



THE MUSIC SCENE



MARCH - APRIL 1976

World Radio History

Modern equipment, methods are useless without accuracy on the part of music creators

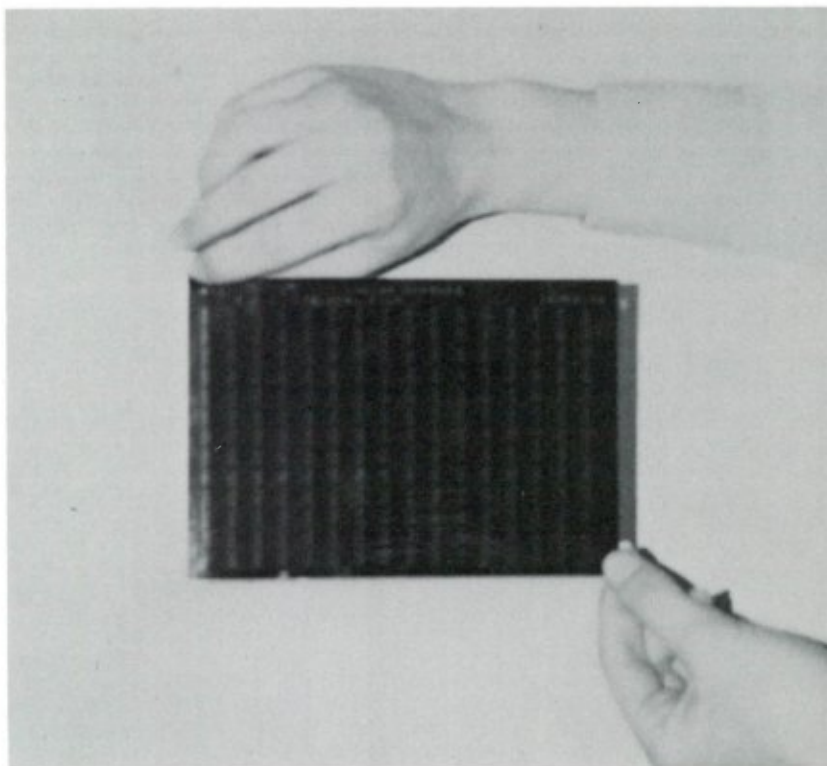
There was the time when the BMI Canada Limited repertoire of Canadian music filled less than a single file cabinet. Over the years — 30 next year — since BMI Canada became activated, changes have taken place in the methods of registering a song or composition, changes and improvements in the logging system, and most important, constant updating for more efficiency in the quarterly distribution to writers, composers and music publishers of the performing right royalty payments earned and the accompanying statements listing the songs for which affiliates are being paid.

All these changes have come about with increased staff, with the utilization of more and more technical filing systems until today computers have taken over much of the identification and mathematical work necessary to confirm the accuracy of the vast amounts of information received.

Many of the improvements have gone unnoticed by BMI Canada's many affiliates and music users. The changes have been quiet, gradual and internal — but constant. The installation recently in BMI Canada's head office in Don Mills, Ontario, of two Uniscope 100 Computer Terminals is one instance of this constant updating.

To describe the part played by these terminals or scopes one must begin at the beginning. The first necessary element is accurate details from the affiliated writer, composer or publisher. When compositions are registered it is absolutely necessary that song titles, duration, names of writer(s) and publisher(s), etc., be totally accurate. That single file cabinet no longer exists. The material is fed into a computer where the details are stored along with data on many hundreds of thousands of songs.

BMI Canada's scopes allow employees to retrieve information instantly and directly from the computer. This information can either be about affiliated composers and publishers or about individual titles. It may be necessary to know an affiliate's account number, the number of titles registered in his or her name, a current address, a pseudonym, etc. Regarding compositions, employees may



More than 10,500 composers' names are listed on a single microfiche in the international bank.

need the registration date, the length, the percentages of ownership. Both scopes have a scanning screen where the details appear within seconds, much like the screens in airports listing flight information.

The problem of identifying music on an international basis is another area BMI Canada is working on constantly. Last November Mrs. Betty Layton, Manager of Performing Rights Administration at BMI Canada, attended meetings in New York of the International Confederation of Societies of Authors and Composers (CISAC) and BIEM, the international organization for administering mechanical rights. More than 100 delegates from 35 organizations around the world took part.

The five-day session was devoted to studying the procedures for international

exchange of licensing and royalty data with a great deal of emphasis on computer techniques and the dissemination of information across national boundaries.

It is hoped that one day a large bank of the needed information from all performing and mechanical rights organizations throughout the world will be stored in a single data centre, there to be available to all organizations.

The immediacy of this can be understood when you realize there are more than half a million writers and publishers listed in the bank today. Most have registered more than one title and many have similar names. For instance, nearly 1,500 have the family name Garcia. This makes accuracy imperative if the right person is to be credited for writing a particular song.

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



Two recordings upcoming

WEAIT BELIEVES COMPOSING CONTRIBUTES TO GENERAL MUSICIANSHIP

by Rick MacMillan

CHRISTOPHER WEAIT is, like the respected Swiss oboist Heinz Holliger, a remarkable virtuoso instrumentalist who, while still regularly performing and enjoying the music of the past, is continually striving to expand the contemporary repertoire for his instrument.

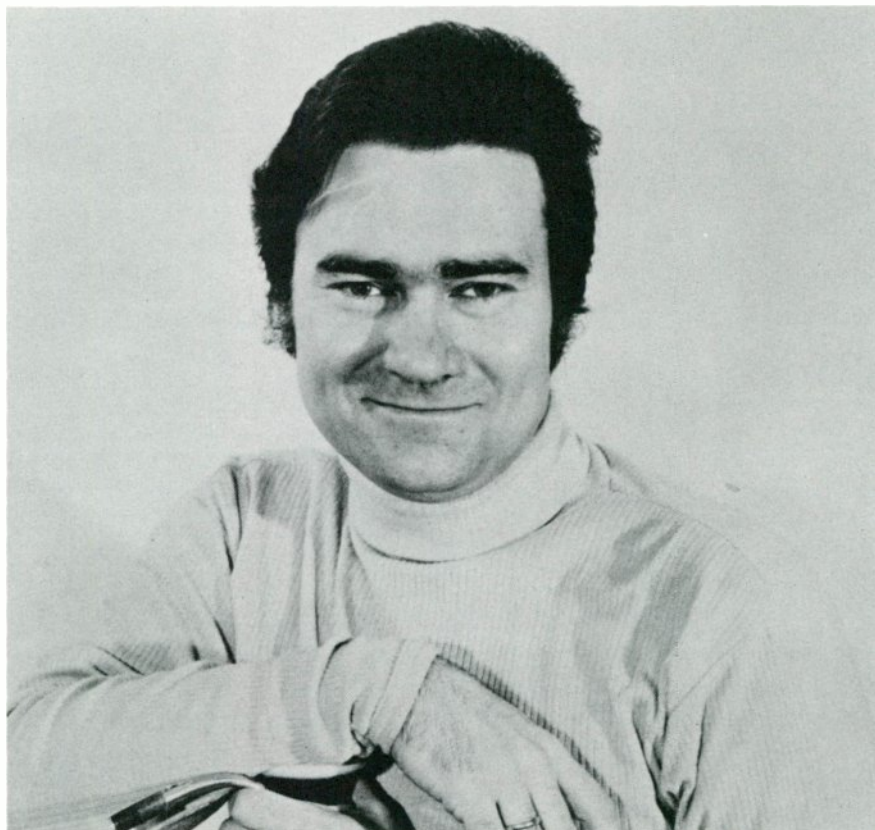
Weait does this first through performances of many contemporary works, several of which have been composed specifically for him by Canadian composers. One of these is **KEITH BISSELL's** "Serenade for Two Oboes, Two Horns and Bassoon", which includes an extended bassoon solo. The first performance of this work, as well as that of **DAVID LIDOV's** "Fantasy" for bassoon and piano, was given in 1972—the former work at Scarborough College, the latter at St. Lawrence Centre in Toronto. Mr. Weait's most recent performance of a work by a Canadian composer was that of Leon Zukert's "Suite for Solo Bassoon (1975)".

Aside from his performing activities (he is Co-principal Bassoonist with The Toronto Symphony and a member of both The Toronto Winds and The Toronto Baroque Trio) Christopher Weait is also a composer in his own right. While he plans to compose more regularly in the future, he claims that it will always remain second to his duties as a performer. Mr. Weait indicated that while he does feel a great desire to compose he does so primarily because he feels that it contributes to one's general musicianship. That is, he considers composition to be one of the many musical activities in which every musician should engage at one time or another.

Most of Weait's own works consist of transcriptions or arrangements of pre-existing compositions for various types of wind ensembles (virtually all of his compositions and arrangements are for wind instruments). One of his "Two Canadian Folksongs" entitled "My Lonely Heart", arranged for wind nonet, received its premiere last October at the season's first young people's concert by The Toronto Symphony.

"Variations for Solo Bassoon" (**HARMUSE PUBLICATIONS**), perhaps Weait's first important original composition, appears on his initial solo album "Four Centuries of Music for Bassoon" which has been released in Canada (Pyramid), the U.S.A. (Lyricord) and in Australia (EMI). The piece consists of 12 variations on a single 12-note row and explores various novel techniques rarely heard from a bassoon such as glissandi, quarter tones and flutter-tonguing.

Weait is presently engaged in the composition of a work for bassoon quartet which expands the potentialities of the instrument to their fullest. The piece incorporates several unusual sounds ob-



Christopher Weait

tained through multiphonics, a technique peculiar to woodwind instruments and one which creates dense dissonant textures never before thought possible on a bassoon.

In addition to the recording mentioned above, Mr. Weait will also soon be featured as a performer on two upcoming recordings. The first of these, with The Toronto Baroque Trio, will be issued by Berandol Records. The second, from Melbourne Records, will consist entirely of Canadian music.

Christopher Weait was born in England. He began playing the bassoon at the age of 12 in New Rochelle, New York. Later he studied the instrument for four years with Charles Robert Reinert at State University College, Potsdam, New York, and graduated with the two highest awards for performance.

He was later drafted into the U.S. Army and was selected to serve in the U.S. Military Academy Band at West Point as principal bassoonist.

