



THE MUSIC SCENE

NOVEMBER-DECEMBER, 1978



MARIO DUSCHENES



CBC photo

Oscar Peterson, whose music is licensed in Canada by P.R.O. Canada, was awarded an Etrog for best original music in a feature film.

29th Awards Show

FILM SCORES BY AFFILIATES FOUND IN FEATURES, DOCUMENTARIES

Toronto's third Festival of Festivals concluded September 21 with presentations of the 29th annual Canadian Film Awards at Ryerson Theatre, held for the first time in conjunction with the festival.

The colourful CFA ceremony, produced and directed by Festival of Festivals Director-General William Marshall was highlighted by appearances by Montreal singer Lisa dal Bello and the National Tap Dance Company. Musical Director **PAUL HOFFERT** conducted an 18-piece orchestra which included **BOB BECKER, BRUCE CASSIDY, Rob McConnell, BOB MANN** and **JOE SEALY**. An hour-long special on the awards presentations was seen September 23 over the CBC television network.

The Garth Drabinsky produced feature *The Silent Partner* was the big winner, capturing six Etrogs including Best Picture of the Year, Best Director (Daryl Duke) and Best Original Music (Oscar Peterson). Other nominees in the Best Original Music category were Paul Hoffert (for *The Third Walker*), **MAURICE MARSHALL** (*Marie-Anne*) and **PAUL ZAZA** and Jim Caverhill (*Three Card Monte*). Nominated for Best Actor in *The Third Walker* was **FRANK MOORE**.

Following closely on the heels of *The Silent Partner* was the controversial George Kaczender film *In Praise of Older Women*, with four Etrogs. *Three Card*

Monte was awarded three, including that of Best Actor (Richard Gabourie) and in addition was honoured with the Wendy Michener Award for Gabourie's dual contribution as actor and screenwriter.

Receiving two nominations for Best Supporting Actor and one for Best Cinematography was *I, Maureen*, a Janine Manatis directed feature with original music by **HAGOOD HARDY**. *Fields of Endless Day*, with music by Oscar Peterson, was nominated in the category of Best Documentary Film (60 minutes and over).

Best Original Music Score in a non-feature film went to the group Rough Trade for the television drama *One Night Stand*. Also nominated here were Larry Crosley (*Song of the Paddle*), **PAUL HORN** (*Monarch*) and **JOHN MILLS-COCKELL** (*Elie Wiesel's Jerusalem*). These last two films received additional nominations in the category of Best Cinematography.

Tyler, a CBC production by Ralph Thomas which won the International Press Prize for best Canadian feature at this year's World Film Festival in Montreal, received CFA nominations for Best Performance by an Actor (R. H. Thompson) and Best Supporting Actor (Murray Westgate). The original score for *Tyler* is by **ERIC ROBERTSON**. ♦

—R. MacM.

COMMENTS

In November P.R.O. Canada is celebrating the 10th anniversary of the opening of your office in Vancouver, serving the hundreds of songwriting affiliates on the West Coast. The celebrations will include a songwriting seminar about which you will by this time have heard considerably more. We are looking forward to meeting and talking with many of the active participants in the creating of the fine music that emanates from the West Coast.

Elsewhere in this issue is a full report on the Big Country Awards held in Regina October 1st. Needless to say we at P.R.O. Canada are immensely proud of you, your friends and associates affiliated with P.R.O. Canada who distinguished themselves by creating works worthy of these prestigious awards.

Your International Division Director Jan Matejcek has recently met with representatives of performing right societies and organizations from around the world during the International Congress of CISAC held in Toronto this fall. Your works in the



S. Campbell Ritchie, left, and Wm. Harold Moon, right, Chairman of P.R.O. Canada's Board of Directors, greet in Toronto Sir Lennox Berkeley, President, The Performing Right Society Limited, London, England.

world of music are being increasingly recognized by the representatives of these organizations and through the efforts of Mr. Matejcek hopefully that recognition will be increasingly rewarded.

It seems a little early to extend Christmas wishes but by the time this is printed they will be valid. May this Christmas be the cheeriest for you and your loved ones.

