

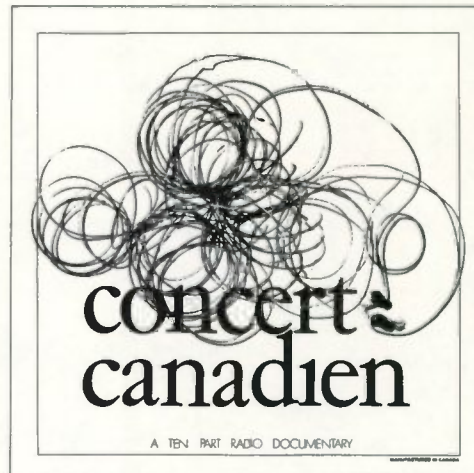


# THE MUSIC SCENE



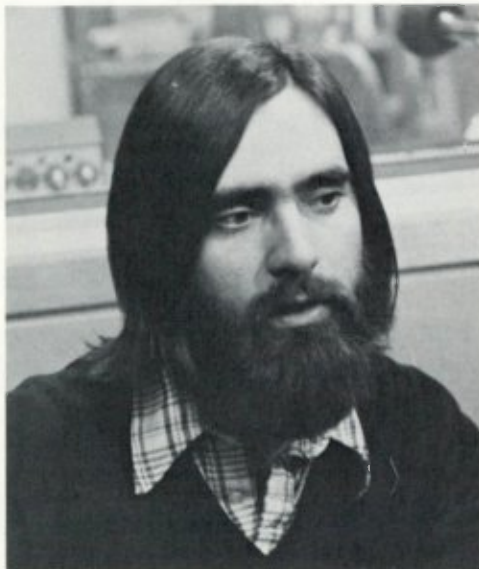
JANUARY - FEBRUARY 1975

## Canadian music distributed to U.S. stations



Last fall nearly 1,000 sets of "Concert: Canadien" were distributed to campus and commercial radio stations throughout Canada and the U.S. The purpose of the albums? To promote Canadian music.

Students from Radio York (CKRY-FM) near Toronto, under the guidance of the station's manager at that time,



Claude Vickery

Claude Vickery, undertook to put together a five-album set of music, interviews and commentary on Canadian music. They went to commercial outlets and eventually received hefty grants from Famous Players Ltd. and Imperial Oil Ltd., with lesser amounts from Xerox of Canada Ltd. and the Royal Bank of Canada. With added help from the Canada Council producer Vickery was able to meet his projected budget of \$10,000.

The writer, publishers and recording companies were approached, permission granted, and the albums released. A programme outline mailed with the documentary sought international airplay commencing November 17, to run weekly for the duration of the ten segments. The series should be completed on January 19 and will be followed by the mailing of questionnaires seeking response to the programmes.

Writer/performers whose music and comments are included are Buffy Sainte-Marie, **MICHEL PAGLIARO** and Les Rockers, **KING BISCUIT BOY**, **DOM TROIANO**, Ian and Sylvia Tyson, **BEVERLY GLENN-COPELAND**, Doug Riley and Dr. Music, **MOE KOFFMAN**, **LEONARD COHEN** and Gilles Vigneault.

# THE MUSIC SCENE



JANUARY — FEBRUARY, 1975

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Cover photo by Bruce Cole — band practice by students at North Toronto Collegiate Institute.

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



## Turned pages for Bartók

# VOCAL USAGE FRONTIER PUSHED BACK IN NEW ANHALT WORKS

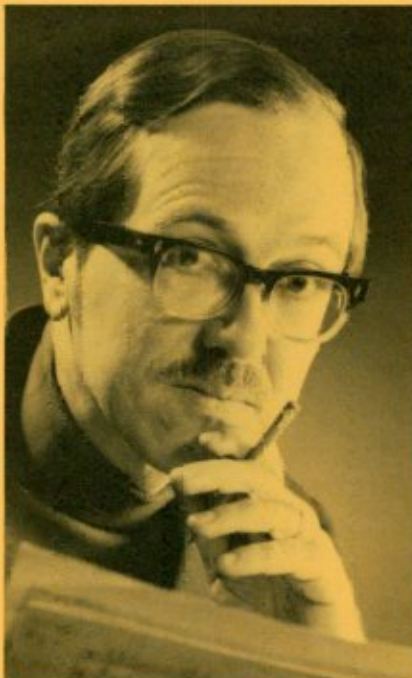
ISTVAN ANHALT'S "La Tourangelle", commissioned by the CBC and due for first performance this year, is the most recent, and largest, in a series of works by him which at the same time push back the frontiers of vocal usage in composition and show identification with regional and historical themes of Canada, his adopted country.

In "Cento" (1967), Anhalt mixed a live speaking chamber choir with pre-taped voices, sometimes breaking the text (derived from a long poem by the contemporary Canadian poet Eldon Grier) into component phonemes to allow for compositional elaborations free of verbal "meaning". Here, as more extensively in the longer and more complex subsequent works "Foci" (1969) and "La Tourangelle" (1974), Anhalt also investigates the compositional possibilities of contrasts between individual voices and between the sound-values of various different languages: "Foci" includes taped fragments in English, French, Greek, Hungarian, German, Hebrew, Creole, sometimes in isolated solo speech and sometimes in layered, collage-like patterns of several voices.

Paralleling this creative exploration of the voice is Anhalt's analytical study of recent music for the voice by other composers, seen notably in his three lectures given at the Music Academy in Budapest on his return visit there in 1972, one of which, an in-depth paper on Luciano Berio's "Sequenza 3" for solo voice, presents his findings relating the work's vocal sounds to manifestations of psychological extremes—a characteristic work of cross-disciplinary research, on which Berio has expressed special appreciation.

### Uses Weather Report

The decision, in "La Tourangelle," to base a large-scale musico-dramatic work on a great Canadian historical figure, may have been prepared in a line of previous Anhalt works. One of the newspaper-clipping texts of "Comments" (1954) is a Montreal-area weather report, a touching "found poem", and the resulting movement surrounds its ordinariness and local-colour values with an open, universal musical aura. The linguistic mixtures and juxtapositions in "Foci" may also be heard as images peculiar to modern Montreal (Anhalt's home from 1949 to 1971), given wider application by the surrounding musical sounds and (in this case) the actions and accompanying visual elements (slides, etc.) specified by the composer. Similarly, inspiration for "La Tourangelle" lies in the remarkable career and writings of Marie de



Robert C. Ragsdale

by John Beckwith

l'Incarnation, who was such a vivid observer of, and participant in, the civilization of 17th-Century Canada. Anhalt has compiled the bilingual libretto himself, and the pretaped portions include readings by sisters in the Ursuline convent in Quebec where Marie de l'Incarnation's letters and memorabilia are preserved, as well as fragments sung by boys' choirs from Montreal and Kingston. Yet the total musical setting explores the implications of the story quite apart from time and place.

These are two facets among many currently to be noticed in Anhalt's development. He is a musical personality of extraordinary vitality and breadth. Its influence is strong not only through the steady progression of major pieces he has produced but through his activities as a leading figure in Canadian university education in music.

### Studied with Kodály

Anhalt, of Hungarian-Jewish background, received his early musical education in Budapest under Kodály. His student memories include his recruitment to turn pages for Béla and Ditta Bartók at a two-piano concert. In the uneasy atmosphere of immediate post-war Budapest, he served as a répétiteur at the Opera—a piano coach to singers, also entrusted with direction of the off-stage chorus in "Khovantchina" or playing the church bells in "Gianni Schicchi"

and "Cavalleria Rusticana." About his wartime stint in the Royal Hungarian Army he says little; about his three later years in the uncertain role of postwar "displaced person" only that he "had a ball"—understandable since the locale was Paris and he was able to pursue advanced conducting studies with Fourestier, piano with Soulima Stravinsky, and composition with Nadia Boulanger.

### On McGill Faculty

In 1949 he emigrated to Canada under a relocation scheme known as the Lady Davis Fellowships. He joined the Faculty of Music at McGill University in Montreal and remained there 22 years. His most obvious contributions to McGill are the strengthening of the music-theory and composition staff (he chaired the department of theoretical music for several years) and the establishment of a major studio for electronic music (his own later electronic-music compositions were developed here, the earlier ones at the National Research Council laboratories in Ottawa and at the Columbia-Princeton Centre). Beyond those clear indications of achievement is the less tangible, but equally real, force of Anhalt as teacher, testified in the work of a number of his composer-students (John Hawkins, William Benjamin, Allan Heard, HUGH HARTWELL, Alexander Tilley), in his selection as Snee Visiting Professor of composition at the State University of New York at Buffalo in 1969, and his appointment as head of the music department at Queen's University, Kingston, Ontario, in 1971.

### Emphasis on Quality

As at McGill, so at Queen's Anhalt has moved purposefully and energetically to build a strong staff and especially to place emphasis on quality in the music-education program: he notes with no false modesty that he is one of the few enthusiasts for the Kodály approach who actually studied with Kodály.