Mr. Weait obtained a Master of Arts degree from Columbia University and continued bassoon study with William Polisi, a former member of the New York Philharmonic and the N.B.C. Symphony Orchestra. At this time he began working on a manual "Bassoon Reed-making: A Basic Technique" published in 1970. This book, one of the few of its kind, carefully

outlines the various steps involved in a technique which has served as one of its author's principal hobbies for many years.

In 1966 Mr. Weait joined the Chamber Symphony of Philadelphia under the direction of Anshel Brusilow. He appeared with the ensemble as soloist in Philadelphia's Academy of Music and at Philharmonic Hall in New York.

Upon being appointed Co-principal Bassoonist of The Toronto Symphony in 1968, he moved to Canada with his wife and two children. In addition to his activities as both a performer and a composer, he has been an instructor of bassoon at the Faculty of Music, University of Toronto, since 1973 and in 1974 was chosen woodwind coach for the Toronto Symphony Youth Orchestra.

In February of this year, Mr. Weait had the opportunity of performing with The Toronto Symphony one of the most celebrated works of all bassoon literature, Mozart's "Bassoon Concerto in B \flat Major, K191".

This summer Christopher Weait will serve as Programme Chairman for the annual meeting of the International Double Reed Society, to be held August 16-18 at the Faculty of Music, University of Toronto. About 200 instrumentalists are expected to attend and several new works will receive premieres. ♦

Records smuggled past Granddad

SADIK HAKIM MADE JAZZ HISTORY BUT LIVES FOR THE FUTURE

by Lilly Barnes
and Greg Gallagher

Pianist/composer **SADIK HAKIM** is introduced in Leonard Feather's *Encyclopedia of Jazz* in these words: "Hakim . . . is very important as one of the founders of Bebop." In the years since the Encyclopedia was written, Hakim has become equally important as a prolific jazz composer. And as a pianist and bandleader he maintains a standard of excellence which is acknowledged by musicians and audiences alike.

Sadik Hakim is a slim attractive man whose looks and spirit laugh at the fact that he was born in 1919. Without fanfare or ceremony he long ago dedicated his life to Love and Music — the only dilemma for future biographers lies in the correct order of these devotions.

For a quarter century Sadik Hakim — also known as Argonne Thornton, Dents or The Hen — has made Montreal his home base. His friends find him a man of enthusiasms, strong opinions, boisterous humour and great generosity.

On the day we met Sadik in Montreal he was jumping. He was about to join the Buddy Tate band for a two-month tour of the Caribbean, and he was as excited as a boy.

No doubt part of his delight over the upcoming cruise stemmed from the facts that winter was upon him and the Montreal scene has little to offer its jazz musicians these days. But a good deal of his excitement was the response to being, still and again, called and asked to play with a long-time friend and colleague — in this case Buddy Tate.

The list of colleagues from Sadik's career will surprise many, mainly because in his early days he was known as Argonne Thornton. He played with **Lester Young** on tour for four years, with Ben Webster on Fifty-Second Street, in concerts and clubs with **Charlie Parker**, **Dexter Gordon**, **Miles Davis**, **Billie Holiday**, **Ella Fitzgerald** and **Dinah Washington**.

What, (we had to ask) did Canada in 1950 offer a Sadik Hakim? Sadik explained simply that he liked it here. While playing a gig in Montreal he enjoyed the town and people and decided to make the move. And while the concert and club engagements have been as scarce as they are for every jazz musician who plays no commercial gigs and refuses to sell on the jungle market, he has profited from the quiet years by composing — approximately 80 pieces at last count.

Sadik's Canadian album "London Suite," for example, consists entirely of his own compositions, the suite on one side and on the other the more recent pieces "Liliane", "Portrait of Cousin Mickey" and "Moon in Aquarius". Two future U.S. releases will include "Lantern Eyes" and "Two Years Without Her",

both of which he performed at his recent George's Spaghetti House engagement in Toronto.

Recalling his earliest contact with the basics of composition, Sadik credited his grandfather who taught him harmony and counterpoint. Henry Williams, the grandfather, was the first black man to conduct the Duluth Symphony Orchestra and his cultural contribution will be honoured during the American Bicentennial celebrations in a concert by the Sadik Hakim Trio. This is ironic, Sadik points out. It was granddad Williams who was so opposed to his grandson's involvement with what he called 'ragtime' that young Sadik had to sneak his beloved jazz and blues records into the house. He listened to them in secret while the conductor-grandfather was away on his daytime gig as an elevator operator.

Many aspiring jazz musicians of Sadik's generation paid their dues in itinerant apprenticeship. Sadik in his teens went West to California where Dexter Gordon and Illinois Jacquet were fellow high school students and where he first saw and heard Nat Cole in solo concert. "He scared the death out of me", Sadik recalls. "He just simply ate the piano up."

Back in Minneapolis, Sadik was an avid student at performances by the travelling orchestras — Erskine Hawkins, Duke Ellington and Count Basie. He was sitting in with local bands when Fats Dudley called him for his first big gig in Peoria. To this day the Walgreen's Drugstore in Duluth owes Sadik a week's wages for dishwashing — he left in such

Continued on page 9



Sadik Hakim

Guidelist of music ready by June

EDUCATORS, COMPOSERS COLLABORATE AS JOHN ADASKIN PROJECT REVIVED

by Maria Topalovich

It goes without question that young Canadians should, in the course of their education, become acquainted with all aspects of our society, culture and heritage. Canadian music should be an important part of the overall course of study of every school music programme. Yet far too few Canadians know of Canada's long and interesting musical history. More serious still, far too few Canadians, including teachers, are aware of the rich and growing repertoire of Canadian music.

In 1962, the late John Adaskin, then Executive Secretary of the Canadian Music Centre, collaborated with many teachers and music supervisors and initiated a project to assemble a special library of Canadian school music. His subsequent plan was to commission works from Canadian composers that would be especially useful in the classroom. It was hoped that this two-fold plan would encourage creativity in the field of music education.

In 1963, with the help of a Canada Council grant, 15 Canadian composers were selected to participate in a week-long composer-in-the-classroom session. These included **R. MURRAY SCHAFER, KEITH BISSELL, HARRY SOMERS, FRANÇOIS MOREL** and **SAMUEL DOLIN**. It should be stressed that the overall success of the experiment stemmed from the fact that these composers went into actual classroom situations. There they were able to observe the needs at hand, consider the recommendations of the teachers and develop repertoire accordingly. Following the session, the composers were commissioned to write music for student performers. Most of these works were presented in a follow-up seminar for teachers and composers in March of 1965. Some of the music was published, however further development of the project was stymied because of CMC's commitments for preparation of the 1967 Centennial.

In order to rectify the hiatus caused by the Centennial preparation, the CMC organized a policy conference on the John Adaskin Project in November, 1967, and invited Canadian educators and composers from across the country to participate. In the course of the conference and in view of the preliminary in-classroom experiment, it was realized that a more fundamental approach to new Canadian music was needed. This music was, for the most part, contemporary, whereas most teachers were trained and were more familiar with traditional literature and musical idioms. It became obvious that in addition to providing new repertoire, the composers' actual presence in the classroom was

necessary to help develop the desired creative element. Two objectives of the John Adaskin Project were thus endorsed by the delegates following the conference. The objectives were:

— to develop a contemporary Canadian repertoire particularly suited for classroom use and in close collaboration with experienced music teachers willing to explore new paths in music education.

— to further the concept that, at all levels of study, music education is incomplete unless it includes musical **creativity** as one of its essential elements.

The conference was extremely successful, however the CMC itself could no longer maintain the Adaskin Project. It was felt that further initiative should come from the educators. For some time no action was taken and the existing problems remained unresolved. Indeed, many teachers, students, and musical organizations continued to inquire about available Canadian repertoire. The CMC re-

source library was certainly available, listing numerous scores of Canadian music. Yet no list existed that could indicate suitability for performance and teaching, technical difficulties, and musical interest. It was not until 1973 that the Canadian Music Educators' Association decided to join the CMC in reactivating the Adaskin Project.

Enter Professor Patricia Shand, Assistant Professor at the Faculty of Music, University of Toronto. In June she ends a one-year sabbatical from her university post. She is co-ordinator of the project and for nearly a year now has set up her office in the Canadian Music Centre. Her resource material is at the centre and her contacts are through the CMEA. Financing for the project comes from the Canada Council, the Chalmers Foundation, the Samuel W. Stedman Foundation and the CMEA. For several years Professor Shand has been interested in the field of contemporary music in education. She is very sympathetic to **R. MURRAY SCHAFER's** thoughts and writings on page 9

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Project co-ordinator Patricia Shand

May amble westward to promote album

RON NIGRINI COMPOSES SONG IN DETAIL BEFORE ENTERING STUDIO

by Bill McKetrick

There is a new wave of singer/song-writers emerging in Canada, and riding the crest of that wave with his first album on Attic Records is Toronto's **RON NIGRINI**.

With his roots in the mid-'60s folk boom, Ron has been playing in and around Toronto for almost ten years; ten years that saw Ron and his band open the show for the Mamas & Papas at Maple Leaf Gardens in 1967, tour with Kenny Rogers and the First Edition, and in 1970, do a national coffee house tour through the U.S. midwest. He has also appeared at the Bitter End in New York, and become a favourite on the Toronto bar scene.

