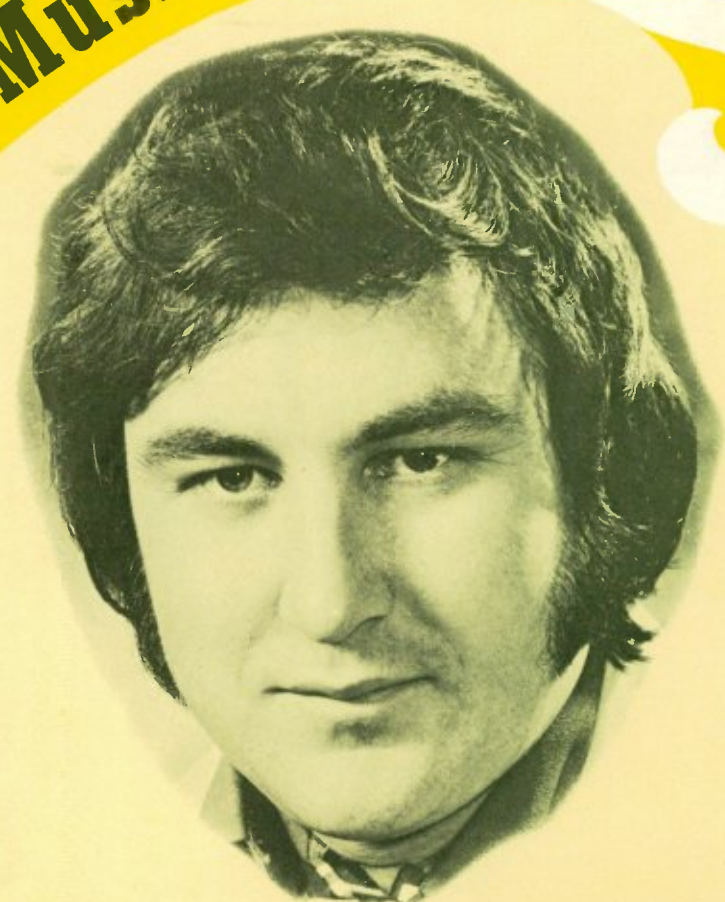


# THE MUSIC SCENE



Carroll Baker

**October is Country Music Month**



R. Harlan Smith

SEPTEMBER - OCTOBER 1976

# EDMONTON TO HOST FIRST COUNTRY MEET

Canada's Academy of Country Music Entertainment will hold its first general meeting for members during RPM's Big Country Weekend at the Edmonton Plaza September 25 and 26.

The Academy began a membership drive last July to recruit members and bring into the new organization members of the founding organization. New members may enroll in the Academy by forwarding their name, address, telephone number and \$10.00 fee to the Academy at 9312 - 150 Avenue, Edmonton, Alberta, T5E 2N8. The Academy also asks prospective members' area of activity in country music. President **HANK SMITH** told *The Music Scene* membership is open to anyone actively engaged in country music: songwriters, artists, record companies, broadcasters, etc.

"The formation of the Academy", he said, "was brought about to unify people associated with the country music industry, to promote and encourage the betterment of Canadian country music; in other words, to give this field of entertainment a strong backbone and allow the membership to promote Canadian country music and its participants."

ACME is a chartered, non-profit organization. Members will be entitled to voting rights in the election of board members. Elections will be held every second year, probably during early spring, beginning in 1978.

Members of the Academy will also receive voting ballots and voting privileges for RPM's Big Country Awards. Registration fee of \$40.00 can be sent




Hank Smith

to Big Country Awards, 6 Brentcliffe Road, Toronto, Ontario, M4G 3Y2. Registration admits participants to the speakers' sessions, Big Country Forum, one party and the Big Country Awards banquet.

Hank Smith likened the Academy's aims to one of those of BMI Canada: ". . . BMI Canada is and always has been in the same business, that is, promoting better and healthier relationships in the total Canadian music industry."

# THE MUSIC SCENE



SEPTEMBER-OCTOBER, 1976

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Bruce Miller

## Songwriters require breathing time

# BRUCE MILLER NEEDS PEOPLE FOR HIS INSPIRATION

by Ken Waxman

"If I just lived in Holiday Inns all my life I'd never be able to write songs," admits 24-year-old **BRUCE MILLER**, as he relaxes in a soft armchair in his temporary apartment hotel in downtown Toronto. "I get my inspiration from people."

Yet Miller, a long-time itinerant musician and singer, has experienced both those long nights in strange hotel rooms, as well as meetings with people of every type imaginable. He's lived in New York City, California, Vancouver and Toronto, and traveled extensively. Now he's settled down for an extended stay in Toronto, both as a home base for his assault on the heights of the music business, and as a convenience while he records his second A&M album, which should be available by the time you read this.

"Big cities are the only place to do anything original," says Miller, a lanky man with shoulder-length hair and a

newly regrown moustache, as he sips his coffee. "I like living where there's a lot of different people giving a constant input — where there are a lot of weirdos passing through town." This choice for the city over the country sets him apart from many other singer/songwriters, and in fact if asked to define his sound he'll call it "rock" or "progressive country rock", preferring that to the country-folk slot it has been shoved into.

Sure Miller says he plays fiddle along with his rock-ribbed guitar work; but does playing "Orange Blossom Special" on violin make him a country/rocker? No, Miller looks on both country music and blues as his roots, not his present preoccupation. And how can you call him a country fiddler when he sometimes plays reggae music on that instrument?

Now Miller is gearing up for an extended run at stardom with his new disc, and is out to convince those souls who weren't sold on his first A&M disc, "Rude Awakening". He says with the new album he's working on "making the best of the three-minute slot" for a potential single,

and is now steadily working with a four-man back-up group. Although the four (guitarist Tommy Cosgrove, drummer Ron Heldland, bassist **GEORGE PHILLIPS** and keyboard man **JOHN T. DAVIS**) will tour with Miller, he still plans to add other musicians to the new album to give him a variety of sounds.

Right now, except for one 5-year-old tune, "Dream of Glory", he's even unsure of what songs will be on the album. He's in the midst of an incredible creative period, and new tunes are joining his repertoire almost every day.

Of the hundreds of songs he's written over the years, Miller has kept about 40 as a regular part of his performances. But while he initially planned to record some of them, this new burst of creativity has meant that most will be put aside for another time.

Actually if he scores with a hit from his new album, the experience won't

*Continued on page 9*

## A catalyst role

# INSTRUMENTAL CLINIC FOR COMPOSERS IS DOLIN INNOVATION

by Rick MacMillan

DR. SAMUEL DOLIN would like to see several changes in the structure of the average Canadian conservatory of music. In his opinion, our conservatories should, and can be, more professional institutions than universities, as is the case in Europe. Most Europeans are surprised to learn that one can study performance in practically any university music programme in North America. In Europe, the function of the conservatory is to train musicians, while that of the university is to train music scholars.

An instructor of composition and theory at the Royal Conservatory of Music in Toronto, Dr. Dolin has partially realized his vision by designing a special programme within the four walls of the conservatory which actually operates independently of the institution itself. It is not subsidized by the conservatory; in fact, a portion of the programme's finances come directly from Dolin's pocket. This is only one indication of the strength of his convictions. In addition, his timetable is much heavier than that of any other colleague, comprising more than 40 hours a week, including some evenings.

Dolin is not a radical. In fact, he has made it very clear that his programme is neither in competition with the conservatory nor with the University of Toronto. His intention is merely to fill a gap which he feels is missing in the education of composers.

Dolin's private composition students are encouraged to participate in several small (4-6 persons) group sessions per week which cover the various fields of music education: harmony, counterpoint, comprehensive history and analysis (including an enormous emphasis on Canadian music), serialism and composition (including experimental techniques). Students involved are expected, as prerequi-

sites, to be familiar with rudimentary music theory as well as sight-singing and ear-training.

Dr. Dolin chooses not to use text books — or at least not to take them quite as seriously as many educators do. For example, he sees harmony text books as extremely valuable tools in the sense that they present methods of solving certain problems encountered in composing. In actual fact, such textbooks often tend to generalize and, as Dolin himself has put it, "there is no such thing as a perfect truth in art . . . No one has ever written a musical composition from a set of rules." Similar problems are encountered in history books. For example, Dolin has his students make style studies from a look at the resources. Instead of consulting text books on the matter his students actually dissect compositions from various style periods in attempts to discover what their distinctive characteristics actually are.

Certainly the most interesting application of Dolin's principles is the daily two-hour session which he refers to as the instrumental clinic. In this workshop situation a competent performer discusses his instrument's range, its fingering procedures, methods of producing such things as natural harmonics and, in general, how to compose idiomatically for that instrument. Each day a different instrument is examined.

The work load of such a programme can be either heavy or light, depending on how involved the student wishes to become. Some, in fact, regard it as a full-time study, comprising as many as 40-50 hours each week. In total, about 50-60 students are involved.

Roman Toi, who has been assisting Dolin throughout the project as well as actually studying with him, has nothing but praise for the way in which the programme is being carried out. "The whole concept is still in the developing stage",

he admits, "yet I can't seem to understand why it didn't happen sooner. Dr. Dolin's knowledge of music is deep and vast — occasionally it really scares you."

