

THE MUSIC SCENE

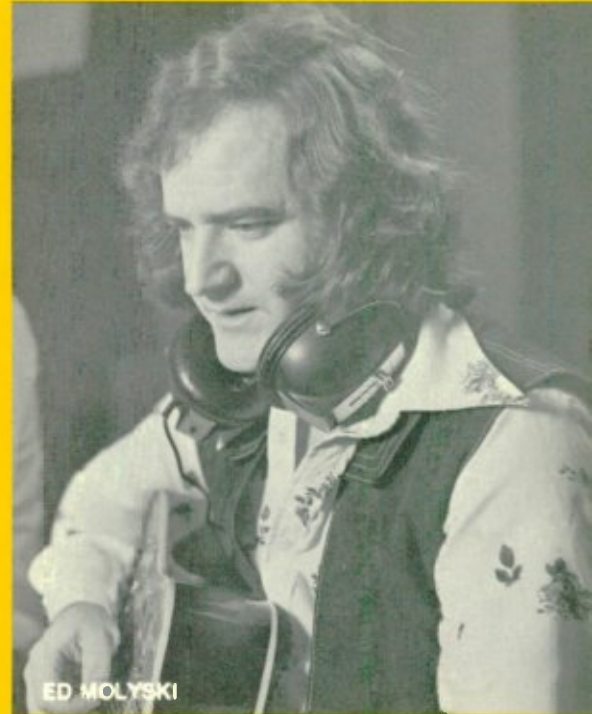
SEPTEMBER - OCTOBER 1975



ALAN MOBERG



HANK SMITH

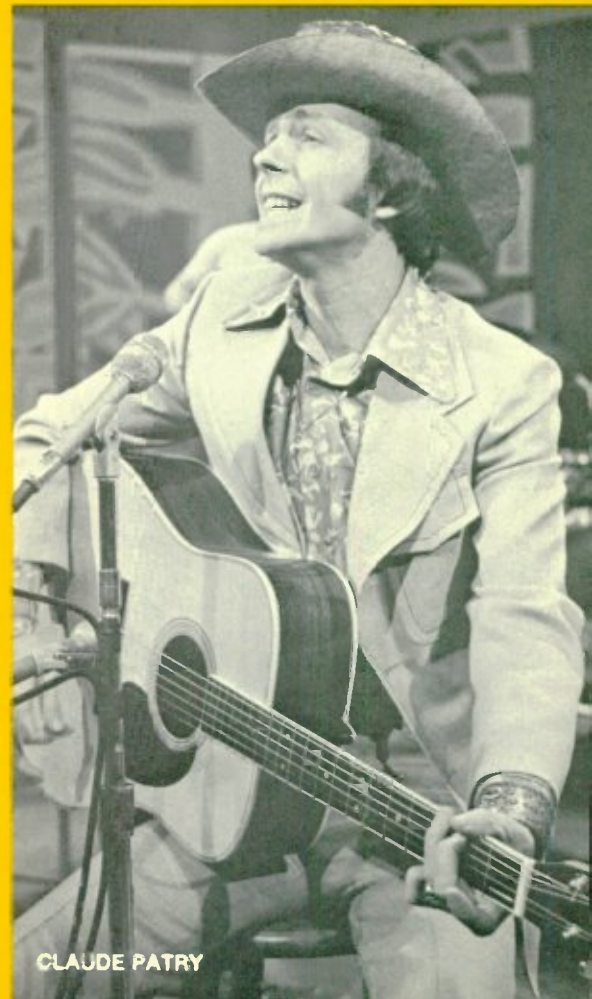


ED MOLYSKI

OCTOBER—COUNTRY MUSIC MONTH



DIANE CARROLL [World Radio History](#)



CLAUDE PATRY

WILLIE LAMOTHE MARKS 30 YEARS AS A PERFORMER

by Claude Jobin

This year marks **WILLIE LAMOTHE's** 30th anniversary as a performer. Much has happened since he took his first steps into Quebec's own country music.

His first record, produced by RCA Victor in 1946 and entitled "Allo! Allo! petit Michel", boosted Willie Lamothe to a leading place among Québec singers, with sales of more than 200,000 copies. His second recording, "Je chante à cheval", confirmed Willie's arrival on the music scene by also exceeding 200,000 sales.

Subsequently, he toured with Jean Grimaldi, then in 1954, he co-starred in Gene Autry's show at the Montreal Forum. This was repeated in 1955, at Gene Autry's request. He later took part in three Hank Snow shows, and in several more starring **Buck Owens, Bill Anderson, Ferlin Husky, Connie Smith** and others.

In 1967 he sang in French in the Grand Ole Opry Show at the North American Disc-jockey's Convention (C.M.A.) in Nashville, Tennessee.

Willie Lamothe composes the words and music of all his songs, as well as specializing in translating into French U.S. country hits such as the songs of **Buck Owens, Johnny Cash, Merle Haggard, and Waylon Jennings**. He now claims credit for more than 200 compositions, and about 300 French versions of U.S. hits.

In 1968, he composed and sang the background music recorded for the television series *Vivre en ce pays*, broadcast on CBC Television.

In September, 1970, Willie Lamothe made his real television debut on *Télé-Métropole* with a 30-minute programme called *Le Ranch à Willie*. After the success of this programme, which rose to fifth place in the audience ratings, *Télé-Métropole* renewed Willie Lamothe's contract for a second season; then, for a third; and he has just signed the contract for his sixth season. Through this programme, Willie Lamothe was awarded the Meritas Trophy as the best country singer in Quebec, and in 1971, the prize for the best variety programme at the Gala des Artistes.

In October, 1970, Les Productions Mutuelles introduced Willie Lamothe for the first time in concert at the Paul Sauvé Arena in Montreal. It was a great success—repeated in April, 1971.

In November, 1970, the National Film Board completed a 90-minute film on Willie's life as a performer. The film took first prize at the Canadian Film Festival

held in Toronto and led to roles in the films *La vraie nature de Bernadette, La mort d'un bûcheron, Le lit*, and the lead role in *Mustang* which will be released early this September.

For 16 years now, Willie has been under contract to London Records with whom he has cut 96 78s, 70 45s, and 15 albums.

What is the secret of his continuous close relationship with the public?

People want to talk to him and to be reminded of him. With his recorded songs and his weekly television series, he has been a part of their lives for as long as they can remember. It is, perhaps, modesty at his success which makes him most interesting; plus, of course, his respect for his audiences, and sheer hard work.

Quebec country music is "très bien, merci"! And Willie's doin' just fine too. ♣



Willie Lamothe

THE MUSIC SCENE



SEPTEMBER-OCTOBER, 1975

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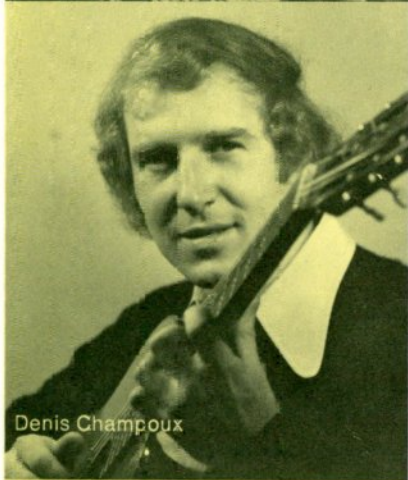
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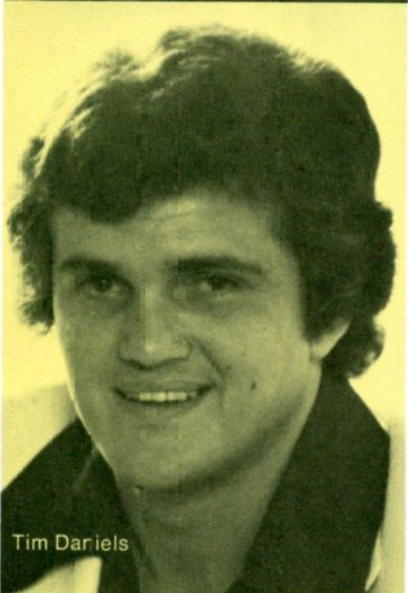
Canadian Country Music



Dave Boire



Denis Champoux



Tim Daniels



Terry Carisse



Bruce World Radio History

DAVE BOIRE

DAVE BOIRE is from Edmonton and a good deal of his work is carried out there, chiefly in clubs. Dave says that he grew up on country music. He performs solo and has done so for more than ten years.

Recent recordings have included "Country Girl" backed by "Good Joy", and most recently, "Indian Summer Queen," a song he wrote himself. It has been released on the Boot label in Canada and Sugar Hill out of Nashville. As well, Art Henson has recorded Dave's "Wines and Goodtimes" on the Cynda label. Dave received a BMI Canada *Certificate of Honour* this year for his hit "Country Girl".

TERRY CARISSE and BRUCE RAWLINS

TERRY CARISSE, half of the Ottawa writing team of Carisse and Rawlins, (**BRUCE RAWLINS**), has spent a good part of the past year getting his group Tenderfoot together and playing clubs across Canada. Members of Tenderfoot are Terry, Bob Busch, Satch Avery and Terry Morin. Carisse describes himself as a contemporary country artist and says his music varies from country and MOR to easy listening.

Terry's first single is expected this September on the Dominion label. "Been Thinking" and "Leaving" were written by the duo.

Bruce explains that Terry is the performing half of the songwriting partnership. "As much as I wish to become a performing musician, I'm afraid my time is broken into many other activities with a large part of it devoted to songwriting and art."

The two have written 15 songs recorded by The Mercey Brothers (**RAY, LLOYD** and **LARRY MERCEY**), three of which received BMI Canada *Certificates of Honour*. Their tune "Hello Mom" has been recorded by several artists, including **JOHN ARPIN**, **COLIN BUTLER**, Julie Lynn and Mike Brady in Australia. Others who have recorded their material have been Deidre McCullough in New

York, **ROBIN MOIR**, **NEVILLE WELLS** and Honey West.

Terry and Bruce wrote three songs for the Canadian feature film *The Rowdyman* for which Terry performed the vocals. The film has since been adapted for television.

In replying to the request for their news for *The Music Scene*, Bruce replied: The credit for all the above events must go to the **THE MERCEY BROTHERS PUBLISHING COMPANY** and Recording Studio (in Elmira, Ontario). Since the formation of the studio, The Mercey Brothers have enabled us to make good demos of our songs by placing musical accompaniment to the melodies. A professional arrangement and top musicians have transformed our 'parlour' song creativeness into the musical realities we envisioned in our minds when the songs were composed on a five-string guitar. Now the presentation to other artists has a new meaning and they are more ready to listen to a product with a potential to record themselves."

DENIS CHAMPOUX

DENIS CHAMPOUX describes himself as a "chansonnier" which, loosely translated, means a singer/songwriter, and claims that his music style is closer to folk than to country.

The past year has been busy for Denis. RCA has released two albums and a single with another LP to be released soon. **CLAUDE PATRY** has recorded Denis' songs as well.