Anhalt's works may be grouped into, first, a category of abstract, twelve-note serial works, culminating in the "Symphony No. 1" (1959) (though there are also a few pre-serial works); second, a short series of purely electronic-music studies; thirdly, the vocal-plus-tape quasi-theatrical pieces already noted. Bridging the abstract and the later action works (with their reliance on mixtures of pretaped and live elements and their occasional use of aleatoric procedures) is the monumental "Symphony of Modules" (1968, as yet unperformed).

The serial works show a distinctive duality—a combination of sophisticated

technical calculations and controls (over note-choice, dynamic levelling, formal continuity) with a powerful degree of emotional intensity. Stylistic thumbprints include a sudden-onslaught approach to initial formal statements (possibly foretelling Anhalt's later-developed command of musico-theatrical gesture) and a propensity for deep-etched doublings of main instrumental lines. The "Symphony No. 1" is constructed on an elaborate scheme covering both a plan of density contrasts and a mixture of fixed and variable serial components. The abstractions and the calculations are swept away in the momentary emotional power and drive of the work in live performance, however. In similar fashion, the "Piano Fantasy" (1954) asserts a strong hold by its busy, bold opening attack, implying a striking emotional line that is indeed fulfilled in the piece. Anhalt's own performance of the work has a memorable intensity; he feels Glenn Gould's Columbia recording to be "much too slow" in tempo, though he admires Gould as a musician generally. The intensity of Anhalt the conductor is sometimes surprising to those who know his tightly disciplined approach to composition (as also to both written and spoken English); on the podium he is passionate, highly demanding, even at times rude, in concentrated pursuit of the emotional essence of the score at hand.

### More Referential

His music has become increasingly referential and "inclusive". That *Montreal Star* text for "Comments" is a somewhat isolated early instance. The bell sonorities so beautifully and expansively examined in the "Electronic Composition 3" (1959) may constitute another — and one hears their corollary in the prevalent and richly varied bell sounds of the "Symphony of Modules" and "Foci": in his home, Anhalt has often liked to be surrounded by noisemakers of various kinds, especially bells — sleighbells, sheep-bells. Easily and without stylistical break, "Foci" absorbs "soft rock" in one movement, and similarly "La Tourangelle" slips into something akin to 16th-Century vocal polyphony for one prominent section. Actual quotes are rare: one exception is the folksong and Palestrina mass fragments in "La Tourangelle;" another is the pretaped phrase from Brahms' "German Requiem," appearing in the "Symphony of Modules" as a parallel to the quotes of Schuetz and Strauss in **R. MURRAY SCHAFFER** or of Bach and Mozart in George Rochberg (both composers Anhalt knows well and admires considerably). Among the instrumental sounds incorporated in the later works are several of evident referential purpose — the tiny mouth-organ in the epilogue to "Foci," the recorders, accordion, guitar, and harpsichord in the "Symphony of Modules" (this part, like the part for electronic harpsichord in "Foci," makes one hope the composer will write a major work for this instrument alone some day). Above all, the gener-

ous percussion elements (the "Symphony of Modules" asks 72 separate instruments of 30 types, and eight percussionists), and the often scrupulously selective playing devices applied to them, bring broad "meaning," imagery, and cultural reference into the music.

Anhalt has a hearty, positive, driving nature, balanced by a thoughtful manner. Romantic and outgoing, he also "listens well." The scope of his music reflects

only in the "Sequenza 3" analysis, but also in the pretaped textural portions of "Foci": one central aspect of that work's "programme" stems from the contrast between "coping" and "noncoping" behaviour as understood in current psychology.

The near future in Anhalt's work may see, on the one hand, a further development in the direction of theatre and multimedia composition, and, on the other, a



István Anhalt

the breadth of his interests. Not only does his musical world readily embrace Goudimel, the Verdi operas, the recordings of Laura Nyro, and the music of Luciano Berio; his curiosity in poetry, drama, art is also strong, and one winter while at McGill he sat in on a course given by a colleague in the Mathematics Department in order to update his background in that field. Psychology is a particular attraction, as one can observe not

study of the physical actions involved in the production of musical sounds. For the latter, Anhalt admits keen current interest, and the direction may well be implicit in the "scenarios" of "Foci" and "La Tourangelle." ♦

**JOHN BECKWITH** is a BMI Canada affiliated composer and Dean of the Faculty of Music, University of Toronto.

## Touring, recording can cause writing "droughts"

### VALDY RELAXING, ENJOYING A MORE SIMPLE MUSICAL STYLE

by Larry LeBlanc

Sincere. Secure. Reassuring.

These are the words you keep hearing about **VALDY**.

Valdy — just Valdy, there is no last name — is a very likable, self-effacing and dedicated man who has been restlessly yawning between apparent extremes in whatever he does, and for years confusing others about his priorities. He's the kind of man who might have gone off across the prairies in a covered wagon 100 years ago. Obviously he isn't made for the pop-idol game today. He smiles in corners, but in crowds he buttons himself up like a knapsack and walks away. He's not the kind of singer who can blow into a hotel lobby or a promoter's office and scare the place into attention. Usually, he has to explain twice who he is.

The intelligence he projects, the élan — yes, the star quality (which, by the way, he does not use in everyday life) — has attracted a certain amount of folklore across the country. He's been typecast by journalists as a country philosopher, a status he accepts with diffident ambivalence.

"The more press I do," he sighs, "the more aware of it I'm becoming. Everybody says 'Well, Valdy, you're the representative of the country people, the back-to-the-landers' . . ." He waves off all further serious discussion: "And I'll say, 'Oh, I thought I was an apprentice boat builder now.'" He chuckles. "I tend to discourage it. I just like identifying with people on an eye-to-eye basis."

These days he is constantly moving around the country, settling down for a few days to perform and then off again. Right now, home for Valdy, Lindsay and their daughter Chelah is in Newfoundland where they moved last year from a farm in British Columbia. The family is one of seven that lives on Woody Island in Placentia Bay. When he's home, which is rare, the sound of the sea lulls him to sleep. The few families on the island know his reputation but take him in their stride.

"Our moving there seems to be going the way of the sentiment of a lot of Newfoundlanders. They want to get back to the outports again."

What brought his family to Woody Island in the first place was Valdy's purchase for \$2,500 of a twin-masted schooner built in 1947 which had been used for cod fishing off the Grand Banks. His intention was to fix it up and use it as a permanent home and sail around the world. Unfortunately, when he turned

up in Newfoundland to claim the 72-foot boat he found it beyond repair. Today he's involved in the construction of another boat.

"It'll be a 50-footer," Valdy explains, "and it'll run 20 to 25 tons. We'll have a charter service, a freight service and a passenger service. It'll have an auxiliary engine so in the winter we'll be able to haul freight and not have to use the sails . . ."

Also on his mind these days is his new

album, "Family Gathering," his first on A&M Records. The first half was recorded at Massey Hall in Toronto last April when Valdy was chugging across Canada in a couple of buses and trucks with friends **BRUCE MILLER** and the Diamond Joe Band from Calgary. Side two was recorded in Toronto last August at Eastern Sound with the aid of the Enactron mobile truck. Some remixing was completed at Andre Perry's new Le Studio, located 40 miles north of Mont-



Valdy in concert

real in the Laurentians. Producer for the record was Valdy himself.

No Valdy album has ever sounded looser. The overproduction at crucial moments that marred both of his earlier releases is never in evidence, and the album sounds more intimate than its predecessors. Both sides are stunning confirmation of his talents: richly detailed, throbbing with images and a profusion of musical styles, and performed with an ensemble brilliance.

The 'live' side includes some Valdy "standards" — "City Musician," "Rock 'n' Roll Song," "Hello Mr. Record Man," and "Simple Life" — a new tune — "Les Paul" — and an excellent composition by **JOE WHITE**, "Let Go Of Me." Valdy gives a very, very fine performance and the crowd loves it.

Side two includes two new tunes by Valdy ("Proud To Make A Livin'" and "Here We Come and Here We Go"), an adaptation of "Johnny," and songs by **DAVE BRADSTREET**, Joe White and Tony Joe White with Donnie Fritts.

As a writer Valdy is a pure, beautiful artist. He writes fine, original songs that have a certain economy of effort and look in some way private. And there's no one to compare his voice to. It's unique. That, together with the effect of his guitar and arrangements, makes a listener feel good, alive.

Out of his own meanderings he knows drifters, hustlers, losers, soiled ladies, people uncontaminated by specious sophistication, green pastures, small towns, side streets, the smells of dust, sweat, fear and failure, and the metallic taste of your last thin dime. That information, so to speak, and the acts of charity and valour which survive despite it, comes close to defining a slice of this life in today's Canada. The mood, the very rhythm of his music, convey intimacy and simplicity.

"My style is simpler now," Valdy admits. "I'm enjoying it more. I used to play fairly complex parts . . . flatted fifths, flatted ninths and stuff like that. But more now I'm into the basic old triad. I loved the dissonance years ago. I went out of my way to become . . . my God, listen to all those notes I can stick in there. As a result I got fired from a couple of clubs.

"Sometimes I write so many words to my song that you'd need a shoehorn to get them inside the page. It's a matter of keeping it simple and still having the complexities that add to the atmosphere, the characteristic of the song."

