the Manitoba Department of Education and works for the Departments of Agriculture and Cultural Affairs through that capacity. He's heavily involved in *Rural Steps '74* and toured 60 high schools in Manitoba. In mid-August he will join **BRUCE COCKBURN** for appearances at the Winnipeg Centenary Folk Festival.

Programmes of ballet, symphony music, amateur groups and popular-music groups are all planned for Ontario Place on Toronto's waterfront this summer. Among the Canadian groups entertaining to young audiences are **JIM McHARG** and the Clyde Valley Stompers, Foot in Cold Water, April Wine from Montreal, **PHIL NIMMONS 'n' Nine plus Six**, the regrouped Steel River and **TOMMY HUNTER**.

OLAF SVEEN of Edmonton visited Norway in May on a three-week trip sponsored by the Alberta Department of Culture. He observed musical activities in that country.

London Records has presented Mr. Sveen with a plaque for outstanding sales achievement on his albums and tapes last year. His latest London release is "Music for Meditation" and contains chiefly sacred music.

PAUL HORN's latest Columbia album, "Visions," was released this spring in the U.S. and Canada. For the cover design Paul employed another Columbia recording artist and BMI Canada affiliate, **GLEN DIAS** of the duo Ptarmigan. Ptarmigan, whose other member is **MONTE NORSTROM**, also had an album on Columbia released this spring.

Acts that helped please the 40,000 people who attended the fifth annual free High Park Festival in Toronto included **CATHY YOUNG** and Fingerwood, **JOHN MILLS COCKELL**, **JOHN ALLAN CAMERON** and **DAVE NICOL**.

CARROLL BAKER's latest release, "Little Boy Blue," is following the trend of all her earlier records. It's on the country charts and moving up fast. Carroll played Thunder Bay's Horseshoe Tavern for two weeks in the spring and packed the house for each show.

SHAWNE JACKSON is back in Toronto and was packing in audiences at the Generator at press time. Her first single for Playboy Records, "Just as Bad as You," written and produced by **DOMENIC TROIANO**, was climbing up the charts. Shawne is backed by Sweet Blindness, led by Ron Garant, and Ontario dates for June were completely booked when we talked to her last.

Shawne co-wrote with Troiano "He May be your Man," the flipside of her single.

HAGOOD HARDY's company, Hagood Hardy Productions, is a major force in jingle production, composing and arranging music for film and television, and now Hardy has added a new independent label, Isis Records.

Hardy says the label will concentrate on quality and will work in the contemporary, jazz and classical areas. The first single release came in May: "The Homecoming" was written by Hardy as the theme for a Salada Tea commercial and expanded for the recorded version.

RUSS LITTLE has been named musical director at the new Prince Hotel, owned by Japanese interests, on York Mills Road in Don Mills, Ontario. Russ will lead a 32-piece orchestra and will be responsible for getting the hotel's series of revues off the ground, with the possibility of following them to Japan for performances there.

He's completed a principal role as a DJ in the Canadian feature film "Black Christmas," expected in theatres next fall; will be musical director for CTV's "Sing A Song;" has completed a two-week engagement with the Boss Brass and performed in the band for the *This is the Law* series for CBC.

It's impossible! How can someone do that much, as well as keep up with activities as a studio musician? "I work 8 a.m. to 1 a.m. and have installed an electric piano in my cottage so I can compose," came back the answer. Simple!

The National Film Board series *West* took a look at people and their lifestyles in Canada's Western provinces. The series was viewed on CBC-TV early this year. **CAL CAVENDISH** wrote two episodes and the theme song for the series was written by **BRUCE MacKAY**.

NORM TUFTS of Hamilton wrote a jazz tune in the late '50s for Buffalo's Joe Rico, at that time a well-known jazz DJ. The tune was titled "Joe's Inn" and it has been recorded for the first time by a working jazz band headed by Mike Vax, formerly lead trumpeter for Stan Kenton's band.

"Evil Eyes — Mike Vax Big Band featuring Art Pepper" has been released in Canada and the U.S. on the Artco label and is distributed by Ampex.

The country trio Canadian Zephyr has signed with United Artists. The group, which consists of **JOHN HAYMAN** (lead guitarist/vocalist), Garth Bourne (bass/vocalist) and Gordon Logan (drums), has released a single, "Me and The Devil." The song is written by John Hayman and is from the group's United Artists' album "In The Zephyr Style," released in June. Producer for the group is **CRAIG RUHNKE**.

TERRY BUSH and **JIM PIRIE** wrote the music for a new Ontario Place film this year. "Ottawa — More Than A City" is a 20-minute multi-media presentation in Ontario Place's Theatre I.