Denis says he wants to promote folk-style music in Quebec and to this end has become a record producer himself.

TIM DANIELS

TIM DANIELS explains that he believes his music to be MOR; he sings about his family, his home. "My music is simple and emotional, and that's country." Because of the sincerity Tim believes is essential to his music, he performs solo, getting as close to his audience as possible.

His singles on the Kangi label have hit both country and pop charts. His most recent, an original tune, is "Easy Listening". His first album is mixed and will be released any day.

Tim performed in RPM's *Big Country Showcase* last year and this summer headlined seven shows in Western Canada where he will return in September. He has also made personal appearances in Ottawa, Kingston, London, Peterborough, Windsor and his home-base, Toronto.

During the past year Tim has had on-air interviews on CHOO Radio in Ajax, CKLW in Windsor, CKBY in Ottawa and CHEX in Peterborough. In addition to his recording career, he has recently broken into the "jingle scene" singing and announcing radio and television commercials.

FRED DIXON

"I believe very strongly in Canadian country music," **FRED DIXON** wrote to *The Music Scene*. "We have all the ingredients now — the talent, the producers, the studios, the musicians — now all we need is for the public to accept the fact that we have some of the finest in all fields right here. It is a proven fact that hits are produced in Canada and one doesn't have to go to Nashville to record. But as long as Canadians don't support their own, we will continue to lose good people to the U.S.A."

Fred calls himself "a performer of music for the people." He heads a four-man group that plays as much as 40 per cent Fred Dixon material.

Fred has had released two albums on Rodeo and one on Quality. Recently he signed with Boot Records and his first release for the label was "The Ballad of Stompin' Tom" which Fred also performed for the soundtrack of the film *Across This Land*.

Fred and his group, known as Fred Dixon and the Friday Afternoon or The Freddy Dixon Show, have played numerous one-nighters. They have appeared on a number of radio and television shows. Fred wrote and performed a soundtrack for *This Land*, a CBC-TV series. **MICHAEL T. WALL** has also recorded Fred's material.

ALDEI DUGUAY

ALDEI DUGUAY's music is strictly "western" style. After working with groups for a while, he now tours on his own and picks up a local band wherever he happens to be.

Aldei released an album earlier this year "Coeur de maman", and he tells us another is on its way.

A busy tour year saw Aldei in New Brunswick, the Gaspé, the North Shore region, the Madeleine Islands and, he says, "still going strong".

A sore point for him is the small proportion of "western" music to pop on radio and TV in Quebec.

KEN LANGLOIS

Music has been a part of **KEN LANGLOIS'** life since he began playing the fiddle at age 8. As an adult, he switched to guitar and formed several groups. He feels that country music is the style which gives the words the most meaning.

Ken had an album called "Ken Langlois" released this year on the Capon label. He collaborated on the writing with **DOUG TRINEER, JIM HARPER** and Lucien Brien.

He spends his time at his country home writing new songs. His health has prevented him from touring in the last two years but he did travel to Valleyfield this spring to publicize his album on two radio talk shows.

ALAN MOBERG

ALAN MOBERG told *The Music Scene* that for quite a while he has been "putting the pieces together in the jigssaw puzzle of the writing and performing business, but persistence is a necessary ingredient and that's what I'm doing, persisting."

Alan has helped produce a solo album

containing three of his own tunes and this summer he cut a single. He lives in Surrey, B.C., and plans to continue writing and recording songs from that part of the country. "The Maritime Provinces have their own musical tradition. Why not B.C.?" he asks. Alan believes his music to be in the country/folk vein.

During the past year Alan did an extensive B.C. tour with the band Steel Creek. He and **DICK DAMRON** were billed together for part of the tour. Alan was the featured performer in the Dell Lounge in Surrey, B.C. where the live album, "Alan Moberg Live at the Dell Lounge" was recorded.

Alan appeared with **George Hamilton IV** at the Williams Lake Stampede this summer. Hamilton is a great fan of Alan's material and the two are planning a B.C. concert tour next spring. Before that, however, Alan plans to travel east for performances in the Toronto area.

His television appearances have included *The George Hamilton IV Show* and local B.C. appearances. His tune "Dogwood Country" was used as the theme for a week on *Canada A.M.* and Alan was a featured entertainer on the show for two days.

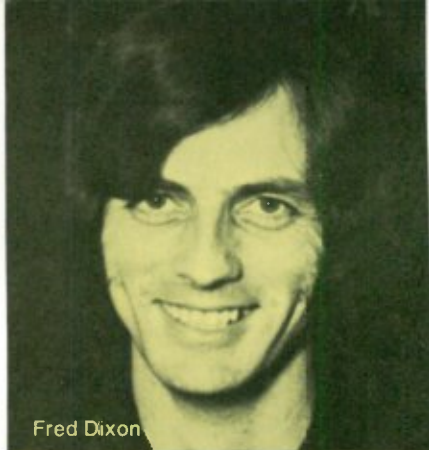
CHRIS O'TOOLE

CHRIS O'TOOLE is drummer, manager and business agent for this year's Juno winner for the country's top country group, The Carlton Showband. Although primarily country, Chris lists "prehistoric Celtic" along with sacred, pop and comedy to describe the group's music.

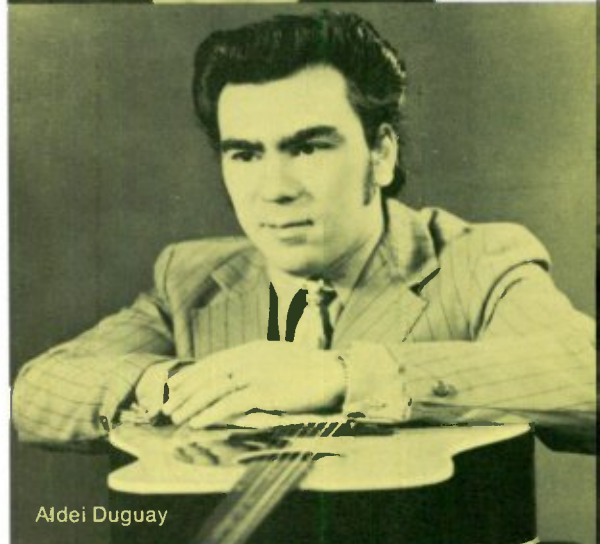
The Carlton Showband's current hit is "Any Dream Will Do" on RCA. Chris discovered it on a trip to Ireland, thought it perfect for lead vocalist John Patterson, and introduced it to the band.

Since May the band, led by Chris, has played dances throughout Ontario, into New York State, with stops to tape the *Pig 'n' Whistle Show* for television. The band was booked for nearly a week in Charlottetown, as well.

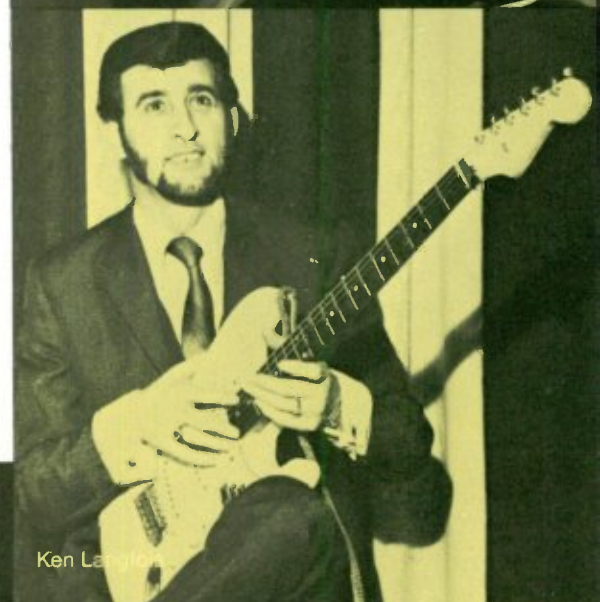
The Carlton Showband has been together for ten years and includes six Irishmen and two Maritimers.



Fred Dixon



Aldei Duguay



Ken Langlois



Chris O'Toole



Alan Moberg

DIANE ROBERT

DIANE ROBERT's style is mostly country, but she does like to sing "popular" songs.

In the fall of 1974, Diane released her fourth LP on the London label. Called "Si la Musique est Là", it featured ten songs with original words and music. Two became hits and one was re-released as a single.

In the past year, Diane has toured throughout the Montreal area, the Abitibi region and the Gaspé. She's toured Ontario as well, as part of **WILLIE LAMOTHE's** show. She is both a solo performer and an occasional backup musician on bass for other country singers.

Diane can be heard on many live radio programmes in Quebec, and her TV appearances include *Le Ranch à Willie* (14 appearances in the last three and a half years), two other network shows, and local programmes in Quebec City and Sherbrooke.

Diane says she would like to have her own country music show. She believes that the radio and TV stations need to programme more country music, because the audience is already there.



Diane Robert

JEANNINE PERREAULT

JEANNINE PERREAULT is yet another artist who makes regular tours through the province of Quebec, as well as P.E.I. and New Brunswick.

Jeannine released an LP called "Mon Coeur Est Vagabond" and a single with the same title is getting quite a bit of station attention, she says.

ED MOLYSKI

ED MOLYSKI is the writer/guitarist with Ray McAuley and Wild Country who arranges most of the group's music. The group's singles have included "Late Night Lady" and "All Time Sunshine Woman", both on the Sweetwater label, but more recently, "Sometimes Good, Sometimes Bad" released by RCA in Canada and the U.S. Ed wrote all three.

Wild Country has performed on television telethons, at stampedes and rodeos during the past year, with concert and club work added to their activities. In August members of the group left for Hawaii and a three-month engagement in Honolulu.

Wild Country's next release will be "Devil's Vacation" and "Nevada Fever". "We'll be forming a publishing company shortly and making an effort to spread some of our tunes around a little," writes Ed.

He continues: "Canadian country music is improving at a terrific rate. Once more artists get professional with their thinking, I'd guess we will have a strong country industry in Canada. CRTC has done a great job as far as I am concerned."



Ed Molyski

KENNY STOCKTON

KENNY STOCKTON works out of Vancouver and his country/rock group is called Kenny Stockton and Nightlife. His latest single release is "Lonesome Lady" which he co-wrote with **LLEWELLYN EARL**, backed with "Ginnie Go Softly." It has been released on the Sweetwater label. Earlier singles this year were "Come Autumn" and "Wildflower".

The new single is the first from the joint efforts of Timbre Sound in Vancouver and Ken's own company, Moon-Castle Music Ltd., according to Ken's manager, Brian Cassidy. He told *The Music Scene* Ken's recordings now include the fullness of violins, cellos, timpani and horns.

Club dates in recent months include spots in Edmonton and throughout British Columbia with radio and television interviews in Red Deer and Langley.

CLAUDE PATRY

CLAUDE PATRY's career spans 20 years and, in the past few years, he has become a big name on the Quebec country music scene.

Claude has released two LPs and two 45s this year, and has another LP in the works for release this fall. His "Quebec, Quebec" was on Quebec City's CHRC Radio for several weeks.