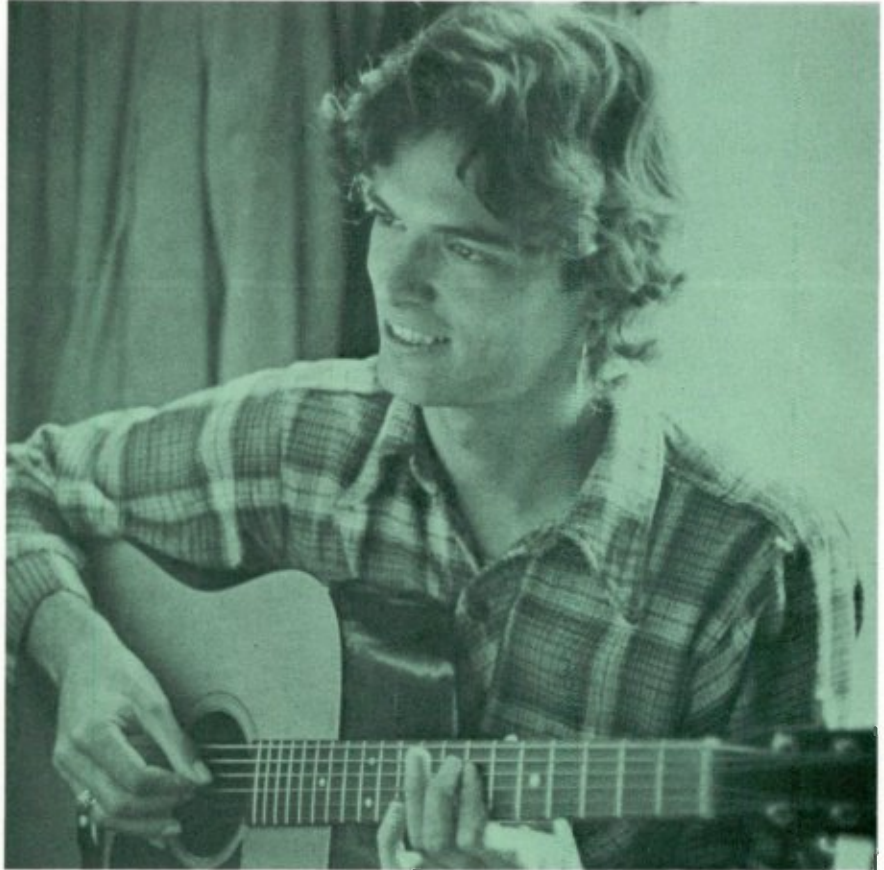
The event that finally brought Ron to mass public recognition was the release of his first album in April, 1975, and the success of his single "I'm Easy" in November. Although he didn't write the song, that particular honour belonging to Keith Carradine, the success of "I'm Easy" created a new interest in Nigrini, and people became aware of his own unique writing ability, greatly evident in his first album.

Called simply "Ron Nigrini", the album has the significance of being the first release by Attic Records. A new label formed last year by Tom Williams and Al Mair, Attic Records is also the label of such established performers as **KEN TOBIAS**, Shirley Eikhard and **HAGOOD HARDY**.

On the album, Ron exhibits a unique writing ability found only in a few Canadian artists, with music so varied that it defies classification. The songs display Nigrini's talent for combining lyric, melody, and arrangement, both in his own material, and particularly in his arrangements of the two non-originals, "Kitty Starr", and "The Night They Drove Old Dixie Down". Ron's original songs show variety in his own writing, from the Lightfoot-style "Letters" to the 1920's Charleston-like "Signs". Songs like "Horses" and "Lost In Colorado" have a distinct country flavour to them, while the other numbers combine blues and up-tempo rock.

It is Ron's own writing that sets him apart from most of the other Canadian artists. That, and his skill as a performer. In Concert, he has a personality and a stage presence that put the audience at ease and make the room more conducive to the music.

The songs that Ron writes have enchanting melodies and tight, emotional lyrics. On the first album, most of the songs are autobiographical, stemming from the U.S. tour. The problems and the joys that Ron sings of are things that everyone can identify with.



Ron Nigrini

Ron says that when he is writing a song, he imagines what he wants it to sound like on record. He pictures each little harmony and instrumentation, until the whole image is complete. This may seem like a very mechanical approach to the music, but it has met with some success, as one listen to the album will prove. He has a very unique talent for arranging, continually adding to the appeal of the music.

Attic Records has given Ron the go ahead to record his second album for release this spring. It will be different from the first album in that most of the material for it was written two or three years ago. On the new album, Ron will bring his thoughts up to date, showing he has changed along with the times. The talent and feeling are still there however.

The new material displays a grown maturity and a new perception of life. He has progressed from a teller of stories to an observer of life. Some of the songs expected on the new album are "Pokin", a commercial, bluesey type of number, and a peaceful MOR song entitled "You're The Reason". The strongest cut on the album will probably be the most

philosophical song Ron has ever written, and the prettiest, "Rich Things Are Meant To Be Sold".

Ron is not looking for success, and in fact, he even seems to be purposely evading it. While other artists are scurrying across the country playing and promoting their records, Ron is content to do the occasional television and bar work in Toronto. When the new album comes out this spring, he is considering packing his wife and 3-year-old daughter into their pick-up van, and driving out west for three months, playing the occasional one-nighter on the way, and setting up the occasional gig for the return trip. Sort of his own mini Rolling Thunder Revue.

This may not seem like a sure-fire road to stardom, but it's Ron Nigrini's way. His lifestyle is slow and comfortable, just like his music. He figures success will come when it is good and ready, and he wants to enjoy himself in the meantime. Ron has a wonderful family, a hard-working record company and a career he is enjoying at his own pace. It is almost a shame that his peaceful lifestyle will be disturbed by the success that seems so imminent. ●

"The ideas just pop out"

RAY MATERICK ADMITS CYNICAL APPROACH TO LIFE, MUSIC

by Bruce Kirkland

There is only one physical being named **RAY MATERICK** — one head, one heart, one pair of hands holding a guitar, one voice singing his songs — but the multi-faceted personality projecting from that being seems to have endless variations.

White light strikes a prism and explodes into the splendid array of colours in the rainbow. Pure emotion strikes Materick and the refraction through his personality explodes into the splendid array of songs he writes and performs.

So his albums become an intriguing blend of moods, his concerts a lesson in the subtle changes of an artist, an interview the exploration of a complex individual whose weaknesses and strength ebb and flow.

"I don't walk the fine line between genius and insanity but I'm moodier than your average person," Materick says in the dim afternoon light peeking in the curtained windows of his Hamilton apartment.

Materick is a 29-year-old Brantford-born singer-songwriter whose time for attention has surely arrived. He's carving a unique niche in the Canadian music scene.

His recorded work began with "Side-streets", a remarkably emotional album roughly crafted by the struggling Kanata record company under Gene Lees. Then came "Neon Rain", a controversially received album on WEA's Asylum label. Just being released now is his best accomplishment, a moody collection titled "Best Friend Overnight" that reflects the many sides of Materick.

"I wanted to make an album that was mostly emotional and feelings rather than observations," he says in that raspy voice that wavers between beautiful and brutal.

"I'm not out to please people when I write a song. I'm not out to affect them either. It's basically self analysis." Typically of an emerging writer, Materick hasn't developed that analysis fully. His lyrics express Materick as he sees himself in different situations. In conversation, he is reluctant to analyze himself.

"Where does the spark for your songs come from?"

"The ideas just pop out," often in the middle of night, many in the pressure days prior to recording, always in the form of a couple of chords that sound inviting or a single line of words that seem to lead somewhere," he says.

The creative source? Who knows. "Where do ideas come from if they don't pop?" asks Materick.

What do these ideas produce? We find the boozy, crazy side of this dark-haired,

bearded, blue-jeaned man with his repertoire of dumb-funny jokes.

On the new album, you find "The Holiday Bar and Grill Cafe", an up-tempo country-folk song with words that signal how Materick occasionally releases the pressures of the erratic world of Canadian music:

"Now I can't talk and I can't think
Hell, I'm so drunk all I can do is
drink."*

The new album also gives you frothy, light songs such as "Best Friend Overnight". He makes no apologies for them. Not all songs need great social values to be worthwhile, he says, although the people he calls "the purists" criticize him for it.

"If you can't have a good time on your own records, you might as well give up . . ."

It's this side of him, too, that brings out those jokes. Then there are the barbs he throws at his sidemen, which they sometimes return. "I actually think it's quite funny. So does most of the audience," Materick says. But some critics have publicly lashed him for "degrading" his musicians.

The rapier thrust of Materick's comments can be immensely funny (better than his jokes) and he directs them just as often to himself as he does to others. It serves both as a defence mechanism and as a debunking of pretensions.

Although somewhat mellowed, he confesses a cynical approach to much of his life. "It's like Rod McKuen closing the door softly after every song. I can't get into that. I'd rather just kick the door down."

The attitude shows in much of his concert work. "I'm not so much an entertainer as I am a personality when I get on stage."

At times Materick seems cruder or tougher or crazier than he is. You return to a better perspective when you listen to a beautiful song called "Goodbye Again" on the new album. The sensitivity he shows flows through your system. The emotions he reveals are precious and frail, not bold and boozy.

"I wanted to write what I said but I also wanted it to be a play within a play, a rhyme within a rhyme, and have it spin around like a little ballerina on a pedestal." The song became a spiral, much in the same way his favorite poet, John Donne, created his materpieces.

Materick, who once published a book of poetry called "Fat Birds" which helped him get that first recording contract with Kanata Records (the lousy demonstration tape he had then wasn't enough), has a fascination for word patterns.

He delights in onomatopoeia, the vocal imitation of the sound associated with a

thing or an action. And alliteration. Well, the man goes bonkers on that at times.