BRIAN McLEOD composed and conducted the music for the CBC-TV documentary "The Cities We Build," produced by CBC Vancouver and viewed in March.

JOHNNY MOORING, Maritime fiddle player and composer, died suddenly at the age of 47 in New Brunswick in April. Mooring was a three-time fiddle champion at the North American Fiddle Championships in Shelburne, Ontario, and composed more than 30 fiddle tunes of which 14 were recorded on the Banif label.



Brenda Cook

Fraser and DeBolt

"Maranatha" was an 80-minute rock mass presented by the Vancouver Voice-of-Youth Choir and Orchestra April 1 to 6 in Christ Church Cathedral, Vancouver. There is a great deal more than that to say about it.

The production was composed by 21-year-old **MAREK NORMAN** who also conducted the 150-voice choir and directed the 25-musicians, was pianist, solo soprano saxophonist and principal lead vocalist; "... an astounding effort of virtuosity," commented Bob Allen in *The Province*.

Norman has a long line of successful credits to his name. He wrote and produced "A Breath of Life" which was later recorded by Van-Los. A few years ago he was responsible for "Tommy" and a production of "Jesus Christ Superstar," as well as for writing the music for "Merry Wives of Windsor" and "MacBeth," in collaboration with Richard Ouzounian.

The Vancouver Sun's Max Wyman calls Norman a member "of the new and heavily talented generation of young musicmakers this city is producing."

Being a composer and artist himself, **CRAIG RUHNKE** realized the importance of demos in getting your material across. Craig joined forces with Tim Kapitan and the two have opened Reel Sound in Toronto, a four-track studio with professional mixing capabilities. They are offering eight hours of recording, with tape and tax extra, for \$99.

ALLAN FRASER and **DAISY DeBOLT** will represent Canada this year at the 14th International Song Festival in Sopot, Poland. Sponsored by Pagart, an arm of the Polish Government, the festival invites composers from around the globe, and takes place during the last ten days of August, under a huge tarpaulin in a forest.

Allan and Daisy will appear twice. The first time, they will perform two of their own songs backed by a 100-piece orchestra. On another night they are required to do a Polish song in English. The concerts are televised, and will be re-broadcast all over Eastern Europe and the Soviet Union.

JOE MENDELSON, who represented Canada last year, and encouraged the duo to apply to the festival, reports that the response for him was "overwhelmingly heavy" and that every participant is treated with dignity and respect.

Before leaving for Poland on August 20, Allan and Daisy will tape another CBC *The Entertainers* segment for producer **PAUL MILLS** in early July, followed by appearances at the Sudbury Folk Festival July 5 to 7; Confederation Centre, Charlottetown, July 14; and the Winnipeg Centennial Folk Festival August 9 to 11.

And here's an unusual approach to recording. Fraser & DeBolt need about \$5,000 to record their third album. They're seeking "subscriptions" at \$5.00 each and will record when they've collected their quota. Then you'll receive your album!

Deadline for submitting tapes to the World Popular Song Festival in Tokyo '74 is July 31. Composers interested in details and application forms should write immediately to the sponsors: Yamaha Music Foundation, 1-1 Ebisu Minami, Shibuya-ku, Tokyo, Japan.

“For anyone who has lived in a communal house and/or has had cats, ‘Salty Tears’ is a delight,” wrote Bob Allen in the *Vancouver Province* following the opening of this happy musical by **JOHN GRAY** and **JEREMY LONG**. Tamahnous Theatre Workshop presented the musical in the City Nights Theatre. The company is known for its more serious works but very successfully turned talents to this musical in a lighter vein. “Salty Tears on a Hangnail Face” is the musical’s full title.

There was **VALDY**, coming in for second billing behind today’s pop greats. Valdy, don’t forget, received this year’s Juno for top folksinger. Yet he preceded appearances by artists such as Shawn Phillips and the rock band Poco on his recent cross-Canada tour.

But he didn’t stay second for long. Peter Goddard reported in *The Toronto Star* that Valdy “both opened and stole the show” with Phillips on the same bill.

In Ottawa, up with Poco, Bill Provick wrote in *The Citizen*: “Even judging objectively — strictly by the amount and fervor of the applause received — I’d have to say Valdy, who opened the show, proved better entertainment.”

Valdy’s latest album, “Landscapes,” has been released in Sweden and Holland.

The Daffodil artist, **JOHN RUTTER**, has his first single on that label out, titled “(Do You Know) The Shape I’m In.” John’s been in the music business for a while. He dates back to the **RONNIE HAWKINS** band, And Many Others, and was with Crowbar for six months. Now he’s songwriting, singing and acting. He wrote both sides of the Daffodil single, the flip side being “Band Bandit,” a former Tundra hit.