Claude is the host of a weekly two-hour country music radio show in Quebec City. He likes to concentrate on French original compositions. Guests on his show have included **WILLIE LAMOTHE, George Hamilton IV, GARY BUCK, RICK NEUFELD** and **JOHN KYLE**.

For 13 weeks this summer, Claude has had his own TV programme on CFQM-TV, Quebec City. Called *Monsieur Country* . . . *Claude Patry*, the show was also shown in Chicoutimi and Sherbrooke. Because of its mixture of French and English songs, it has been bought by an Edmonton station.

Claude is a member of the Country Music Association in Nashville and expects to participate in the International Show of Country Music, Nashville, scheduled for October, 1975.



Claude Patry



Jeannine Perreault



Kenny Stockton

HANK SMITH

HANK SMITH mailed back the country-music questionnaire sent to him by *The Music Scene*. It was nearly blank. Almost no information about this writer/performer . . . until you flipped over the page and saw that there was a copy of RPM's Country Playlist attached, and No. 1 on the chart was "Everybody's Going to the Country," written by **DICK DAMRON** and recorded for Quality by Hank Smith. That was in May.

Hank's real name is Heinz Schmitz. He was born in Bavaria, the son of a viola player who still lives in Germany. He learned English from the American forces radio network.

Hank arrived in Canada in 1957 with a "T-shirt, 60 cents and a guitar". Today he lives in a Spanish-style villa outside Edmonton and drives a black Mercedes-Benz.

He plays what he calls "sophisticated western music" backed by violins, a viola and cello. Most of his income comes from concerts, jamborees and the 10 albums and 40 singles he's cut.

The Alberta Government has presented Smith with two awards for outstanding achievement in music. Recent television appearances have included *Country Way* with the Family Brown, out of Ottawa.

GERALD SYLVESTRE

GERALD SYLVESTRE's career as a singer/songwriter goes back to when he was 14. Besides singing country music, he also does a bit of "pop" and "folk" style material.

As reported in the last issue of *La Scène Musicale*, Gérard's latest album, released on the Ranch label, is "Il a Quitté son Village".

His appearances on the club circuit have taken him this year to the Laurentians, the Gaspé and the Lake St. John regions.

Gérald made three appearances on *Le Ranch à Willie* and was also a guest on three other TV shows in the past year. He tells us that he continues to be performing country songs, but has a few thoughts about rock 'n' roll.

LLOYD PHINNEY

LLOYD PHINNEY and his wife Paulette have formed their own recording com-

pany, Midway Records Ltd., out of Oakville, Ontario. The first release on the label is the country tune "Country on the Rocks" backed by "Part of Me and You," both written and recorded by Lloyd. Keith Elshaw produced sessions at Eastern Sound and the distributor is Merit Music.

OLAF SVEEN

OLAF SVEEN has been an affiliate of BMI Canada Limited for more than 15 years. The most recent tune by this Edmonton accordionist is "Scandia Polka", published by **FELSTED MUSIC** and included on Sveen's "Evergreens" album for London Records.

To date Sveen has 19 albums, 12 eight-track tapes and three cassettes on the market. His 20th album, on London, is titled "Olaf Goes Western" and includes two original tunes, "Prairie Pal Polka" and "Western Wedding Waltz."

Sveen was born in Norway where he returned in May of last year on an Alberta Government, Department of Culture, grant. While there he stopped off at the University Library in Oslo and found that copies of all his recordings were on file, as well as his music books, published by **EMPIRE MUSIC**, and **WATERLOO MUSIC**.

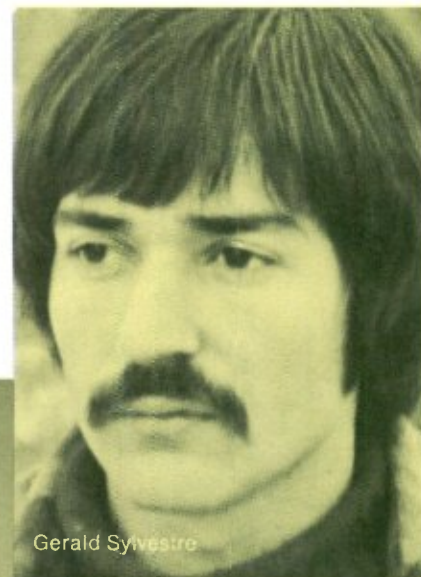
Last year, as well, he represented Alberta during Alberta Week in St. John's, Newfoundland, in connection with that province's confederation celebrations. He also went on a record promotion tour of Western Canada.

LEE ROY

LEROY ANDERSON, or **LEE ROY**, performs with his wife **DONNA RAMSAY** as a duo called Harmony Road, although he still considers himself an individual artist. He records as Lee Roy for RCA.

Lee Roy's self-penned single "Orphan Princess" was followed by another original tune, "Lonely Willow", also on RCA. He expects two additional singles, plus a new album, to be released before the end of the year. His new producer is his cousin Larry Kunkel from CFAC-Radio, Calgary.

During the last year Lee Roy has made club appearances in southern Ontario, not to mention cross-Canada tours with stops at the Calgary Stampede and the Oshawa Jamboree. His television appearances have included the **TOMMY HUNTER Show**, the **George Hamilton IV Show** and appearances with the Family Brown. He taped the *George Hamilton IV Show* again in August.



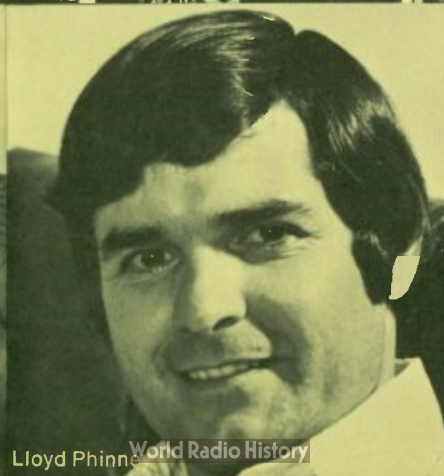
Gerald Sylvestre



Olaf Sveen



Hank Smith



Lloyd Phinney World Radio History



Lee Roy, Donna Ramsay

DON GRASHEY PERSONALLY GUIDES GAIETY'S ARTISTS TO STARDOM

DON GRASHEY does not make a lot of money. He doesn't even perform. Yet this Thunder Bay, Ontario, man is one of the most successful country music people in Canada. You wouldn't say he is important. He certainly wouldn't say he's successful. It's just that if there were a few more Don Grasheys around, country music in Canada would be in a better state than it is.

Don has worked in Los Angeles, in Nashville, was the "moving spirit" behind Zero Records way back, in Vancouver, and now owns Gaiety Records, a country label, and **D & L MUSIC**, his publishing arm. While with Zero Records he discovered **Loretta Lynn** and produced her first hit, "I'm a Honky Tonk Girl" before she went on to Nashville fame. Earlier he had discovered **MYRNA LORRIE**. Myrna went right to the top with her hit "Are You Mine," co-written by Myrna, Don and the late **JAMES AMADEO**.

Don has written country tunes, has produced, has managed, has booked acts. There isn't an aspect of the business with which he isn't familiar. There are some areas he handles better than the major labels do, and promotion is one of them. There are no boozy press parties for Don. You want an interview? He doesn't think twice to book a flight from Thunder Bay just to sit down and talk for a couple of hours. And this from a guy who works at making ends meet.

The promotion and success of a country artist in Canada depends in large measure on the management he or she receives. Don happens to believe there are more important things than profit. At the moment **JERRY PALMER** and **CARROLL BAKER** are signed to his label. Don and **CHUCK WILLIAMS** work together to produce their singles and albums.

Newfoundlander Angie Tibbs wrote a letter to her local paper after appear-



Don Grashey

ances in that province by Jerry and Carroll earlier this spring: ". . . when this unknown person, Jerry Palmer, walked out on stage last Friday nite, and began swaying to the beat of his hit 'Ooo Mama', this startled, entranced girl almost swooned out of her tree. Whee!" and later Angie wrote: "Carroll Baker delighted everyone . . . She'd bounce on stage, all eager and 'with it' and the audience loved her. And can that gal sing!"

Don manages Jerry and Carroll, handles their publishing and bookings. He admits the money is in bookings. To break even on a single he figures sales figures must reach 10,000 at least. "And do you know how many rock records in Canada don't sell 7,000?" he asks. Carroll's biggest success to date was her recording of **Conway Twitty's** tune "I've Never Been This Far Before." It reached No. 1 on RPM's country charts and sold 8,000. The single has been released in the U.S. now and this marks her first release outside Canada.

Don is getting a lot of flack from U.S. disc jockeys, their reaction to Carroll often being "Oh, but she's Canadian." Don feels very bitterly that U.S. disc jockeys credit many Canadians' success in Canada to the Canadian-content regulations. Once he explains that "I've Never Been This Far Before" scores only one point Canadian (the performer) there is obvious relief and immediate interest. In the U.S. that's a plus; in Canada, a detriment.

Another trouble area for Don Grashey and his product is distribution, a bugbear for the whole industry. After many, many years of dealing with the majors and with independents he has found a partial solution: do it yourself. Don believes there is not a major in the country

that will put the necessary push behind someone else's product. He has carried out his own distribution now for two years and works through only 20 outlets.

"The one-stops were created by the major companies to service fringe areas," he explains, "but now they dictate to the majors as well as the independents." Don sees as one solution the banding together of record companies to eliminate 100-per-cent return privileges.

"Record companies have to create some kind of magic where people want to buy. The magic is the airplay. Then if you are getting played there must be a record store that could sell these records. You never get a call from a record store for product. The salesgirls don't know the product. 'I'm only here for the day,' they'll say.

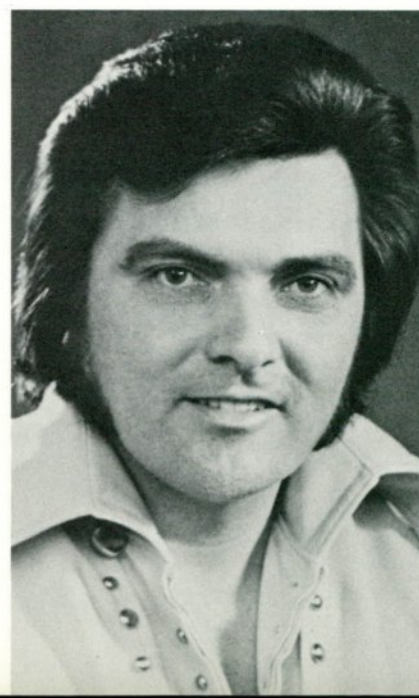
"Record stores are mainly interested in the fast American product that is No. 1. I look for Carroll Baker on the racks and she's never under 'B'. You might find her under 'B-Miscellaneous'. I've gone in stores looking for our records and they're not there. I ask where they are, because I know the store has bought and paid for them. The buyer purchases them, but they never get on the shelf." Don considers it part of his job to check stores, to followup on orders.