Not surprisingly, he admits to being left a little sand bagged by the business-like routine of touring and putting a record together. He tries to keep his thinking unconfused by extraneous matters and pressure but quite often his writing suffers. "Sometimes I have droughts," he concedes. "They're caused, I think, by too much maintenance. I have so many things going on. Trying to keep them all going, properly, smoothly, well-oiled . . . being a Virgo I can't let all the ends hang loose. So I'm out tying them up. You don't get to create anything new in that because my time is just so



Photos by Bruce Cole

damn blocked up with that. My longest drought has been eight months. You get feeling like there's a dam opening inside. I start snapping at people . . . it's like I could have all of the riches, the sunlight in the world and I'd be a grouch. I just have to write music!"

He denies having any desire to be a pop star and insists he seeks only a respectable kind of success. "My priorities are in Canada. I'm interested in seeing that Canada gets as much good music as it can get and I'll give it as much as I can. To become firmly established as an artist in Canada, to have friends across the country who get off on what I'm doing, that's the most desirable section of music for me now."

And once his schooner is built. What

will his plans be? "Music will determine that. I might sail close to the shore because I might be working a lot. If I'm not working I might set sail and go clean across the ocean. We'll just see what happens."

Valdy may well become one of history's odd choices for pop stardom. Time will tell. What you have to do to appreciate him now is listen to his records, and if you're lucky enough, hear him in concert. There's very little else to say, because when it comes to a statement of what the man's about, his music speaks loudly. ♣

Larry LeBlanc is a freelance writer and Canadian correspondent for Record World.

"We're only doodling"

## CONCERT GUITARIST CONTENDS CANADIANS COULD WRITE MORE FOR GUITAR

*Editor's Note — When DAVIS JOACHIM agreed to write an open letter to Canadian composers, he warned that he is apt to be a bit outspoken. He was told, "Go ahead." The reason? Davis Joachim, the son of a prominent Canadian composer, OTTO JOACHIM, is an extremely proficient guitarist and composer in his own right. He is a young man with opinions on his craft. The Music Scene thought these opinions should be heard.*

*Davis Joachim received top honours in Quebec and Canadian music festivals during his early years. In 1972 he was awarded a \$2,500 bursary in international competition. Last year he attended international master classes in Germany under Siegfried Behrend and this year will be a featured performer at the International Guitar Festival in Toronto. He has made two recordings. The more recent is on the Melbourne label and is of all-Canadian compositions for solo guitar. The album will be released early this year. Composers who have written for Davis Joachim include his father, MAURICE DELA, SAMUEL DOLIN and FRANCOIS MOREL.*

by Davis Joachim

I have been asked by *The Music Scene* to write an article on the guitar, and the position composers find themselves in, in relation to this instrument. The task is difficult, since in discussing the subject, I might insult certain of our composers. I hope that in the end they will understand my reasoning, and will reconsider their position in regards to writing for the guitar.

ROBERT BAUER of Toronto, in *Array Newsletter*, Vol. 1, No. 3, says that "If composers insist on writing idiomatically for guitar, they should learn the idiom well." My father, OTTO JOACHIM, puts it this way: "You must know your own craft first." FRANCOIS MOREL insists that you must at least have a working knowledge of the guitar to compose adequately and intelligently for it.

These people and many more have almost put their fingers on the problems in modern guitar composition, but we are still at the starting point.

Last year I began a campaign to create a library of good Canadian guitar music. I wrote about 50 letters to members of the Canadian League of Composers. I received and expect to receive in the future original works by Morel, SAMUEL DOLIN, MAURICE DELA and Joachim. I also received works from the Canadian Music Centre in Toronto and for their kind co-operation and backing I thank Keith MacMillan of the Centre and Ron Napier of BMI Canada for at least understanding what's going on in Canada.

In the letter to composers I wrote: "I



Davis Joachim

am of the definite opinion that 20th-Century Canadian music is limited, and as a Canadian I feel very strongly that our composers should do something to alleviate this dilemma." I also promised to perform works I thought to be of value and to date have given radio, concert and recording premieres of a "Ricercar" by Sam Dolin, "Six Pieces" and "Stimulus à Goad I and II" by Otto Joachim, "Study" by ROLLAND COTE and a "Study" by myself. I am also awaiting a work by Francois Morel, to add to the growing list.

Of the 50-odd letters I wrote, I received a lot of "Yes, but . . ." replies, but as yet not many positive results. Several composers asked to have a guitarist in the neighbourhood to work with. I would suggest that one might learn to play or at least understand the instrument a bit, write something down, and send it to me, and we could discuss the sketch and compare notes. It's not much, but I'll go half-way with Canada's composers, and try. I thank composers who are now contributing their efforts for their conscientiousness.

The guitar, and its ancestors, all come from "hot-blooded lines" — the Moors, the Spaniards, South Americans, etc. Therefore, the music to date has been "blood" music, or the type that has been danced to, sung to or initiated by the heart. Paganini wrote a good part of his

guitar music while in the clutches of one of Napoleon's cousins and Schubert wrote some of his lieder for guitar and then transcribed them to piano. Yet all these men, and more, with the exception of some Paganini works, never really got down to writing for the instrument. We Canadians haven't even come to the point of doodling yet!

The reason is simple: Because of its folk past, the guitar has been treated as an illegitimate instrument. The guitar is too soft for large orchestral works, too delicate to hammer on, and too misunderstood to write for.

I grant you, the lady is difficult to work with, but a bit of effort goes a long way. This instrument has character, blood lines and a history that is long and colourful, yet Canadian composers persist in their "pray-for-luck" attitudes and continue to write characterless, bloodless, historically misconceived and basically useless music. I say "pray-for-luck" because the possibilities and limitations of the instrument are either known in advance or one finds out when it's too late. Many guitar compositions I have received, or that have been shown to me, could have ended many times within the composition itself or should never have been undertaken in the first place.

I would also request composers to get

*Continued on page 14*



## Gilles Valiquette

# EACH NEW ALBUM BRINGS NEW AUDIENCES

**GILLES VALIQUETTE** defies attempts to label him a star, with all the superlatives it implies. There is a natural candor and unsophistication in his lyrics that is overwhelming. Gilles Valiquette is synonymous with simplicity.

Some would be inclined to describe his lyrics as "simplistic". Such opinion comes from those who expect a complex message in lyrics and feel that Valiquette falls short of their expectations.

As a recording musician, Gilles acquired the expertise and perception that led to the controversial "Chansons pour un café". This successful album violated the "sacred" rules in the making of a commercial success. Rather than be impressed by the debate, he replied with a very different second album, "Deuxième Arrêt", leading critics to believe that he was still searching for himself. An excerpt from the album, "Je suis cool (asteur)", was marketed as a single. Its commercial success was outstanding, although Gilles had not intended this.

By definition, Valiquette's first album was pure and natural, his second, sarcastic and now his third promises to be

theatrical. These qualities are achieved through his music, his lyrics and even his album cover. Each album sought to reach a new audience and the third is no exception. Valiquette is addressing himself to the universe.

He does not aspire to becoming a superstar with all the "glam and glitter" the title portrays. Valiquette has true talent. He is one of the best guitarists in Quebec and certainly one of the most imaginative. All his energies are concentrated on exploiting the full potential of his guitar. Consequently, he has arrived at a new and unique sound. His third album is the product of such experimentation. Going beyond melody, he has obtained from his guitar a variety of sounds and effects closely resembling the synthesizer, but with much more finesse and subtlety.

Gilles has a great capacity for perfectionism and self-criticism. He is very exacting of himself. He has spent three or four hours at a time in a studio working on a song, and then concluded, "No, it's not the feeling I want. Let's start over again."

Robert Chlissson photos

## KEEP YOUR PUBLIC IN MIND WHEN CREATING COMMERCIAL TUNES

by Wm. Harold Moon

So you want to be a songwriter? It's a laudable ambition and the old cliché claimed that there were at least two songs in every human being. You've written a song? In that case you have achieved 50 per cent of your quota, if there is any truth to the old fable. Now you're wondering what to do with your song? Well, this is the point where we separate the men from boys and women from girls. Writing a song is a comparatively easy thing to do. Writing a hit is another matter completely!

If you truly aspire to be a professional songwriter then writing a hit or hits should be your goal. Few indeed are the romantically inspired musical creations that achieve hitdom in today's music world. If your song was written as a mellow reprise to an actual love theme that happened to you, seriously debate whether it should be profaned by being tossed out to the world at large rather than being kept as a precious possession of you and your loved one. Precious personal memories are some of life's greatest treasures but they can be pretty tawdry when tossed to the public at large.

I have always held that it makes for a better personal life to write our love letters to the ones we love and write commercial songs for the commercial market where they can be sung and played by anyone to any audience. So let's forget your personal life and let's see how you can steer a course that can result in musical compositions that you will be proud of and that will be sung and played by professional singers and musicians and accepted by the public at large. Popularity is the name of the game; that's why such tunes are called *popular* songs.

To start out with, no song is popular. It is just a song that you hope will become popular. For such to be the case it will have to be a good idea, well written and musically acceptable to performers and their audiences whether the audience be live or those who listen to records, tapes, radio, television and all of the varied media that today bridges the gap between the creator of a song and those who listen to them.