As an actor John is in the midst of “Black Christmas” in Toronto and he also appeared in a Don Shebib film, “Between Friends.”

Five weeks out, five weeks on RPM’s Country Playlist. That’s what happens when **DICK DAMRON** records one of his own tunes. “Bittersweet Songs” is on the Columbia label. Dick also wrote **ORVAL PROPHET**’s most recent single, “Eastbound Highway,” as well as **GARY BUCK**’s, “Knowing That She’s Leaving.” Dick has cut yet another album for Columbia, all original tunes and again produced by Gary Buck. No release date had been set at press time.

Dick toured Nova Scotia and New Brunswick with Gary Buck this spring; in late May he began a 16-day tour of British Columbia with **ALAN MOBURG** and Ed Kind. In July he will again perform at the Calgary Stampede and will visit Prince Edward Island for Old Home Week.

Country artist **JERRY WARREN** has signed with United Artists Records. His first single for the label is “This Lovin’ Feelin’” The song, written and produced by Warren, is from the new United Artists’ album “From The Falls To The Coast.”

Last year Warren recorded his first album, “Country Blue Boy,” for the Canadian Talent Library. A number of his songs have been recorded by other country artists, including Honey West, Diane Leigh and **MIKE GRAHAM**.

Composer **JOEY MILLER** has joined Circus Productions writing team in Toronto. A number of his tunes have been released recently by a variety of artists: Justin Paige recorded several for a fall Capitol Records album release; Robbie Laine’s latest release on Quality is “Missing You,” co-written by Joey and **BILL WEIR**.

The Davies Sisters recorded “City Boys” for UA and earlier recordings included those by Christyne Chartrand and Marguerite Blais.

Composer **PAUL CLARKE** died suddenly in Edmonton May 1 at the age of 22. Paul lived in Edmonton where he was a prolific writer of film scores before his death. A number of documentaries with his music have been shown on the CBC network in recent years.

Mushroom Records has released the album “Alexis” by west coast singer/songwriter **ALEXIS RADLIN**. Produced at Can-Base Studios in Vancouver and Gold Star Studios in Los Angeles, the set features an impressive array of well-known studio talent, including Hal Blaine (drums), **ROBBIE KING** (keyboards) **KAT HENDRIKSE** (drums), Billy Strange (arrangements) and the Clydie King Singers (background). All 10 tracks from the album were written by Alexis and published through **BRITISH COLUMBIA MUSIC**. “Hands Across the Dining Room Table,” taken from the album, has been released as a single.

“Funny Farm,” hosted by country entertainer **BLAKE EMMONS**, has been picked up by the CTV Television Network for broadcast across Canada next season. The series consists of 26 shows produced at CFTO-TV in Toronto under executive producer Gerry Rochon. The shows will be repeated to make a full broadcast season.

The “Funny Farm” format calls for guest appearances presented in a fast-paced comedy sketch and song routine.

RUDY VELTRI has recorded “Goodbye Janet,” a moving tribute to his wife who died more than a year ago of leukemia. Rudy recorded the single on his own label, Rajco, and all proceeds from its sale are going to Crusade Against Leukemia, the June campaign to raise money for leukemia research in the Toronto area. At press time 4,000 records had been cut and distribution was in the Toronto area.

Lighthouse and Labatt’s Brewery worked out a promotional agreement for the band’s latest tour. The GRT group started their 75-day Canadian tour on May 28th with Labatt’s hosting a series of media and industry receptions along the way. Before the tour got underway Lighthouse produced a series of commercials for the beer firm. On completion of the tour the group will perform 10 goodwill concerts on behalf of Labatt’s, with proceeds being turned over to charity.



Michel Dal'hou

MICHEL DAL'HOU is originally from North Africa but he settled in Montreal in 1967. He has signed with Columbia and his first album release is “Ragulin et Petrov.” Michel composed eight songs on the LP, and was co-writer of three, one with **DOUG TRINEER**.

PETER FOLDY left for a tour of the Maritime Provinces following his successful engagement at Egertons in Toronto. He worked hard and long on the formation of a fine background band only to have it disband when school closed this spring. Peter, however, is one of those lucky performers who can stand up and make a live performance sound like his recordings. Peter’s “When I am so in Love” was moving nicely up the charts at press time.

The **PHIL NIMMONS** Quartet and Montreal-born **Oscar Peterson** will work alongside each other as instructors in a jazz workshop at the Banff Centre/School of Fine Arts, July 8 to 13.