So, unless sales are great, you don't make your living there. But then there is publishing. "There are many publishers who are often amateur songwriters. They couldn't change a phrase if it were wrong. They don't know the publishing business. A publisher's job is to get the tune recorded and to promote that song — the record company doesn't do it. I am willing to purchase records to promote a song and get it known. How many publishers are?"

Another area of promotion covers the mailings Gaiety Records handles on a regular basis for its artists. Radio stations are top priority, but just as im-



Carroll Baker



Jerry Palmer

portant are Don's press connections, and he doesn't hesitate to followup with as many as three mailings on a single release. This costs money, Don only knows, but he figures the replies to his mailings are an important indication of the action on a record.

And then there is income from both performing and mechanical royalties. "Performance royalties from over the years are helping me keep to a break-even point. If you are an independent company, or a small publisher, it should be a team effort. The writers and artists you work with should be able to make the thing go by co-operating any way they can."

Regarding mechanical royalties, Don Grashey would like to hear more from the new Canadian mechanical royalties so-

ciety. He objects to mechanical royalties being held until there is a \$50 minimum. "Who gets the interest? I don't."

The last area of income is personal appearances, and here Don believes it is where the money is. He recalls that when he first met Carroll Baker she was taking in \$5 an evening, "and driving miles at her own expense to perform." Now she can make \$350 to \$500 for one-nighters (and gets there in her Cadillac).

Well, that's simple, Don. Why don't you quit and become a booker? "There's no challenge in that. I like to develop an artist. I have never taken on a performer who is known as a professional." But he's ended up with a few — Loretta and Myrna and Carroll, to name three.

Don has his own feelings on what makes success in country music. "If you are paying \$5 or \$6, you don't want to

see someone sitting on a stool, strumming a guitar. Carroll and Jerry are entertainers. I wouldn't be ashamed to put them in L.A. or a concert any place in the world. Their personalities draw the audience."

But those personalities had to be encouraged and guided with care by someone who could look realistically at progress. It is a manager's job to provide direction. "Canadian artists should become more professional. Good management must be listened to. Artists should take direction as far as their image on stage is concerned. In the studio it is the producer's job. If an artist goes into that studio, the voice has to be ready. They must have the very best material there is, regardless of who's it is. If it doesn't work, it will be another six months before you have another chance." ♦

Manager an extension of the creator

PART V

KNOW THE ROLE OF MANAGER BEFORE SIGNING CONTRACT

by Wm. Harold Moon

Perhaps a popular songwriter is unique in that as well as being a creator of potential hits he also must be a capable and astute business person. I personally believe that the songwriter's role is no more demanding than that of others.

In today's world everyone has to be a business man or woman. Schools provide us with the basic knowledge to conduct our everyday affairs regardless of our vocations. We are educated for a world that requires that we know business basics so that we can buy, sell, negotiate or acquire commodities and necessities.

Common sense and normal good judgement are expected of everyone. The exercise of these attributes should be used by all of us in all our endeavours.

In your progress as a successful songwriter it's bound to occur that problems will present themselves. The simple fact that you are busy creating, presenting or promoting your songs may leave you too little time to take care of your other interests and affairs — and that is a real problem.

Obviously when you are overloaded with work you either have to eliminate some of your activities or enlist someone else to assist you with them. Common sense will tell you which course to follow and your good judgement will weigh the plus and minus factors and recommend what is best for you.

We cannot expect to get the services of others without cost in some form or other. If they didn't get paid they couldn't exist and if their knowledge is of a specialized nature, that knowledge has been expensive to acquire and maintain.

There comes a time when "management" would be valuable to you and your career. When that time comes seek out the best there is. Management is a specialized field and managers are expected to be capable, honest and dedicated to their duties on behalf of their clients. There is a shortage of good

managers. There may be potentially good managers just developing who may be unknown to you and these may be found by your diligent searching. Experience, however, counts and so-called "track records" are well worth checking out before you commit yourself. It's your future and money that is involved so invest them wisely.

Management embraces many things but chiefly it provides you with expertise and advice from an experienced source and it works on your behalf as an extension of you. Managers want you to realize your full potential and achieve your maximum benefits because that is their responsibility.

Since most managers' deals are based on a percentage arrangement of one sort or another, fully realize that this is a percentage of **your** earnings. Before committing yourself make sure that you know if the percentage is of your gross or net income. There is a difference. One form of management recompense may be more than another depending on the services provided. The time for consideration of such factors is prior to finalizing a management deal.

Some managers restrict themselves to only one client and their fees are based accordingly. These are bound to be higher than in the case of a manager who shares his time, efforts and services with several clients. Also, some of today's best managers are actually entrepreneurs who provide services and activities that may involve financial outlays, but all for the ultimate benefit of their client(s).

Managements exist who provide accounting, legal and financial help. This tends to increase the cost as it relieves the client of some onerous responsibilities while providing the guidance and advice that can hasten and assure business success.

When considering management services weight them well and make sure that the manager you ultimately choose is one who first, last and always will work to further your career and artistic and

financial success — not his or her own.

Traps to be aware of include long-time contracts with little or no guarantees of the management services to be provided. Watch for rip-off operators who try to encourage you to become involved in "front money" deals whereby you are paid an advance amount (which is shared with the manager) which you have to eventually earn out or repay.

Also, be suspect of any person who wants to manage you which contractually commits you and your talents to his benefit while allowing him to make similar deals with others which could short-change you. This could actually put you in a position where your career and success would suffer due to competition from another managed by "your" manager. Make sure your manager is **your** manager.

Read up on your craft and become as knowing as possible about your craft and those involved in it. Every songwriter should have a copy of the Copyright Act and a basic knowledge of its contents and intentions. They may be obtained at the government book stores or direct from Ottawa. You will find most of the legal definitions relating to the rights inherent in your artistic creations and how such rights protect the owners of copyright material.

When needing interpretation of the law or advice on legal matters use the services of a good lawyer who has the knowledge and experience in the field of law with which you may be involved. Buy good legal advice when you need it and always from a lawyer who can help you.

Let your management and legal advisers serve you if their costs are in line with your abilities to pay and your need of their help. Let your manager manage and let your legal accounting fees be only such as are actually earned.

Remember, your creative activities must pay you and those who work for you. Don't dilute your work or your earnings unless it's to your advantage to do so. ♦

MUSIC NOW SPONTANEOUS FOR PAUL HORN

by Larry LeBlanc

The whole idea of Paul Horn appeals to me.

The idea that an L.A. studio musician for 15 years, after playing on more records, jingles and movie sessions than he or anyone else can remember, saw Victoria for the first time and decided to move his family north.

The idea that he scuffled all over Europe and the Far East in pursuit of experience. The idea that he's recorded 21 albums and several film soundtracks; that some of his musical awards include two Grammys for his "Jazz Suite" and jazz poll victories from *Downbeat*, *Metro-nome* and *Playboy*; and, in 1973, did an 18-week series of half-hour variety shows featuring his Vancouver quintet, that was the first show to go network out of Vancouver on CTV.

Many musicians have careers that lead them bumpily along a single line until at last they find one good piece that establishes them in the public consciousness, then repeat this endlessly until they fade from sight. Not Horn. The jazz flutist has a kind of smartness that takes the form of speed: he is always a little ahead of everybody and this quicker beat, this quicker responsiveness, makes him exciting to watch.

Another interesting thing about Horn is the range of people he's worked closely with over the years. He worked with, among others: **Oliver Nelson, Lalo Schiffrin, Nelson Riddle, Quincy Jones, Duke Ellington, Gary Burton, Joni Mitchell, George Shearing, Buddy Rich, Woody Herman, Frank Sinatra, Donovan, and Tom Scott** and the L.A. Express.

Horn was born in New York City 44 years ago but grew up in Washington, D.C. His first musical exposure came from his mother. Known professionally as Frances Sper, she had her own radio show in the '20s, worked for Irving Berlin and was the first to record his "Blue Skies".

Paul started piano at 4 but changed to clarinet, sax and flute a few years later. His formal musical training took place at Oberlin College in Ohio in 1948 (playing jazz on the weekends with the Frank 'Count' Williams group) and the Manhattan School of Music. His dues-paying began with the 21-piece Sauter-Finegan band in 1956, followed by a two-year stint with the four-star Chico Hamilton Quintet. The much-acclaimed band consisted of leader and drummer Chico Hamilton, John Pisano on guitar, Carson Smith on bass, Fred Katz on cello and Horn playing alto sax, flute and clarinet. One of the quintet's major accomplishments was the scoring of the MGM movie "Sweet Smell of Success" in 1957.

After he left Hamilton's group Paul was lured to the West Coast studios and joined the NBC staff orchestra. He also formed the Good Vibes Quintet, played clubs and colleges, appeared on television, recorded albums for Dot, World Pacific, Hi Fi Jazz, Columbia and RCA;

and became closely associated with Tony Bennett as an accompanist. As his reputation as a jazz soloist grew so did Horn's commitment to studio work.

The Los Angeles studio scene is a notoriously tight clique but Horn became a member of the elite. These musicians, the best readers and most versatile technicians in the industry, are super sidemen. They are the professionals of the popular music business, men who do their jobs expertly and efficiently and then go home. If you want swing they give you swing. A little movie track lushness? Fine, here comes movie track lushness. Now it's rock and roll? Perfect rock and roll down the chute.

For what it lacks in excitement and artistic challenge, studio work makes up for by offering a musician a steady income, a chance to go home after the gig is over, and release from the rigors of the road.

"I'd been on the road for a couple of years with Chico Hamilton," said Paul, seemingly holding back his words until they've gone through a final edit. "and my first son was just born and I was a little tired of being away from home. And certainly the money's good. For a musician to have some money is pretty unique. For the first time in your life you're ahead of the game. You've got a new car and a pretty good house. You start feeling good about it. Why not? You're with good musicians and for the most part it was good music except when you showed up and they're playing some jingle. So 15 years went by. They were good years, basically."

He agreed that double and triple sessions left precious little time for a normal social life and his home life was restricted to spasmodic bursts of sleep. There were also plenty of guys who worked with Horn that literally killed themselves because of the grind; who felt insecure at \$60,000 a year.

"You have to create a balance," he cautioned, "if you're a creative person. Play on the side once a week, play with a local symphony or get a group together and play for scale on a Saturday night. You've got to keep doing something to fill your own soul. Our quintet always worked on weekends. I wasn't afraid that if I left town I might lose a gig in the studio."

Horn looks back with particular affection on his 1966 meeting in Los Angeles with Maharishi Mahesh that led to his becoming a teacher of Transcendental Meditation the following year in Kashmir, India.