Sincerely,

S. Campbell Ritchie

S. Campbell Ritchie
MANAGING DIRECTOR

THE MUSIC SCENE

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Squirring children fascinated

MARIO DUSCHENES BEGAN CONDUCTING AS A STUDENT

by Michelle Proulx

The scene: Salle Wilfrid-Pelletier in Montreal's Place des Arts. Seated on stage, waiting: the musicians of the Montreal Symphony Orchestra. Seated in the auditorium, also waiting: 2,000 children, chattering, laughing, squirming, jostling one another.

Enter a man of medium height, almost bald, soberly dressed, horn-rimmed spectacles.

He does not immediately begin to conduct the orchestra. Instead, he sets off an alarm clock. "Life contains two sorts of rhythms," he explains, "and the alarm clock sets the rhythm of your life every day of the week!" While he is speaking, the percussion accompanies the ticking of the clock. It sounds a bit like a jazz beat.

The game is won. The children are intrigued and pay attention to what is going on in front of them. Throughout the next 55 minutes

MARIO DUSCHENES plays musical games with the children, but he also introduces them to a symphony movement, or even two. "What I try to do," he says, "is to add something simple and amusing. If you give them that, the kids are prepared to stay and listen—a movement from a Mozart symphony, for example. A *Matinée* is a completely serious thing. We play a lot of Bach and Mozart".

Mario Duschenes knows whereof he speaks. He has been conducting symphonic *Matinées* since 1969. It was in that year that he began to lead the *Matinées* of the Quebec Symphony Orchestra. In the following year, he replaced Calvin Sieb in running the Montreal Symphony's *Matinées* and still occupies both these posts. Since 1971 he has also occasionally directed *Matinées* for the National Arts Centre Orchestra in Ottawa in addition to those of the Toronto Symphony for the past three years and, as of last year, those of the Vancouver Symphony Orchestra.

It's interesting to note that the *Matinées* are invariably sold out. Faced with such success one may well ask about Mario Duschenes' background.

During World War II, Duschenes, then a secondary school student in a Swiss boarding school on the shores of Lake Geneva, was called upon to conduct the choir, as a substitute for teachers at the front. "From that moment on I was consumed by the 'sacred fire'," he recalls. "No one could stand in my way—not even my father, who considered that music-making was only for gypsies!"

After studying the flute at the Geneva Conservatory, he arrived in Canada armed with a prize for virtuosity (1946) and a prize from the Geneva International Competition (1947). He started out by playing the piano in a dance school, "to earn a living".

He also played flute with the McGill Quartet, and on the CBC broadcast programme *Les petites symphonies* under the baton of Roland Leduc, for three years. Meanwhile, from year to year his growing reputation as a flute teacher brought him more and more students.

CAMMAC

In 1953, the brothers Carl and George Little founded CAMMAC (Canadian Amateur Musicians—Musiciens amateurs du Canada) and in their very first year they asked Mario Duschenes to be their recorder instructor. Situated on Lake MacDonald in the Laurentians, the CAMMAC music centre offers participants an opportunity, not only to study with highly qualified teachers, but also to perform chamber music, play in the orchestra and sing in the choir. The choir is the activity which brings everyone together. "At CAMMAC" says Mario Duschenes, "we make music without any consideration of the commercial side of our profession. When you make music during the winter, in a big city, there is inevitably a certain pressure. At CAMMAC, we have the music without the pressure."

CAMMAC devotees are faithful: some of them come back every year. "It may be a rather sentimental way of expressing it, but you can recognize the tremendous power of music to bring people together across all barriers—race, religion, language. It's a completely bilingual camp—or perhaps I should say trilingual because we get German teachers who come. We never have any disputes—they simply don't exist."

A few years later, George Little nominated Mario Duschenes a director of CAMMAC and in 1962 he became its co-director, a position he held until 1974.

THE RECORDER METHOD

"One fine day, about 15 years ago now, I had a telephone call from Ron Napier of B.M.I. Canada (now P.R.O. Canada), asking me to write a method-book for recorder. At that time the only method available was von Trapp's European method, and there was nothing on the Canadian market. Mr. Napier asked me to devise a method using our own well-known folk tunes. So I dug into the French and English repertory and picked out such familiar airs as 'J'ai du bon tabac', 'Au clair de la lune', 'V'la l'bon vent' and 'Row, Row, Row Your Boat', 'The Farmer in the Dell' and 'Mary had a Little Lamb'.