The following is proof:

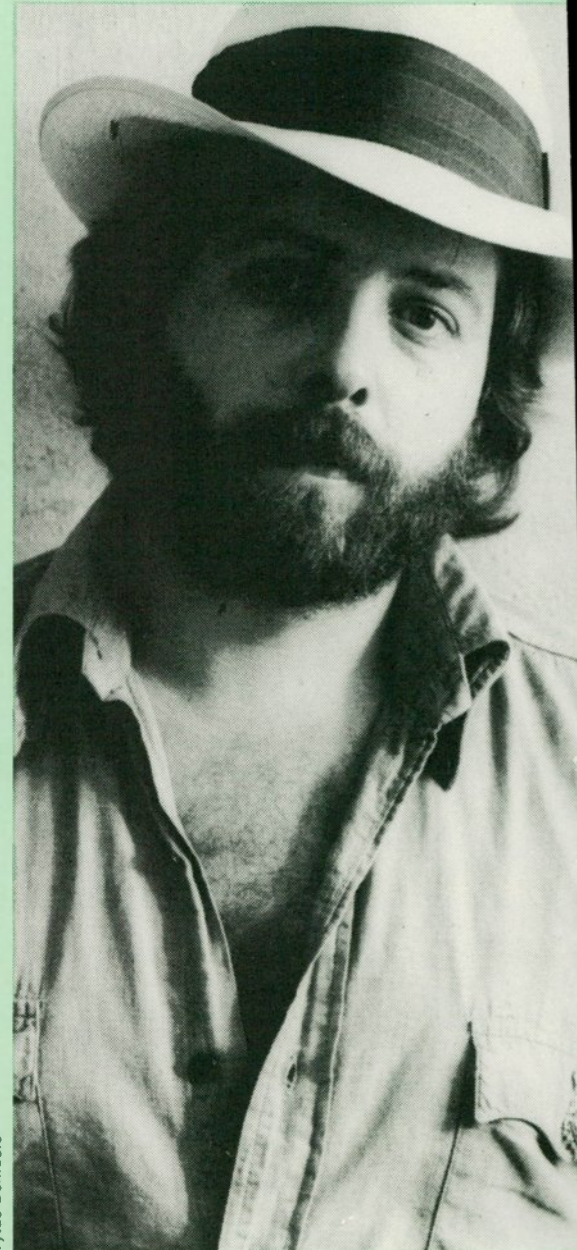
"Sometimes, you know, when
summer sails around

And the good green grass is
growing in the ground

I kind of get to thinking that I'd
like to move along alone

I lingered only long enough to
leave a lot of loving ladies
alone."**

Even more intense than the feelings



Vytas Beniusis

Ray Materick

on "Goodbye Again" is the impact of "Lady of Light", an autobiographical statement about his relationship with longtime friend Christine LeDonne. The lyrics tell us a lot about Materick the man:

"And though time and time he's tried to find some reason for the visions that he sees

He knows he ain't no poet and he knows he ain't no prophet to believe

But she keeps right on believing in his dreaming and his reason and his rhymes

And he thinks maybe believing just might keep the man from leaving — for a time."

"What I want to do is just be able to explain what I feel, my emotions, more precisely in music and in words. I'm allowed to do that because I'm not stuck to any pattern . . . There are no songs I write that are musically and lyrically the same."

"Unless I have a big hit, of course, in which case they'd all sound like that song," he chuckles.

Materick's drive towards whatever it is that musicians seek (a weird witches' brew of artistry, money, fame and good times) is gradual. He's willing to accept that without undue impatience except when his career takes a really bad turn, like last summer when domestic problems combined with problems in the studio and he almost quit the business.

Materick makes no apologies (nor should he) for wanting to make a good living out of music. Money and fame are the gauge for measuring the non-artistic side of success, he says. "That's how it's done these days. That's the pop syndrome." Materick already has a professional business side, too, with his company Rainfall Productions, a joint venture with manager Jim Holt. Plans there call for management of other Canadian artists with **DEE HIGGINS** already signed up.

Not bad for a guy who practically fell into the business. No child prodigy, he properly calls himself "a late bloomer" who didn't write a song until he was 20.

He got his start when he was staying in a big, old Hamilton house where a waitress lived who worked for former football player Ron Brewer in his club, Brewer's Distillery. She invited Brewer to a party at the house where he heard a drunken Materick playing and singing his head off. Brewer offered Materick a few nights work in the club, befriended him and took him to see Rompin' **RON-NIE HAWKINS**.

For six months, Materick followed Hawkins around, hopeful that he would record Materick's songs (a fruitless hope, as it turned out). "But at least he gave me faith in what I did."

It's that faith that binds Materick's emotions together and lets them reside within that one physical being. ♦

*Reprinted with permission from **DON VALLEY MUSIC and FAT MUSIC**.

From "Just Like a Stone" reprinted with permission from **FAT MUSIC.

HAKIM — *Continued from page 5*

a hurry that he forgot to collect his \$18.

Like many veterans of jazz, Sadik has a font of stories. There was the time when Ben Webster told him about a jam session Sadik should not miss. Sadik should drop by, in fact, and play. When he arrived he found himself at a New York piano party with **James P. Johnson**, Mary Lou Williams, Art Tatum and several other piano greats. Sadik had to follow Art Tatum and, as he says, "I had no help . . . it was just me and the ivory."

While experiences like that helped to forge the personal style of Sadik's piano playing, it is his romantic and volatile temperament which imbues his music with emotional range. Composing itself comes easily to Sadik; "I play and all of a sudden a melody comes and pretty soon I have the whole thing together."

In rehearsing new pieces with his own group Sadik displays both egalitarian camaraderie and demanding leadership — and they are a combination that gets results: it generally takes only two or three rehearsals before the music satisfies Sadik and he hears what he wants.

What Sadik wants, the sounds he likes to hear best, are the blues-based jazz of his own heritage. His grandfather was born a slave and his own consciousness of black history in North America long ago led him to become a Muslim (with the resultant name change). But, despite some horrendous experiences of racial hatred during his travels in the States, he is neither a racial nor religious preacher.

Sadik reserves his highest respect for the genius of Charlie Parker and will argue vehemently with all comers who disagree. No one has really changed the language of jazz so drastically since Parker, he contends, and proceeds to tell of his own first meeting with the master: "I was playing in this club on Cottage Grove in Chicago where they had a show, chorus girls and everything. We were playing 'Stompin' At The Savoy'. I'll never forget it. All of a sudden we hear this alto sax out front and in comes Charlie Parker and walks right up to the stage, playing all the way. He sat right down beside me at the baby grand and god-damn he was playing! And that was it — from that moment on I didn't hear any other alto players. Bird flipped things over."

To hear him on the subject is to entertain the suspicion that Sadik Hakim is a man of the past. But it would be an erroneous deduction. Sadik not only enjoys all kinds of music, including good contemporary jazz, he also refuses to dwell in the past of his own life. He is looking forward enthusiastically to a European tour with the Buddy Tate Orchestra and to a possible teaching stint at the University of Hartford.

Although Sadik is a bit of walking history to many jazz-people, he is thoroughly a man of the present and future. Ask him about past events and you are likely to get the reply, "Oh man, don't ask me questions like that — it was like a hundred years ago." But ask him about today or tomorrow and he'll expound at leisure — about Love and Music. ♦

ADASKIN — *Continued from page 6*

subject. A musician herself, with the Chamber Players of Toronto, she has insight into the performance of contemporary material. Professor Shand has devised a three-phase plan for the operation.

Phase One, now underway and projected for completion in June, involves the preparation of a selective Guidelist of published Canadian ensemble music for student performance. Included in the list will be a description and evaluation of each piece for the guidance of the teacher. Draft lists have already been sent to teachers, administrators, students and composers across the country asking for an evaluation of any familiar material. Professor Shand feels that it is of utmost importance to gather recommendations from experienced teachers and from as wide a range of levels and teaching situations as possible. University music education classes and school classes have co-operated in reading through less familiar repertoire, and reading sessions at regional music educators' workshops have also been held. It should be stressed that the Guidelist will be selective and decisions will be made on aesthetic and educational grounds and not on purely nationalistic ones. Once completed and published bilingually, the Guidelist will be circulated throughout the music teaching profession in Canada and abroad.

Phase Two of the project will involve the preparation of a selective list of unpublished music suitable for student performance. Again, collection and evaluation of the material will be entailed. Finally, publishers will be approached with recommendations for selective publication.

The Third Phase will involve commissioning Canadian composers to write additional music for schools. Following research on phases one and two, it will be evident what age levels, grade levels and which types of performing medium are in need of repertoire. In addition, through interchange with practicing teachers, it should be possible to offer specific guidance to the composers.

In this regard, the onus of responsibility falls on the educators. They, in collaboration with the composers, are in a position to change the development of music education in this country. This duality of thought and action between composers and educators is the prime ingredient for any changes that are to be made, hence the joint effort of CMC and CMEA which respectively deal with and are in contact with composers and educators. Indeed, this duality of purpose resulted in revolutionary developments in the field of music education in both Hungary and Germany.

Professor Shand and her colleagues at CMEA and CMC have devised a well-planned and practical method of development for Canadian music education. As a continuation of a grand plan set a decade ago, the John Adaskin Project (Music for Canadian Schools) will hopefully change the course of music education and musical creativity in this country. ♦

Quebec group together nine years

MORSE CODE PROVIDES INSPIRATION FOR COMPOSER CHRISTIAN SIMARD

by Hélène Pedneault

Morse Code's latest album is the result of nine long years of preparation. The group is now making the right sounds to attract the attention of the listening public after having patiently put its music to the test in the relative obscurity of the club and dance-hall circuit.

Morse Code's story resembles a slow musical evolution. With nine years of experience, it is, without a doubt, the oldest Québec group. For four years, dancing fans knew them as Les Maîtres (The Masters). They travelled the Province tirelessly, making stops of from two to five weeks in each town, and they won something of a reputation as performers of compositions by the Beatles, the Bee Gees, Tom Jones, Charlebois, Peter and Gordon, and even Claude Léveillée in an adaptation of "Frédéric". Apart from one of the two guitarists, the original quartet is the same as it was nine years ago. **MICHEL VALLEE** and Raymond Roy founded Les Maîtres in early 1967. They were looking for a guitarist, and found **CHRISTIAN SIMARD**. At first, he was hesitant about joining them but finally became one of the group and is now its guiding spirit. Les Maîtres recorded three singles before disappearing — to be reborn under the name Morse Code. Besides the name, little changed. They continued with the same show circuit and still sang in English. Nevertheless, they slowly amassed sound equipment worth about \$80,000 which is now being used to good effect for Morse Code's 1976 compositions. But although nothing ap-

peared different between Les Maîtres and Morse Code, the group's thinking had changed. They began to create their own music and met Pierre Laberge, their manager, who brought out the best in them. Their two previous LPs, in English, cannot compare to their latest release. Occasionally they are still asked why, as a French group, they chose an English name. It was a passing whim at a recording session. They liked the sound of the words, and the meaning — or language — had nothing to do with it.

Today members of Morse Code follow their hearts. They once wrote much of their music without words and then Christian Simard met Chantal Dussault who added the words.

There are four members of Morse Code: Daniel Lemay, Raymond Roy, Christian Simard and Michel Vallée.

Christian Simard: "The first two years were the most difficult. After that, we knew each other well enough to put up with each other. It's like a family, but everyone is equal and involved in the group to the same extent. When I come up with a new number, the others know how to put it together so well that we don't need to speak."