To be a professional songwriter requires two basic ingredients, *capability* and *integrity*. You must be capable of writing songs that are worthy of performance and you must have the integrity of writing original material that is worthy of the time and energy of those who must sing and play them and in so doing risk their artistic reputation by including them in their repertoires.

While the largest per cent of all commercial songs always has been and always will be based on love themes, we have moved a long way from the "moon-June-spoon" lyric of yesterday. Hope-

*Editor's Note — There are a number of publications and articles available outlining the legalities of the music business and creation and recording of so-called "popular" songs. There are lawyers and other experts who are capable of and who should assist people beginning their musical careers. But there is nothing to substitute for the common-sense, traditional and time-proven "rules" of the business. Perhaps methods change. After all, many no longer compose by writing down a score, but instead create by active performance alone or with others.*

*This new year is an excellent opportunity to begin a series of articles delving into all aspects of the music business, from the creator's point of view. Much of the information will not be news to many creators, but there are nevertheless many who are not aware of the very basic guidelines in popular music. Only experience and time are the teachers.*

*The Music Scene brought experience and time together when it commissioned Wm. Harold Moon to write the first articles in the series. Mr. Moon has devoted most of his life to music: writing, publishing and performing rights. He retired in 1973 as Managing Director of BMI Canada but is remaining active both with BMI Canada and in other areas as a board member and consultant. He begins this series with his article on writing "popular" songs.*

fully, love will always be with us, so it follows there will always be love songs, but the days of the cliché in lyrics have passed and your challenge is to present in a modern-day form for present-day acceptance the basic romantic patterns that repeat themselves from generation to generation. Some clichés, cleverly handled, make good song titles and basic song ideas but to achieve acceptance and popularity such songs must tell their story in the atmosphere, spirit and language of today if they are to have the best opportunities of success.

The songsmiths of old considered that songs written to be sung by a boy-to-a-girl or girl-to-boy were really only "half songs" and only had half the opportunities and appeal of better and more carefully written songs that, with a little adaptation, could be sung by someone of either sex. Listen to old records, or better, look at sheet music and you will hear that the old hit writers did their work well and wrote for the widest possible market. They increased the potential performance and recording opportunities for their tunes and they enjoyed additional performances and recordings simply by making sure, whenever pos-

sible, that their song appealed to everyone. Again the name of the game is popularity. That's how "standards" were and can be created.

Musical Integrity means a well-written song where the lyrics will enhance the popularity of its performers and its music will be purposely kept within the proper musical range of the singers and performers who hopefully will introduce it by the performances. It also helps to guarantee that the ultimate listener will want to buy it in printed or recorded form since it will be within their own capabilities of performance.

Unless you are a performing artist yourself you cannot afford the luxury of writing for just one person. You should aspire to create a work that as many people as possible could and would want to perform. After you have a track record of writing hits or near hits you will find that performers will search you out and want to sing your songs. Hopefully they will help them to achieve their artistic ambitions, but again I counsel that at first you write for the widest possible market to achieve the widest possible recognition for you and the songs you write.

Every new song that you write is at first a secret known only to you. Unfortunately this is one secret that too often is kept unless the song is performable and truly has something to say (musically and lyrically), sufficiently original to warrant anyone spreading your secret.

So you write songs, worthwhile songs with music within acceptable ranges and chord patterns, and with lyrics acceptable to performers and listeners, but what do you do with it to speed it on its way to hitdom? This is where we come to the matter of *Presentation* so that your song can be properly judged by publishers, performers, producers and record manufacturers. Probably the most necessary ingredient for successful songwriting is a happy and trusting relationship with a good music publisher.

My next subject will expand the concepts of presentation of a popular song, personally, by manuscript, or by demo tape or disc, but before proceeding to that stage may I suggest that the first step to final success is writing your first song. Like all trades — and popular songwriting is a trade — the craftsman improves by constantly working at his craft. Keep writing songs, judge your semifinished or finished creations as objectively as you can. Ask yourself honestly, can they compete with the best songs currently being performed? If they truly can you are home free, but if not it's back to your job and try to write better and better until you have convinced yourself that your effort or efforts are truly ready for presentation. Then we will give thought to how, where and when they should be presented so that they will enjoy the fullest opportunities of possible success in the shortest reasonable time.

# MUSIC IN CANADA



Shown at RPM's Big Country meetings in Toronto are, left to right: **TONY TOBIAS**, brother and manager of **KEN TOBIAS**; **GARY BUCK**, Director of the Country Music Association; **DICK DAMRON**, country writer/performer. (Bruce Cole photo)

Writer / producer / performer **GARY BUCK** has formed his own uptown country label, Broadland. Gary says his label is concentrating on fresh, natural country sounds, with a pronounced influence from big-city beats. Buck produced three of the initial five releases on the label.

They include a single by **WAYNE ROSTAD**. Wayne began performing in northern Quebec and moved from there to the southern coffeehouses. He became involved in radio, television and film narration and can count to his credit programme director at CJET Smith Falls and announcing in Kingston, Ontario. In April of '71 he moved formally into music. Wayne wrote all the material for his first Broadland release: "Burnett Road," backed by "Highway II".

**BOB MURPHY**, from Nova Scotia, wrote both sides of his Broadland single, "Don't Put the Blame on Me" and "Save Me". The single is recorded by Bob and his band, Big Buffalo. He and the band have been headlined with **George Hamilton IV**, on national television shows as well as top shows south of the border, including the Country Music Association's international show in Nashville.

Gary Buck produced Darlene Madill's first single, with both sides written by her manager, **BUDDY FERENS**. "Knock on my Door" is backed by "Teardrops, Lonely Teardrops."

**ROSS ALLEN** wrote both sides of Patti MacDonnell's first Broadland release. "Goodbye Sunshine" and "I'll be Seeing you Someday" were arranged by **JAKE**

**DOELL**. The tunes were recorded in Nashville.

The final Broadland release is "You're Everything that Love's Supposed To Be" and "Lonely Women Make Good Lovers," recorded by Eddie Low.

**JOEY MILLER** grew up with Justin Paige in Montreal and the two have shared many experiences. Joey has written all but one of the songs on Justin's latest album for Capitol. The album is titled simply "Justin Paige."

Paige has worked in a variety of bars, and known the people. "I like singing about these things, the things I know. I couldn't sing about big business, or about the country and the fresh air."

**BOB McBRIDE** has formed a new group called McBride and one of its first appearances was a smash hit at the Canadian Entertainment Conference in Kitchener, Ontario. The group has moved into the studio and **SKIP PROKOP** is producing its first album, for Capitol.

The Guess Who's latest hit, "Dancin' Fool," written by **BURTON CUMMINGS** and **DOM TROIANO**, was moving up Canadian and U.S. trade charts at press time. The single is from the group's latest album for Nimbus 9, and RCA in the U.S. The album contains material chiefly by Cummings and Troiano and has not been released because of material already on the charts. The Guess Who will go into the Nimbus Studio in Toronto in February.

Reviews from **SADIK HAKIM**'s concerts read like a who's-who of the jazz world. The legendary bebop pianist has played with the best, including Lester Young, Ben Webster, Charlie Parker and Miles Davis in the '40s. Datelines on his reviews read Montreal, Toronto, Amsterdam, Morocco or London, England.

Hakim now lives in Toronto, although a move back to Montreal is imminent. A recent performance included a concert at the Ontario Science Centre that was broadcast live over CJRT-FM, Toronto.

His recordings date back to a Charlie Parker label in the '60s with a release in recent years from CBC's International Service. Ted Ferrant reports from CBC International Service in Montreal that of all the CBC jazz discs sent abroad, the Hakim album sold the best.

A second album, a memorial to Duke Ellington, was recorded in Toronto and should be released early this year by the CBC. All the material, performed by sextet, is by the Duke, except one number, "De Ging Gang Gong Song," that Hakim wrote for Ellington's last birthday before his death.

**MOE KOFFMAN** was searching for a "new direction" and with "Solar Explorations" he personally feels this to be his best recorded work to date. The two-album set on GRT is a collection of nine all-original compositions by seven of Canada's top composers and musicians. The cuts are many and varied in musical form, from classical to pop to jazz. Much more than a mere interpretive album, "Solar Explorations" contains everything from big band tracks to small intimate group efforts.

Recorded in July last year at Toronto Sound Studios, "Solar Explorations" is Koffman's fourth album for GRT. GRT's Ross Reynolds calls this latest effort "the most ambitious jazz album ever produced in Canada."

The music was composed and arranged by Moe, Doug Riley, **DON THOMPSON**, Fred Stone, Ron Collier and Rick Wilkins. Koffman performs throughout and has the help of some of Canada's top musicians: **KEITH JOLLIMORE**, **SONNY GREENWICH**, **RUSS LITTLE** and **GUIDO BASSO**. Doug Riley is artist/producer and Terry Brown engineer.

**DAVE NICOL** left for New York and Boston in mid-November. During the fall he toured clubs and campuses in Winnipeg and Northern Ontario and appeared on a number of national radio and television shows. In New York he is looking into a new recording deal, after having left Columbia in Canada, and in Boston will be doing the rounds of the coffeehouses.

**ADAM MITCHELL** has been in the recording studios a good deal lately, but not with his own recordings. He produced Ian Tyson's A&M album and a Fludd album in Montreal. He will be producing the Sylvia Tyson album for Capitol, as well.