"While with the transverse flute you have to form the sound with





your lips, with the recorder you just have to blow to produce the sound. The breathing technique is the same, the fingering is similar, but the repertory is different. The transverse flute is much harder to play."

THE NOON CONCERTS

Four years ago, Mario Duschenes launched the Noon Concerts, as one of the earliest cultural activities of Place des Arts. These Noon Concerts were a natural extension of his teaching, aimed at downtown workers who turn up at noon on Wednesdays to spend an hour sitting on the carpeted Piano Nobile of the Salle Wilfrid-Pelletier.

"It's mainly the vocabulary which changes", he explains. "The method is much the same as for the *Matinées*. It's a bit more serious, but we can still have a little joke, and amuse ourselves with the music. These are commented concerts, in which I explain the problems of interpretation, and talk about the composers. Occasionally we are completely serious—in a month's time we shall be doing 'The Art of the Fugue'—and at other concerts we do jazz. The Noon Concerts are much more impersonal than CAMMAC, where we live together and eat together. Oh, Place des Arts has its share of the faithful, who come back every week, year after year—but the performers and the audience are separated. Even so, it sometimes happens that at the end of a concert there may be a dozen or so people who stay behind to say hello and ask questions."

INTRODUCTION TO MUSIC

Almost simultaneously with this venture, about three years ago, Mario Duschenes undertook a series of 13 programmes entitled *Initiation à la musique*, which were shown over the CBC's French television network. In this series he uses all his talents as a mentor to in-

roduce young children to the instruments, the repertory, the composers, to theory, musical games and songs.

With respect to his teaching methods, Mario Duschenes says, "Certainly I was influenced by Carl Orff. I create musical games based on the Orff Method. For instance I use the Rondo as an example: the audience sings eight bars, the orchestra plays eight bars—it's a question-and-answer game. I am constantly using what I learned from Orff".

THE MONTREAL BAROQUE TRIO

Mario Duschenes has found time to pursue a career as a performer, as well. Together with oboist Melvin Berman and harpsichordist Kelsey Jones he founded the Montreal Baroque Trio which, up to the time of its dissolution in 1973, gave at least 250 concerts a year and no less than 25 in the course of a ten-day annual tour.

A COLLEAGUE OF JEAN-PIERRE RAMPAL

With the eminent French flautist, Jean-Pierre Rampal, he recorded flute duets and about 30 records of baroque music (sonatas and trios). He also recorded all of Handel's Sonatas for Flute and Harpsichord, with Kelsey Jones. "I met Rampal at a reception organized by his agent, at a time when he was not yet known", he says.

Also, Mario Duschenes taught for 27 years at St. George's School until June of last year; at the McGill University Faculty of Music where he taught transverse flute from 1955 to 1965 and again from 1970 to 1973, and at the music faculty of l'Université de Montréal from 1967 to 1971.

Faced with such achievements, it is hardly surprising that last August the Canadian Music Council honoured him with a medal for his "exceptional contribution to the growth of Canada's music life". ♦

Film role is next for B.C. group

SEVEN YEARS LATER STONEBOLT IS MAKING IT

by Marke Andrews

Almost a decade ago, two North Vancouver schoolmates decided to start a band. They pieced together some modest sound equipment, listened to records and studied the older bands that played at their school dances.

The two, guitarist **RAY ROPER** and drummer **BRIAN LOUSLEY**, were soon joined by bassist **DANNY ATCHISON**. The trio went through a number of singers and keyboard players. One night, during a gig at the Castle Hotel, the band fired their singer and hired another. The next night, they showed up at the club with a new name—Stonebolt (the original group was called Perth Amboy). The band was now intact, with keyboardist Jon Webster and vocalist **DAVID WILLS** joining the founding members.

Stonebolt began building a repertoire of original songs, slipping one or two into each set of Top 30. The road was not a smooth one, and the group played a lot of jobs they'd just as soon forget. But while other bands were built and dismantled like so many Mechano sets, Stonebolt hung in there. Now, after seven years together, it has arrived.