Three young musicians called The Loose Ends from Niagara Falls, Ontario, call their spring performance for the 51 Miss U.S.A. contestants in Niagara Falls, New York, the date of their career. The group has been together for only eight months and was the only Canadian group to perform for the pageant. Members are Terry Adams, Kevin Grealy and **BILL WALLINGTON**.

with limiting the amount that can be put aside as mechanical royalties from each record so that payments going to writers and publishers wouldn't cut into their profits too deeply. On a single record the maximum fee that can be expected is 2 cents a side and likewise on an album, 2 cents a song.

As in most things, there is no strict rule to follow in making copyright deals internationally. Hambleton explains: "With 'Ten Pound Note' I made one sub-publishing deal which was more like a collection deal. I gave him 15 percent and kept 85 rather than splitting 50-50. The difference is, I didn't need somebody to work the record. Stereo-Dimension, our American record company, was doing that. Obviously, if you need someone to work the song and go after cover versions, a fair split is 50-50. Sometimes, it's just as smart to get a co-publisher in the U.S. and give them 50 percent to go after covers."

Thundermug is one of Hambleton's biggest international successes with product out on Epic in the U.S.; Decca in England; E.M.I. in Germany, Austria, Switzerland, France and Venezuela; Ariola in the Benelux countries; and RPM in South Africa. They have been praised highly in such American music journals as *Rolling Stone*, *Zoo World*, *Performance*, *Record World* and *Cashbox* and the future for this quartet couldn't look brighter.

Jay Telfer, whose material is also published through Belsize Park Music and records for the Axe label, recently had his first album, "Time Has Tied Me," released and it was an exciting revelation. Not only does Telfer write with perception and flair, he also has a sense of humour with it.

Telfer has been around the Canadian music scene for many years. In the late '60s, he wrote a few minor hits for the Toronto band Passing Fancy, of which he was a member at the time. In 1970, Steel River recorded Telfer's successful "Ten Pound Note" that turned into a sufficient passport into the U.S. market. It's now time for his own career among the "glitter folk."

Doug Goodeve is Axe's, and Belsize Park's, latest acquisition and once again the artist is a songwriter as well as performer, having appeared on the CBC and the club and concert circuit across Canada. A Goodeve composition, "What Can You Do About It?", has been included on the latest Gary and Dave album.

Take the talent that Hambleton has signed to his Axe label and publishing concerns, add the "never-take-no-for-an-answer" attitude of Axe's promotion coordinator Elsie Hetherman toward Canadian programmers who will not play certain records for one reason or another, and you have a formula that will continue to work successfully for Greg Hambleton and his writer/performers. ●

Martin Melhuish is a freelance music journalist and writes for numerous publications in Canada and abroad.

America were present at the conference, and the shortage of time to extend the speakers' remarks turned out to be frustrating for some.

John Roberts, a member of the Executive Committee of the International Music Council, told delegates of plans for the Biennial Conference of the IMC in Canada next year for which the Canadian Music Council will play host. The IMC is an umbrella organization representing music councils from 55 countries. Plans call for initial meetings of the Council's Executive Committee in Alberta and for the General Assembly to take place in Toronto.

The conference theme is "Music as a Dimension of Life." The National Film Board is producing a film dealing with this topic and its relation to Canada. The Canadian Opera Company will revive **HARRY SOMERS'** "Louis Riel" and **R. MURRAY SCHAFFER's** work "Lustro" will be performed for delegates. There will be special jazz, chamber music and popular music concerts. In Ottawa an evening devoted to the music of Africa and Asia is planned, "some of this music never heard before in Canada," said Mr. Roberts. The National Arts Centre has donated its building for the use of delegates and the National Arts Centre Orchestra will give the world premiere of a new Canadian work. Maryvonne Kendergi of the University of Montreal Faculty of Music spoke of activities planned for Montreal. Included will be a concert by the Société de Musique Contemporaine du Québec with a world premiere of a work by **SERGE GARANT** and performance of a work by **PIERRE MERCURE**.

"Folk Music in Education" was discussed in a panel chaired by Keith Bissell. Writer, teacher and collector Barbara Cass-Beggs, Paul Murray from the Department of Education in Nova Scotia, Pierre Perron, McGill University, and Mieczyslaw Kolinski were included. Mrs. Cass-Beggs spoke of her experiences with children 3 to 6. "We are still very much inundated with American folk songs. . . One should really know hundreds of folk songs if you are teaching." Mrs. Cass-Beggs told delegates that sometimes she takes the liberty of changing a word if it makes the song more easily understood by children. Later, from the floor composer and collector **EDITH FOWKE** ("Sally Go Round the Sun," McClelland and Stewart) took exception to the remark. "The words are very important as well, and in fact should be studied in English classes."