Christian Simard composes 80 percent of the output of Morse Code. He prefers to talk through his music. He trained himself without difficulty — music is the very air he breathes. He has played since he was 16 with hardly an interruption. This vocation (or obsession), and passion (or frenzy) make him devote all his energies to Morse Code. If fame and financial success follow, so much the better. But he'll never stop working.

"I wrote my first piece six years ago. It took me two months, and it was all wrong!" But he kept at it, and now he can compose to order and in any style: country, hard rock, blues... but his main inspiration is still Morse Code. His music is sensitive and subtle, full of progressions depicting images, colours and sounds. Christian Simard is becoming a sought-after composer. **PIERRE LALONDE**, Véronique, Donald Lautrec (for whom he is writing all the music for his next record), Céline Lomez, Jacques Salvail and Suzanne Stevens have already sung his music. Ginette Reno and Jean-Pierre Ferland will follow soon. But Christian is in no hurry. He recently completed an experiment with RCA: a single called "Ramdam" — an instrumental recording where he played all the instruments and called his "group" Les Jiggers. Few knew the difference and the disc was played extensively. He works in the wings, hidden behind his music. Incurably shy.

Raymond Roy is Morse Code's drummer and co-founder of Les Maîtres with Michel Vallée. His physique is as impressive as his style. Thanks to his skill Morse Code exists today. He too has put all he has into the group — to the point of forgetting his natural laziness. In common with the others, he perseveres until perfection is reached.

Michel Vallée, as well as playing the bass, is leader of the group, the "cash register" and director. Although he is reserved, he can give an opinion easily.

Daniel Lemay is the fourth guitarist the group has had ("The right one, this time" says Pierre Laberge). He wanted to join Morse Code so much that, a year ago, he did so without being invited! But his contribution to the group proved so valuable that he soon became indispensable. He uses a flute to embellish the various themes beneath the other instruments. As a result, Morse Code's performances have become richer.

As with many young musicians, the members of Morse Code dreamed, in their early days, of imitating the Beatles. Since then, their objectives have changed and today, they just want to be themselves. "Cocktail" is a country-wide hit and is beginning to be played in discotheques in the United States. The music of their latest album, "La marche des hommes", was composed three years ago. Another recording, in English, is now on the US market and the group has advance material for at least three French albums. Things are happening. Of the 12,000 copies of "La marche des hommes", 8,000 have already been sold, and there is talk of issuing the recording in France. In Montreal, the group has played at Le Jardin des Etoiles, the Café-Campus and the Nelson Hotel within recent months.

Morse Code is on the move. ♦



Daniel Lemay, **CHRISTIAN SIMARD**, **MICHEL VALLEE** and Raymond Roy

MUSIC IN CANADA

No Canadians were among the big winners of the Second American Song Festival last year. There were, however, \$100 cash prizes given for several hundred songs receiving honourable mention. Five of these were from Canada. The Ottawa writing team of **TERRY CARISSE** and **BRUCE RAWLINS** received the honour for no less than three of their tunes while another Canadian winner was **JACK WINTERS** of Laval, P.Q.

Anne Murray was the star of Capitol Records' annual fall bash in Hollywood, this year at the Troubador. And the highlight of that performance, according to *The Toronto Sun's* George Anthony, was a "wailing gospel duet with the Hallelujah-voiced **DIANNE BROOKS** on **ROBBIE MacNEILL's** rousing near-standard, 'Robbie's Song of Jesus'".

Anne's latest single for Capitol is the **GENE MacLELLAN** song "The Call". The song has been covered a number of times, including an earlier recording by Anne herself and records by Gene MacLellan and Al Martino.

IVAN DAINES first sang in an amateur singing contest in his hometown in Innisfail, Alberta, when he was 8. Later his life took another direction. For the past ten years he has been earning his living riding broncs throughout North America. He has won numerous championships as a bronc rider.

Daines continued to sing throughout his riding days. This winter he saw the release of his second album of rodeo tunes. His first, "Rodeo Country", sold well in both the U.S. and Canada and contains five of his own tunes. Daines' new album is titled "There's Something 'bout a Rodeo".

ROBIN MOIR from Ottawa and George Condon from Halifax breezed into *The Music Scene* offices in mid-January to tell of Robin's newest release on the Rubber Bullet label, distributed by Quality. Robin wrote "All I Ask" and the single was produced by **HARRY HINDE**. Robin was scheduled to complete more cuts in the RCA Studio in late January. All Robin's material is published by George's company, **DOSEYDOTES MUSIC**.

George took the opportunity to tell of the activities of his Fiddlehead Records Limited. The company has two publishing arms plus Fiddlehead Productions. A successful venture last summer was the release on Fiddlehead Records of

"Sun, Moon and Stars", an album of traditional and contemporary folk music. **CLARY CROFT** recorded the album and cuts include some of his own material, two tunes by Halifax composer **BETTY BELMORE** and a song by **JIM BENNET**. Betty was busy with backup vocals for the *Noel Harrison Show* before its demise.

DIAMOND JOE WHITE, originally from Calgary but now living on Vancouver Island, visited Toronto to tape the **TOMMY HUNTER** Show. Airdate was January 9. Diamond Joe was interviewed on *Touch the Earth* late last year and last summer appeared on the Tom Gallant Show.

His music is folk-country and this spring he plans a tour of small communities on the Pacific Coast. **VALDY** has recorded two of Joe's tunes: "Ode to Wilf Carter" and "Let Go of Me".

REG WATKINS and friends tried to have released by Christmas their "Newfoundland Mummies" album on the Snocan label, but missed the date by a few weeks. They feel, however, that the material on the album is appropriate any time of year, not just the December 26 to January 6 period as is traditional in Newfoundland. Reg wrote one tune on the album, "Mummies Song" and assisted with a second while the rest are traditional songs.

DWAYNE FORD is the man Juan Rodriguez described as a "distinctive and eminently enjoyable presence". He is also the piano/flute/guitar/drum player who was behind the group Bearfoot until it finally disbanded for good last fall.

Dwayne's writing style is best depicted in the successful Bearfoot album "Passing Time" for which he wrote all the music. His recording commitments are completed and Dwayne plans to write chiefly for others. His credits have included music for television documentaries and commercials and he hopes to include these areas in his future.

Royalty Records in Edmonton has announced the signing of **LARRY GUSTAFSON**. Larry was born in Peace River country, Alberta, and has been performing with bands and as a single country act for several years. He wrote "Sweet Alberta Woman" with **STU MITCHELL** and the cut was included in an album by **R. HARLAN SMITH**. Royalty Records expects to release Larry's first album this year.

The label has also announced that **R. HARLAN SMITH** will be limiting his personal appearances this year as he adds promotion to his A & R responsibilities with the label.

It's been a long time coming but it's worth the waiting—to coin a phrase! Fans of **ANN MORTIFEE** have been waiting years for her to record but they knew it would take time and they knew an album wouldn't be forthcoming until Ann was completely ready. That album was released the beginning of the year. "Baptism" was recorded at Abbey Road studios in London, England, for EMI Records, distributed by Capitol in Canada. All the cuts are original with Ann's friend **VALERIE HENNELL** writing some of the lyrics.

The album notes say "produced and nurtured by Norman Newell". In the summer of 1974 Ann appeared as a guest artist in an off-Broadway production which producer Norman Newell attended one evening. He was so impressed that he then and there offered to produce records for her.

Ann opened her own *One Woman Show* on January 8 for a four-week run at Vancouver's Arts Club Theatre. *Vancouver Sun* reviewer Nick Collier wrote: "For this show, Mortifee is at her most expressive, her most intensive, and it is within a whisper of perfection." Her accompanying musicians were **DOUG EDWARDS**, **ROBBIE KING** and **TOM HAZLITT**. "If you miss them, you're depriving yourself" concluded Collier.

The Canadian music trade newspaper *Record Week* announced on a front-page story that the **JOHN ARPIN** RCA album "Direct-To-Disc" will be introduced to the British market later this year for reaction there.

The album was recorded early last year at RCA's Toronto Studio B, produced by Jack Feeney. Working with a trio, Arpin was recorded from floor microphones and mixed directly on a Rupert Neve 24 Channel console. The programme was fed directly to the lacquering channel in the same building.

"The method," reported *Record Week*, "largely outmoded by the introduction of magnetic tape in the 1940s, can help cut production costs on an album by as much as 10 to 15 percent . . ."

"Providing a much cleaner stereo sound by eliminating tape transferrals, the direct-to-disc method requires an equal number of microphones as conventional recording techniques, and could provide a breakthrough for jazz and classical recording houses which are constantly upgrading equipment in order to eliminate surface hiss."

The most important country artist on Regina's Train Records label is writer/performer **BILL HERSCHE**. **BRAD MATHIOS** of Train Records reported to *The Music Scene* that Bill has been working across Canada for nearly eight years now. His first recording, "Place Called Home", co-written with **MIKE MAENDEL**, introduced him to country stations and his most recent single was "Rainin' in my Mind", co-written with Brad.

Train Records expects to release Bill's first album this spring and a promotion tour of Western clubs is already underway.

DAISY DeBOLT received a Canada Council grant for a three-month study period, beginning in January. She studied orchestration with Bruce Pennycook and voice with Elizabeth Guy at the Royal Conservatory.

In mid-December *Touch The Earth* aired a one-hour programme on Daisy, featuring about ten of her own compositions. It was prepared in CBC's Montreal studios by Michael Whalen.

Although **LEWIS FUREY**'s popularity hadn't reached Toronto to the extent it had developed in Montreal by year end, Toronto music journalist Wilder Penfield III named the singer/composer as one of his reasons for predicting the breakthrough of Quebec's popular music internationally. Penfield ended a report on Furey for *The Toronto Sun*: "Lewis Furey has several original voices. Let's hope some of them will be heard in Toronto in '76".

MICHEL PAGLIARO met the press in Toronto in mid-January and introduced his new Columbia album, "Pagliaro I". Most of the cuts were Pagliaro originals but **BILLY WORKMAN**, **Dick Cooper**, **Ernie Shelby**, **Barbara Ozen** and **Rufus Thomas Jr.** also contributed. Although Pagliaro has been at the top of the Quebec charts for years he still needs a push from the English market to give him national rock-star status. He's had hits cross-country before but this album, plus three cut in Toronto at Phase One Studio in January, should firm the artist/composer.