With a debut album collecting good reviews, and a single on *Billboard's* charts, it would appear the music world is ready for the Vancouver quintet. "Things are really moving", says Roper.

Stonebolt is a rock band. Some critics call their music "formula rock" while others say they are Canada's answer to the Eagles. Certainly the style of the band's songwriters lends itself to such labels. All three lean toward melodic compositions, featuring strong vocal harmonies and an identifiable band sound.

Ray Roper, guitarist and unofficial leader of the group, recalls his rock and roll salad days. "We played one job in Kodiak, Alaska," he says, laughing. "It was really nothing more than a fishing village. The gig was on a boat, and there was no stage. To keep our sanity, we bought a \$50 Cadillac and a stereo set."

The turning point in Stonebolt's career came a year ago. Walter Stewart, a producer and associate of Johnny Rivers, was in Vancouver and happened to meet the group. Stonebolt gave him a demo tape and, in the words of Roper, "Walter flipped out over 'Sail on'."

Stewart returned to Los Angeles, taking the tape with him. He sent back a tape of songs composed by LA writers. Stonebolt made another demo and sent it to Stewart. Walter Stewart Productions signed Stonebolt and contracted their first album to Parachute Records, which is an affiliate of Casablanca, reported to be the largest independent record company in the world.

The album was recorded at Vancouver's Total Sound, with production touch-up in Los Angeles. From that record came a single, "Queen of The Night", a modest hit.

In June, Parachute flew Stonebolt and its

managers, John luele and George Gosling, to LA for a week-long media blitz. The crunch came during a two-night engagement at Casablanca's soundstage. The second night was a showcase for the California rock press—a demanding crowd that has probably sent more than one rock musician back to trade school. But the band put on a good show, the music was tight and the crowd gave them the thumbs up.

A second single, "I will still love you," has since been released and, at this writing is 28th on *Billboard's* singles chart, and still rising. The band is working on a second album, and has taped two network televi-

sion shows—*American Bandstand* and *Midnight Special*. They are also scheduled to start shooting a movie, *Bloodrock*, for which they will record the soundtrack for Parachute Records (according to Roper, Stonebolt plays a rock band whose lead singer becomes possessed by the devil—Where's Linda Blair when you really need her?).

At this point, with everything falling in line, there are no demons in Stonebolt's career. It took seven years for things to break their way, but the members believed in themselves. Suddenly, they are not alone. ♣



Stonebolt

Encouragement at 14 from parents

STAN ROGERS' MUSIC GOES ABROAD—THANKS TO HIMSELF

by Ken Waxman

STAN ROGERS lingered over his third cup of coffee. "Songwriting is an acquired talent and each song should be better than the last," he told me, adding that you have to write "so the audience can understand your ideas right off. For instance, if a middle-aged woman who has never been to Canada can listen to my song about a Newfoundland outport and get a picture of what it's like in Newfoundland, then I've succeeded."

Certainly if his experiences over the last few years are any indication, than Rogers, 28, a tall, bearded, balding fellow who resembles a Maritimes fishing captain, is succeeding admirably as a songwriter as well as a performer. Earlier this year Irish singer Mary O'Hara chose his song "Forty-Five Years" as her comeback single and the album on which she recorded it has already sold about 85,000 copies worldwide. Not only that, but Canadian folksinger Raffi has just released the tune as his new single.

Rogers composed and performed the new theme for CBC-TV's *Marketplace* series and also turned out five songs in six days for a CBC radio folk opera. "So Hard to be So Strong". His new album on his own Fogarty's Cove label, made up in the main of original material, sold almost 8,000 copies in the first two months of release, and an earlier lp on Barnswallow Records has sold 5,000 copies. British folksinger Bill Price has recorded Rogers' "Barrett's Privateers", the new Folk Trio of New Hampshire has put out "Watching the Apples Grow", and other Rogers tunes have been adopted by and become firm favourites of U.S. folk societies in the Northeastern and Midwestern states while retaining their popularity in Canada.