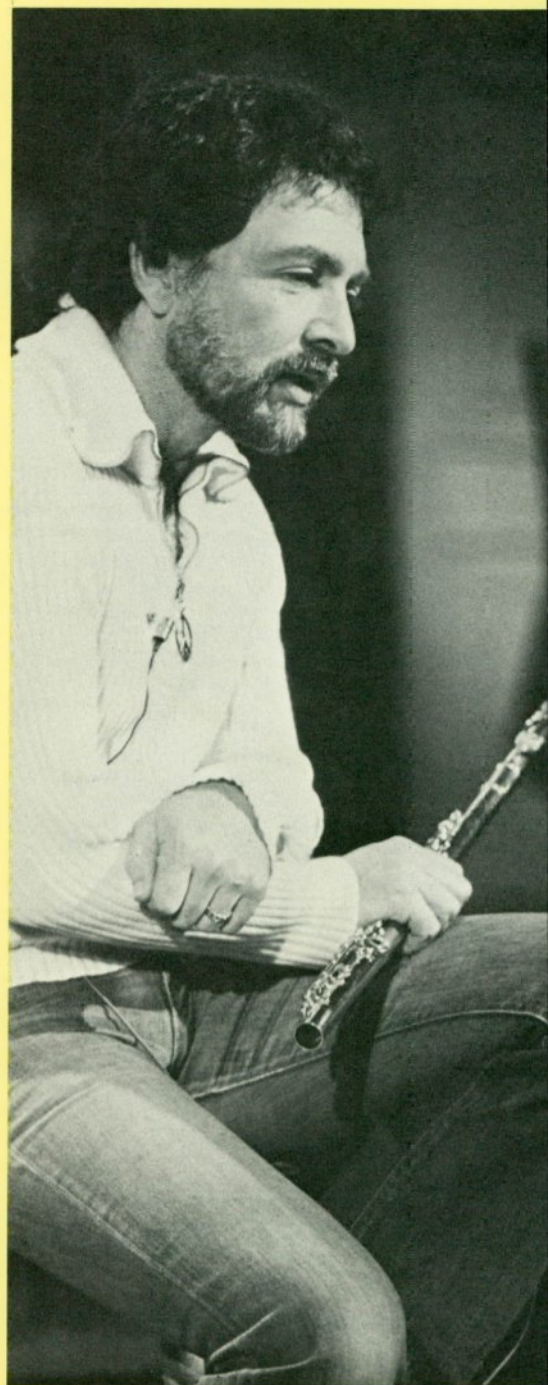
"I spent four months with the Maharishi in the Himalayas and before that I stopped off and took my time going through Japan, Hong Kong and Thailand. After India I went through the Middle East, then to Europe, and then back to the States.

"India is the most fascinating country in the whole world," he exclaimed.

"I took thousands of slides with my

camera and I love to show them. I never get tired of seeing them. Those pictures from India really bring back memories and I can hear sounds and I can smell the smells just by seeing the pictures. Total recall comes back. The music I remember hearing in these countries is in my head. I don't know if I'll ever have the chance to do that again."

When Horn returned to India in February, 1968, he went as a producer with a 14-man crew and the purpose was to make a film documentary of the Maharishi. The film was never completed. However, Horn got to play his flute in



Paul Horn

the Taj Mahal. A year and a half later Epic Records released those tapes on an album titled "Inside."

In 1968 Paul came back to Los Angeles and stayed there for a couple of years, resuming his life as it had been. He did some studio work and put out a few albums. His trips to India had changed him and he began to drift farther and farther away from the studio crowd.

In April, 1970, he played a concert in Vancouver and a friend asked him to give a lecture in Victoria. "I didn't have to be back for a studio date until Monday. I had the weekend free. Going through those islands just knocked me out. I couldn't believe it. It wasn't a sunny day but it was enough that I could see the islands. Then I went back to Los Angeles. As soon as that plane landed I said: 'Man, this is it. I'm gonna leave.' I applied for Landed Immigrant papers the next day and four months later we moved."

Today the Horn family — his Dutch wife Tryntje, a fashion designer, their two sons Marlen and Robin, the bassets and two cats — live at Gordon Heat in their 'ideal' house which they built themselves "from the first rock to the last beam."

And you don't ask him if he'd like to return to the grind of studio work.

The essence of Paul Horn's artistry is his ability to step to the front of a stage and right off the top of his head, improvise enchanting melodies and moving variations of themes. There are few improvisers who can match his infallible sense of logic and dynamic authority in sculpting a solo. His flute sound is a vibrato.

"We improvise all day long," he said, explaining his approach to music. "We don't get up in the morning with a fixed idea of the conversations that are going to take place that day and the people that we're going to run into. To me, this is what improvising is in music as well, that is, you build up a vocabulary, the language of music; you also have to get to a point where you are a master of your particular instrument and you're no longer hung up with the technical problems and it's all second nature to you. Once you acquire the tools and the language then it's a question of just being spontaneous."

Basically an expressionist, everything he performs has an emotional base. He's not around to make neat patterns. He bares his soul. For Horn himself, the philosophical answer is transcendental meditation although he never attempts to sell his personal views to others.

"I've never made an album that I didn't want to. I've never played any music I didn't want to except when I was doing studio work. For the most part it was good music but once in awhile you showed up and they'd be playing some jingle. As far as my records and concerts, it's always been what I want to do. I can't do it any other way."

Jazzmen like Paul Horn may be the last of the popular heroes in today's music. They fight for their sound, their vision, their tradition. Their victories are mostly private.

Horn had a great deal of trouble selling

"Inside". "When I first played the tapes for people they couldn't envision it being an album because their heads were saying: 'How are we going to get airplay on this? What AM station is going to play this?' and 'Let's go in and overdub some percussion effects, some bells.' Those were the trips some record company people laid on me.

"I said, 'That's crazy. This is a special thing. If you can't see it, if you don't want to release it, I can understand but don't try and gimmick it up. There's a lot of FM stations that exist and will play it.' Epic saw that and released it. The rest speaks for itself. They came back and asked for another album like it. Now its commercial, right? It sold. It's not a far-out thing anymore. It, of course, led to 'Inside II.'

"Record companies think in terms of 'commercial'. Disc jockeys programme according to the Top 40 and programme directors say: 'This is our type of station — MOR or we're a hard-rock station.' Each station has its format and its categories. It's harder on a musician who is adventuresome.

"Still you get into areas of commercial music today which are pretty valid. Herbie Hancock, Chick Corea and John McLaughlin are excellent. Who would think John would all of a sudden BAM!!! up the charts. He's a super-musician. He's dedicated. He's a spiritually oriented man. Plays great music and does the things he wants to do and it sells. So it's commercial."

In concluding his interview Horn talked about his latest Epic album, produced earlier this year at Manta Sound with Dave Green engineering and Horn working with Nexus which includes JOHN WYRE and MICHAEL CRADEN.

In preparing for the sessions Horn and the group rehearsed for only one day. Basic ideas were discussed and no music was written. Horn had only worked once before with the group — at a concert last summer at the University of British Columbia. There is very little studio footwork to this new album.

"There's no overdubbing and very little equalization," Paul stressed. "We equalized only because the studio was completely dry and there was no echo. We're not compressing because it'd blow you off the record. This is all very natural. No gimmicks. Just straight ahead. I overdubbed the background on 'Inside II' and 'Visions' because it was justifiable. If I overdubbed here it would be gimmicky. I've got so much sound around me. I like to use my Echoplex and it fits in.

"Nexus members make their own instruments. They've studied these instruments and they respect them. It's like a spiritual approach to music."

Asked if there was any reluctance from Epic Records to okay funds for such a conceptual album, Horn just smiled: "Epic buys from me because that's what they associate me with. It's rare that a record company will allow a man to be free. I consider myself very fortunate but I've been making records for a long time." ♦

Larry LeBlanc is a freelance Toronto writer in the popular music field.

NEW WORKS ACCEPTED

INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE

FROM JUNE 15 TO JULY 14, 1975

UNPUBLISHED WORKS/OEUVRES INEDITES

Orchestra/Orchestre

- BROTT, Alexander
H.B.S. (1975)
2222/3211/timp, perc, piano/strings
- HEALEY, Derek
Primrose in Paradise (1975)
2222/2210/perc/strings
- KENINS, Talavaldis
Naacnaaca ("Trance") (1975)
3232/4331/timp, 3 perc/strings
- SHERMAN, Norman
Thesis for Orchestra (1975)
213 alto and baritone saxes
1/2221/marimba, vibraphone, xylophone,
perc, piano (celesta)/strings

Orchestra with soloists/Orchestre avec soliste

- FORSYTH, Malcolm
Sagittarius (1975)
(Concerto Grosso for Brass Quintet and
Orchestra)
solo brass quintet/2222/2000/perc/
strings

Chamber Music/Musique de Chambre

- FREEDMAN, Harry
Vignette (1975)
clarinet, piano
- GELLMAN, Steven
Sonate pour Sept (1975)
flute (piccolo), clarinet, cello, guitar,
piano (celesta), 2 percussion
- McCAULEY, William
Five Miniatures for Brass Quintet (1974)
- MORGAN, Diane
Sonata for Violin and Piano
- SAINT-MARCOUX, Micheline Coulombe
Trakadie (1970)
percussion, bande magnétique
- WEINZWEIG, John
Riffs (1974)
flute solo

Chorus/Choeur

- BARNES, Milton
Madrigals (1975)
SSAA, 2 trumpets, 2 trombones
- The Psalms of David (1973)
soprano, baritone, SATB chorus/
2222/4431/timp, perc, harp/strings
- CONTANT, Alexis
Messe Brève (1910)
trois voix égales, orgue
- FORD, Clifford
Kyrie (1975)
SSAATBB
- HAWORTH, Frank
Mass of the Holy Innocents (1975)
unison or SA, piano or organ
- Mass of the Holy Trinity (1975)
unison or SA, piano or organ
or
SATB a capella
- WILSON, Charles M.
Missa Brevis (1975)
SATB, organ

Voice/Voix

- FORSYTH, Malcolm
Three Métis Songs from Saskatchewan (1975)
voice, piano
- KLEIN, Lothar
Herbst Lieder (1957)
soprano, piano

Piano

- GELLMAN, Steven
Fantasy for Piano (1967)
Veils (1974)
- MATHER, Bruce
In Memoriam Alexandre Uninsky (1974)
- WEINZWEIG, John
Impromptus for Piano (1973)

PUBLISHED WORKS/OEUVRES EDITEES

Band/Orchestre

- CABLE, Howard
Scottish Rhapsody
Stratford Suite
- MCA Music
Chappell

Chamber Music/Musique de Chambre

- WEAIT, Christopher
Variations for Solo Bassoon (1972)
Harmuse Publications

Voice/Voix

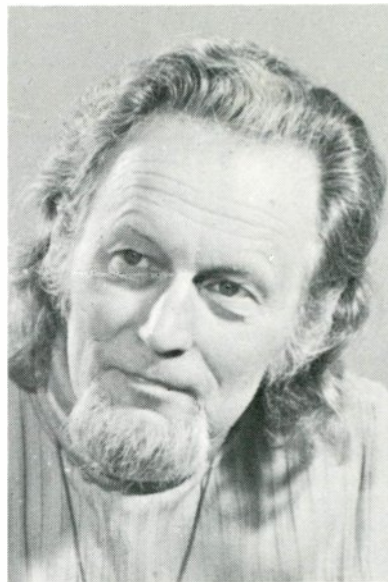
- SCHAFER, R. Murray
Kinderlieder (1958)
voice, piano
- Berandol



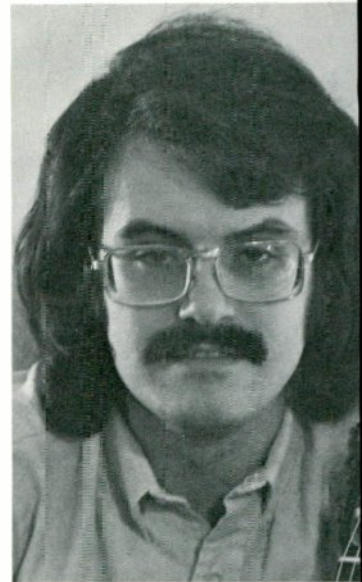
François Morel



Robert Daigneault



Udo Kasemets



Robert Bauer

CANADIAN WORKS FEATURED AT GUITAR '75

by Robert Bauer

Guitar '75, billed as the first international guitar festival, attracted 475 registrants from around the world, including 170 Canadians. The festival, held in June in Toronto, was co-sponsored by the Guitar Society of Toronto and the Faculty of Music, University of Toronto.