Pierre Perron spoke of the use of Indian songs. "In musical education we try to teach a new musical concept using the folk song. Children are learning without realizing it." He feels children need books where they can look for the notes. Learning folk songs is a first step, before going to classical music. He stressed that he would like to see Canadian composers write smaller works for children.

It was after this panel that Michael Cass-Beggs, president of the Canadian Folk Music Society, finally had an opportunity to defend contemporary folk music.

"You cannot dismiss contemporary folk music," he said. "It should be looked at and evaluated; it is important to a very large segment of our society."

Dr. Helmut Kallmann, Chief, Music Division, National Library of Canada, headed a discussion of "Folk Music and the Composer" with composer Harry Somers and Francois Brassard. Their talk traced the use of folk music through recent decades, mentioning Bach, Beethoven, Brahms. It is important that one consider whether a composer has used folk music directly, or simply in terms of "folklorique coloration," they observed.

"All contemporary composers are arrangers," said Harry Somers. "We arranged Bartok, Schoenberg. Now we arrange Cage."

Final items of the programme were a discussion by performer and composer **JOHN ALLAN CAMERON** and a panel and open discussion on folk music generally. John Allan flew to Halifax early in the morning following a concert with Anne Murray in a packed Massey Hall in Toronto. He began to speak, emphasizing his points with brief fiddle and guitar interludes. To put it briefly, he wasn't allowed to leave the platform until there was nothing to do but cancel the remaining portion of the programme, with the agreement of panelists.

John Allan grew up in Cape Breton, Nova Scotia, and told the audience he didn't see television until 1965. "It made me hold on to my folklore a lot more. Down here you're more or less on your own." He grew up among neighbourhood gatherings and learned a good deal of the music he performs by attending wakes.

He performs his songs as he sees fit for a particular audience. He is quite capable of a traditional performance, but admitted that he might sing "highlands" to a contemporary popular-music audience, where he would stick to the original "helands" for an audience such as that at the Mariposa Folk Festival.

"Young people today love the fiddle because it has a gutsy feeling," he said. John Allan sees much good in contemporary folk music. He'll also do what he can to make traditional music survive a little more. He asked his audience to "give it all a chance."

Concerts dotted the two-day programme. They included the 23-man choir from Cape Breton, Men of the Deeps, with songs of the mining communities. A major evening concert featured Edith Butler and **KENZIE MACNEIL**. **STEPHEN PEDERSEN** arranged a concert by a Halifax instrumental ensemble and Halifax teacher Kaye Dimock led a group of school children in song. The final concert of the conference was titled "Come All Ye" and was an evening of Nova Scotia Folk Music from Dr. Creighton's collection. Gary Karr, bassist, and instrumental and vocal ensembles from the Halifax schools performed.

It has been reported that Dr. Creighton received the Canadian Music Council medal during the conference. Two more of the coveted medals were presented: one to Francois Brassard of Quebec and one to Luc Lacoursiere, also of Quebec.

CONCERT

The world premiere of "Suite in Homage to Melville" was heard May 13 as part of a programme of music by **ROBERT TURNER**, produced by the CBC in its Winnipeg Centennial Festival 1974. Taking part in the performance in Knox United Church, Winnipeg, were Phyllis Thomson, soprano, Donna Bouma, contralto, Philippe Etter, viola, Diana McIntosh, piano, and Terry Campbell, reader.

Dr. Turner and his family left Winnipeg in May for a three-month stay in Europe, with assistance from a Canada Council travel grant. While in Europe he will complete a CBC commission for the Edmonton Symphony.

The premieres of three works by **GRAHAM GEORGE** were heard March 23 at the Aeolian Town Hall in London, Ontario. The works were heard in a concert of all-George compositions performed by The Chalmers Singers of Kingston, directed by C. David Cameron, and organist Jan Overduin of London.

Lenore Crawford of *The London Free Press* commented following the performance: "Missa Brevis, written in 1969, is outstanding for skilful use of stresses and the interesting employment of low-register male voices . . . and the fine blending of all sections in the latter part. . ."

She called "Stir Up We Beseech Thee" definitely impressive in its bigness, "it manifests a variety of vocal approaches and tonal colour."

George's "Magnificat and Nunc Dimittis (1950)" was nothing less than "a work of splendor."

Phyllis Mailing gave performances of works by **BARRY TRUAX** and **UDO KASEMETS** in the Vancouver Art Gallery April 10. Critic Max Wyman of *The Vancouver Sun* was there.