Rogers doesn't shy away from the folksinger label either. "Singer/songwriters are a dime a dozen, so if someone can sing folksongs and write traditional-sounding material he can appeal to the huge folk-music audience." He pointed out that there are now nine major Canadian festivals, and he expects another massive folk boom will take place within the next five years.

Rogers has always had strong links to the folk tradition. Though born in Hamilton, he spent boyhood summers in Nova Scotia and remembers his uncles playing folk and country influenced "kitchen music". He has played guitar since an uncle made him one when he was 5.

By the time he was 14 Rogers was performing in local coffeehouses with his parents' support and in high school played in a rock band. His involvement deepened when he attended McMaster University, ostensibly to study dentistry, and came to a head when he transferred to Trent University and found kindred spirits like Christopher Ward and Ian Tamblyn in the university folk club.

Finally in 1970 when his attempt at entering teachers' college in Hamilton coincided with RCA offering him a recording contract he decided that his future lay as a composer/performer.



Stan Rogers

However his experience with recording companies proved less than satisfactory, and he decided to do things himself. "Fogarty's Cove", his first album, came about when Mitch Podolak, director of the Winnipeg Folk Festival, suggested Rogers do an album of his Maritime material and offered to put it out on his own Barnswallow label. The new disc, produced by PAUL MILLS, was begun for Podolak, but taken over by Rogers when it turned out that Podolak couldn't devote enough time to the project.

Over the years Rogers' repertoire has expanded from Bob Dylan and Leadbelly tunes to include a great number of originals. His first song was written in high school, he remembered, and "died a quick and deserved death". He did become more proficient later, though, and still performs some of the tunes he wrote a decade ago.

Rogers estimates he's composed about

200 songs over the years, some of which "pop into my head in full bloom," and others which are snatches of melody floating around his head until they come out months later. He feels that some of his best tunes have been created under deadline pressure such as that he faced for "So Hard to be So Strong".

TCD distributes Rogers' albums to record stores, but he handles mail orders himself, and he's noticed that orders come in from as far away as Borneo, Samoa and Japan. But he has an explanation for that as well.

"It's because folk musicians like me are spreading Canadian culture throughout the world and giving people outside the country an idea of what this country is," he told me solemnly. "The funny thing is that we're doing it almost completely on our own, but we're doing it better than any number of government-sponsored projects." ♣

Photo by Art Wilkinson



Dick Damron

Dallas Harms



Carroll Baker

CARROLL BAKER TOP COUNTRY ARTIST

by Johnny Murphy

The air was charged with more electricity than usual at Canada's Big Country Awards in the Regina Inn. This was the first year the awards had come to the TV screen. The Global Television Network, in co-operation with *RPM Magazine*, founders and producers of Big Country, was filming the proceedings for an October 14 airing. The previous week's activities, planned and executed to perfection by CKRM Programme Manager Fred King and his Regina Host Committee, had been the cake, now RPM's Walt Grealis and Stan Klees were about to add the icing. Members of the Academy Of Country Music Entertainment had nominated and voted earlier in 16 categories.

Hosting Canadian country music's biggest night was Ronnie Prophet. A native of Calumet, Quebec, now residing in Nashville, he was at his witty best. His barbs for various members of the crew, presenters, recipients and the audience at large set a swift pace for the proceedings, reducing all to gales of laughter.

TIM DANIELS, accompanied by the charming newcomer, **MARIE BOTTRELL**, were the first presenters, leading the way for a Who's Who of Canadian country stars. A new category, introduced to the Big Country proceedings for the first time this year, was Canadian Country Artist Of The Year. Winner in that category was **CARROLL BAKER**, also winner of the award for Top Female Singer.

Top Male Singer is **DICK DAMRON**. The award for Top Country Duo Or Group went to The Family Brown. Outstanding Performance winners in the female, male and group categories were **GLORYANNE CARRIERE**, **ORVAL PROPHET**, and **TERRY CARISSE** and his band, Tenderfoot. Winner of the most awards was **DALLAS HARMS**. He was acclaimed Top Composer and Producer and given an award for his latest Broadland album, "The Fastest Gun", in the Best-Album category.