Many of Dolin's students — such as **MICHAEL FREEMAN**, Ricky Hislop, Saul Chapman, **GARY KULESHA**, **JIM HISCOTT**, Doug Balfour, Eugene Martynec, **MICHAEL PEPA** and **TIM SULLIVAN** — are already beginning to establish themselves as respected composers. Dolin considers the experience of meeting others to be invaluable for any composer, creativity being a human and thus a social phenomenon. Individual problems are dealt with in private classes. "My role in the group is more of a catalyst than a teacher", Dolin points out. The classes are generally conducted as seminars rather than as lectures. The immense freedom offers the student the option of walking out at any time — some have. There are no deadlines and the courses are of no fixed length. This alleviates much of the pressure experienced in a university situation.

Dolin himself is open to criticism. "My programme may be dangerous", he admits, "because it's not suited to everyone — it can be, in this sense, considered autocratic." Many students would prefer a more structured situation.

What is the programme's future? Dolin is not sure. For him it is a highly effective means of putting his own unique ideas about music education into practice. No one can ignore his special knack for recognizing and nurturing creative talent. The successes of such former Dolin students as **ANN SOUTHAM**, **BRIAN CHERNEY**, **STEVEN GELLMAN** and **JOHN MILLS-COCKELL** will attest to that. In view of the fact that he has been applying these same educational principles on a one-to-one basis for years, and in the belief that he is fulfilling a very important need, Dolin has great confidence in the future of his "internal institution". ♦

Dr. Dolin, extreme right, listens while cellist demonstrates instrument to students. (Robinson Photography)



## Form own record label

# JERRY AND JO'ANNE FIGHT IN SUPPORT OF POP-COUNTRY

by **Hélène Pedneault**

Experts can readily differentiate between western, country and pop-country types of music. Western, for instance, which is still prevalent in Quebec and parts of the U.S., conjures up images of cowboys and horses, wide open spaces and saloons. We hear Nashville, Texas, Colorado and Arkansas.

The Quebec country-pop duo of **JERRY ROBITAILLE** and **JO'ANNE MOREAULT** first made their reputation with Western music, with the assistance in the early stages of Ti-Blanc Richard, Levis Boulianne and **WILLIE LAMOTHE** who are all firmly branded with the Western iron. Jerry, however, recognizes that they have moved from western music into country. The line is hard to define. Jerry does not denigrate western to the greater glory of country, but he would like people to note the distinction between the two. If you listen to one of Jerry and Jo'Anne's records even without words you will get the feeling that it's not the same stuff as a traditional western piece. This is "pop-country", which is to say a type of folk song suffused with steel guitar on a country-style beat. Clear as mud, you may say. Non-musicians can recognize the feeling of music without being able to analyze the reasons.

I met Jerry without Jo'Anne since she had gone off to Sherbrooke to rehearse for that evening. He's a friendly giant who has been fighting the good fight on the side of country music for eight years now.

The relationship between Jerry and Jo'Anne is professional. Until he met Jo'Anne in 1968, Jerry's main success was in sales. But he was so interested in music that he wanted to get right in the swim and gave up his comfortable job. In 1967 and 1968 he attended Disc Jockey Conventions in Nashville. Impressed by the gathering in one place of so many big names for a week, he returned home quite dazzled and more than ever convinced of his love for country music. He met Jo'Anne in 1968 during a television show hosted by Levis Boulianne in Sherbrooke. He was accompanying Boulianne on the banjo, steel guitar and electric guitar, and Jo'Anne was giving her first solo performance. In 1969, Ti-Blanc Richard offered him a job at Nick's Barn Dance in Lennoxville. He rounded up a group of three musicians and went in search of Jo'Anne. At that time, music was still a part time "Saturday evening thing". It was in 1970 that the new bilingual duo of Jerry and Jo'Anne decided to make music their only interest.

Space does not permit a detailed professional biography, but highlights include the following:

— January, 1971: Recording two al-

bums in Nashville, one in French, "On est fait l'un pour l'autre", and one in English, "We're made for each other", for London. This proved to be the first break that brought them into the public ear. They helped to promote their own records by touring Quebec. Unofficial sales so far: 25,000 copies.

— November, 1971: Recording two more albums for London, again at Nashville, "Down Home" and "L'avenir". Two of Jerry's own songs were included: "Down Home" and "The Crutch".

— 1972: They attempted a breakthrough in Ontario, but their singing in French as well as in English proved unacceptable and they decided to bide their time and strike when the moment was right.

— Spring, 1973: Recording of "Superman", a single on the CINE label.

— Fall, 1973: PACHA recording of three albums and two singles. Of the three albums, one is in French, and one in English, and one is an instrumental featuring the steel guitar.

So in just two years they have put seven albums and three singles on the market. In the meantime, they have criss-crossed the province of Quebec in all directions, sometimes even overflowing into Ontario. In 1972 they hosted a television series in Sherbrooke for 14 weeks. That same year they went to Nashville to take part in the *Ralph Emery Show* and to Halifax for the CBC's *Country Time* series. In 1973 they performed at Place des Arts in Montreal with George Jones and Tammy Wynette, and recorded a *Vedette en direct* show with Willie Lamothe on the CBC French Network. In 1974 the *Ian Tyson Show* featured them on the CTV Network. The next year they went to Louisiana to represent Quebec along with Willie Lamothe, whose 30 years in the spotlight they celebrated the same year at Place des Arts. They wound up 1975 by taking part in the biggest television show of their careers, the **TOMMY HUNTER** Show, with Freddy Fender, on which they sang in both French and English. During 1975 they also took part in the St-Jean-Baptiste celebrations on Mount Royal, and in the Laval and Verdun rodeos.

From 1973 to 1975 they worked at setting up a recording company, which they now own: Daisy Records produced three albums and three singles in 1976 alone. "En Rappel" is a collection of all their hits. "Drop some silver in the jukebox" made the Canadian singles hit charts. Others are "Jerry and Jo'Anne sing the country hits you love", "Jo'Anne presents Jerry and Steel Guitar" and another single, "Amis".

In August this year they were invited to take part on the *George Hamilton IV Show*, screened in Ontario, England, Ireland and South Africa. When I met



Jerry and Jo'Anne

Jerry, they were getting ready to do another *Tommy Hunter Show* and *Grand Old Country* in Toronto. In September they are scheduled to be in Alberta for Big Country and in October will be down to Nashville again for the Country Music Association International Show held during the annual Disc Jockey Convention. That will be the highlight of their careers to date, and may be just what they need to break into the international scene. Already their platters are spinning in Germany and Britain. Between now and the year's end, they plan to bring out one record in French and one in English, plus a Christmas record, as well as taking part in a U.S. television show that is syndicated to more than 300 markets, Buck Owens *Hee Haw Show*.

Whew !

The two are taking the market by storm. And they are also fighting for the betterment of country music in Quebec. They would like to see more country music on AM radio stations as they feel that the people who attend their live performances would like to hear their songs on radio and buy their records. Jerry feels very strongly that retailers could do a good deal to display country recordings more prominently and to educate their staff to country music and artists.

Jerry and Jo'Anne live by and for country music. It has become their world. They now have a solid business which makes records, produces shows and hires musicians. They wanted something solid and they have created it for themselves. Still their best teacher is the criticism which keeps them in touch with the public, without which they could not survive.

They are not alone in their faith in country music. ♣

## Artists forewarned of pitfalls

# ROYALTY RECORDS OPENING THE WEST—COUNTRY STYLE

by Caryl Brandt

"The first pioneers coming to break sod took about ten years to grow a proper crop," points out **R. HARLAN SMITH**, A & R director for Royalty Records in Edmonton. "The same applies to music. The raw materials and natural resources here are probably as great as the oil — and they've been overlooked for a great many years."

Royalty Records in Edmonton is a developer of country talent and a crusader in getting country music onto more stations and into more stores across Canada. Royalty is really "pioneering" in Edmonton because the music industry is not firmly established in the West.

R. Harlan Smith knows this. He's been involved with entertaining since 1966, in production before that. In the early '70s he helped form **HELPING HAND MUSIC**, a publishing company. "By 1973," says Harlan, "the next reasonable step was to create a vehicle-company to promote the publishing and productions — so Royalty was set up."

Most of the artists Royalty has acquired are in the country area and the bulk of these are from Western Canada — **CHERYL KEYLA** is from Calgary; **LARRY GUSTAFSON**, Grande Prairie; Danny Hooper from Tomahawk, Alberta; Harlan from Central Butte, Saskatchewan.

"Everybody Royalty has signed, whether an established or a new artist, has been chosen because he or she is as good as you'll find anywhere," states Harlan. "Artists like **JIMMY ARTHUR ORDGE**, who won two Moffat Awards and was a Juno nominee last year; **RUSSELL THORNBERRY**, who's won three BMIC awards as a songwriter; **GLORIA CARRIERE**, who was offered a contract in Nashville, but signed with Royalty; **CHRIS NIELSEN**, a new young artist whose single 'Baby Pictures' is getting good reaction from both MOR and country stations, and a young man called **GARY FJELLGAARD**, who seems to appeal to a whole range of people. **VALDY**'s recorded one of his songs called 'Me and Martin' and I've recorded 'Rusty Come Back' and 'Universal Girl' which we co-wrote."