"Truax is no dilettante, but a serious and thoughtful investigator in the field of music today," wrote Wyman after hearing "She," a solo for voice and electronic tape, commissioned by the CBC.

Of Kasemets' "Variations on Variations on Variations" he wrote: ". . . a setting of a stanza of poetry, arranged differently for each performance according to a complex series of instructions, is performed, and recorded; this recording is then replayed, and the singer and pianist (Derek Bampton) perform a variation of the original music while the first taping is playing.

"This double version is itself taped, and again played back, with the performers offering a further variation with the accompaniment of the two previously recorded tracks.

"This gives the finished product a curiously rich quality. . ."

A concert by Yehudi and Hephzibah Menuhin opened the 1974 Guelph Spring Festival April 27 in Guelph. The highlight of that concert was the world premiere of a 22-minute work by **HARRY SOMERS**, commissioned by Yehudi Menuhin, with the assistance of The Canada Council. Programme notes said simply: "It is in one extended movement. Sound and silence, long melodic lines and contrast are its principle elements."

The critics said more. Without exception they raved.

William Littler, *The Toronto Star*: " 'Music for Solo Violin' is probably one of the finest compositions for a string instrument ever written in this country."

Lorne Betts, *The Hamilton Spectator*: "The opening section, in particular, was of moving beauty."

Lenore Crawford, *London Free Press*: "This was Canadian music . . . it has the connotation of the cry of birds peculiar to Northern Ontario and of wind sighing and singing through trees, sometimes with smooth, legato effect, at others with staccato, disturbing effect. Mixed in it was the sound of oriental music which is dear to Somers and also to Menuhin."

John Kraglund, *The Globe and Mail*: "The violinist rose brilliantly to the technical and emotional challenges of this score. For the listener, its outstanding characteristics were exceptional beauty and purity of tone and subtly dissonant harmonies, at first a gradual, hesitant climb up the scale, until two or three efforts finally permitted the violinist to scale the dizzy heights of almost inaudible harmonics."

The Atlantic Symphony under Klara Mizerit gave the world premiere of **STEVEN TITTLE's** ". . . and it always will be" for percussion solo and orchestra February 4 in Halifax. The work was commissioned by the orchestra and percussionist for this performance was Jim Faraday.

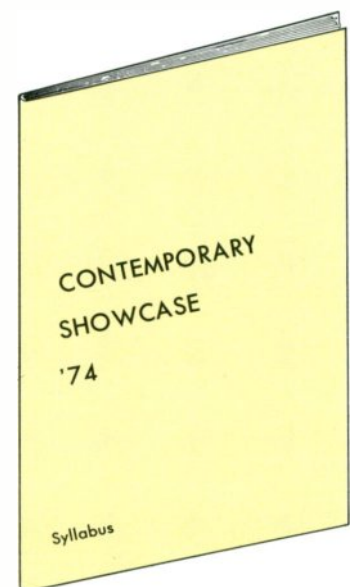
Critic Ted Leather wrote in *The Mail Star*: "' . . . and it always will be' was throughout very melodic and dramatically rhythmic. The program notes almost had it billed as a rhythm exercise. No. Rhythm was an important element but it was much more than that."

In observance of Jewish Music Month in April a programme dedicated to contemporary Canadian Jewish composers was performed by Montreal artists in Montreal April 15. Works included were **MARVIN DUCHOW's** "String Quartet"; **OTTO JOACHIM's** "Music for Violin and Viola" and "Piano Fantasia" by **ISTVAN ANHALT**.

Professor **CLAUDE KENNESON**, one of Canada's leading cello teachers, is the author of *A Cellist's Guide to the New Approach*, published in May by Exposition Press, Inc. The book is an adaptation for cello teaching of Kato Havas' thoughts on violin playing. Her book, *New Approach to Violin Playing*, was first published in the early '60s.

Information regarding the 25th International Competition of Music, part of the "Viotti" Annual International Festival organized by the Società del Quartetto in Italy, may be obtained by writing to the society at Casella Postale 127, Vercelli, Italy. Entries must be submitted by October 30 and for composition may be for one or two instruments or for voice and one instrument.

JOHNNY COWELL is busy this summer writing a special work for the Oshawa Symphony Orchestra. "Sangre La Fiesta Brava" is for trumpet solo with orchestra and will be performed by Johnny and the orchestra November 23 in Oshawa. Three other Cowell works will be included in the concert and the programme will be repeated the following night in Bowmanville, Ontario.