Voting by ACME members resulted in an unusual tie in the Top In-



Tommy Hunter



Orval Prophet, right, accepts from Ronnie Prophet; Tim Daniels, background.

strumentalist category: Master fiddler **AL CHERNY** and the group Eastwind.

TOMMY HUNTER Country, in its 13th season on CBC-TV, got the nod as Top Canadian Country TV Show, while RCA was selected as Top Country Record Company. The Outstanding New Artist was Newfoundland native Eddie Eastman. Johnny Burke and his Eastwind group won a Big Country Award for the Best Single with "Wild Honey". The Top Country D.J. award was presented to Bill Anderson, producer-host of *Big Country* heard on more than 80 Canadian radio stations weekly.

The awards ceremony capped a complete week of country music festivities in the City of Regina, as part of the Saskatchewan capital's 75th Anniversary celebrations.

PHOTOS BY JOHN ROWLANDS

Terry Carisse, Chris Nielsen, left.

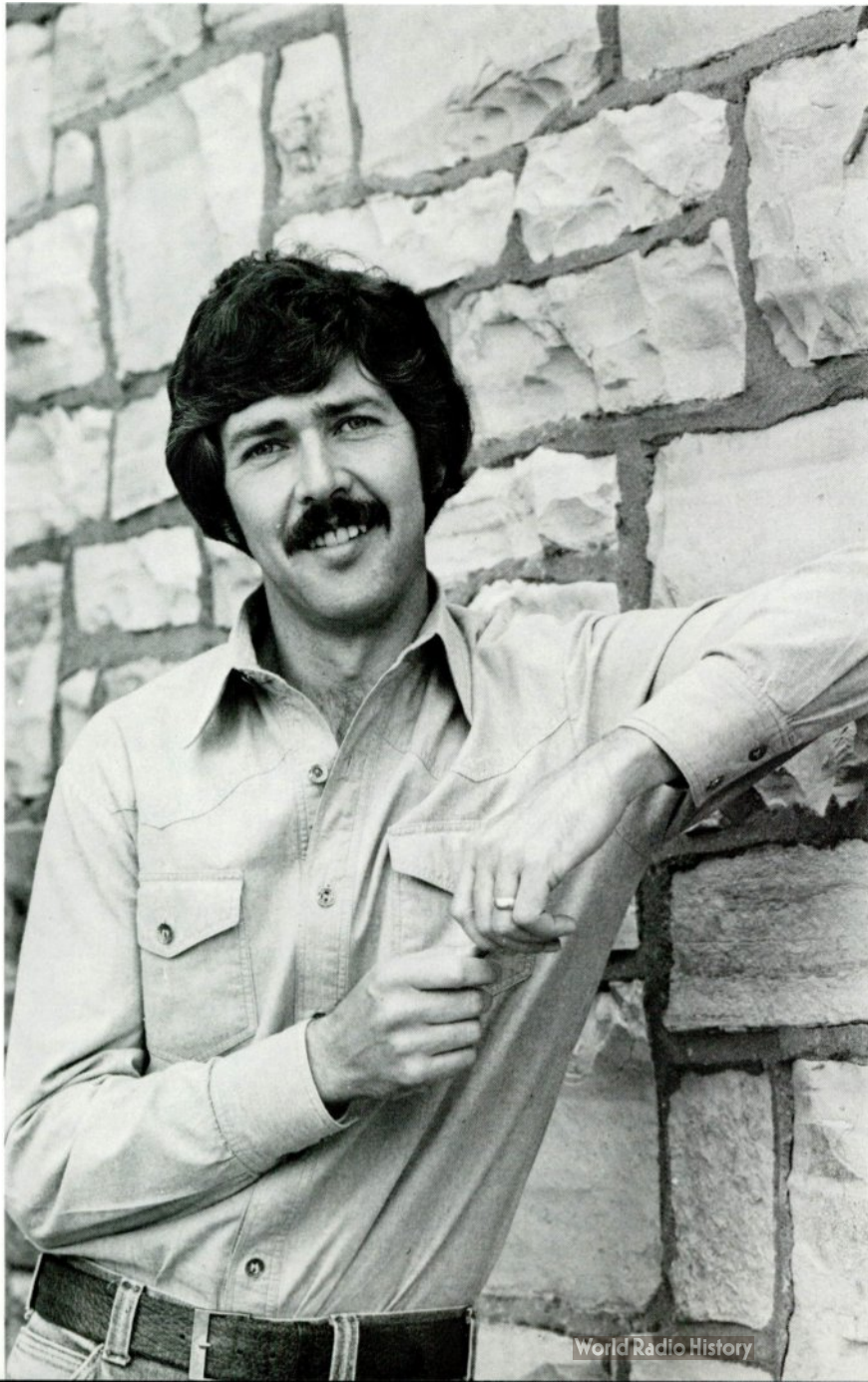
Winner Glory-Anne Carriere with Marie Bottrell, left.