Husband-wife team **DONNA** and **JEFF SMITH** began their musical careers performing. From there they went to operating their own mini-studio in their basement and now they've jumped headlong into their Sounds Interchange Studio in downtown Toronto. *RPM Weekly* reported that the two "shocked the industry" when they held their opening splash. They certainly made a lot of people sit up and take notice.

Their new building houses plush offices designed by Donna herself, with magnificent studio facilities by Tom Hidley of Westlake Audio in Los Angeles. There are seven Studer machines ranging from two to 24 tracks and a Neve console with 32-channel input and 24-channel output, expandable to 32. Facilities are completely quadrasonic.

You'll find Donna in the business offices and Jeff sharing engineering duties with Mike Jones.



Italian artists **Franco** and **Rina (FRANCO SANTO** and his sister Rina) have had released their second single on the Van Los label. The tune, "Si Tu Comprends," this time in French, is co-written by Franco and Evelyn Rodney. The instrumental flip side, "Quelque chose de Nouveau," was written by Franco.



GRT of Canada, Ltd., in announcing a change of address to 3816 Victoria Park Avenue, Willowdale, Ontario, M2H 3H7, outlined future plans for the label and its very active roster. This includes Light-house produce, **MOE KOFFMAN**, **TONY KOSINEC**, **ADAM MITCHELL**, **JAY TELFER** and Thundermug.

A major area of growth for GRT in the past year has been in terms of international distribution of GRT generated product, label and sub-publishing arrangements in a number of countries. Ross Reynolds, GRT Canada's president, announced that Moe Koffman's product will be distributed by CBS in Italy, the U.K. and Japan.



**VIC NORWIN**, who performs and records country music under the name Billy Pilgrim, has had released a single on the Melbourne label. "(My Baby's Got) Big Banjo Eyes," written and performed by Vic, is backed by the instrumental "Super Shuffle," co-written with Doyle Starnes. Vic lives in Windsor, Ontario.



The Canadian Talent Library has been leasing material to U.A. Records. Two fall releases were "Thinking 'bout me and you" written and recorded by newcomer **FREDDY HANNAH** of Tamworth, Ontario, and "Maggie" by **FRANKIE GIBBS**. Frankie has had material released on the WEA label in the past. Both artists write their own material.

**JOHN ARPIN** produced, arranged and conducted sessions.

Tunes by some of Canada's top writers and composers have been compiled into a very impressive "Canadian Pop Anthology" by Gordon V. Thompson Limited. The company announces that this folio of 26 hits marks the first time a Canadian publisher has produced a book made up of various copyrights of other firms.

Those whose works are represented include **VALDY**, **BRUCE COCKBURN**, **LEONARD COHEN**, **BOBBY G. GRIF-FITH**, **WILL MILLAR** of The Irish Rovers, **RICK NEUFELD** and **DAVID WIFFEN**.



"New Skin for the Old Ceremony" is the title of **LEONARD COHEN's** latest album, on Columbia. All songs were written and performed by Cohen, who also plays guitar and jews harp. **LEWIS FUREY** played viola for the sessions.

On December 7 and 8 CBC-Radio broadcast a 90-minute profile on Cohen on *The Entertainers*. Broadcaster Malka talked to Cohen over a three-day period in his Montreal home. Malka herself has sung Cohen songs. The interview revealed that at one time Cohen didn't write for three or four years. Now he locks himself in a room for a few hours each day to compose songs or poems.

Cohen is the author of six books of poetry, two novels and winner of a Governor-General's Award. He became a pop star in 1967 with his first album which contained the hauntingly beautiful "Suzanne."



Anne Murray's first album release following her signing with Capitol Records in the U.S. is "Highly Prized Possession." Canadian writers on the album are **ROBBIE MacNEILL** with "Lullaby," **BRENT TITCOMB** with "Lift Your Hearts to the Sun," **PETER CORNELL** with "Please Don't Sell Nova Scotia" and **PAUL GRADY** and Dennis Grady with "Uproar."



Old-time fiddler **NED LANDRY** has been playing the Club X.L. Inc. in Saint John, N.B., for several months now. Ned's recordings are out on RCA Camden and have even reached Australia. One of Canada's top fiddlers, he is a three-time champion of the Shelbourne, Ontario, national fiddle competitions.



Release date for **JIM** and **DON HAGGART's** album for Arpeggio, "Jim and Don Haggart — Balladeers," is set for January 10. All but one tune are composed by the brothers. The Haggarts played about 18 fairs last summer, as well as headlining the Wheeling Jam-boree-USA in mid-August.

Scheduled television appearances this season include two on the *Jan Tyson Show*, one on the *TOMMY HUNTER Show* and two on the *George Hamilton IV Show*. In October the brothers saw the U.S. release on the UMI label of their tune "He," backed by "The Old Man."

**BACHMAN-Turner Overdrive** was voted the most outstanding rock act last year by college and university representatives from across Canada. The announcement was made at the seventh Canadian Entertainment Conference in November in Kitchener, Ontario. Social directors and entertainment co-ordinators from various universities and colleges in Canada attended. The BTO album "Not Fragile" was voted album of the year.



Cliff Jones

The Canadian Broadcasting Corporation has commissioned **CLIFF JONES** to write a second musical. This follows the continuing success of his first, "Hamlet," later produced by the Charlottetown Festival as "Kronborg: 1582." This show will tour parts of Canada next Spring, with a possible opening off-Broadway.

The new musical is "Hey Marilyn," the story of Marilyn Monroe. Produced by Ann Hunter, it will be two hours in length and will be aired February 15 on FM followed by Network-AM broadcast the following afternoon. The cast is headlined by Beverly D'Angelo as Marilyn with Cal Dodd, his brother Rory, Rudy Webb and Peter Law.

Cliff has written 40 individual pieces of music for "Hey Marilyn"; there is virtually no dialogue. He describes how it evolved: "After plowing through the morass of writings about Monroe, the basic facts of the lady's life and circumstances were zeroed in on. It is around these that 'Hey Marilyn' was developed. Numerous and varied styles of music are used to portray the different aspects of her life and the people involved with it."

**JOEY HOLLINGSWORTH**, who has a long record as a modest but enjoyable performer in and around Toronto, hits just about the right note as the first entertainer to appear at Toronto's newest hotel," reported Blaik Kirby in *The Globe and Mail* following Joey's opening at the new Roehampton Place Hotel in November.

Kirby continued that Hollingsworth is basically a tap dancer but handles vocals for his own four-piece group and dances during instrumental numbers. He concluded his review: "The entire line of the act is intelligent, crisp and bright — which is a lot rarer than something powerful and stunning."

Sarnia entertainer **KEN NELSON**, leader of Kountry Klassics, a country group that has been entertaining for four years at the Bridge Tavern, works full-time at the Sarnia Post Office but is one of those composers who is constantly creating! Ken writes music for family occasions, such as weddings and anniversaries, and his tunes are included regularly in his clubwork. He has also written songs about, and dedicated them to, artists he admires, such as Stompin' Tom, Hank Snow and Roy Clark.

**LEN UDOW** and **PAT GODFREY** have teamed together for a duo act of folk music, plus comedy. Len plays guitar and piano, and Pat keyboards. The two write their own material, with some contributions from **PHIL SCHREIBMAN**.

Last summer they played the Winnipeg Folk Festival and were the opening act for Taj Mahal at the University of Manitoba. Len has recorded CBC transcriptions and has been a Mariposa soloist. Pat was with the group Simon Caine and is a studio musician, having performed on albums by **BRUCE COCKBURN**, **DAVID WIFFEN** and **FRASER** and **DEBOLT**.

The two have winter dates at Egertons and Fiddlers Green in Toronto as well as York University as part of a southern-Ontario buildup.

West-coast writer **GEORGE RYGA** wrote the CBC six-part radio series *Miners, Gentlemen and Other Hard Cases*, aired in November and December on the CBC network, AM and FM. The series featured a cavalcade of colourful characters from the gold-rush era and the scripts were based on stories from N. L. Barlee's now defunct *Canada West* magazine. The two writers are neighbours at Summerland, B.C.

Ryga's newest play, "Paracelsus," which uses an obscure figure of the Renaissance as the main character, is a departure for the writer in that he uses a non-Canadian theme. The text of "Paracelsus" is reproduced in the fall edition of the *Canadian Theatre Review*. Currently he is collaborating with Greek composer Mikis Theodorakis on a cantata about the west-coast scene.

**JEAN-PIERRE MANSEAU**, who has only been in music for two years, was awarded the bronze medal for his song "Théo et Antoinette" following the "Olympiades de la Chanson" in Montreal. The Olympiad was broadcast by Télé-Métropole and sponsored by CKAC Radio, part of the Télémedia network. Robert Charlebois and Gilles Vigneault took the first and second prizes.

**CLYDE HARVEY** of Vancouver has written the most recent Jason Hoover single, "My Lady," on the Mushroom label. The single follows the success of another tune by Harvey, "Love Will Get You," released by the same West Coast group.

Clyde has been in Canada for five years. He is a former member of the group Canada which saw some success on the RCA label with the singles "I Don't Believe" and "Feelin' in my Bones," both written by Clyde.