Sixty young people between the ages of 12 and 13 will take part November 23 in the premiere of "Celebration," a work by Toronto composer **ALLAN RAE** created for speakers, instrumentalists, dancers and vocalists. Rae was commissioned by Contemporary Music Showcase Association to write the work which will be a highlight of *Contemporary Music Showcase '74* in Toronto, November 18 to 23.

This is the third biennial Showcase and its purpose is to promote contemporary music in general and contemporary Canadian music in particular. The association works in conjunction with the Canadian Music Centre.

During Festival Week nearly 800 young performers are expected to be heard in vocal, instrumental and composition categories or classes in Toronto. Scholarships totalling \$4,000 will be given to encourage future musical study. Free syllabi and entry forms may be obtained by writing to Contemporary Music Showcase Association, 3296 Cindy Crescent, Mississauga, Ontario, L4Y 3J6.

A wealth of Canadian music was performed by students of the Faculty of Music, University of Quebec, April 25 in Montreal. Composers represented included **RHENE JAQUE, WILLIAM FRANCE, ANDRE PREVOST, JOHN BECKWITH, SAMUEL DOLIN, HARRY SOMERS, CLAUDE CHAMPAGNE, MAURICE DELA** and **OTTO JOACHIM**.

"Trio" by **JEAN PAPINEAU-COUTURE** received its world premiere March 15 as part of the McGill University Faculty of Music 1974 concert season. The work was commissioned by the CBC especially for a concert by Larry Combs, clarinet, Robert Verebes, viola, and Charles Reiner, piano.

"We are getting radio programmes," admitted Jack Craine, Managing Director of CBC Radio, English Services Division, but by presenting the music before live audiences, "we are extending the listening experience; it also extends the artist." Mr. Craine spoke during a press gathering to announce the programmes for the 1974 CBC Toronto Summer Music Festival, open to the public without charge. Similar festivals are held in Halifax, Ottawa, Winnipeg, Edmonton and Vancouver. The inclusion of Canadian works by Canadian performers has become the norm of the CBC Music Department in regard to these concerts.

Included this year is the world premiere of **JOHN REA's** "Les Jours," July 18, performed by the Toronto Symphony Orchestra with Marius Constant conducting. On June 27 The Festival Singers of Canada gave a concert of choral music by **HARRY SOMERS**, and a work by Somers and one by **MICHAEL BAKER** were included in a July 2 concert by Elyakim Taussig and Kathryn Root, pianists.

JACQUES HETU's "Quintet" was performed by the York Winds in early June and on July 8 Alcides Lanza will lead a group of performers in **UDO KASEMETS'** "Variations on Variations on Variations." The Vancouver Bach Choir will perform **R. MURRAY SCHAFFER's** "Miniwanka" July 30 in the Eaton Auditorium, Toronto.

CBC's Centennial Festival 1974 in Winnipeg earlier this year included complete programmes by **ROBERT TURNER** and **R. MURRAY SCHAFFER**. A work by Turner was also included in a programme of chamber music by Winnipeg composers. A work by **GEORGE FIALA** of Montreal was performed by the CBC Winnipeg Orchestra, **ERIC WILD** conducting.

In March and April the CBC sponsored its Alberta Festival in Edmonton, Calgary and Lethbridge. Works by **JOHN BECKWITH** and **VIOLET ARCHER** were included in a programme in Calgary by the Festival Singers of Canada and The Canadian Brass. The **PAUL HORN** Quintet performed at the University of Alberta April 1.

Attractions at CBC Camp Fortune '74 include **DAVID WIFFEN** July 12 and 13 and Nimmons 'n' Nine (**PHIL NIMMONS**) July 17 and 18.

Two new ballets were included in the Spring Season of the Toronto Dance Theatre at the St. Lawrence Centre in Toronto May 15 to 18.

"Bugs" is a new work by David Earle to a score for player piano by **ROBERT DAIGNEAULT**. It received its premiere at York University in March.

"Mythic Journey," by Peter Randazzo, was scored by **ANN SOUTHAM**. The score was commissioned by the Ontario Arts Council for the Guelph Spring Festival and received its world premiere there May 10.

Following the brief season in Toronto, members of the company began rehearsals for their two-week engagement at Sadler's Wells Theatre in London followed by performances in France and Portugal. They return to Canada in August to rehearse for their first major tour of the United States next fall.

Mario Bernardi conducted his National Arts Centre Orchestra for the world premiere April 23 in Ottawa of a work commissioned by the orchestra from **GILLES TREMBLAY**, "Jeux de Solstices."