Among the international artists represented were Carlos Barbosa Lima (Brazil), Leo Brouwer (Cuba), John Mills (England), Alirio Diaz (Venezuela), Ako Ito (Japan), and Henri Dorigny (France). The atmosphere surrounding the festival was nicely summed up by a posted notice which warned: "Caution, Asylum for Guitarists".

Scheduled events included evening recitals and master classes by the previously mentioned artists. These gave many young guitarists the opportunity to listen to, perform for, and receive comments from some of the finest performers in the guitar field. Lutenists were similarly given their chance at a workshop chaired by Dr. Lyle E. Nordstrom of Oakland University. Other scheduled seminars were for guitar composition, guitar building, teaching, duet playing and contemporary music.

Meetings of various guitar societies and teachers were held to provide a forum for discussion and to establish the possibility of future collaborations.

Considering all the possible things that could have gone wrong, *Guitar '75* was in fact a tremendous success. The organizers were very aware of many of the festival's shortcomings and hope to be able to rectify these, since the latest word has it that another festival is planned for 1978.

Being an international event, the programming of a "Canadian Showcase of Noon-Hour Concerts" was indeed an excellent opportunity to exhibit the high standard of quality available in young Canadian guitarists. Performances were given by Liona Boyd (Toronto), Paul

Andre Gagneau (Quebec City), Lynne Gangbar (Toronto), Dan Beckerman (Toronto), **DAVIS JOACHIM** (Montreal), Alan Toruk (Toronto), Harold Micay (Winnipeg), Ray Sealey (London), and Peter McCutcheon (Montreal).

The recital by Davis Joachim is of particular importance, since it embraces another aspect of the festival. His programme consisted entirely of Canadian compositions by **OTTO JOACHIM**, **SAMUEL DOLIN** and **FRANCOIS MOREL**. The work by Joachim, a set of "Six Pieces", along with Dolin's "Ricercar", have recently been recorded on an album of Canadian guitar music released by Melbourne. The Morel work, performed June 25 and titled "Me Deule Espana", was a world premiere and commissioned by the Guitar Society of Toronto for *Guitar '75*. Though not yet complete, it is an extremely well thought out and ambitious composition; one that guitarists should prize as a substantial contribution to the Canadian repertoire. Mr. Morel, Samuel Dolin and John Weinzeig were in attendance at the composer's seminars where they discussed their association with guitar music, and in particular the problems that they see in the existing guitar repertoire.

Another commissioned work by **UDO KASEMETS** was given its world premiere at a June 26th concert. The title being, "Guitar Music for John Cage", this composition was based upon aleatoric devices. Any number of guitarists may participate and they are called upon to improvise according to constantly changing projected slides and colours.

Also scheduled for this concert were the premieres of two tape compositions based upon guitar source sounds by **ROBERT DAIGNEAULT** and **ROBERT BAUER**. The Daigneault work, "Guitar Collage", treats the source material in the style of "musique concrète", whereas Bauer's "Extension II (Guitar)" uses synthesizer techniques to distort or ex-

tend the guitar sounds. Due to timing problems, these pieces did not receive their scheduled premieres, but were reprogrammed and performed the following day. Both works are included on an album soon to be released by Melbourne, titled "Guitar Extensions".

The last of the commissioned pieces, "Soring", by **GARY J. HAYES**, was one of the test pieces for the finalists of the international competition. This proved to be very exciting for Mr. Hayes, since few composers are ever given the opportunity to hear five consecutive, yet different, performances of the same piece. Like the Morel, this composition reveals what can be done with the guitar when contemporary ideas are applied with care and precision. Judges for the competition were John Duarte, Alirio Diaz and **JOHN BECKWITH**. First place went to Sharon Isbin of Minneapolis who was awarded \$1,500 and, in the excitement of the moment, was presented with the spontaneous gift of a hand-made guitar by the Japanese craftsman Kohno. Second place and \$1,000 went to David Leisner of California and Manuel Barreuco of Baltimore while Elliot Fish of New York was awarded third place and \$500. All will receive CBC recitals.

The proposed 1978 festival, again to be held in Toronto, will place more emphasis on chamber music and composition. Aside from the three works commissioned for *Guitar '75*, the Toronto Guitar Society has plans to continue commissioning at least one and possibly two works a year. One should be a major concert work and the other a student work ♦

ROBERT BAUER is presently an instructor of classical guitar at the Brodie School of Music in Toronto. A former pupil of Eli Kassner, he is active as a performer and composer, having had much of his work presented at Array concerts and on CBC radio.

MUSIC IN CANADA

It's always interesting to read **PETER DONATO's** reviews in *The Mississauga Times*. Peter happens to be a songwriter and musician himself.

Referring to **JOE MENDELSON's** "Sophisto" album on the Taurus label (distributed by London), he wrote: "The production by Mendelson and (**ADAM MITCHELL**) is truly brilliant with little bonuses keeping you on your toes every time you hear the record again. I hope this album gives Mendelson the recognition he deserves. He has something to say and it bears hearing . . ."

Earlier Donato described the album: "'Sophisto', in its musical forms and lyrical observations, covers all the facets of Mendelson mentality, one that is far more intelligent than most people give him credit for. 'Sophisto' is a musical variety show with many tastes and flavors, there is truly something for everyone."

HERBIE HELBIG wrote the music for the *Wildlife Cinema* television series. Keg Productions Limited, producers of the series, has announced that Germany has bought 13 of the 26 episodes for ZDF and Japan has purchased 13 episodes initially and another 13 by December/February for NHK.

Global Television in Ontario has been broadcasting the series. Markets across Canada that have bought the series include CITV in Edmonton, CFAC Calgary, CKND Winnipeg, CBHT Halifax and CBNT in St. John's, Newfoundland.

The second annual Winnipeg Folk Festival was held in July at Birds Hill Park. The creative contributions of BMI Canada's affiliates to the success of various workshops and concerts was very evident. These included **BOB RUZICKA, JOHN ALLAN CAMERON, LEN UDOW, ROBBIE MacNEILL, BRUCE COCKBURN, RICK NEUFELD, STAN ROGERS, VALDY, GLEN McCABE, DAVE NICOL, CHRIS RAWLINGS, RONNEY ABRAMSON** and **DAN DONAHUE**.

Folk festivals are enjoying a popularity as evidenced by the success of Winnipeg's and this fact prompted one veteran performer to state that perhaps we will see summer festivals co-ordinated in most major centres across the country. The value in this cannot be overstated as the type of performer and his music that one sees and hears at a festival is generally not likely to fall into the mass commercial bag. These events allow the writer and artist the opportunity to gain a wide and attentive audience outside the usual commercial mediums.

Alice Cooper's producer **BOB EZRIN** of Toronto co-wrote Alice's current hit "Department of Youth." The single hit the *Billboard* charts in mid-August.

The CBC-TV drama department's popular comedy-adventure series *The Beachcombers*, for which **BOBBY HALES** writes the music, has been dubbed into French for the CBC French network, beginning this summer. Twenty-six episodes of *The Beachcombers* have been sold to Border Television in Carlisle, England, and 13 episodes to Grampian Television in Aberdeen.

BOB McMULLIN wrote the opening and closing themes for the CBC-TV series *The Collaborators*. Thirteen episodes of that series have been sold to Nederlanse Omroep Stichting for viewing in The Netherlands.

July saw the release of **LORENCE HUD's** latest single for A&M, "(Belly Up to the Bar) Flashing Signs & Neon Lights." The single was written by Hud and produced by **HARRY HINDE**.

Rave reports followed **NANCY SIMMONDS'** appearance on the CBC-TV Network special *Hurtin' Songs* hosted by **CLIFF EDWARDS** this summer. Nancy has been around for a few years now but says she could relate to the show's musical themes of rejection and hardship.

"I've been broke for the past five years. It's just been one buildup and letdown after another . . . but that's life, eh?"

Also featured on the programme were **LYNN JONES, DICK DAMRON** and Canadian Zephyr.

Things are looking up, however. Nancy has taped four of her own compositions for the CBC Radio show *Country Roads*. She believes her material falls in the country category.

RAY MATERICK went on tour in August to promote his most recent single release, "Northbound Plane," on Asylum Records. The single follows his album "Neon Rain." Materick's tour took him stateside as well, where his material is also released.

"Northbound Plane" is part of Materick's new album entitled "Days of the Heart" produced at Manta Sound in Toronto by Gene Martynec.

Materick played the Riverboat in Toronto in early August.

The act **ANDY ZACHARY** and Karen appeared at the Calgary Stampede this summer and were booked in British Columbia until the end of the year. The two have signed with the Sunflower label, a subsidiary of V Records in Winnipeg. They have included Alaska and the North West Territories on their schedule and travel by plane to areas where there are no roads.

The CBC's Camp Fortune is located in the Gatineau Hills, about a half-hour's drive from Ottawa, and this summer marked its ninth season. The principal aim of the project is to record the summer concerts given there for future broadcast.

This summer **GARY HAYES**, who now produces for CBC Radio in Ottawa but was formerly connected with Array and Mariposa in Toronto, organized the local performers who appeared. Local performers now open each concert.

Featured performers at Camp Fortune this year included fiddler **GRAHAM TOWNSEND, GUY TREPANIER, SNEEZY WATERS, ROBIN MOIR** and **RON NIGRINI**.

MYLES & LENNY made their first appearance at the National Arts Centre in Ottawa on August 5. "Can You Give It All To Me," released from their album, has attracted attention from AM stations in both Canada and the U.S.

Following a concert July 16 in the Astrolabe Theatre in Ottawa by the duo, Myles Cohen and Lenny Solomon, Elizabeth Duncan wrote in *The Citizen*: "The Myles and Lenny concert . . . was probably the best concert *Festival Canada* will offer this summer."