When the West Coast's **BIM** hit the Riverboat in Toronto late last year he was able to give an extra plug to his album on the Casino label, "Kid Full of Dreams". All the material is original.

Wilder Penfield III of the *Toronto Sun* dropped in to meet Bim. He'd heard some good sounds about him and wanted to hear for himself. "I think Bim is capable of something really quite significant. For now, though, it's fun to share in his explorations," wrote Penfield.

The talented foursome who sing and dance on *Kidstuff*, CTV's hour-long variety show for youngsters, are headlined on an album and single on Rising Records, the recently established label from the Music Division of Montreal's Champlain Productions Limited. Distributor is Quality Records.

The music for the 12 cuts on the album "Kidstuff" was written by the programme's musical director, **CLIFF JONES** ("Marilyn", "Kronborg: 1582" — the latter is now "Rockabye Hamlet" on Broadway). Lyrics are by writer/producer Bill Hartley. The programme's opening theme shares the single with "Whatever Turns You On". *Kidstuff* is a co-production of the CTV Television Network and Champlain Productions Limited.

Late last year *Kidstuff* won a gold medal at New York's International Film and Television Festival.

BACHMAN-TURNER Overdrive vacationed in Hawaii, playing a New Year's Eve date there, previous to the group's mid-west U.S. tour in January and February. Polydor has confirmed that BTO has been booked for the Canadian National Exhibition August 30.

The group's latest album, "Head On," qualified for CRIA Gold Certification on advance orders alone. At press time the single "Down to the Line," written by **RANDY BACHMAN**, was still heading up charts. "Take It Like a Man", co-written by group members **FRED TURNER** and **BLAIR THORNTON** and produced by Bachman was sure to be close behind. A cover review in *Record World* said "this tune stands up to the best they've done."

CBC-AM Radio broadcast a six-part interview with Newfoundlander **OTTO KELLAND** early in the new year. Kelland is one of the world's best model ship-builders. Working out of St. John's, he has been a writer of songs, stories and poems for many years. He plays the violin, mandolin, piano and accordian, all by ear.

"Crying on my Doorstep" is the title of **DANNY MAYER**'s most recent country single, on the Destiny label. The tune is self-penned and was produced by Herman Van Dyk at the Mercey Brothers Studio in Elmira, Ontario. Van Dyk is manager for Mayer's group, the Mavericks.

JAZZ

by Greg Gallagher

At press time the most recent recording of jazz virtuoso **PAUL HORN** was in the stores across the country. Made in Toronto, the album features Toronto-based percussion ensemble Nexus, with members **MICHAEL CRADEN**, **JOHN WYRE**, Robin Engleman and Russ Hartenberger.

Horn told *The Music Scene* that this was a "very free session basically and after determining some limits within which to work, we left the rest to spontaneity." Horn was in Toronto with his own group completing a four-week tour of Eastern Canada before heading back to home-town Vancouver.

Coming up shortly for the CBC will be the *Paul Horn Special*. Also in the making are several scores for National Film Board pieces and a concert to promote tourism in Vancouver, as well as guest spots throughout the West as a spokesman for Transcendental Meditation.

Jazz guitar virtuoso **SONNY GREENWICH** has announced his newest recording. Of note to the jazz community will be the man holding the drum sticks . . . **Elvin Jones!** At press time the session had been recorded and was due for release by PM Records in New York under the guidance of Gene Perla.

In Montreal Sonny has been heard at Sir George Williams University as well as the Arcane Club. In Toronto he performed in concert at A Space as part of a series cosponsored by A Space Gallery and Bill Smith of *Coda Magazine*. George's Spaghetti House booked Sonny and his group at the beginning of February for one week. With him in Toronto on both occasions were Claude Ranger, drums, **DON THOMPSON**, piano, Rick Homme bass, **MICHAEL STUART**, tenor sax, soprano sax and flute, and Doug Riley, keyboards.

In Toronto big news for mainstream fans is the opening of the new Basin Street club. Deep in downtown Toronto and run under the auspices of jazz entrepreneur Doug Cole the club features top-name jazz stars as well as tapping the local 'horn-a-plenty'. Jodie Drake took over Basin Street for several delightful weeks, backed by **JIM GALLOWAY**, Paul Rimstead and friends.

One of the more original ideas to take form in this club under Galloway was the mid-January Benefit Week for ailing radio station CJRT. The station, the only regular purveyor of jazz and blues in Toronto, ran live radio broadcasts of the performances nightly for their listeners. Two different bands were featured each night alongside Galloway's band and the range of sounds extended from **PHIL NIMMONS**, Alvin Pall and **TED MOSES** through to the new sounds of The Artist Jazz Band, The Canadian Creative Musicians Collective and The Avant-Garde Revival Band. Good luck to Ted O'Reilly and the people at CJRT.

In Vancouver, the jazz group Pacific Salt has announced the release of "Pacific Salt Volume II" on the Little Mountain label. News of this comes via guitarist **OLIVER GANNON**, who, together with bassist Torbin Oxbol and reedman Jack Stafford have been heard playing at Oil Can Harry's, Vancouver's main jazz club. Gannon's own compositions can be heard on this album.

More encouraging news from Gannon concerning the Vancouver jazz scene in general; it seems the Vancouver Planetarium has opened its doors to some new ideas and local jazz entrepreneur Willie Germain was there to carry through on them. Germain has plans to sponsor a regular series of jazz concerts in the planetarium.

We must make mention of Victoria's new jazz club, Harpo's. From many different sources come words of praise for this club's atmosphere and respect for the music and musicians. Similar to Buddy Rich's Club in New York, there are no beverages sold while the music is being played. Finally someone figured out that people are thirsty enough after a set by **McCoy Tyner**, **Bill Evans** or **Jack DeJohnette**, some of the acts booked into Harpo's.

Country artist/writer **FRED DIXON** told *The Music Scene* at press time that Boot Records was about to release a single of his tune "Things Have Changed" backed by the song "Twice as Blue". The record was cut at Thunder Sound in Toronto. Fred also mentioned that a Boot album should be released in July to mark the Centennial of the City of Smith's Falls, Ontario. He is writing the material for the album and is the artist on both the album and single.

The Sunday evening TV variety show *Monsieur B* (CBC French network) was host to the group Morse Code (**CHRISTIAN SIMARD, MICHEL VALLEE**, Raymond Roy and Daniel Lemay) on February 1. They performed three of their own compositions.

In January, **JEAN-PIERRE BERUBE** was seen on *Vedettes en direct*, the CBC-TV French network weekly show for solo artists. Jean-Pierre sang five songs from his recent Barclay LP, as well as some new songs.

Before CBC Television broadcast the first in a 13-series show featuring singer Diane Stapley word was out that the network was set to go on 13 additional shows. Winnipeg's **DAVE SHAW** is musical director and arranger and his 16-piece orchestra backs Diane.

Filed in the CBC Winnipeg studios, CBC announced in advance there would be one guest each week from an all-Canadian lineup of talent, including **PAT ROSE, RICHARD OUZOUNIAN, MAREK NORMAN** and **MARTY GILLAN**.

You'll remember **HOWARD SHORE** from his Lighthouse days. Well, now you'll find him in New York where he's working for the NBC network. In fact, he's musical director and conductor for the network's late-night variety show "Saturday Night". The programme is produced three times a month and broadcast live from New York. Shore has written the theme and music.

Affiliate **JOHN PHILLIP KITSCO** of Red Deer, Alberta, has had a book of poetry released. California Poet Mike Burrs commented after reading "Canadian Poetry (Tears)", "Your poems sound like they were written to and for improvisation with music . . . and there's nothing wrong with that."



N. Chamberlin

Kathy Moses

Flutist **KATHY MOSES** gave a concert of her own music at Humber College for their jazz programme. This concert was a breakthrough for Kathy in that it was the first evening composed entirely of her own tunes.

Originally from Oklahoma, Kathy has adopted Toronto as her base of operations and can be heard in a variety of settings. Aside from her own quartet she enjoys the company of **JOHN WYRE, MICHAEL CRADEN** and **BERNIE PILTCH** whenever the improvisational group I Ching perform. She is also a vital element of the **TED MOSES** Quintet and recently Kathy has been heard in concert and on recordings with the **Chuck Mangione** Orchestra.

Jazz musician **LOU HOOPER** may be in his early 80s but that doesn't stop him from still performing. The most recent date that has come to the attention of *The Music Scene* was last December 14 in the Confederation Centre Art Gallery in Charlottetown, P.E.I.

The Calgary Jazz Society continues to hold Sunday night jazz sessions at the Calgary Press Club. News also of the first "New Opening" Series in that city at Calgary's Parachute Centre for Cultural Affairs. Three concerts given to date include the Western Improvisational Troupe, Paul Woodrow and **EUGENE CHADBOURNE** who each gave solo per-

formances on piano and guitar respectively. Chadbourne said he believes the series will continue through the year and encourages the initiation of exchange programmes with other centres across the country.

The Foundation for the Improvisational Arts in Toronto has announced the opening of their new club The Mother Necessity Jazz Workshop at 14 Queen Street East. Under the leadership of saxophonist/composer **TED MOSES** the club will provide the local jazz musicians with a place to meet, play and grow together. Ted's Big Band will play there every Sunday and two local groups will be featured during the week. After hours the club will encourage those who wish to experiment with their abilities. As Ted told *The Music Scene*: "Its really a non-profit, charitable foundation run co-operatively with the members of my group and any money that we make would certainly go right back into the club. All of us are footing the bill to get it going and that's all we want back. The important thing about it is that there has never been such a place in Toronto."

Not far away from his Queen Street location Ted made an appearance for one week at Georges Spaghetti House with his quintet. A band that's been together for quite some time now, it regularly features Mike Malone on trumpet and flugelhorn, Bob McLaren on drums, **KATHY MOSES**, flutes, and Rick Homme bass.

The first big band album to be produced, arranged and recorded in the West will finally be released. The **BOBBY HALES** Big Band has cut the sides featuring 19 Canadian musicians and tunes from the pen of Hales and other Canadian jazz writers.

The band is often called upon to back such people as Ella Fitzgerald and Sammy Davis Jr. and just recently gave a concert performance with guest soloist Bill Watrous on trombone.