In terms of artists Royalty has good people to market. "Not only is our talent good," Harlan says, "but also it can be developed right here and still take its place on the national market."

Until five or six years ago the major record companies were all centered in Toronto or Montreal. "They have developed and worked a lot of talent," Harlan acknowledges, "but they really haven't had an awful lot of time to come out to the boondocks and look around. The situation was similar to professional hockey where, a few years ago, you

couldn't be a pro if you stayed in Western Canada. The parallel in music is that Edmonton now considers itself a 'national-league' city."

"People who tend to think in terms of 'music centres' are wrong," claims Harlan. "Records can come from London, England, from Germany, France, Australia, Argentina, anywhere. As long as the artist and the product is good, that's all that's important."

"And there are no acceptable excuses for anything less than quality," says Harlan. "Edmonton has the facilities, the artists and the expertise to produce the best. People like Richard Chernsky who is a fine versatile guitar player; the Edmonton Symphony string people who cooperate one hundred per cent; several capable background-vocalist groups; two 16-track studios (Century II and Damon) and one 24-track (Sundown) as well as access to any of the publishers and music in the world, the same as any producer."

Still, it's difficult to convince some record dealers that country music sells. The kind of music Royalty is aiming for — "people music" as Harlan calls it — appeals to anybody from 16 to 96. But some dealers assume that all country buyers are between 25-50 and live in rural areas. Ian Douglas, National Sales Manager for Royalty, disagrees: "If you look at the larger cities, you'll find country clubs and taverns which show that there are country-music lovers who'll spend their money on our kind of entertainment."

So how does Royalty cope with the labelling? "We sit down and talk with dealers who have this mental block and try to convince them to put a minimum quantity of our records in their stores — and just go from there," explains Ian. "Nine times out of ten our records sell."

Some radio stations are as skeptical as dealers — they still format tight play-  
*Continued on page 11*



C. Brandt photo

Royalty artist Chris Nielsen and A&R director R. Harlan Smith

## Carroll Baker reaching for the top

### IMPROMPTU INVITATION LEADS TO CAREER IN COUNTRY MUSIC

by Ken Waxman

**CARROLL BAKER** didn't like country music as a teen-ager.

"I preferred the Beatles," she admitted shamefacedly as she spoke about her past. But that's all changed now. Carroll has not only become a staunch defender of country music, but a top-notch performer and writer of it herself.

In fact — with nation-wide recognition which followed her electrifying appearance on last Spring's Juno Awards telecast, a string of country hit singles behind her, and a new, widely distributed RCA album simply called "Carroll Baker" — you could say she's arrived and is well on her way to become Canada's top female country singer.

But if you had told her any of this sudden fame would be coming to her, when she was growing up in Nova Scotia, she wouldn't have believed you: for until

a few years ago the blonde songstress never even considered a professional musical career. All along it has been fate, coincidences or what have you that have been there to help her on the rise to the top.

That's getting a bit ahead of our story, though, that begins about 27 years ago in Bridgewater, Nova Scotia, where Carroll was born, part of a family of six children. Shortly afterwards the family moved to Port Medway, where Carroll grew up, learned the rudiments of the guitar, and listened to a lot of old-time fiddle music her father played.

But singing was still just a hobby with her and when the family moved to Ontario, Carroll took the type of jobs a teen-age girl of her circle was used to: auto-supply-store clerk, waitress, bookstore clerk, supermarket cashier. Shortly afterwards she married, and moved to a new home, and that's where fate first came into play.

Her next-door neighbours were country

music fans, and one night in 1968 they urged Carroll and her husband to accompany them to an Oakville country music club. Then, knowing that Carroll could sing, they urged her to try a couple of numbers with the band. She did, and before the end of the night, the band-leader was so impressed that he asked her to join his group. That stint only lasted a couple of weeks, but by the end of it she knew singing and country music were her future.

She began working in the small clubs, fairs and jamborees in Southern Ontario, and a little while later met another person who would give fate a shove. That was **GEORGE PETRALIA**, who came up to her while she was performing at the Markham Jamboree near Toronto to try to persuade her to record one of her songs in Thunder Bay with **DON GRASHEY** producing. Initially she refused, but finally she made the trip to Thunder Bay and began her association with Grashey, an association which has been highlighted by 14 charted singles, two albums on his own Gaiety label and her present RCA success.

Grashey also now functions as her personal manager, a job he took over a few years ago when her husband John realized he just couldn't spare time from his job as a supervisor of a metal company in Burlington, Ontario, to look after her growing career. Besides this, Grashey has had a long history of nurturing the careers of country stars, and is equipped with the professionalism that ensures Carroll plays the best clubs, and for the best prices. She in turn credits him with being "the force behind me business-wise."

Their relationship has been marked with only a few minor disagreements, and she's generally followed his advice. One instance where she got her way, however, was when she decided to record Conway Twitty's "I've Never Been This Far Before," a disc that would have no Canadian content except her performance. Previous to this she had only recorded tunes which she, Grashey or other Canadian composers wrote, although she recorded in Nashville. Yet, she says, she was "bothered emotionally" by the fear that many of her songs were only being played to satisfy Canadian content regulations, rather than on their merit alone. So Grashey agreed, and she recorded the Twitty ditty. Most of you probably know the rest: the tune soared right to the top of the Canadian country charts and stayed there for a while, making the song one of her all-time best sellers.

At the same time she says the record didn't sell all that well in the "Bible Belt," "because girls aren't supposed to sing that type of song," she says. However it's



BMIC's Harold Moon greets a joyful Carroll Baker as she is named Top Female Country Artist at last year's awards show.





Carroll Baker

safe to say that Carroll puts the same kind of power in her strong, emotional voice every time she records, and most of her songs are at least as sensual and intense as "This Far Before."

Interestingly, unlike most songwriters, Carroll says she never agonizes over her tunes. She has only written 20 so far, all to be recorded on albums or singles. Her new RCA set, for example, features four Baker-penned tunes, and three she co-wrote with Grashey.

"I can tell as soon as I write the first line whether the song is going to work or not," she admitted. "If it doesn't, I just throw it away and start another one. I could never be one of those writers who takes five years to write a song."

"When I wrote 'One Night of Cheatin'" it was almost as if I didn't know what I was doing," she recalled. "I just sat down with pen and paper and wrote the entire piece in about seven minutes."

Fate reared its head again last Spring when Carroll was invited to sing on the Juno Awards telecast, and she takes the accolades she garnered there in stride. Most people described it as the dullest award presentation in years and Carroll's

galvanizing performance one of its few highpoints. So the next morning she woke up to find her name in most of the papers, and a stream of new work offers.

What it all means is that Carroll is busier than usual, with all her performing time booked up almost to the end of this year. But her sudden mass acceptance hasn't swelled her head; she still remembers her first loyal fans and club owners who gave her a break earlier on, and she plans to be faithful to them. She's also not bowled over by her sudden fame.

"You don't make it before the Good Lord wants you to," she says simply. "I was waiting for my time to come, and I had time to get my head together."

As for the future, well, she's off to Nashville later this year to record another four sides, and is finalizing a series of concert dates in late October which should take her to most of the cities where her album is selling well.

Through all this she plans to let people know of the virtues of country music, and what makes it important:

"Feeling," she says. "That's what country music is all about." ♣

MILLER — Continued from page 4

really be that new for Miller. He's already the composer of a hit, "Anna Marie", which Susan Jacks recorded. He wrote that tune at 17, shortly after he moved to Vancouver after a childhood spent in New York City, and *American Graffiti* country, San Rafael, California.

Early on he decided that school wasn't for him, and that entertainment was going to be his life work. A school drop-out, Miller worked at a variety of odd jobs, ranging from clerking in a music store to prospecting in the Yukon, while he pursued his dream.

After establishing himself on the Vancouver music scene, Miller came east late in 1975, attempting to establish a nation-wide presence. He is back in Toronto for the third extended period.

He expects that once the new album is released he'll be able to tour Canada and possibly into the United States, and if nation-wide reaction is the same towards him as it has been in Montreal and Vancouver, he should have no problems. Early this summer he played both the West Coast and Quebec, and while he was home-town-boy-returned in Vancouver, and an unknown commodity in Montreal, the reviews were almost identical in their praise. Add this appreciation to the fast-growing Miller cult in Ontario, and you have a firm foundation to build on.

An introspective songwriter, Miller describes himself as an "obsessive person," who has to practice and write every day. At the same time, while he enjoys performing, he feels songwriters should not have to work every week, to give them time to experience life around them, unconnected with the music business. While his songs reflect his life, Miller says, he doesn't tailor individual songs to his surroundings. Thus a tune composed in an empty schoolhouse on Vancouver Island could just as easily have been put together in his Toronto apartment.