A film maker himself, **AL WAXMAN** has the leading role of Larry King in the new CBC-TV situation comedy series *King of Kensington*. The 13-episode series begins September 25.

Bob Smith sat in on the opening of showbiz veterans **BILL KENNY** and conductor Dal Richards at The Cave in Vancouver in early July. He described the occasion: ". . . the draughty old Cave became Kenny's intimate livingroom as he sang and talked his way through a parade of his all-time hits." The two span nearly 40 years of pop music.

The film "St. Lawrence, More Than A River," for which **TERRY GADSDEN** wrote and performed the score, was named winner of the prestigious Maple Leaf Award by the Canadian Travel Association. Produced by David Mackay Limited, the 15-minute film will be circulated throughout the United States and Europe as a promotion for the St. Lawrence Parks Commission.

Terry explained that he used music of a hundred years ago, such as jigs and reels, set to a modern style, for the score. Terry has scored more than 40 short films.

KEN TOBIAS and John Capek co-produced Ken's latest single and album for Attic Records at RCA's Toronto studios. "Every Bit of Love" was expected by mid-August followed by the album with the same title the end of September.

The British group The King's Singers have recorded Ken's "Keep on Changing" on a Capitol album in Canada, released by EMI in England and Island in the U.S. A single of the tune will be released in Canada on Capitol.

Also, Susan Jacks' future Casino album will contain "Dream #2" by Ken.

DOUG RUTLEDGE's Van-Los Music single "She's Some Kind of Woman" crossed from country to pop-music charts last summer. The single was listed on RPM's country and pop playlists the end of July.

ANDY DEMONT wrote Julie Lynn's recent single on the Condor label. "Love Is Hard to Find" is backed by "Above the River".

RUDY MEEKS of Orillia once again won the Canadian Open Championship Fiddle Contest, this year co-sponsored by the CBC and the Shelburne, Ontario, Rotary Club. Meeks is now a three-time winner of the competition. The contest celebrated its 25th anniversary this year.

Each year CBC Radio provides top-calibre talent to entertain fiddle fans who attend the championship. This year the star billing went to Cape Breton balladeer **JOHN ALLAN CAMERON, TOMMY HUNTER**, who returns to CBC-TV for his 11th season this fall, **LYNN JONES**, banjo player **MAURICE BOLYER** and **GRAHAM TOWNSEND**, also a three-time Grand Champion of the contest.

MAURICE BOLYER has been with the **TOMMY HUNTER** band for years, but when he's not in the studio for the show, he's travelling throughout Canada as a solo performer, often teaming up with the Rhythm Pals. Maurice has had two Canadian gold albums and one Australian. He plays banjo, guitar and piano and expects a September release for an album that will be distributed by RCA.

BOB QUINN, formerly of Pepper Tree but more recently of the group Molly Oliver, was named the winner of the Joseph Howe Festival theme song competition. The announcement was made by *The Mail Star* in Halifax.

MARC JORDAN's initial release on the Columbia label was "New York Kids", written by Marc. Columbia reports that Marc's songs have been recorded by the Original Caste, John Antel, Privilege and the Vancouver Symphony.

The second annual free Home Country Folk Festival was sponsored by the Home Country Folk League of London, Ontario, and held in London in mid-August. Performers included **STAN ROGERS**, who also appeared at the Mariposa Folk Festival this year, **GORD LOWE, BRENT TITCOMB**, The Great **SNEEZY WATERS, BEVERLY GLENN-COPELAND, DAVE BRADSTREET, WILLIE P. BENNETT**, Saltspring Rainbow and **VALDY. JOHN ALLAN CAMERON** and **RAY MATERICK** made surprise appearances. The *London Free Press* reported 40,000 attended the three-day festival.

Hanaco Press has released a delightful little book of poetry, sketches and sculptures, with poetry and song lyrics by composer **JEFF FREEMAN** of Winnipeg. The volume is titled "It's Only Freeman". Mr. Freeman writes that until recently he concentrated on composing but now has begun to perform his own works.

To follow on the news of **SARA ELLEN DUNLOP's** extended-play recording "In The Light" reported in the last issue, Sara Ellen told *The Music Scene* interest has come from stations across the country. The adult contemporary stations are going with "Closer to My Mind" while the FM and progressive/rock stations are favouring "Children of Darkness." Recorded on Sara Ellen's own Homemade Records label, this is the only current extended-play release in Canada.

Sara Ellen did a 45-minute interview with Garrett Hart of WMDI-FM in Erie, Pennsylvania, a progressive/rock station. "They were amazed at the production, the calibre of musicians, choice of material, and it only being an eight-track homemade recording," she reported. The station playlisted the record immediately.

Northern Productions Ltd. in Calgary has released a children's package called Rupert the Frog Playkit. It contains a playbook, crayons and "A Children's Classic" recording, 12 minutes of suspense, humour and imagination. The recording was written by affiliate **RON MAHONIN** of Calgary.

MICHEL PAGLIARO performed at the CBS convention in Toronto last summer and has been invited to France to sing at their convention there. Pag's most recent album was expected the end of the summer. Distribution will include the U.S. for the first time for this writer/performer.

London Records has released "Olaf Sveen Goes Western" and **OALF SVEEN** explains that it contains mostly music he played with Eddie Mehler's orchestra in Regina about 25 years ago. The album contains country "classics" as well as Sveen's own material.

There's been a lot of good noise about the new group Trooper since the release of its first single and album this summer. The hard-rock band includes writers **RA MCGUIRE, BRIAN SMITH, HARRY KAL-ENSKY** with Tommy Stewart. They wrote all the cuts on their Legend Records (MCA in the U.S.) album and Smith and McGuire joined forces for "Baby Woncha Please Come Home," the single from the album.

The material is produced by **RANDY BACHMAN** who worked out on the sessions as well.

Taking note of the new single, *Billboard* reported on August 16: "Good hard rock produced by BTO leader Randy Bachman, who gets an organized wall of sound here."

Vancouver's **ELMER TIPPE** hasn't recorded for four years, but now he's back in there. His new country single is "Cleaning out the Closets". He co-wrote the tune with **DAVID CASH** and it has been released on the VLM label.

RITA MacNEIL's album "Born a Woman" was released on the Boot Records label last summer. The album was recorded at Manta Sound in Toronto and the dozen tunes are all originals.



Maurice Bolyer



Nancy White

By mid-July **NANCY WHITE** had finished taping *Down Home Country* for CBC-TV. Nancy is a regular on the show and this season is doing some comedy as well as singing.

In late July she appeared in "Hey Seester You Want My Sailor", a comedy revue by Gay Claitman at Harborfront in Toronto. There was a bit of acting in this production, as well. Eight of Nancy's songs were included in the revue, with four written especially.

Nancy played the Northern Lights Folk Festival in Sudbury last summer and appeared in the Atlantic Folk Festival in Halifax in August. She is also booked for a guest spot on *Take Time* on CBC-TV this fall and sang on *Summer of '75* and *Luncheon Date* as well as at the Bohemian Embassy in Toronto.

The Toronto Star reported in late July that writer/performer **BOBBY CURTOLA** plans to marry Ava Marie Martell, the daughter of his business manager, Maria Martell. The wedding is expected to be next Christmas at the Desert Inn in Las Vegas where Curtola has been performing for the past five years.

Toronto Star columnist Sid Adilman reported on the discovery by the CBC of West-Coast writer/performer **BIM**, in an August column. Bim, however, has been well-known to Vancouver-area music fans for a long, long time. Back in 1972 Jeani Read wrote in *The Province*: "Bim is completely charming — creative and instantly appealing".

Bim has recorded three broadcast recordings for the CBC but these have not been distributed generally. His first commercial recording is being distributed this fall by A & M Records and is on the Casino label. All Bim's material is original.

David James Bowen

Bob Patchell, head of the Arts and Science Department for the CBC, has temporarily returned to producing for a CBC-TV special on rock and pop music to be broadcast in February. Assisting him is Rick Deegan who will direct the musical portions of the show.

Last summer and into the fall CBC cameras followed **MICHEL PAGLIARO**, **MYLES & LENNY**, **KEN TOBIAS**, Anne Murray, **BACHMAN-TURNER Overdrive**, The Guess Who, **BRUCE COCKBURN**, **TERRY JACKS** and Paul Anka, taping their performances. Final content will not be decided until a later production stage.

A new department to take a stab at musical television journalism within the CBC is the Current Affairs Department, under which this production comes.

L. VALENTINE CLARKE has released his own album titled "Valentine is Love" on the Val. C. label. Clarke has written, arranged and produced all the material in the soul/ballad vein.

DAVID JAMES BOWEN can be heard at the new Backroom Pub on Bloor Street West in Toronto when he isn't busy with other activities. But this past summer has seen him active in both television and in the clubs. He played the University of Toronto Quadrangle Concert with Chris Kearney before going to Ottawa for performances at The Nozzle. Another club date was at Egerton's in Toronto.

In mid-August he appeared on *The Tom Gallant Show* on CBC-TV where he performed his own, "Crosstown Inn." He also taped for the CBC Radio show *The Music Makers* out of Ottawa.





Composer Istvan Anhalt, situated in the darkened theatre, controls taped portions of "La Tourangelle" during rehearsal. (Robinson Photography)

CONCERT

In all, **ISTVAN ANHALT** spent four years writing "La Tourangelle." The work was a CBC commission and received its world premiere in the Mac-Millan Theatre, University of Toronto July 17 as part of the CBC Summer Festival.

Anhalt has long been considered a "composer's composer" in this country. It is not surprising that composers such as **HARRY SOMERS**, Dean **JOHN BECKWITH** of the Faculty of Music, University of Toronto, and Louis Applebaum, head of the Ontario Arts Council, turned out for the first performance. Mr. Applebaum, in fact, reviewed the concert for *The Whig-Standard* of Kingston, Ontario, Anhalt's hometown.

"La Tourangelle" was written for chamber orchestra, in this case conducted by Paris-based Marius Constant, tape and soloists. Included on the programme for the premiere were Mary Morrison, Roxolana Roslak and Phyllis Mailing with Albert Greer and Gary Relyea. The concert was presented in co-operation with the Royal Conservatory of Music, University of Toronto, Summer School and was recorded by the CBC for future broadcast.

"La Tourangelle" is a musical tableau

in seven sections using as a narrative line the story of Marie de L'Incarnation, the Ursuline nun who founded the Ursuline Order in New France in the 17th Century. The text uses French, English and Latin.

Applebaum observed after the performance: "This oratorio, cantata or whatever conventional label one might wish to apply to this unconventional work, is written for five singers, a chamber orchestra of 16 players, two tape machines (manipulated by the composer) and sundry assistant conductors, page turners, tape starters and volume controllers. It is played without a break in just a bit more than an hour and it turned out to be one of the shortest hours I have spent in a concert hall in recent years."

He concluded: "Istvan Anhalt has shown that he has something of value to say to us and that he has mastered a language in which he can express his concepts with ease, conviction and authority. His message is well worth our attention."