Once again, Greg Gallagher encourages you to contact him with your news at 922-8488 in Toronto or write to him in care of *The Music Scene*, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

Kensington Sound, Toronto's newest demo studio, is located downtown in the heart of Toronto's Kensington Market area. The studio, which began with 4-track equipment but soon grew to include 8-track, is co-owned by composer/performers **MIKE ALYANAK**, **BERTCH ALYANAK**, **PARVEZ TAYYEB DON PEURAMAKI** and Guy Campagnaro who supervises technical aspects.

The studio has intentionally set about the most reasonable fees you'll find and Don Peuramaki told *The Music Scene* the partners are sincere about keeping to music and not moving into the tempting commercial field. Equipment includes an 8-track Otari deck, Allen and Heath 16-in and 8-out mixer, a Lamb 4-in and 2-out mixer, JBL Monitors, TEAC 4-track deck and Neumann/AKG/Shure mikes. Kensington Sound can be found at 170A Baldwin Street, Tel. 360-8338.

A Toronto gal popular with the Italian audiences is **CARMEN ANDALORO**. Carmen writes her own lyrics and has already had two singles released, on the RS label in Toronto. Music was written by her co-writer, **MARCEL DANESI**.

Carmen's manager, Tony Crispino of Radio Lancio, CJMR's early-evening live radio show, told *The Music Scene* Carmen has begun recording her third single.

By press time **HAGOOD HARDY's** "Homecoming" album on Attic Records had passed the 90,000 sales figures, well past the mark for platinum certification.

The single is sure to be a top contender for the new Juno category, "Instrumental of the year", and Hardy is slated for the Juno show, March 15. In January he performed in concert in Ottawa, Hamilton, Toronto and Montreal accompanied by nearly 30 musicians.

Besides this, he is composing the music for the new Don Shebib film "Second Wind." Hagood also wrote what Blaik Kirby of *The Globe and Mail* called a "fine score" for the hour-long Christmas night special on CBC television, "Dostoevsky", filmed in Russia and elsewhere and featuring Malcolm Muggeridge. Producer was Nielsen-Ferns Ltd.

TERRY JACKS' most recent album on Goldfish, "Y' Don't Fight the Sea", includes a number of Terry's previously recorded hits but also introduces three new compositions. His title song relates to life on the sea, something he is very familiar with.

At press time word was received that the former leader of The Guess Who, **BURTON CUMMINGS**, had signed with Columbia Records in the U.S. Another former Guess Who member, **GARRY PETERSON**, has formed an eight-piece group out of Philadelphia, called Delphia. **ROY KENNER** of the old James Gang is one of three lead singers in Delphia.

BLAKE EMMONS has signed with Condor Records in Canada. He has agreed to host this year telethons in Edmonton, Winnipeg, and Vancouver, plus 14 U.S. centres. He's been writing for the TV game show *Celebrity Dominos* out of Montreal and he's in the midst of building a log ranch on his more than 300-acre property near Nashville. And that's just for starters.

Next fall will see the third season of CTV's *Funny Farm* with Blake as host. There are unconfirmed reports the show is being purchased for syndication in the U.S.

Blake's contract with Condor includes some producing but of main interest are the releases of his material. The recent album "I Wish You Love" was totally written and produced by Blake and includes his single release "Let Me Do Something Lord" backed by "The Man on the Inside".

Blake has been performing in concert with **BRIAN SKLAR's** country group Prairie Fire. Dates include the 50th Anniversary Concert sponsored by Station CKRM in Regina March 26. A later date will be the three-day Pipeline Convention on the West Coast.



At press time Polydor in Canada was about to release a single by the group Stratavarious written and produced by **JOHNNY USRY**. "I Got Your Love" has been recorded with Parts 1 and 2 on the two sides of the single and the total piece combined on special 12-inch discs for DJ and disco play. The tune has an up-tempo Philly sound and Polydor told *The Music Scene* that if advance requests from stations are any indication, the record should be on the charts by the time you read this. The single is out on Salsoul in the U.S.

Usry's lease agreement, through U.P. Productions, with Polydor in Canada calls for two singles and an album. The second single will be recorded by the seven-member female group Lady working out of Toronto.

Julie Lynn's latest single for Condor Records is a **ROY MACCAULL** tune, "I Don't Care".

CHRIS NIELSEN's initial album for Royalty Records in Edmonton was released late last year. Titled "Lady from Virginia", the album contains tunes by **R. HARLAN SMITH**, **FRANK PHILLET** and **NEIL MACIVER** as well as by Chris herself. The single "You Know I Want You", written by Harlan Smith, was mailed to radio stations in January when several began to play it from the album.

Chris completed a cross-Canada promo tour in late January and in February was scheduled to appear with **AL CHERNY** and Harlan Smith at the NORTH-AM International Snowmobile Races.

NANCY SIMMONDS hasn't recorded yet, but her personal appearances and radio and television work kept her working steadily until year end. She sang her own compositions on the *Bob McLean Show* out of Toronto, taped seven original songs for *Night Music*, a TV special on Channel 19 in Toronto, and performed two original songs on the **TOMMY HUNTER Show** February 13. In early January she performed seven of her own tunes on the *Peter Gzowski Show* on CBC Network Radio.

Nancy has broadened her style from country to include blues, jazz and a bit of rock as well. Her personal appearances have included a week at the Riverboat and an International Women's Year Concert at Hart House in Toronto for the International Conference of University Women. In January she appeared for two weeks at the new Toronto spot, Bruegels.

DAVE MOFFAT's earlier single release "Forever" helped gain him national exposure and led to a contract with Badger Records, the label that handles **BOBBY G. GRIFFITH**. Dave's first single for Badger, distributed by Quality, is "Keep On Smilin'" backed with "Mascara Momma", both original tunes.

Dave was born in England, raised in Sault Ste. Marie, Ontario, and now lives in Mississauga. He has a B.A. degree in English but decided to make music his business.

Blake Emmons

Old-time fiddler **NED LANDRY** of Saint John, N.B., visited Nashville last fall and while there presented Robert Pinson, director of acquisitions for the Country Music Hall of Fame, with three of his early 78 rpm records. While in Nashville Ned visited a number of his friends, including Johnny Cash, Hank Snow, Conway Twitty and Grandpa Jones. Landry was also interviewed on the *Midnight Jamboree* show on WSM Nashville, with Ernest Tubb.

DAVE WARRACK, the man wholly responsible for the success of the Toronto revue "Tease for Two", is writing the music for Gordon Pinsent's "The Rowdyman", a new musical at the Confederation Centre in Charlottetown this summer.

Bruce Payne has the morning television show on CHEK-TV in Victoria, B.C. He's big on Canadian talent and has done his level best to feature talent from Vancouver Island. He has, in fact, with the help of Stan Cayer of SGM Records in Vancouver, released an album written and performed by the Island people he has featured.

"Bruce Payne's Daybreak" includes performances and songs by **TOM GOUGH** and **AL COTTELL**. All cuts are published by **ASTRAL MUSIC**.

CAMERON MOLLOY chose Kamloops, B.C., for the spot to release his first single recording for the SGM label. He wrote both sides: "Lose the Blues" is backed by "Bar-Rooms and Truck-Stops".

WATERLOO MUSIC COMPANY LIMITED in Waterloo, Ontario, is offering a unique package for classroom use. With 95 percent of the world using the metric system, and now Canadians being totally immersed, aids for teachers are a handy item.

Waterloo is offering Metric Kits which include a stereo recording, 36 unison song sheets, one piano/vocal score, and one metric wall chart for each classroom. The cost is \$10 per kit and the package is recommended for children 6 to 12.

"The Metric Song" in French and English, was written by Toronto father/daughter team **LES GEORGE** and **CAROLINE**, age 13. The recording was distributed at the Canadian National Exhibition last year and radio stations have picked it up as a novelty number.

Country writer/performer **DAVE BOIRE** has completed his album "Country Girl" for Boot Records. Ten cuts are his own compositions. His most recent single is "Rambling Way". The album is titled after Boire's 1974 hit, a self-penned tune.

The album and single were produced by **GARRY McDONALL** at Damon Productions in Edmonton. Garry also produced a single on the Cynda label for performer Art Henson. The tune, "If I had a Penny", was written by Dave Boire.



BIC Photography

ROB BACHMAN and **BLAIR THORNTON** of Bachman-Turner Overdrive, with **MARTY MELHUIH**, right.

BILLY ROY is originally from Prince Edward Island but has been living in Toronto for nearly a decade. He has teamed with performer George Rowsell, originally from Newfoundland, and the two have produced a single and album that should appeal to the country/MOR areas. The single, on Periwinkle, was written by Billy and recorded by George. "The Hooker" is backed by "Half Past a Heartache" and Billy reported good airplay in Newfoundland at the time of its release.

The album "Thunder Country" was released the first of the year and contains half a dozen tunes by Billy, one tune by George and traditional material. The records were produced by Art Snider of Sound Canada.

One thing going for the Quebec popular music industry is that there is no lack of press for French-Canadian acts. Fans gobble up the daily press and weekend tabloids to such an extent that the Quebec press often goes too far to please readers.

The opposite in the extreme is true in

English Canada. Fans who are willing to go to any length for information about their idols end up empty handed. Methuen Publications and journalist, now author, **MARTY MELHUIH** have made a first step to rectify this situation.

In January Methuen published the book "Bachman Turner Overdrive" by Melhuish. It is termed the authorized biography of the rock group. The publisher and the author made the only subject choice they could: BTO. Publicity material released with the book echoed the fact that during the first two years of performing and recording BTO members **RANDY BACHMAN**, **BLAIR THORNTON**, **FRED TURNER** and **ROB BACHMAN** sold in excess of 4 million albums and 2.6 singles, appeared before more than 2.5 million people in 230 concerts in more than 130 different cities.

Melhuish is a knowledgeable and accurate journalist and he has come up with a book for fans that the industry as well is enjoying. It is complete with a large assortment of lively photographs and discographies. Finally BTO fans around the world have an accurate account of the exciting BTO story.

CONCERT

The ninth season of The Guelph Spring Festival will be held from April 23 to May 9. The festival is scheduled to include a concert by **MOE KOFFMAN** and his jazz quintet as well as a performance of **HARRY SOMERS'** "String Quartet No. 3" by The Orford String Quartet.