Other tunes are story-book fantasies, he said, fantastic themes he's put together that interest him; while still other songs reflect his experiences. But if they are somewhat autobiographical, it doesn't mean that they're not refined and altered. Those who think that "Rebecca", a tune on "Rude Awakening", was written for a real live lost love, will be disappointed to know that the only Rebecca he knows is 8 years old.

As for the future, Miller says he doesn't plan to limit himself to the esoteric field of so-called folk and country music. He sees himself in the forefront of younger performers who are changing music as we know it.

Reflecting on his inspiration, he tells of the time he was 18, working in the Yukon as a prospector, along with an elderly self-educated Norwegian. This fellow had an impressive personal philosophy, and he told young Miller that "anything that's revolutionary lives on, while everything else is stacked on the trash can of history."

And Miller is convinced that with his music he can create something revolutionary. ♣

## A world of experience

# SHERMAN FINDS AURAL EXPOSURE INDISPENSABLE TO COMPOSING

by Rick MacMillan

In a recent interview with Roger Bainbridge of the Whig-Standard in Kingston, Ontario, **NORMAN SHERMAN** refers to composing as a "24-hour-a-day business". While Sherman tries to devote much of his time to composing, in actual fact it is the creative process — the development of ideas — which, for him, takes up most of the day. "Even when you put the pencil down and take a rest", he comments, "the music is still running through your mind."

It is in this light that one recognizes Sherman as a composer who respects his craft. "Every work I write I try to make better than the preceding work. It can't be done in a capricious manner. The result must be as fine as possible." This meticulous concern for craftsmanship — the constant attention to detail — is perhaps the most distinctive characteristic of Mr. Sherman's compositions.

Norman Sherman was born in Boston in 1924 where he studied composition privately with Roslyn Brogue Henning. Sherman attributes most of what he has

learned to these three years of study. "In these studies a very simple method was used", he said during an interview for *Script*, a journal published periodically by the Hague Philharmonic Orchestra. "I had to compose pieces in each successive style in the history of music. And we didn't begin with the music of 200 or 300 years ago, as is done in most schools, but with the writing of Gregorian chants, then with music of the Renaissance period, and so on. In this way my composition technique developed in the same way that music has evolved."

After graduating from the University of Boston, where he studied composition and bassoon, Sherman went to France where he studied analysis with Olivier Messiaen at the Paris Conservatoire.

Upon arriving in Canada in 1957, he took up the position of principal bassoonist with the Winnipeg Symphony and the CBC Winnipeg Orchestra. There he composed several light music shows and background music for the CBC.

For an eight-year period (1961-69) Sherman enjoyed the distinguished posi-

tion of principal bassoonist with the Hague Philharmonic, one of the finest orchestras in the world. Although the orchestra gave close to 200 concerts a year and rehearsed every day, he found time to compose an orchestral work "Through the Rainbow and/or Across the Valley" as well as completing his "Two Pieces for Orchestra".

"The Reunion", a chamber work for flute and string trio, was completed in 1971 after the composer had returned to Canada. This rhythmically complex work consists of three movements, each of which employs a different member of the flute family (respectively: piccolo, flute and alto flute).

"Through the Rainbow and/or Across the Valley" (1967) was premiered by The Rotterdam Philharmonic under Bruno Maderna. Sherman showed great respect for the well-known Italian conductor and, despite the fact that the latter had very little time to study the score, the performance turned out to be perhaps the most memorable of the composer's career to date.

Sherman's first orchestral work, the "Sinfonia Concertante for Bassoon and Strings" (1949), has been performed by the Winnipeg Symphony and the Hague Chamber Orchestra with the composer as soloist each time. Following the premiere Kenneth Winters, then with the *Winnipeg Free Press*, wrote: "Mr. Sherman's Sinfonia is an apparently smooth piece of writing and has some attractive and admirable moments. My personal impression is that it is well made, comprehensive, and neat."

Following a performance in the Netherlands of the "Two Pieces for Orchestra" the *Haagsche Courant* compared them with the composer's "Sinfonia Concertante", heard several days earlier. "What a joyful development in only ten years' time. And how musically he has handled the serial materials which in the hands of so many others usually degenerates into a puzzle construction."

Throughout his travels Sherman has had the opportunity of performing under an array of distinguished conductors including Bruno Maderna, Pierre Boulez, Jean Martinon, Karl Böhm, Eugene Ormandy and Charles Münch. After returning to Canada he held posts with the National Arts Centre Orchestra and London Symphony. He took a year off to accept a position as assistant first bassoon with the Israel Philharmonic in Tel-Aviv.

As a composer Mr. Sherman considers the greatest advantage of playing in an orchestra to be that of the feeling for orchestral colour which one develops through constant aural exposure. In fact, it becomes possible to hear various instrumental combinations in one's head



Photo courtesy of The Whig-Standard, Kingston, Ontario

Norman Sherman

— in this way artistic sensibility is broadened empirically rather than through theoretical practice.

The "Toccata, Chorale and Fugue" (1956) for piano may be cited as a fine example of Mr. Sherman's early output. Published by **BERANDOL MUSIC LIMITED**, the work was first performed in 1958 by the composer's wife, Riquette Sherman, to whom it is dedicated. It remains his only work to date for piano.

The opening Toccata is a vigorous *perpetuum mobile*, reminiscent of Bartok, and although not strictly serial, it shows Influences of 12-tone writing. For instance, the opening measure presents 11 different pitches without repetition. The structure of this one measure foreshadows a principle which has permeated most of the composer's music of the last 10 years, namely that of continual development or through-composed music. However, Mr. Sherman prefers not to discuss theoretical issues and formal procedures. "It is the end result which is the most important", he stresses. Perhaps this is why he speaks constantly of his own individual style, free of any strong outside influences.

Sherman has always been active in both areas — composition and performance. His current position as principal bassoonist of the Kingston Symphony allows him more time for composing than he has had in the past. The orchestra's 1975-76 season, for example, comprised only six concerts. The previous season saw the premiere of the composer's "Thesis for Orchestra", commissioned by the Kingston Symphony. This one-movement work, scored for very large orchestra, is based on a single tone row which is sometimes transposed but never rotated. From the opening measures the work's strikingly colourful orchestration becomes apparent.

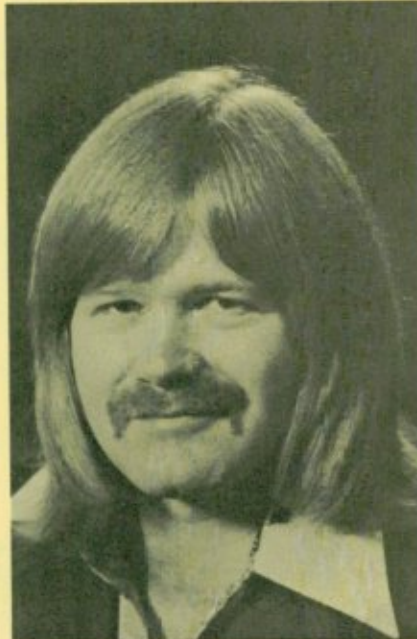
This year has been a busy one for Mr. Sherman who has accepted two commissions. The first, from the Vaghy String Quartet, was premiered on July 15 in Kingston as part of COJO's Olympic festivities. "The work [entitled 'Quadron'] is the best thing I've done so far", the composer remarks, "and involves about 600 hours of work." In connection with this, an agreement has been signed with **CAVEAT MUSIC PUBLISHERS LIMITED** which will now administer publication rights for all of Mr. Sherman's unpublished compositions. "Quadron" will be the first of these to appear in print.

The second commission comes from the Canadian Wind Quintet, an ensemble formed in Kingston in the fall of 1974 of which Mr. Sherman is a member. The work will be premiered during this season's *Town Hall Concert Series* in Kingston.

The one area of composition into which Norman Sherman has not yet delved is that of the vocal genre. He does, however, claim an interest in opera and would write in the medium if commissioned. In such a case, being a firm believer in the dictum "art must stimulate the imagination", Sherman would search for a suitable libretto in the area of fantasy. ♦

**ROYALTY** — *Continued from page 7*  
lists that often exclude country music. "They make a tremendous mistake," Harlan feels. "Hearing the same artist every day and the same song three or four times a day is dull. The stations that are opening up their formats and appealing to a broader section of the public are the ones that are probably gaining the larger audiences."

Market attitudes have changed immensely during the three years Royalty has been in business — particularly about Canadian content. Harlan feels there's that much more demand because radio



stations have to play 30 per cent Canadian content. Royalty gets a fair share of this business because all their singles are Cancon. "Now letting people know we have a good product — promotion — is priority," says Ian.

People are finding out. Royalty says it has air-play straight across the country — in every major centre in Canada as well as the smaller rural stations. "It's been fantastic," exclaims Ian. "People are listening and more importantly, they're buying Royalty records."

The first year sales for Royalty were almost nil. The second year they went up by five times and in the third year, sales went up 500 per cent. "That's from nothing to a respectable sales figure," Ian notes proudly, "and we're selling more and more all the time." The first six months of 1976 saw 15 singles and three albums released by Royalty, with three more waiting to be released.