As of late 1972 Calgary composer and performer **WALLY GRIEVE** decided to make his living by music, fulltime. He now reports that the past two years have been his best to date.

Last year alone saw his original scores for CBC Network dramas, film scores for two Canawest documentaries and a third in the making, plus tunes recorded by the Young Canadians of the Calgary Stampede on their "Burst of Pride" album, and two other tunes recorded by the Ernie Castle Four.

Wally has written many jingles for the Calgary radio and television market and toured elementary schools in Calgary conducting a music programme of rhythm and melody.

He is continuing work with the jazz group Parallax that he is co-leader of and helped to organize in 1973. Wally handles percussion and writes a good deal of the group's material. His greatest ambition, however, is to get his teeth "into a good original musical. Have a few ideas, so maybe, one of these days!"



Myles and Lenny

Working together for the past six years, **MYLES COHEN** and **LENNY SOLOMON** will see early this year the release of their first album.

Myles has been writing since the age of 13 while Lenny began playing the violin at 7. Myles was born in Montreal and is a prolific writer. Lenny counts in his experience appearances with the National Youth Orchestra, the Toronto Youth Symphony and numerous chamber groups. He has also been featured soloist on albums by Flying Circus and Luke Gibson. Myles and Lenny have performed two years at the Mariposa Folk Festival and backed up the Beach Boys and Savoy Brown at Massey Hall. Their tele-

vision credits include the *Ian Tyson Show* and CITY-TV's *Music City*.

Their album, on the Columbia label, is titled simply "Myles and Lenny," the name the two perform under. It is to be released in both Canada and the U.S. Recorded at Eastern Sound where it was produced by Mickey Erbe and Maribeth Solomon, the album includes nine originals by Myles, one by Lenny and one tune by both. "Can You Give It All To Me," written by Myles, was released from the album as a single in November.

Late last year saw Myles and Lenny performing at El Mocambo and the Chimney in Toronto and a tour of the U.S. is planned to coincide with the release of the album.

**ASTRAL MUSIC** in B.C. reports that of 56 reply cards from radio stations across Canada reporting on the Sun single on the SGM label, "Trying All Alone," all have indicated both sides are being played.

Sun includes **SUE SHIRLEY**, husband **JOHN SHIRLEY**, **JOE SPARACINO**, **KEN NELSEN**, **SCOTT WRIGHT** and Al Brodie. Ken wrote "Trying All Alone" as well as the flip side, "Not for Me." Astral reports that both sides are being charted and this writer's opinion is that the flip side is definitely hit bound.

Sun has spent the past year touring Western Canada, playing the top night spots in the major centres. The group has performed for Savoy Brown, Liberace and the Irish Rovers. The members are recognized by their well-blended vocals, entertaining commentaries and polished style.

The group **Contraction** has had released its second album, "La Bourse ou la Vie," on the Deram label. The album material for the album was written by **Contraction** members **YVES LAFERRIERE**, **ROBERT LACHAPPELLE**, **GEORGE HERBERT GERMAIN** and Christiane Robichaud.

Designer for the cover of the double-record set was well-known Montreal caricaturist **Serge Chapleau**.

A song by **MIKLOS EMHECHT**, "Love and Understanding Make Up Brotherhood," was performed before 1,500 guests attending the 27th Anniversary and Awards Banquet of the Canadian Council of Christians and Jews in Toronto November 18. A youth choir called **A Touch of Earth**, led by Joe Regan of Toronto, performed the song, with guests joining in.

**JOACHIM** — Cont'd from page 8

away from the idea of miniatures. These are an easy way out of writing larger forms which will never come with this approach. If these were like Webern delicacies, I'd say alright, but composers seem to think that guitar players get very tired after five one-minute pieces. They don't. Or perhaps the problem lies with a composer running out of ideas or lack of motivation upon seeing the guitar as it really is.

The guitar is not a sound-sustaining instrument. It is a percussive or plucked instrument. The presumed limitations of colour are not present, since this box can do whatever you want it to do. One must know the acoustical possibilities and problems surrounding the guitar. One must have a harmonic or vertical sense or else it becomes boring. The guitar is not a one-stringed instrument. One must have the desire to renew and rediscover sonorities, without having recourse to beating the strings with banana peels. If you have something to say, let's get together and find ways of saying it.

In Germany I attended master classes in 20th Century music given by Siegfried Behrend. We used glass, spoons, pens, sticks and many other things and these were all in relation to the guitar, yet all was thought out so as to be logical and primary towards the instrument. We did not waste time on useless symbols which composers had written ad hoc. We looked for final results and what could be done with the instrument and its surrounding elements. We qualified and quantified what existed and were encouraged to continue forwards, not backwards. I was amazed at the amount of quality work that was being done there, and at a loss to explain why practically nothing was happening here. Hopefully we can change this situation.

I would make a remark to guitarists who would venture into modern music. You must first know the trends of present-day music. Since the guitar is a romantic instrument, composers write for it as such, and have yet to reach neoclassicism, 12-note or aleatoric forms — there being exceptions of course; but when you as a performer reach these works, you must be able to identify and separate these styles in your playing. You must try to get composers away from the idea that the guitar is glued to E major but that it can play in other keys and styles.

These are just a few points to remember when thinking about my instrument. She is legitimate; she can perform outside her Spanish norms; she is a technically and physically difficult instrument, but she is a lady. I hope also to impress upon composers that one cannot write guitar music on a piano.

I remain open to comment from Canadian composers, and only hope that in the future, works of consequence will appear that will justify their being played in cities with populations of more than 5,000. Otherwise, we are not serving a social function as we should be — and this is not right. ●



Peter and Terry Christenson

French country writer / performer **DENIS CHAMPOUX** has had a dozen recordings released. His most recent, for RCA, is titled "Québec Country." Denis plays guitar and this most recent album is chiefly instrumental, compositions written of what Champoux feels about Quebec country.

Denis Champoux has also written all the material for Claude Patry's album, "Québec, Québec," also on RCA.

With the help of a Canada Council grant, composer **HORACE LAPP** is going to write the story of his life, spanning the careers of composer, musician and conductor since the 1920s.

"Now in his 70s, Lapp is still an active musician," reports *That's Showbusiness*. "Since 1968 he has played piano regularly for the Ontario Film Institute . . . and since 1972 he has been the featured accompanist for silent films at the Stratford Film Festival."

Remember Christopher Robin? Well the main force behind that group from the early '70s, brothers **TERRY** and **PETER CHRISTENSON**, have formed a new country-rock group, the Christenson Brothers.

Their first single, "Goodbye Old Man," written by Terry, was released last fall on **MEL SHAW**'s Orion label. The flip side is "At Peaceful Times," also written by Terry. Distributor is Quality.

The brothers, along with David Scherer and Mike Blackwell, have been touring the Ontario club circuit and appearances are slated for the *Ian Tyson Show* and the *George Hamilton IV Show* this winter.

"Canada You're a Lady," co-written by West-coast writer/performer **ALEXIS RADLIN** and **JOHN PATRICK CALDWELL**, was culled from Alexis' Mushroom album and released early last fall. **B. C. MUSIC** reports airplay on a number of Western stations.

# CONCERT

**ROBERT AITKEN** has been commissioned by the CBC to write a work for the opening concert of the National Arts Centre Orchestra's 1975-76 season to coincide with the International Music Council's meetings in Canada.

Aitken's "Lalita," which received its world premiere in Belgium in 1973, will be performed in Toronto in April under the baton of Lucas Foss.

Aitken, as a performer (flutist), presented recitals on the BBC and the Swedish Radio last spring. During a Scandinavian tour last September, his performances were so highly applauded that he received invitations for return engagements in May and October. Last August he conducted master classes and performed at Shawnigan Lake Summer School of the Arts and in the fall returned to British Columbia to perform with the Purcell String Quartet. In November he began a three-week western tour for *Festival Concerts*.

On the east coast, Mr. Aitken was guest performer, composer and conductor at the Nova Music concert in Halifax, November 3. He returns to Halifax in March for concerts with the Atlantic Symphony Orchestra.

On January 20, *New Music Concerts*, of which Mr. Aitken is artistic director, will give a special performance at Carnegie Recital Hall in New York involving the flutist as composer, conductor and performer.

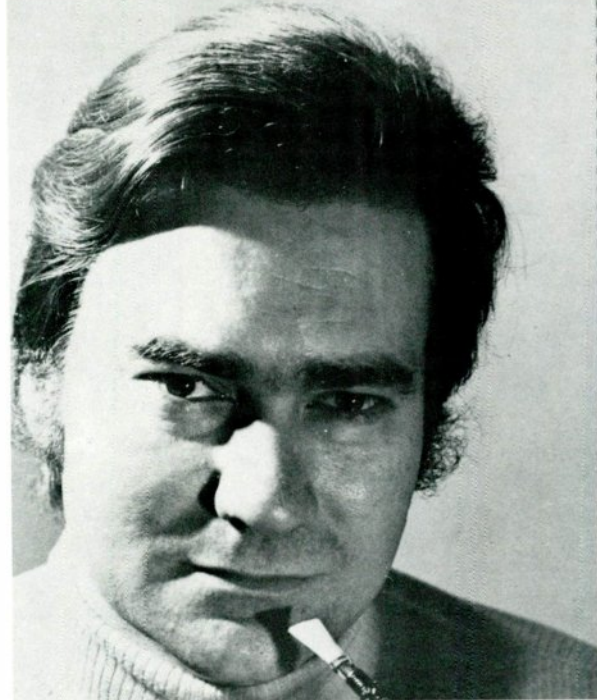
Diana McIntosh gave the world premiere of "Fantasy for Piano" by **BOYD McDONALD** during a concert of works by Winnipeg composers October 29 at the Winnipeg Art Gallery. The work was commissioned by the Winnipeg Centennial Committee for the concert.