A highlight of the festival will be an appearance by the internationally acclaimed Polish composer Krzysztof Penderecki, who will conduct his own works with such Canadian performers as The Festival Singers of Canada; **ROBERT AITKEN**, flute; Mary Morrison, soprano; The Orford Quartet; Gisela Depkat, cello and The Nexus Percussion Ensemble (which includes **ROBERT BECKER**, **WILLIAM CAHN**, **MICHAEL CRADEN**, Robin Engelman, Russel Hartenberger and **JOHN WYRE**).

The annual conference of The Canadian Music Council will be held in conjunction with the festival.



HARMUSE PUBLICATIONS has announced the publication of **MICHAEL BAKER's** "Capriccio for Two Pianos". Other works by the composer in the initial stages of publication include "Concert Piece for Organ, Piano and Timpani" and "Sonata for Piano" (1975).

Mr. Baker's "Okanagan Landscapes for Piano and Orchestra" will receive its premiere in May. The piece is to be choreographed by Gweneth Lloyd, founder of the Winnipeg Ballet, and will be performed for the first time in Kelowna, B.C. The commission was made possible through the assistance of the Koerner Foundation of Vancouver.

Michael Baker has also been commissioned by the CBC to write a new piano concerto for pianist Robert Silverman and the CBC Vancouver Chamber Orchestra. The premiere of this work is expected to take place next fall.

An earlier work, "Point, No Point", for viola and string orchestra, received its world premiere August 7, 1975, at the Church of St. Edward the Martyr, Corfe Castle, England, by The Festival Orchestra with Roger Best in the role of soloist and conductor.



A recent programme by the Vancouver Symphony served as part of a series of family pops concerts that feature commissioned works for children. The concert, conducted by Simon Streatfield, the orchestra's associate conductor, opened with Anton Dvorak's "Slavonic Dance No. 8". This was followed by "The Soundstealer", by Jane Heyman and **PATRICK ROSE** — a story about an elf who steals the sound from instruments and puts it back.

Following intermission the orchestra performed Paul Dukas' popular "The Sorcerer's Apprentice" in addition to two specially composed pieces by actor David Latham and Patrick Rose.



Francis Chan

The broadcast premiere of **ANN SOUTHAM's** "Integrities" took place last December 28 over CBC's FM network. The performance was recorded at The Winnipeg Art Gallery last November 17 and featured pianist Diana McIntosh and narrator Jeannie Gilbert. The programme also included two selections by Norma Beecroft based on the poetry of **LEONARD COHEN**.



Pianist Diana McIntosh will give the world premiere of a new work by Toronto composer **ANN SOUTHAM** May 4 in the Winnipeg Art Gallery. Untitled at press time, the work is for piano, narrator and electronic tape. Other Canadian composers on the programme include **SYLVIA RICKARD** and **JOAN HANSEN**.

Diana McIntosh was in Toronto in February for initial discussion toward a mixed media concert at the Winnipeg Art Gallery in the spring of 1977. Four Canadian composers will be involved, including Ann Southam and **ROBERT DAIGNEAULT**. The aim of the concert will be to explore the theatrical possibilities, such as lighting design, in a musical concert.

Winner of the Vancouver New Music Society's Orchestral Composition contest is **FRANCIS CHAN**, 26-year-old Vancouver composer. He has received a \$500 cash prize and will receive a performance by the Vancouver Youth Orchestra of his winning piece "The Daughter of Master Chin" for solo voice and orchestra.

Francis Chan began composing at Lord Byng High School in 1965. While completing his degree in Electrical Engineering at UBC, he studied composition with Vancouver composer and teacher **JEAN COULTHARD**.

The premiere of Mr. Chan's "The Goddess of Mercy" took place November 18, 1975, at St. Georges School in Vancouver, performed by the New Vancouver Philharmonic Orchestra under Paul Douglas. Also performed was his "Reflections". His piece for wind sextet, the "Four Seasons Suite", has been recorded by the CBC.



WALTER BOUDREAU and **STEVEN GELLMAN** were among the one hundred Canadian artists who received awards in the second Canada Council Arts Grants competition for 1975-76. The competition, which closed last April, attracted 502 applicants.

The Parachute Records label out of Calgary has released an album of contemporary guitar music by Calgary musician/journalist **EUGENE CHADBOURNE**. Titled "Solo Acoustic Guitar, Volume 1," the album is performed and written by Mr. Chadbourne.

Primarily a self-taught musician, this young man has visited Toronto and Montreal from time to time and began playing the odd concert with Toronto's jazz musicians. As time went on he was invited to do his own shows and to date has performed at York University and A Space in Toronto and Vehicule Art Inc. in Montreal. His first recording has material of interest to guitar buffs in the jazz vein as well as the most contemporary styles.

The City of Vernon, B.C., will host the fourth annual Okanagan Festival of Composers May 21 to 23 at the Easter Seal Camp in Winfield, B.C. **JEAN COULTHARD** will be returning again to be joined this year by Murray Adaskin as senior adjudicators.

In the past participation in the festival has come primarily from Western Canada. This year, however, it is designed to foster an interest in composing, parti-

cularly in young people, to provide a sounding board for composers, to give guidance and teaching through adjudications and workshops and to encourage the performance of contemporary works.

A composing competition is also held in connection with the festival. More information may be obtained by writing to the Secretary, Box 1088, Vernon, B.C.

On January 28 Montreal's Les Grands Ballets Canadiens were featured on the CBC-TV programme *Musicamera*. Titled *Loves*, the broadcast was an imaginative exploration of various kinds of love. One segment of *Loves* was devoted to "The Shining People of **LEONARD COHEN**", inspired by the lyrics of Canada's internationally known contemporary poet. Choreographer Brian Macdonald read the poetry. The ballet was first performed in Paris by the Royal Winnipeg Ballet and critics there praised it for its beauty. *Le Monde* called it a "thoroughly Canadian masterpiece".

The TV production *Loves* had an "honourable mention" award created for it at the 1975 Prix d'Italia, competing with outstanding television entries from around the world.



Eugene Chadbourne

A novel teaching device has been introduced by Montreal composer **MAURICE DELA**. This first series in the collection "Accompagnement" takes the form of an extended-play record and is addressed to recorder amateurs who do not have an accompanist on hand. In realising this accompaniment record, the composer has adopted an identical formula for all the pieces. The two introductory bars determine the time and moment for the soloist to begin (the soloist's parts are included in the record jacket).

Mr. Dela has decided that since he is addressing mostly young students he will use a language which they can easily understand. Thus the style of the bagatelles strays from the traditional repertoire for recorders. The accompaniment is summarized by a piano, a guitar and a bass.

A group of people from the Okanagan Valley in British Columbia have worked together to develop a programme reflecting the Okanagan image through the arts. The programme which has been named Okanagan Image 1976, will consist of works commissioned for and premiered at Okanagan Image concerts. Symphonic and choral works, ballet, drama and an art exhibit are to be created primarily by artists available or connected with the arts in the valley. These include composers **MICHAEL BAKER** and **JEAN COULTHARD** (Vancouver), Arthur Lewis (Kamloops), and **ERNST SCHNEIDER** (Penticton) and playwright **GEORGE RYGA** (Summerland).

The concerts will be performed in Vernon, Kelowna, Penticton and Kamloops with the starting dates at Vernon on April 30 (Drama) and May 1 (Music, Ballet and Art).

Guy Huot, former music administrator for the National Arts Centre in Ottawa, has been appointed Executive Director of the Canadian Music Council. This is the first time the council has had a full-time secretariat; offices will be located in Ottawa.

VIOLET ARCHER's "Trio No. 2" for violin, viola and cello was given its Alberta premiere on November 30, 1975, in a series called *Explorations* sponsored by the Department of Music of The University of Alberta. This work was originally commissioned by the Corydon Trio of Winnipeg in 1961 and premiered by that group in 1962.

The International Double Reed Society is accepting entries in its 1976 composition contest until March 31. There are categories for oboe and bassoon and a \$100 prize will be awarded to the winner in each category. Winning works will be featured in a special concert at a meeting of the society in Toronto August 16 to 18.

Complete information may be obtained by contacting *The Music Scene*.

NEWSLETTER

GREETINGS . . .

A large group from Canada, including myself, was privileged to attend the Broadway opening of the rock musical *Rockabye Hamlet*, written by your fellow BMIC affiliate **CLIFF JONES**. The production was considerably changed from *Kronborg: 1582* which was the show that attained success at Charlottetown and in the several Canadian cities it toured last year.

Unfortunately the New York critics did not accept the show kindly. It was a fine evening of excellent entertainment performed by capable artists, and we enjoyed it immensely — but we are not critics. The show closed at the end of the first week.

Our congratulations, nevertheless, go to Cliff Jones on his tremendous output of talent and energy. I'm sure the experience has been rewarding for him and I feel sure also that you will join me in encouraging him to continue the effort to stage a one-hundred-per-cent Canadian musical on Broadway.

We are proud also to be associated with BMI Canada affiliate **PIERRE TROCHU** of Outremont, Quebec. Pierre received the First Prize in the 1975-76 CBC Radio/Canada Council National Competition for Young Composers. The cash prize of \$4,000 was awarded for his work "Eros (1975)" for tape. Pierre received the award for the best work by a Quebec composer in the 1973 competition for his piece "Orange". His works and name will now join the distinguished ranks of the growing list of Canadian composers gaining worldwide recognition.

It is noted that the Canadian Musical Reproduction Rights Agency Limited has now opened its doors for business — to administer reproduction rights on behalf of copyright owners of words and music.

This organization has the support of the Canadian Music Publishers Association and the co-operation of the Harry Fox Agency of the U.S.A. which organization has been supplying this service to several Canadian music publishers up to the present time. If you wish further information as to how this agency may serve you, the address to write is:

Mr. Deryk Barton
Canadian Musical Reproduction Rights Agency
198 Davenport Road
Toronto, Ontario M5N 1J2

By the time you read this letter the Juno Awards will once again have rewarded the musically talented of Canada for their success in 1975. We are pleased to see so many BMI Canada affiliates nominated. We wish them all well. Congratulations to the winners whoever you may be.

The Juno is now recognized as the top Canadian award in the "popular" music field — it can only improve the quality of your already excellent work. See you next time.

Sincerely,



S. Campbell Ritchie
MANAGING DIRECTOR

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