Royalty is becoming well known so performers are flocking to its door. When it began one of the problems, as Royalty saw it, was that a fair number of artists in the Canadian music industry seemed completely naive about how a record gets to the marketplace. "This was leading to a lot of frustration," Harlan says, "so we try to show our artists a little bit of the workings: how long it takes to put a record together, all the negative things that can happen, and how much competition there is out there." When artists are aware of all the necessary steps they're not as upset by the problems; they even help find solutions and everybody works better together.

"Basically Royalty is just trying to develop a product that will be accepted in the marketplace," concludes Harlan. "If Royalty does release a major hit, we'll be very grateful. We've had several limited hits that have helped establish us but as yet we haven't had anything like a 'Snowbird' and we're hoping that this year maybe one of those will come along."

Royalty artists, from above: Larry Gustafson, Gary Fjellgaard and Jimmy Arthur Orde.



# MUSIC IN CANADA

**KEN TOBIAS** taped the **BOB RUZICKA** Show in Edmonton for viewing next fall. As well, he recorded four tunes and was interviewed for Sylvia Tyson's show *Touch the Earth*. He performed at three summer festivals last season and at press time was taping CBC's *Summer of '76* show.

For their first album, the group **Pollen** (**JACQUES RIVEST**, **SYLVIA COUTU**, Claude Lemay and Richard Lemoyne) had help on the lyrics from **ROGER MAGNAN** and **RAOUL DUGUAY**. All four performers co-wrote the music. The LP, also called "Pollen", is on the Kébec Disc label, distributed by Music Service, and consists of three long cuts per side.

Writer **B-JAY ROBERTS** of Mission City, B.C., has had his first single released, on his own Cristina Records label. The self-penned tune is "Four Grey Walls" backed by "Mission-City". Both are published by **THE HOUSE OF ROBERTS PUBLISHING**.

**B-JAY** began his career at 5 in Morewood, Ontario, where he sang only in French. His idols in those days included Quebec artists **WILLIE LAMOTHE**. In the '50s he switched to English country singing. Later his life took a turn for the worse and he eventually served 10 years in prison, a period around which many of his songs are centred. In 1973 **BLAKE EMMONS** arranged that **B-JAY** take part in the annual B.C. Variety Club Telethon and since then he has volunteered his time and talents for numerous shows.



B-JAY Roberts

**AUDIE HENRY's** followup on the Broadland label to her successful single "True Western Movie" is "You'll be Taken Care Of", backed by a self-penned tune, "Something's Got to Give". Originally from Brazil, Audie lived in British Columbia before making her home in Shelburne, Ontario.

Picked up a copy of the *Winnipeg Free Press* in early June and found an article by a Fred Simpkins datelined Los Angeles. He explained that he is a music critic and reviews 300-400 shows a year, including the best international acts, and is only slightly familiar with Canadian acts. By chance he caught a performance by Bounty, a Vancouver six-man rock group. "This is one group, whether you are Canadian or American, you should not miss," he wrote. He found them just as solid, just as talented, with a sound and light show as good, and in some cases better, than many of the big concert groups.

Let's hear more about you Bounty: **GARRY LICHACH**, **GORDON BODNAR**, **DAVID TODD**, **RICK LEPINSKY**, **FRANK ZBUSKO** and **JAMES DERHOUSE**.

Two Scarborough fans have started a **CRAIG RUHNKE** Band Fan Club and are seeking members across Canada. If the club's first Newsletter is any indication, a few Canadian record companies could learn something about clear, honest copy, with a total lack of hype.

President Val Roper and Vice-President Cheryl Adams are asking a \$2.50 membership fee to cover costs, and you can join by writing to the club c/o 1198 Warden Avenue, Scarborough, Ontario, M1R 2R1.

Members of the recording group Sweeney Todd originally came from England before settling in Vancouver. Now two of the writer members of Sweeney Todd have left the group to reside in Los Angeles. The two, **NICK GELDER** and **JIM McCULLOCH** are nevertheless chiefly responsible for Sweeney Todd's smash hit "Roxy Roller", released by London.

**LLOYD LOVINDEER** has contributed material on the new GRT album "Roots", a collection of reggae tunes performed by a Toronto group of six young Jamaican musicians who call themselves Ishan People. Toronto is their adopted home. The album was produced by David Clayton Thomas.

**BILL AMESBURY** is remembered for his hit single "Virginia (Touch Me Like You Do)", a self-penned tune released in the early '70s. He has written all the material on his current album, "Can You Feel It", distributed in North America by Capitol. The single "I Remember" was released in July.

Gary Tannyan of the *Star-Phoenix* in Saskatoon said the album contains various modes of musical expression, touching on country, slow ballad and ragtime. "Certainly this young man, singer, songwriter, producer and instrumentalist has a lot to offer", he wrote.

Bill spent the summer recording his next album at RCA in Toronto and in New York, with mixing in New York and Los Angeles. He produces his own material, after having come from three chart successes he produced in England, plus **J. J. BARRY's** No. 1 single "No Charge". It's possible he'll begin an acting career in England this fall. He was asked to meet the producers of a proposed feature several months ago and went along prepared to discuss the sound track. Instead, their comments were along the line, "He'll photograph well," and he was offered a major role. No working title yet.

Eclipse is the name of the group and the name of their new album on the CBS label. Members are **PIERRE GAUTHIER**, **MARIE-FRANCE PAQUIN**, Daniel Barbe, Yoland Houle, Pierre Tremblay and Chris Castle. All ten cuts are co-written by Pierre Gauthier and Marie-France Paquin. This LP makes extensive use of the Moog synthesizer. CBS has also released "Qu'attends-tu de Moi", one of the cuts from the album.

Many BMI Canada affiliates took part in three days of open-air concerts in June to mark St. Jean Baptiste Day in and around Montreal. **RAOUL DUGUAY**; Contraction (**GEORGES GERMAIN**, **YVES LAFERRIERE**, **ROBERT LACHAPPELLE**); Octobre (**PIERRE FLYNN**, **JEAN DORAIS**, Mario Légaré, Pierre Hébert); **CAPITAINE NO**; the jazz group Quintonal (**MARTIN FOURNIER**, **PIERRE LAFRENAVE**, **DANIEL MERCURE**, Jean Pellerin, Pierre Pilon); and the Vincent Dionne and **MICHEL-GEORGES BREGENT** duo were some of the performers. As well, Zak (**YVES LEGARE**, **FRANCOIS LANCTOT**, **CLAUDE CHAPLEAU**, **CHARLES BERMAN**, Alain Gagnon); Pollen (**SYLVAIN COUTU**, **JACQUES RIVEST**, Richard Lemoyne and Claude Lemay); **ROGER MAGNAN** were included, as was **GEORGES THURSTON** and his group Boule Noire.

Many of these same artists, together with affiliates from across Canada, took part in the Cultural Olympics, the month-long series of performances in July. Jean Basile, writing in Montreal's *Le Devoir*, gives this impressive list of statistics: "16 ballet and dance performances, 40 native peoples' presentations, 125 music and song shows of traditional Quebec origin, 28 rock concerts, 50 chamber music concerts, 12 classical concerts, six star 'chansonniers' shows, 130 folkloric presentations and 9 poetry readings."

**JUDY GINN** and **JIM WALCHUK**, both from Vancouver, hosted two segments of CBC-TV's summer series *Points East*; *Points West*, filmed in five cities across the country. The programmes are actually pilots created to develop various personalities and/or musical themes. Fiddler **AL CHERNY** was a guest on one of the shows.

The brother/sister team of Judy and Jim has performed together for eight years. Judy had her own weekly network show about a decade ago and as a cabaret singer toured Canada and the U.S. In 1967 she made her first album for RCA. Jim has made his name as a composer and bass-player. Their first Columbia album is titled "Jude" and they're currently writing a new album.



Greg Swanson

**GREG SWANSON** began work on his family musical "Maximilian Beetle" nearly four years ago. It received its first Montreal performance during the Arts and Culture Programme for the Olympics in early July. Performed by Toronto's Young People's Theatre, directed by Keith Turnbull, the musical later opened in Queen's Park in Toronto and then in Etobicoke, Ontario, in late July.

The *Globe and Mail* in Toronto gave the musical a complimentary review although critic Bryan Johnson omitted to make any mention of Swanson, who wrote the music and lyrics as well as dreaming up the original idea for the book by Larry Zacharko. Also reporting on the Montreal performances, Doreen Hughes of the *Montreal Star* called the work a "lovely little play, and should not suffer the lack of an audience in its short run here".

Greg Swanson has received a grant from the Ontario Arts Council to work on his second musical, "The Sky Can Fall", which he hopes to have ready for production next spring.

**ART SNIDER** and his Periwinkle label have re-released "Deep in the Woods", written and recorded by **MICKEY ANDREWS**. According to Art, the broadcasters and retailers didn't match efforts at the same time, and he's trying again.

Mickey Andrews is a member of the group Cabbage Towne, known as The Good, Bad and Ugly before band member **GERRY HALL**'s untimely death in 1975. Mickey's first solo album was "Velvet Dobro" from which the single "Marguerita" and "A Day of Rain" were released as a single. Andrews wrote both sides.