Ronald Gibson, music critic for the *Winnipeg Free Press*, wrote following the performance: "It was atonal music, comprising a series of variants on a five-note row. It was effective, much of it was vivid and full of variety. Even those who found it strange would recognize its pianistic qualities. It was beautifully played by Mrs. McIntosh."

**ROBERT TURNER's** "Diversities" ended the programme. Other composers represented were Arthur Polson, S. C. Eckhardt-Gramatté, Bernard Naylor, Leslie Mann and Bruce Carlson.

Mrs. McIntosh organized the all-Winnipeg concert. Four works were written specifically for the concert, with Mrs. McIntosh commissioning one herself. She is now thinking of a concert of all works by Canadian women.

## Four Centuries of Music for Bassoon



**Böddecker**  
**Boismortier**  
**Gebauer**  
**Weait**

**Christopher Weait**  
Bassoon  
**Morry Kernerman**  
Violin  
**Margaret Barstow**  
Cello  
**George Brough**  
Harpsichord

The first album of classical music to be released by Pyramid Records, a B.C. label, is "Four Centuries of Music for Bassoon" by **CHRISTOPHER WEAIT**. Mr. Weait is co-principal bassoonist with the Toronto Symphony.

The album, produced at Manta Sound in Toronto, includes works by Böddecker, Boismortier, Gebauer and Weait's own "Variations for Solo Bassoon."

Reviewing the album in the *Vancouver Sun*, Lloyd Dykk wrote: "It is altogether a highly enjoyable record, a colourful four-period sampler from late Renaissance to 20th Century. . ."

He continued, "The most telling evidence of Weait's exceptionally fine control over a difficult instrument arrives in his original 'Variations,' a work in the 12-tone method, which apart from the rigors of advanced tonguings and tone-splittings, remains a work lyrical enough in expression to give pause to even the most adamant conservative."

**JOHN MILLS-COCKELL** of Toronto composed and conducted, and in part performed, all the music for the major CBC-TV series *A Third Testament*, viewed across Canada before year-end. The music will be released as an album on the True North label, distributed by Columbia Records.

The CBC has announced that the series has been sold to the BBC for telecast in January and February. It is also in French and will be shown on the CBC

French television network at a later date.

The series, produced by Neilsen-Ferns Ltd. of Toronto, studies six men of outstanding genius, men whose lives spanned 17 centuries of Christian thought: St. Augustine, Blaise Pascal, William Blake, Soren Kierkegaard, Leo Tolstoy and Dietrich Bonhoeffer. The series is written, hosted and narrated by Malcolm Muggeridge.

Three prominent Canadian music publishers have joined the Independent Publishers Association as part of a new music publishers division of the association. The parallels between the problems facing music and book publishers brought the two groups together. Paul Audley, Executive Director of the publishers association, says both groups believe there must be strong independent Canadian publishing firms and that government policies and government support must be directed toward achieving that end.

Chairman of the music division is William Brubacher of **WATERLOO MUSIC**. Vice-chairman is **RALPH CRUICKSHANK** of **BERANDOL MUSIC**. Talks with the book publishers were begun by the third publisher to join, W. Ray Stephens of **HARMUSE PUBLICATIONS**. Mr. Stephens has recently been named Chairman of the Copyright Infringement Committee of the Canadian Music Publishers Association.





Planning for the Vancouver Women's Musical Club concert last October are, right to left: **JOAN HANSEN, FRED SCHIPIZKY, SYLVIA RICKARD** and **DAVID DUKE**.

The Oshawa Symphony Orchestra gave three concerts in late November and early December of chiefly **JOHNNY COWELL** works. Concerts in Port Perry, Bowmanville and Oshawa included "Anniversary Overture," "Quiet Girl," "Girl on a Roller Coaster" and "Sangre de Torro Bravo" for orchestra and trumpet solo. Cowell was guest performer on all three occasions.

On December 13 he performed his "Sangre de Torro Bravo" with the Toronto Symphony at a special Christmas concert in Toronto.

*Ideas*, on CBC-FM, took **R. MURRAY SCHAFFER** up on his idea for a unique two-week series on *Soundscapes of Canada*, another extension of the World Soundscape Project he is directing from Simon Fraser University, B.C. The programmes covered many facets of the Canadian aural environment, from the noon gun in St. John's, Newfoundland, to the O Canada horn in Vancouver.

Our visually-oriented society goes by landmarks, and it follows that aurally we could be directed by "soundmarks." The programmes evolved as a result of an extensive cross-Canada tour which **PETER HUSE** and **BRUCE DAVIS** (a winner in the CBC Radio/Canada Council Awards for Young Composers competition) undertook in 1973. They visited every province, recording as many sounds as possible. Schaffer co-ordinated the series, which were prepared by Huse, Davis, **BARRY TRUAX** and Howard Broomfield.

One of the programmes, on October 31, was titled *A Radio Programme about Radio*. A surrealistic show, it pointed out that the tempo of contemporary broadcasting does not allow the listener the chance to make a distinction on content. The historical development of radio sounds from the '30s to the present made up the second half of the programme.

**VIOLET ARCHER**, professor of music and chairman, Division of Theory and Composition at the University of Alberta, wrote "Fantasia Concertante" in 1941 while a student in Montreal. On October 20 she heard the work performed for the first time.

Miss Archer found the work recently, in the bottom of a trunk, and with financial help from the university a graduate student copied it for her.

"Fantasia Concertante" was performed by Joan Pecover, flute, Dayna Fisher, oboe, Ernest Dalwood, clarinet, and a string orchestra conducted by Malcolm Forsyth during a Department of Music concert at the university.

Wrote Keith Ashwell in the *Edmonton Journal* following the premiere: "Without a doubt the piece that made the most impression was a 'Fantasia Concertante' . . . This little Fantasia is a gem. So endearing, so quietly and continuously melodious. The instrumentation is handled with great imagination but not with extravagance."

A total of \$15,000 is available to composers under the age of 26 in the 23rd annual BMI Awards to Student Composers competition sponsored by Broadcast Music, Inc. Since 1951 the BMI project has given annually cash prizes to encourage the creation of concert music by student composers of the Western Hemisphere. The 1974 competition closes February 15, 1975, and more information may be obtained from BMI Canada's offices in Montreal, Toronto or Vancouver.

Well-known Canadian composers who received awards during their student days include **STEVE GELLMAN, JOHN MILLS-COCKELL, ERIC ROBERTSON, PETER HUSE, ROBERT BUCKLEY, HUGH HARTWELL, JOHN REA, DENIS LORRAIN, MICHEL LONGTIN** and **DONALD STEVEN**.

"Pastoral" by **SYLVIA RICKARD** was performed for the first time on October 23 last year during a concert sponsored by the Vancouver Women's Musical Club. **DAVID DUKE** conducted James Kennedy, flute, the Argenta String Quartet and Dan Armstrong, bass, for the premiere.

The Andante of **JOAN HANSEN**'s "Piano Sonata" was also performed for the first time. Other composers whose works were included on the programme were Mr. Duke, **FRED SCHIPIZKY** and **FRANCIS CHAN**.

Violinist Steven Staryk joined the Winnipeg Symphony Orchestra, conducted by Piero Gamba, for the world premiere of **GEORGE FIALA**'s "Concerto for Violin and Orchestra" October 11 in Winnipeg. The work was commissioned by the Ukrainian Canadian Committee to mark the centennial of the City of Winnipeg and was dedicated to Mr. Staryk.

Ronald Gibson wrote in the *Winnipeg Free Press* following the first performance: ". . . I do not hesitate to say that this is the most important work to emerge from Winnipeg's centennial."

"It is well wrought, and gives pride of place to the solo instrument . . . there was no denying the beauty of much of this music. The adagio seemed more in the style of an andante. It was beautiful in its lyricism. The last movement had a splendid drive that built up to an exciting coda."

Ronald MacKay, director of the Cobeguid Educational Centre Symphonic Band in Truro, N.S., asked composer **TREVOR JONES** to transcribe his "Overture to the Broken Ring" for the band's tour last year. With the help of a Canada Council grant Mr. Jones completed the work and it received performances at a special programme of Canadian music and during an appearance by the band at Ontario Place last summer.



Canadian music circles were delighted to hear of the success of the Orford Quartet at the European Broadcasting Union International String Quartet Competition in Stockholm, Sweden, in November. The quartet, whose members are Andre Dawes, Kenneth Perkins, Terence Helmer and Marcel St. Cyr, tied for first place.