Lauretta Thistle described the work in *The Ottawa Citizen*: "Mr. Tremblay has written an aleatory or chance work, with the musicians having four choices of material to play, guided by soloists on flute, clarinet, violin and trumpet. That may sound like potential bedlam, but in performance the piece was gentle, as is so much contemporary music."

A note from the Canadian High Commission in London, England, advises Canadians that the Commonwealth Philharmonic Orchestra, under the patronage of Sir Adrian Boult and baton of Michael Bialoguski, has been founded with the intention of providing a training ground and performing outlet for Commonwealth musicians in London. Canadians interested in joining the orchestra or helping in its formation are invited to contact the artistic director, Mr. Michael Bialoguski, "Poynings," Waterhouse Lane, Kingswood, Surrey, England.

MICHAEL BAKER believes a concert of his works at the Queen Elizabeth Playhouse May 9 in Vancouver is the first one-man programme of music given in that area, with the exception of university-related concerts. The programme included the world premiere of a CBC commission, "Five Canadian Folk Songs."

The five songs were drawn from Quebec and Maritime material and were performed by Gloria Doubleday, contralto, Steven Henrikson, baritone, with Harold Brown, piano.

Max Wyman of *The Vancouver Sun* found that what Baker has done with the songs "has become a quick, slight delight—five lightly shaded pastels, each with a subtle flavour or colour that distinguished it from its neighbours."

Michael Baker leaves for England this September, where he will study with Lennox Berkeley for one year.

Rae — *Cont'd from page 7*

Anybody who is involved in electronics alone is needlessly throwing away a lot of sound sources. It works the other way, too, with people who refuse to involve themselves at all with electronics, or rock or jazz. It's senseless to throw away something that could be useful."

While in Toronto, Rae began to copy scores for the Canadian Music Centre, including music by nearly all of Canada's leading composers. He has learned a lot, found much to admire and, occasionally, things to criticize.

"I've had some violent reactions to some of the things I've copied. I could scream when composers lay out rules for themselves about the way they have to write the piece. Once the rules are laid out, there's no room for anything of themselves, the piece becomes a formula. At the other extreme, I've copied pieces where the composer tells the musician, 'Do anything you want!' If they have to depend almost totally on the performer's ability, they shouldn't claim to be the 'composer'. My education in the past three years has been incredible because of copying these extremes. And, out of all of it, I think, I've been able to develop my own style."

Rae's style will be spotlighted in Toronto this November at the biennial Contemporary Showcase which has commissioned his "Celebration" for 12 and 13 year old musicians and dancers. "Celebration" will literally surround the audience, as the orchestral choirs of strings, winds, brass and percussion will each be positioned in a separate corner of the hall and two groups of masked dancers, "Group Graceful" and "Group Grotesque," parade between the audience and the musicians.

Assisted by grants from the Canada Council, Rae and Fabian Jennings have recently completed a ballet, "Like Gods, Like Gods Among Us," which depicts the destruction of cultures by more sophisticated cultures. "It started out being just about Canadian Indians, but while we were working on it, we realized that this wasn't just a local thing, it's worldwide, so we decided to invent one tribe to represent all destroyed cultures. I've got plans for another ballet, based on the recurrent dreams that most people have, and I also want to write an opera. I've had two or three ideas, including a serious opera based on 'Dracula.'

"But I'm not in any particular hurry. I'm going back to Calgary to buy free time. I don't have a job waiting, but I'll be able to continue copying. If I can make enough money to take care of my wife and kids and leave me time to write, that's all I need. I'm not going to knock on anybody's door too long trying to get performances. I know I'm going to get performed. Meanwhile, I want to grow vegetables in my own garden, make my own wine and write my own music. No limitations. That sums it up." ♦

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

NEWSLETTER

GREETINGS . . .

In the early days of the existence of BMI Canada Limited one of the important services rendered by the small staff at that time was the encouragement given to the formation of a music publishing industry.

As you are probably aware, there was very little interest in the publishing of music created by Canadians so BMI Canada extended every effort to assist a few people with faith in the music of Canada. Writers and composers finally had experienced people to promote the results of their creativity and BMI Canada began serving in other areas.

As time went on it became more and more apparent that broadcast exposure was necessary to assist Canadian music makers to enjoy their rightful place in the world of music.

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2. The Station Relations men inform the broadcasters of the existence of Canadian music, and in particular that of the BMI Canada affiliates, impressing the stations with the role and breadth of the BMI Canada repertoire.
3. They answer the myriad questions of music directors, programme directors and station managers about performing rights in today's music business.
4. They monitor the growth of demand in new areas of broadcasting as our country expands into further fields of transmitting your creative works.

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Cordially,



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Managing Director

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