The *Mississauga Times* reported in July that Edward, Harding and McLean have regrouped. They separated in 1974 but are again writing together, along with performing arrangements of current popular tunes. The trio consists of **BILL HARDING CANDY**, **DON EDWARD OWEN** and **BILL McLEAN**.

**WINSTON SCHELL** of London, Ontario, teaches high-school students creative writing; he also writes text books on the mass media. But what he really likes to do is to write songs and compose music. And he produces records, too.

He's better known in Ontario towns as **WINSTON GEORGE** and after talking to him you get the feeling he'd rather be sitting in the country writing his folk tunes, performing in small clubs, than teaching and writing for a living. But he's too practical to give up his present livelihood. And he knows it's a rough road to success in the folk field.

Nevertheless, through sheer love of music, he has produced and had released on the Ergo label his second album, this one titled "City Wilderness". The lyrics are personal and "now", truly contemporary-folk. Winston hasn't been published, and you might like to hear his material before recognized performers begin picking it up.

There wasn't much fanfare surrounding the tour of China in June by the Cape Breton chorus The Men of the Deeps and their musical director **JOHN O'DONNELL**. *The Globe and Mail* in Toronto picked up the story from its Peking correspondent, however, and ran an article across the bottom of its front page.

The coalmining group was restricted from singing about God, love or alcohol but took their songs to the towns in the coalmining northeast of China, singing in the halls, on the streets, in hotel lobbies and in the mines they visited. The success of their tour was attributed to the ability of the men to go out and meet the people.

**GARY STEPHENS** is a recent addition to the Quality Records talent roster. His first single is the catchy tune "Lottie Day" backed by "Things are Getting Better", both self-penned.

He is a veteran of the Nevada night club circuit and worked for four years in Los Angeles as a studio musician. He plays organ, piano, guitar and harmonica. Gary now lives in Vancouver.



Robin Moir

**ROBIN MOIR**'s latest release on the Rubber Bullet label is "Taking it All in Stride". The tune was out in time for her Canadian tour that began with Ontario dates in July. Now that the programmers are on to this talented Ottawa gal, it's up to the Canadian public after hearing her on tour. She was scheduled to play the National Arts Centre in Ottawa in August.

**TOMMY BANKS** will be back this fall with a new variety-talk show, this one produced out of Vancouver's The Cave nightclub. *The Calgary Herald* reports that Banks' role is primarily that of band leader and that the show will have a different guest host each week, including Flip Wilson and Phyllis Diller. The privately produced show has been bought by a number of Canadian markets, as well as ones in Los Angeles and New York.

**DONNA RAMSAY** has had released her first single for **GARY BUCK**'s Broadland label. Produced by Gary, "The Familiar Old Way" was written by **BOB LOWRY** while the flip side, "Nothing to Lose but your Loneliness," was written by **LEE ROY**.

Donna was born and raised in Sault Ste. Marie, Ontario, where she launched her career through the broadcasting media. She made her first recording when she was 16 and previous to Broadland recorded for Capitol and Arpeggio.

**SARA ELLEN DUNLOP** used the Grange Studio in Ajax, Ontario, for her recent single, "Rock & Roll Music", backed by "Looking out the Window". The latter tune was re-recorded at David Synthesizer Studio in Toronto and includes synthesizer and computer parts. Sara Ellen wrote, arranged and produced both sides, not to mention performed.

A four-piece band called Hard Road from Edmundston, N.B., has had released its first single on the Interpro Records label (Fredericton). The tune "Love Potion No. 9" is backed by "Not Here with Me," the latter written by Edmundston songwriter **ART MURPHY**.

One of the most impressive and costliest press packages ever for a Canadian group reached *The Music Scene* desk at press time. Who for? BTO, of course. Complete with book, poster, carrying kit, all the group's previous albums, photos, and a release only slightly tinged with hype, the package came with the compliments of Polydor.

The package was to promote BTO's 20-stop Canadian tour that began July 16. The day the package arrived, however, Wilder Penfield III of *The Toronto Sun* announced the Maritime part of the tour had been cancelled.

No matter, the Great Beaver Patrol, as the tour is called, is still expected to attract more than a quarter of a million people and will travel more than 10,000 miles, including many centres where it is unusual for a show of this magnitude to play. Climaxing the tour will be the broadcast on the CBC-TV Network September 11 at 8 p.m. of the BTO film.

News from Attic Records, the Al Mair/Tom Williams outfit that never slows down: **HAGOOD HARDY**'s first single since the colossal success of "The Homecoming" is "Missouri Breaks". Hagood wrote the flip side, "Afternoon in Venice". Both sides are from his fine new album "Maybe Tomorrow". "We are two-thirds to gold on the second day of release," Al Mair told guests attending a party July 29 given by the Canadian Talent Library. The party was held to celebrate Hardy's receiving a Platinum Album for "The Homecoming" and to mark the beginning of CTL's 15th year.

**RON NIGRINI**'s album, "Rich Things", has been received well. Peter Goddard, writing in *The Toronto Star*, commented, "... You can sift away all the extras and still hear — as note follows note, as phrase follows phrase — songs that are wonderfully crafted and performed with good-natured ease."

Tom Williams told *The Music Scene* the Toronto Open Circle Theatre will produce a show September 20 to October 23 with music by Nigrini. Following up with Ron, he said the play "Private Matter" is an English translation of a German play centred around two characters and he is writing and will perform stage music for the play.

**BOB McMULLIN** spent a good deal of the summer preparing music for the new episodes of the CBC-TV production *Sidestreet*. He took time out to conduct "Brigadoon" at the Rainbow Stage in Winnipeg in August. **WATERLOO MUSIC** has asked him to write for publication a series of scores for school bands and orchestras.

Polydor has released a re-issue of a Rompin' **RONNIE HAWKINS'** album. "The Return of the Hawk" was previously released on the Yorkville label. The release coincides with the cross-Canada tour by The Hawk.

Crowcuss came onto the Western scene with excellent credentials. The Winnipeg band includes ex-Guess Who members **GREG LESKIW** and Bill Wallace, **HERMANN FRUEHM** from Mood Jga Jga, **LARRY PINK** and **MARC LaFRANCE** from Musical Odyssey.

RPM reported that leader Hermann Fruehm describes the music as jazz-synthesized rock. Two synthesizers are used and all five members sing. The Calgary Stampede was scheduled to be just one stop on a western tour. Demos are available.

**SHEILA ANN** is the lady who fronts the Sheila Ann Show at the Pump in Regina. The group performs nightly, first on its own, then backing the weekly stars. **DON GRASHEY** of Gaiety Records has now recorded Sheila Ann. The single is titled "Tender Emotions, Love and Devotion" and was written by Don.

Gaiety Records has also released "Beginning of the End" performed by Sheila Ann's husband, **DAVE VONAU**, and written by the two, plus Don Grashey and **CARROLL BAKER**. Don explained that the four were sitting around a kitchen table in Regina one evening listening to song material that might be suitable for Dave to record solo. Finally they decided to write a song especially for him; Carroll Baker came up with the title and note by note the tune was written.



Randy Bachman and Fred Turner of BTO



Samuel Muirhead

**SAMUEL MUIRHEAD** of Carberry, Manitoba, has been performing on his old-time fiddle for more than half a century now. Although having difficulty with his eyesight in recent years, he still boards a bus regularly for the three-hour trip to Winnipeg to do volunteer playing in nursing homes and hospitals.

Mr. Muirhead's tune recall is amazing. He can play in a jam session up to eight hours without a repeat, everything from fiery jiggs and reels to waltzes. In 1970 he produced an album for Manitoba's Centennial that included seven of his own tunes. This year he plans another album.

The Ottawa writing team of **TERRY CARISSE** and **BRUCE RAWLINS** has been especially busy this summer. They wrote "Smile Mother", the first tune recorded by a new country performing artist from Nova Scotia, Rosalyn Harrie. The single is on the Rejoice label and could be a cross-over from country to MOR.

Terry Carisse has now had his own first recording released, this also on the Rejoice label. Both "Been Thinking" and "Leaving" were written by Terry and Bruce.

Yet another recent release was written by these two: "Old Loves Never Die" has been recorded by The **MERCEY BROTHERS** for RCA. The Mercey Brothers have moved from the strictly country field to include pop and MOR.

The Canadian country label Royalty Records describes a recent release as one aimed at the "working man and wife". "Touch the Sky" was written and recorded by **LOU** and **JUNE TOROK**, a country music couple well known in the Calgary area. At one time they operated the only country club in that city, The Kountry Kussins Cove. Flip side of the single is "Tiajuana Kiss," written by Lou Torok.

Jan Lewan was a hit performer in his native country, Poland, long before coming to Canada to live. Recently he recorded an album, distributed by Lewan Shows Ltd., made up of European hits, but with English lyrics written by affiliate **VOY STELMASZYNSKI** and published by **LEWAN SONGS**. The album is titled "Remember Me, My Love".

**PAT ROSE** and **RICHARD OUZOUNIAN** wrote "Olympiad", a musical revue of Olympic Games of the ancient and modern eras. The show began its run May 22 with two weeks of performances in Edmonton then went on for another two weeks in Vancouver. A 90-minute radio version was heard on CBC-FM on June 17, and still another version was given CBC television airing July 1. The show, mostly light entertainment with some social comment, received four performances in Montreal during the Olympics.