Chosen by CBC Radio to represent Canada, the quartet received about \$7,000 in the competition. They shared the honors with Austria's Franz Schubert Quartet. Highlights from the competition will be broadcast at a later date.

Quartet in residence at the University of Toronto, The Orford Quartet is widely respected for its work with university and younger students. Its repertoire includes works by R. MURRAY SCHAFER, SAMUEL DOLIN, JACQUES HETU, JEAN PAPINEAU-COUTURE and ANDRE PREVOST.

The Royal Winnipeg Ballet's "The Ecstasy of Rita Joe," written by GEORGE RYGA with music by ANN MORTIFEE, was broadcast November 20 as part of CBC-TV's ambitious and successful

*Musicamera* series. The series runs for 17 weeks and brings to audiences internationally known artists in operas, ballets, concerts and music-documentaries. In all there are 27 presentations in the series.

On January 8 the programme will be from a composers' workshop last April at the joint conference of the Association of Canadian Orchestras and the Ontario Federation of Symphony Orchestras in Hamilton. Composers taking part included BARBARA PENTLAND, ANDRE PREVOST and ROBERT AITKEN.

Composition competitions announced for 1975 include: International Gaudeamus Composers' Competition, P.O. Box 30, Bilthoven, The Netherlands, (work for choir, chamber ensemble, symphony or chamber orchestra, electronic music, carillon, January 31 deadline); International Composers Competition, Stroud Festival, Lenton, Houndscroft, Stroud, Glos., G15 5DG, England, (for cello and piano duo, April 30 deadline); 7<sup>e</sup> Concours International de Composition Opéra et Ballet, Maison de la Radio, CH-1211 Genève 8, Switzerland (closes September 1).

The winner of a composition competition sponsored by the Junior Women's Committee of the Toronto Symphony will visit Toronto to hear the winning entry performed by the symphony. A cash prize of \$700 is also being offered in the cross-Canada competition for young composers.

Canadian residents between 18 and 25 are invited to submit an original piece of music for symphony orchestra, not less than four minutes in length or longer than six minutes, written for young audiences. The composition must be a readable photocopy of an original ink manuscript and be accompanied by a letter with the applicant's name, age and statement of originality. Closing date for entries is April 30 and they should be mailed to Victor Feldbrill, Resident Conductor, Toronto Symphony, 215 Victoria Street, Toronto 2, Ontario.

The winner will be announced September 30. Judges for the competition are JOHN BECKWITH, Mr. Feldbrill, Harry Freedman, HARRY SOMERS and John Weinzweig. This is the second such competition within five years and the winner of the earlier one was JOHN CHONG of Toronto.

## NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE FROM SEPTEMBER 15 TO NOVEMBER 15, 1974

### UNPUBLISHED WORKS/OEUVRES INEDITES

#### Opera

POLGAR, Tibor  
**The Glove** (1973)  
(Comic opera in one act. Libretto by George Jonas based on a poem by F. Schiller)  
light soprano (coloratura), tenor, baritone, actress-dancer, actor-dancer, piano

#### Orchestra/Orchestre

ARCHER, Violet  
**Fantasia Concertante** (1941)  
1110/0000/strings

#### Orchestra with soloist(s)/Orchestre avec soloiste

HEALEY, Derek  
**Triple Concerto "Noh"** (1974)  
solo flute, piano, synthesizer, orchestra  
2222/4211, 3 perc, electric organ/strings

RIDOUT, Godfrey  
**Concerto Grosso** (1974)  
solo violin, piano/strings

#### Chamber Music/Musique de Chambre

ADASKIN, Murray  
**Quintet for Woodwinds** (1974)  
woodwind quintet

BUCZYNSKI, Walter  
**Duo** (1974)  
contrabass, piano  
**Quartet/74** (1974)  
hardsichord, flute, cello, piano

HAWORTH, Frank  
**Landscapes** (1974)  
soprano recorder, piano

MATHIEU, Rodolphe  
**Trio pour violon, violoncelle et piano** (1921-22)

RATHBURN, Eldon  
**The Nomadic Five** (1974)  
brass quintet

STEVEN, Donald  
**Crossroads** (1974)  
flute (alto flute, piccolo), oboe (English horn), clarinet (bass cl.), 3 perc, harp, Hammond B-3 organ (electric piano), pedal steel guitar or multi-voiced synthesizer, violin, viola, cello

SZCZENIEWSKI, Boleslaw  
**Poème** (1974)  
violin, piano

#### Chorus/Choeur

SZCZENIEWSKI, Boleslaw  
**Berceuse** (1973)  
SATB

#### Voice/Voix

BISSELL, Keith  
**Chronicles of Love** (1974)  
(Four Shakespeare sonnets)  
voice, piano

#### Piano

HAWKINS, John  
**Etudes for Two Pianos** (1974)

ZUCKERT, Leon  
**Piano Pieces (Volume II)** (1974)

### PUBLISHED WORKS/OEUVRES EDITEES

#### Orchestra/Orchestre

MOREL, François  
**Radiance** (1971-72) Ricordi  
2222/2111, 2 perc, celesta (piano), harpe/cordes

WILD, Eric  
**The Red River Jig** Waterloo Music  
3222/4331, timp, 2 perc/strings

#### Band/Ensemble

COLLIER, Ron  
**Lyric for Trumpet** Kendor Music  
solo trumpet, concert band

DELAMONT, Gordon  
**The Ontario Suite** (1965) Kendor Music  
jazz ensemble, concert band (arr. by Rusty Dedrick)

#### Chamber Music/Musique de Chambre

ARCHER, Violet  
**Sonata for Alto Saxophone and Piano** (1972) Berandol Music

COLLIER, Ron  
**Waterfront, Night Thoughts** Kendor Music  
flute, piano

FRIEDLANDER, Ernst  
**Minnelled** Empire Music  
cello, piano

SCHAFER, R. MURRAY  
**\*String Quartet** (1970) Universal Edition

SIMEONOV, Blago  
**Four Moments** Waterloo Music  
flute (or violin), viola, violoncello  
**Invention for two Clarinets** Waterloo Music  
**Monody** Waterloo Music  
clarinet, piano

**Three Studies for two Clarinets**  
G. V. Thompson

#### Chorus/Choeur

ANDERSON, W. H.  
**Cradle Song** G. V. Thompson  
unison, piano

**In the Barnyard's Southerly Corner** G. V. Thompson

unison, piano

**The Piper and the Chiming Peas** G. V. Thompson

unison, piano

CLARKE, Henry A.

**Alleluia, Christ is Risen** Leslie Music  
SATB, organ or piano

**Good Christian Men, Rejoice** Leslie Music  
SATB

SCHAFER, R. Murray

**\*From the Tibetan Book of the Dead** (1968)  
Universal Edition

flute, clarinet, solo soprano,  
SATB chorus, prepared tape

SWEETMAN, Paul W.

**How the False Face Got His Crooked Nose** Waterloo Music

SA chorus, narrator, piano, percussion

WALLACE, William

**Carol of the Birds** Berandol Music  
SATB

**Cause of our Joy** F. Harris  
SATB

WALLACE, William

**The Dog's Carol** F. Harris  
SATB

**The Ox and The Donkey's Carol** F. Harris  
SATB

**The Sent Ones** J. Fischer & Bro.  
SATB

**Three Shakespearean Songs** J. Fisher & Bro.  
SSA

#### Voice/Voix

SCHAFER, R. Murray

**\*Music for the Morning of the World** (1971)  
Universal Edition

soprano, prepared tape

#### Piano

SHERMAN, Norman  
**Toccata** (1956) Berandol Music

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

# NEWSLETTER

JANUARY – FEBRUARY, 1975

## GREETINGS:

The salutation at the top of this note has special significance at this start of a new year. So far 1975 is a clean sheet before us, with each day offering a new challenge, a new adventure in music, a new opportunity for each and every one of us to contribute to the surging success of your talent as creators of Canadian music.

At BMI Canada we are proud and happy to be associated with you and extend to you our very best wishes for a fruitful year.

We regretfully accept the fact of T. Clyde Moon's retirement as of December 31, 1974. Clyde has, since 1948, been Manager of BMI Canada's Montreal office and Manager of the General Licensing Department. His untiring efforts on your behalf have contributed greatly to the growth of BMI Canada. We have been fortunate in being able to convince Clyde that he has value to BMI Canada and our affiliates as a consultant. His services in that capacity are available to us beginning January 1. I would like to think that you join us in wishing him health and happiness in his retirement.

Denise Meloche becomes Manager of the Montreal office. I know her many friends will welcome this appointment and continue to support Denise.

Jack Buckley is appointed Manager of General Licensing. Jack will continue to travel across Canada on your behalf, assuring that wherever music is used there is adequate compensation for the creator.

*The Music Scene* is your magazine. It has a total circulation, combined French (*La Scène Musicale*) and English, of more than 10,000. We need your help to keep all interested readers advised of your activities. We are pleased to receive any information — newspaper notices, P.R. releases mentioning your concert appearances, news of your record releases — in other words, what you are doing that is of interest to your fellow affiliates and the many other readers of these magazines.

Write to us, let us know so we can let *The Music Scene* know.

Lang may your lum reek



S. Campbell Ritchie  
MANAGING DIRECTOR

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