The Toronto Symphony Orchestra conducted by Pierre Hetu gave the first performance of "Chori" by **STEVEN GELLMAN** June 7 as part of the CBC *Summer Festival* in Toronto. The work was commissioned by the CBC.

The work is 42 minutes in length and a programme note explains that the first ideas and the title (plural of chorus) came to the composer in a dream . . . "and in this case (the title) is used in the sense of music in praise of the transcendental."

Quebec composer **MICHEL LONGTIN** has been awarded the Annual Composition Prize presented by the Canadian League of Composers. The award was presented for his works "Le pèlerin d'Alnéoil" and "Brandon North".

Longtin explains that "Le pèlerin d'Alnéoil" was written as his Master's thesis for the Faculty of Music, University of Montreal. It took him a year to compose and was written for 98 musicians, a choir and tape. It is 27 minutes in length.

CLAUDE VIVIER was commissioned by the Canadian Music Competitions Inc. based in Quebec Province to write eight test pieces for the *International Stepping Stone Competition*. The competition was held at the Grand Theatre in Quebec City. The works were given to the candidates for study before presentation by memory. A \$2,000 grant for the commission came from the Canada Council.

HARRY SOMERS' one-act opera "The Fool" was first performed in the late '50s, revived in the late '60s and again on July 30 for the first of five performances as a part of the Stratford Festival's summer music season.

This production was directed by Jan Rubes. Taking part were Brian Roberts as the Fool, with Janice Taylor, Roxolana Roslak and Giulio Kukurugya.

John Kraglund of *The Globe and Mail* attended the opening and commented: "The production was generally effective, with the orchestral score making a consistently rewarding and communicative contribution under the direction of Raffi Armenian."

The premiere of a work by **KEITH BISSELL** was given during the meetings of the Royal Canadian College of Organists in Toronto in July. "Lord, Thou Hast Been Our Dwelling Place" for choir was commissioned by the College and performed for the first time July 9.

A second work, "From Everlasting to Everlasting", was written for choir and brass quintet and commissioned by St. Simon's Church in Toronto. It was performed for the first time July 10.

The School of Music, Brandon University, has announced plans for the 1st S. C. Eckhardt-Gramatté Competition for the performance of Canadian Music (piano). First prize is \$2,500 and arrangements for major engagements. Details of the competition, to be held May 7 and 8 next year, may be obtained by writing to the competition in care of Brandon University, Brandon, Manitoba, R7A 6A9.

The preliminary stage of the competition will require each competitor to submit a tape recording containing performances of **JACQUES HETU's** "Variations" published by **BERANDOL MUSIC** and Schoenberg's "Klavierstucke, Opus 33A" published by Universal, as well as the selection of a sonata from a number of composers.

Competitors selected for the semifinals will perform at Brandon University a programme lasting 30 to 45 minutes of repertoire including the Hétu "Variations" and the remainder selected from works by S. C. Eckhardt-Gramatté, Alain Gagnon, **SERGE GARANT**, John Hawkins, Kelsey Jones, Talivaldis Kenins, Bruce Mather, **FRANCOIS MOREL**, **BARBARA PENTLAND**, **HARRY SOMERS** and **GILLES TREMBLAY**.

JEAN COULTHARD was represented by a world premiere on the programme of *Celebration*, an evening of works performed and written by women on August 3 at Niagara-on-the-Lake, Ontario, as part of the Shaw Festival's music series.

"Four Prophetic Songs" were written for contralto, flute, cello and piano with text by Elizabeth Gourlay.

John Kraglund reported in *The Globe and Mail* following the performance: "Miss Gourlay's poetry had a gentle, mystical quality, sure to appeal to anyone with an affinity for nature, and Coulthard had captured the spirit and the nuances of the text in the instrumental portions of the songs — sensitively unreeled by Suzanne Shulman, flute, Conrad Bloemendal, cello and Kathryn Root, piano." Soloist was Maureen Forrester.

DEREK HEALEY's "Lieber Robert" was included in a programme of contemporary work performed by flutist **ROBERT AITKEN** and pianist John Hawkins in a CBC Summer Festival concert in Toronto July 21.

Performed by John Hawkins, the work is nearly half an hour in length. Healey has the pianist quoting from Schumann's piano pieces but "distorting the music's contours and blending it with pre-recorded taped sounds, including in-

coherent vocal sounds, to produce a kind of romantic dream fantasy," as described by *The Toronto Star's* William Littler following the performance.

He continued: "The concept is again an interesting one and there are passages in 'Lieber Robert' in which the dream effect is uncannily realized."

Commenting on Aitken's performance, Littler wrote: "Aitken practically constitutes a one-man lobby on his instrument's behalf and in all likelihood more pieces have been written for or introduced by him in recent years than any other flutist in the country." Aitken performed works by John Weinzweig, and the Swedish composers Sven Erik Beck, Arne Mellnas and Jan W. Morthenson.

JOHN MILLS-COCKELL, considered by many Canada's premier synthesizer wizard, has announced the formation of his own production and management organization, Heartbeat Productions. Although primarily concerned with in-house production, Heartbeat facilities are available for rental. Studio and offices are located at 145 Wellington Street West in Toronto.

Since the release of his fourth True North recording, "A Third Testament", John has been busy recording various film and television soundtracks. He is currently finishing work on a soundtrack for a 13-week series entitled *The Stationary Ark* produced by Neilsen-Ferns Ltd. for CBC television. The shows centre around the Jersey Wildlife Preservation Trust in the Channel Islands. Broadcasting is scheduled to begin September 16.

John collaborated with Canadian artist Michael Hayden on a "video cassette album" that was performed live in late August at Art Park in Lewiston, N.Y. The relatively untapped potential of video cassette albums as an integral part of home entertainment was futuristically previewed during the two-week session.

West-Coast composer **DAVID DUKE** received a commission from the Argenta String Quartet in Vancouver this year and the resulting two works were performed in the group's Vancouver concerts and during a July and August tour. The quartet received a grant from the B.C. Government to tour in schools and communities in the interior of the province.

Duke was requested to write a quintet (piano and strings) primarily for young audiences, and a trio for viola, violin and piano. The resulting works were "Little Quintet" and "Celtic Dances". The former, says Duke, "uses traditional folk songs in rather untraditional ways."

Duke's "Cello Sonata" was broadcast on CBC FM and AM in June on *Vancouver Recital*, performed by Gail O'Riordan, piano, and Eugene Wilson, cello. Also in June, his "Divertissement for Recorder and Harpsichord" was performed by Ms. O'Riordan and James Kennedy at the Victoria Conservatory of Music.

After many years of working as choir leader, composer and music educator in Canada, **SILVIO PASCH** began about a year ago to study music therapy at the State Academy of Music in Vienna. This fall he begins his second and final year. Pasch explained that one of the aims of music therapy is to reach and help disturbed people, where other approaches have failed.

Pasch spent the past summer in his Toronto home and after completion of the Vienna course next spring plans to return to work in Canada.

The Canada Council offers to professionals in the arts — including composers, video artists, filmmakers, voice teachers and musicians — Senior Arts Grants. They are available to those who have made a significant contribution over a number of years. Worth up to \$15,000, they cover living, production and travel costs. Closing date for application is October 15 for all disciplines and April 1 for a second competition in visual arts and writing only.

Arts Grants are also available for artists beyond the level of basic training. Worth up to \$7,000 plus programme costs not exceeding \$900, they also include a travel allowance if needed. Closing dates are October 15 for all disciplines and April 1 for all disciplines except music.

An *Aid to Artists* brochure is available from Information Canada Centres or The Canada Council, Arts Awards Service, P.O. Box 1047, Ottawa, Ontario, K1P 5V8.

Information released by The Canadian Music Centre on competitions for composers includes the following:

The Vancouver New Music Society Orchestral Composition Contest for young B.C. composers only, deadline September 30, contact The Vancouver New Music Society, Box 4941, Vancouver, B.C. V6B 4A6;

The Moët and Chandon Prize, composition for concert band, 12 to 15 minutes, deadline September 30, contact M. Michel Houllmont, Administrateur de la Société Philharmonique, 19, Allée Paul Dukas, 51200 Epernay, France;

The 1975 Arthur Honegger Prize for symphonic composition, oratorio, string quartet, deadline October 31, contact The 1975 Arthur Honegger Prize, Fondation de France, 67, rue de Lille, Paris 75007, France;

The First Marcel Josse International Composition Test for students of conservatory composition classes, composition for solo saxophone with piano accompaniment, 10 to 18 minutes, deadline October 31, contact M. R. Audefroy, Conservatoire National de Région, 26, rue Hoche, 35000 Rennes, France;

ABA-Ostwald Band Composition Contest, 1976 Award, deadline November 1, contact Lieutenant Colonel Eugene W. Allen, The U.S. Army Band, Fort Myer, Virginia 22211;

Sixth Schnitgerprijs Zwolle 1976 composition competition for organ solo, deadline March 1, 1976, contact Secretariat: Stichting Schnitgerprijs Zwolle, Stadhuis, Zwolle, The Netherlands.

NEWSLETTER

GREETINGS:

Once again country music writers across Canada will join broadcasters, musicians and fans to mark October as International Country Music Month. The annual recognition began many years ago with the Country Music Association in Nashville.

We at BMI Canada celebrate with others this special month. Since our beginnings we have been aware of the popularity of country music and we appreciate the creativity of country music writers especially during October. We will also be a part of the Canadian Academy for Country Music Advancement begun this year by those at *RPM Weekly*.

On September 27 and 28 our country music writers will have the opportunity to greet their peers at RPM's Big Country Awards Weekend at the Inn on the Park in Toronto. And we look forward to the special Big Country Awards Banquet on September 28. We view this as a major step in the advancement of Canadian country music and we hope all areas of the music industry will join to make this effort an important step.

While on the subject of awards, it is fitting to pay respect to the memory of Richard G. Lewis who passed away in Toronto in August. Dick established the first awards in the broadcasting industry in Canada, the Beaver Awards. He was born in England but lived in Canada more than 50 years. For 29 years he ran the magazine *Broadcaster* before selling it at the age of 69. Those of you who were fortunate enough to know him knew him as the crusty, honest crusader he was, and those of you who didn't are probably living in the wake of the mark he made in this country's broadcasting. We won't forget him.

This fall will see what BMI Canada believes to be the most important showcase of Canadian music ever to have been staged in this country. The Canadian Music Council will host the 16th General Assembly of the International Music Council between September 26 and October 5. Music representatives from more than 50 countries will meet in Toronto, then in Ottawa, Montreal and Quebec City for meetings and music. Delegates will share a week of Canadian music performed by some of Canada's finest musicians. This ranges from jazz and folk to opera. This is Canada's opportunity to show the world what is happening in Canadian music today and a brief look at the programmes makes it clear that Canadian writers and composers are very widely represented. We join our affiliates in greeting the international delegates to these meetings and we look forward to hearing with them your music.

Cordially,



S. Campbell Ritchie
MANAGING DIRECTOR

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