**GERRY MASSOP**, also known as **DAMPO**, hails from Port Alberni, B.C. His song titled "I've Never Been to Newfoundland" is included on **MICHAEL T. WALL's** recent album for Banff.

Gerry was born in the Netherlands and came to Canada in the early '50s. As Michael T. Wall, or "The Singing Newfoundlander" as he is called, promotes the province of Newfoundland, so Gerry is becoming known for promoting Michael. He was interviewed by Bruce Payne on his *Daybreak Show* for CHEK-TV in Victoria where he performed three tunes along with plugging Michael.

**JAMES LEE HITCHNER's** first country release earlier this year immediately won for him an RPM "pick of the week". That single, "My Highwood Country Home," has been followed by the release of another self-penned tune, "Endless Road", backed by "It's Your Love." James Lee records for the Highwood label out of High River, Alberta.

All ten cuts on **PAT MAHEU's** third country album are his own compositions. **DOUG TRINEER** was consultant for this LP on the Lasso label.

Rockgarden is the writing/performing team of **KURT SCHAFFHAUSER** and **NOAH SALZMAN**, formerly known as Kurt and Noah. The two had released in July on the Rising label their self-penned single, "Would You Like to La La La", an up-tempo tune their distributor, Quality, calls "a perfect summer song". This single follows the success of their earlier release, "Everyone's Gone to the Movies".

Composer/guitarist **EUGENE CHADBOURNE** has completed work at The Hip Crib recording studio in Boulder, Colorado, on "Volume Two: Solo Acoustic Guitar" (Parachute P-002). Chadbourne plans further recording sessions in Edmonton and the album is scheduled for release next January. All titles are published by **NUKEM MUSIC**.



Myrna Lorrie

Singer/songwriter **MYRNA LORRIE** was the big surprise at the Mariposa Folk Festival on Toronto Islands last summer. The Toronto press was out in force following her performances at the festival and RPM reported that more than 1,000 folk fans came to their feet following her performance.

Alan Guettel wrote: ". . . Lorrie simply reached into her vast repertoire of solid country songs of the past 30 years . . . and belted them out with the backup of a fine group of Mariposa musicians with the same new life many performers are bringing back to country."

Lorrie, continued RPM, has completed sides with producer **HARRY HINDE** and is looking for a label.

*Maclean's* magazine reported in its June, 1976, issue that of the 18 Canadian films screened during the Cannes festival for distribution the top seller was "Death Weekend". *The Vancouver Province*, on the other hand, referred to "Shivers" as the best-selling Canadian film at Cannes. Distribution rights for "Shivers" were sold for 52 different countries. Both films were produced by **IVAN REITMAN**.

**LEE GAGNON's** tune "Are You Ready To Love Me", published by **THEME-VARIATIONS DIVISION EDITIONS**, was recorded on the Amour label by Robert Lee. Special copies were sent to disco DJs enclosed in pillow cases with the title printed on them in large red letters!

Performers at last summer's CBC Camp Fortune '76, held in the Gatineau Hills near Ottawa, included Ottawa folk singer **DAVID WIFFEN** and The **BRIAN BROWNE** Trio. For the second year Ottawa CBC-Radio producer **GARY HAYES** acted as producer of the serious-music portion of the concerts.



Members of New Music Concerts with Artistic Director Robert Aitken, top centre, with flute.

## CONCERT

Toronto's New Music Concerts' first European tour from May 19 to June 21 included performances in Sweden, Norway, Germany, Switzerland, France, Belgium, England and Iceland. Almost every major European city heard performances of **SERGE GARANT's** "Rivages" (1976), **HARRY SOMERS' "Twelve Miniatures"** (1964) and **GILLES TREMBLAY's "Champs I"** (1969) and "... le sifflement des vents porteurs de l'amour ..." (1971).

The Scandinavian countries were particularly receptive to the new Canadian music which they were hearing for the first time. No less than eight reviews appeared in Oslo and Bergen newspapers following the two concerts presented in conjunction with the Bergen International Festival in Norway. In Sweden the highly respected music journal *Nutida Musik* devoted four pages to a discussion of the works of four Canadian composers whose works were being performed during the tour.

The tour was originally inspired by an invitation from the Nordic Music Days Festival in Reykjavik, Iceland, a country in which NMC Artistic Director **ROBERT AITKEN** is no stranger, having travelled there several times as a member of the Lyric Arts Trio. This year Canada was the guest country at this biennial festival.

Early in the summer Montreal composer **PIERRE TROCHU** completed a tape composition "Solstices de Liberté", commissioned by "Media-Teq" of COJO. During the month of July the work was heard five times at the Théâtre de la Verduure du Parc Lafontaine in Montreal in connection with the festival *Le Solstice de la poésie québécoise*. Gaetan Dostie, director of Media-Teq, proposed the making of a video tape production of the activities.

**DENIS LORRAIN** has completed an 18-minute work for solo voice and instruments entitled "Droite, hommage à Le Corbusier". The piece was commissioned in 1974 by the Canadian Federation of University Women.

**DONALD PATRIQUIN's** "Fantasy for Fiddle and String Orchestra" was heard August 4 over the CBC Television Network performed by Quebec fiddler Jean Carignan, for whom the piece was written, and the Montreal Chamber Orchestra, under the direction of Wanda Kaluzny. Excerpts from the Fantasy were also performed July 22 and 23 during a COJO-sponsored Olympic concert in the Salle Wilfrid-Pelletier, Place des Arts, Montreal. Jean Carignan performed the work with the Montreal Symphony Orchestra under conductor Neil Chotem.

**HARMUSE PUBLICATIONS** announced that it has taken over publication rights for 23 additional works by Vancouver composer **MICHAEL BAKER**. Twelve of these works will be published within the coming year. Prior to the signing of this agreement Michael Baker had three works in the Harmuse catalogue.

**JEROME SUMMERS** has received a commission from the Vancouver Symphony for a rhapsody for clarinet and orchestra which will be premiered on CBC Radio next March, the composer conducting.

Mr. Summers recently succeeded Raffi Armenian as conductor of the University of Western Ontario Symphony Orchestra.

Eteri Andjaparidze of the Soviet Union won the \$10,000 first prize at the Montreal International Piano Competition June 20. A newly composed, unpublished work by Quebec composer **JACQUES HETU** was compulsory for each contestant in the final round. Most performances of the piece, entitled "Fantasie pour Piano et Orchestre", were broadcast over CBC Radio, each contestant being accompanied by the Montreal Symphony Orchestra. A \$500 prize was awarded to John Hendrickson, the only Canadian finalist, for best performance of Hetu's work.

An Honorary Degree of Doctor of Laws honoris causa was conferred upon **HARRY SOMERS** June 10 by the Faculty of Music, University of Toronto. The occasion was marked by a student performance of the composer's "Twelve Miniatures" for voice and instrumental trio.

"The Daughter of Master Chin", by **FRANCIS CHAN**, winner of the Vancouver New Music Society's orchestral composition contest for young B.C. composers, was given its first public performance on May 16 by the Vancouver Youth Orchestra.

Lloyd Dykk, writing in the *Vancouver Sun*, described the piece as a "skillfully crafted work".



The Swedish Broadcasting Corporation last spring completed a seven-week series on musical life in Canada encompassing traditional folk music, jazz and concert music. Works of more than 40 Canadian composers were heard and three specials were devoted entirely to the music of **BARBARA PENTLAND**, **R. MURRAY SCHAFFER** and **HARRY SOMERS**. The series, called *Musikanada*, was the result of informal meetings between members of the Swedish Broadcasting Corporation and Canadian composer **SAMUEL DOLIN** during the latter's recent term as vice-president of the International Society for Contemporary Music.

From October 5 through 14, **R. MURRAY SCHAFFER** will be guest for several activities at Wichita State University's College of Fine Arts. Mr. Schaffer will conduct seminars, private and group discussions and on October 7-9 will offer a workshop for public-school music teachers. On October 14, university musical groups will perform his "Son of Heldenleben", "Requiems for the Party Girl" and "In Search of Zoroaster". In addition, public-school students will be involved in rehearsal performances of his compositions "Statement in Blue", "Epitaph for Moonlight" and "Minimusic". Mr. Schaffer will also lecture on several topics.

CBC-FM Radio broadcast two features on R. Murray Schaffer which included interviews with the composer as well as performances of several works. "Minnelieder" (1956) and "Miniwanka" (1972) were heard on May 31 and "Son of Heldenleben" (1968) and "String Quartet I" (1970) were aired on June 7, both on the programme *CBC Monday Evening*.

Composer/organist **DEREK HEALEY** attended the 6th International Contemporary Organ Music Festival in Hartford, Connecticut, where he performed his "Paraphrase — Discendi, Amor Santo". Another Healey work, "Summer '73/ Ontario", for organ and tape, was also heard during the festival.

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

International Trumpet Guild — Trumpet Composition Contest 1976, deadline for entries September 15, 1976; contact International Trumpet Guild — Trumpet Composition Contest 1976, Robert Nagel, Chairman, Music and Recording Projects Committee, c/o Yale School of Music, New Haven, Conn. 06502, U.S.A.;

27th International Music Competition "G. B. Viotti", includes category of composition, deadline for entries October 30, 1976; contact 27th International Music Competition "G. B. Viotti", Società del Quartetto, Casella postale 127, I-13100 Vercelli, Italy;

XXIII Premio Città di Trieste — XV Concorso Internazionale di Composizione Sinfonica 1976, composition for orchestra, deadline for entries October 2, 1976; contact XXIII Premio Città di Trieste, Palazzo Municipale, piazza dell' Unità d'Italia 4, 34121 Trieste, Italy.

## NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE FROM APRIL 15 TO JULY 14, 1976

### UNPUBLISHED WORKS/OEUVRES INEDITES

#### Opera

- POLGAR, Tibor**  
*The Glove* (1973-orchestrated 1975)  
 (Comic opera in one act. Libretto by George Jonas, based on a poem by Friedrich Schiller)  
 soprano, tenor, baritone, actress-dancer, actor-dancer, flute (piccolo), clarinet, trumpet, trombone, 2 percussion, piano, contrabass
- RIDOUT, Godfrey**  
*The Lost Child* (1975)  
 (An opera for television. Libretto by John Reid)  
 soloists, SATB chorus, orchestra:  
 1111/1110/timp/strings
- WILSON, Charles M.**  
*Kamouraska* (1975)  
 (Opera in three acts. Libretto adapted by composer from the novel "Kamouraska" by Anne Hébert)  
 soloists, SATB chorus, orchestra

#### Orchestra/Orchestre

- BROTT, Alexander**  
*E Dai p Milo* (1976)  
 string orchestra
- TREMBLAY, Gilles**  
*Fleuves* (1976)  
 4444/5431/4 perc, piano, harpe/cordes
- Orchestra with soloist/Orchestre avec soliste(s)**
- HETU, Jacques**  
*Fantaisie pour piano et orchestre, op. 21* (1973)  
 solo piano/4332/4331/timp, 3 perc/cordes
- WEISGARBER, Elliot**  
*Concerto for Violin and Orchestra* (1974)  
 solo violin/2222/2000/harp/strings

#### Band/Fantare

- HAWORTH, Frank**  
*Pine Ridge* (1976)

#### Chamber Music/Musique de Chambre

- BUGZYNSKI, Walter**  
*Two Pieces for Woodwind Quintet* (1975)  
*The Tales of Nanabozho* (1976)  
 narrator, woodwind quintet
- CHERNEY, Brian**  
*Notturmo* (1974)  
 flute (alto flute), oboe (English horn), clarinet (bass clarinet), bassoon, horn, piano
- CHERNEY, Brian**  
*Chamber Concerto for Viola and Ten Players* (1975)  
 solo viola, flute (piccolo), clarinet (bass clarinet), horn, trumpet, trombone, percussion, harp, violin, cello, contrabass
- COULTHARD, Jean**  
*Lyric Sonatina for Clarinet and Piano* (1976)
- DUSATKO, Thomas**  
*Transformations (Morphogenesis)* (1975)  
 flute, oboe, clarinet, bassoon, 2 violins, viola, cello
- FORSYTH, Malcolm**  
*The Well-Meaning Recorder (Tunes for Tootling)* (1976)  
 4 recorders, harpsicord or piano
- FREEDMAN, Harry**  
*Five Rings (For five brass)* (1976)  
 brass quintet
- PARKER, Michael**  
*Canticum, Op. 16* (1975)  
 guitar solo
- PEPIN, Clermont**  
*Monade VI — Réseaux* (1974-76)  
 violon seul
- QUATOUR à Cordes no. 5 (1976)**
- RAE, Allan**  
*Rainbow Sketches* (1976)  
 flute (alto flute), oboe (English horn), violin, piano, 2 percussion
- SCHUDEL, Thomas**  
*Set No. 2* (1967)  
 woodwind quintet, brass quintet

#### Chorus/Choeur

- COULTHARD, Jean**  
*Hymn of Creation* (1975)  
 SATB or SATB and percussion
- FORSYTH, Malcolm**  
*Music for Mouths, Marimba, Mbira and Roto-Toms* (1973)  
 SATB, percussion
- EVANGELISTA, José**  
*Coros Tejiendo, Voces Alternando* (1975)  
 SATB (36 voices) or 12 solo voices

- HAWORTH, Frank**  
*This Day That the Lord Has Made* (1976)  
 SA, piano or organ
- SYMONDS, Norman**  
*At the Shore (A Sea Image)* (1976)  
 SATB, percussion

#### Voice/Voix

- BETTS, Lorne**  
*Bird Meetings* (1976)  
 (A cycle of three songs for medium voice and piano. Texts by E. A. Spurgeon)
- FORSYTH, Malcolm**  
*Three Métis Songs from Saskatchewan* (1975-orchestrated 1976)  
 medium voice, orchestra: 2021/0000/harp/strings
- FREEDMAN, Harry**  
*Fragments of Alice* (1976)  
 soprano, alto, baritone, flute, oboe, horn, piano, organ, guitar, harp, cello, 3 percussion
- KOLINSKI, Mieczyslaw**  
*American Suite*  
 voice, string quartet
- Two Songs**  
 voice, piano
- MANN, Leslie**  
*Weep You No More Sad Fountains* (1974)  
 (Seven songs to Elizabethan poems)  
 voice, chamber orchestra: 2222/2110/timp, perc/strings
- MOREL, François**  
*Quatre chants japonais* (1949)  
 voix, piano
- WILSON, Charles M.**  
*Les Solitudes* (1976)  
 (A song cycle for baritone and piano. Texts by Deisy Garneau, translated by John Glasco)

#### Piano

- FIALA, George**  
*Piano Music No. 1* (1976)
- GAYFER, James M.**  
*Rhapsody No. 2 in D flat major* (1976)

#### Organ/Orgue

- BETTS, Lorne**  
*Lucis Creator Optime* (1976)

### PUBLISHED WORKS/OEUVRES EDITEES

#### Band/Fantare

- GAYFER, James M.**  
*Canadian Landscape* (1963) Boosey & Hawkes  
 (Tone poem for concert band)

#### Chamber Music/Musique de Chambre

- BAUER, Robert**  
*Two Laments* (1971) Berandol  
 guitar solo
- White Line on a Green Fence* (1974) Berandol  
 guitar solo
- Nondescript* (1975) Berandol  
 guitar, prepared tape (optional)
- COLES, Graham**  
*Sonata for Clarinet and Piano* (1972) Berandol
- HEALEY, Derek E.**  
*Six Epigrams, Op. 21* (1963) E. C. Kerby (Caveat)  
 violin, piano
- VIRGIN, Douglas J.**  
*Quinsequence* Berandol (Cee & Cee)  
 guitar solo
- Three Movements for Guitar* Berandol (Cee & Cee)

#### Chorus/Choeur

- GEORGE, Graham**  
*Stir Up, We Beseech Thee* F. Harris (Harmuse)  
 SATB, organ (optional)
- OUCHTERLONY, David**  
*Carol Cantata* F. Harris  
 SATB, organ or orchestra

## NEWSLETTER

It's that exciting time of year again when we are privileged to enjoy the products of the summer's labours. Not the least of these products, displayed at the fall fairs and exhibitions all across Canada, is your fine music that will resound around the country as your creative works are performed in concert with the exhilarating sights and sounds of the popular annual shows, an integral part of our community life in Canada.

The big event of the season, of course, is the Big Country Awards Show held in conjunction with the meeting of The Academy of Country Music Entertainment in Edmonton September 25 and 26. We wish you all well at this event and hope to see as many of you as possible. We're looking forward to hearing lots of your fine country music.

Again this year the International Music Council has asked all countries to publicize and participate in *International Music Day* on October 1. What a wonderful way to introduce *Country Music Month*. We hope you all have an opportunity to display your talents on this day.

On a completely different subject: Since the CRTC is asking more in-depth programming from Canada's FM broadcasters, we at BMI Canada have been receiving an increasing number of requests for information about our Canadian songwriters. We welcome and invite these requests. Our files, including biographies, reviews and photos of our affiliated songwriters, are substantial and available for research purposes from our Toronto office. We remind you also of our "Yes, There IS Canadian Music!" and its monthly supplements listing all recordings of those songs registered with us by our Canadian affiliates.

In the "never too late" department, we know that you will join us in congratulating one of your fellow affiliates, **JEAN ROBITAILLE**, who wrote the lyrics for "Je t'aime", the winning song in the COJO (Olympics) song competition. He received \$10,000, sharing first prize of \$20,000 with composer Christian St-Roch. The song has now been translated into English and affiliate **RONALD BANKLEY** shares the English lyric credits with Estelle Ste-Croix who has now recorded the song in both French and English. This is a great boost and creative contribution to the catalogues of Canadian music.

We've run out of space — here, on this page, that is — so we have to close, but there'll always be more room for much more of your imaginative musical talent.

Cheers,



S. Campbell Ritchie  
MANAGING DIRECTOR

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