MUSIC IN CANADA

Country/MOR writer/performer **NANCY RYAN** has signed with Waterloo Records (**WATERLOO MUSIC COMPANY LIMITED**) 3 Regina St. North, Waterloo, Ontario, and late October saw the release of her initial album, "Rouge" for which she wrote every cut but two. Waterloo is putting all efforts behind Nancy, beginning with a cross-Canada promotion tour to back the album. Four cuts were released prior to the album, "If I Could" appealing to country formats and "I'd Be Lying" to MOR stations . . . Imperial Oil Limited and the Canadian Talent Library joined forces in August to sponsor mini jazz concerts at the Art Gallery of Ontario. Solo concerts were given by **GUIDO BASSO**, **MOE KOFFMAN** and Peter Appleyard. With Toronto's alive jazz scene, the series could be expanded to a full summer next year.

Let's hope so . . . The Touring Office of the Canada Council announced in October that up to \$12,000 is available for the **MOE KOFFMAN** Quintet to tour from Ontario west this fall . . . "Raise a Little Hell" by Trooper climbed U.S. and Canadian charts for seven weeks until suddenly, within a week, the single disappeared from RPM's singles chart to be replaced at No. 27 by the flip side, "Round Round We Go" . . . The Single "The Love I Want to Waste" from the album "Wild Honey" by Johnny Burke and Eastwind was released this fall on Grand Slam, distributed by Quality. The country tune was written by **DAVID PEEVER** . . . **KEN DES CHAMP** has recorded "Early Morning After Midnight Lady", written by **CYRIL** and **PAM RAWSON** and recorded on Rawson's Quick Silver label, 321 Lee Court, Peterborough,



Ont. . . **BEV MUNRO** writes from Edmonton that his "Iris Waltz" has been released in New Zealand and Australia on Music World Records. Also, the tune was performed live by the Emeralds on the BBC last spring . . . **MENDELSON JOE** fans take note: the artist/writer/performer is scheduled to release in November on his own M-Tel label an album recorded live with Ben Mink at Toronto's Groaning Board. Distribution will probably be from 59 Ossington Avenue, Toronto. For another side of Joe, visit Gallery One at 121 Scollard Street in December for an exhibit of his paintings. There are some of us who won't miss it . . . **KENNY SHIELDS** (formerly of Witness), Matt Frenette, **DARYL GUTHEIL**, **KEN "SPIDER" SINNAEVE** and **PAUL DEAN**, that's Streethart. Their music has been called a cross between boogie and heavy metal rock although the band itself terms it "sophisto-funk-pink!" Three are from B.C. and two from Regina, the city whose mayor presented the five with their first Gold Album, in October. That was for their initial WEA album, "Meanwhile Back in Paris . . ." from which their only single to date has been released: "Look At Me", co-written by Dean, Shields and Sinnaeve. At press time Streethart was touring with Rush, having completed a tour with Chilliwack in late summer . . . The release of **DON COCHRANE's** album "Sweet Clover" coincided with the announcement of his receiving two nominations in this year's Big Country Awards. Don's single by the same title crossed from country to MOR charts and his followup, "It Takes More Than Love" is predicted to do as well. All tunes on the Broadland album, produced by **DALLAS HARMS** and distributed by Quality, are Cochrane originals with the exception of one **PETER CLEMENTS'** tune. Don's due to appear on the **TOMMY HUNTER** Show November 17 and has taped the Family Brown show as well . . . Songwriter **BOB JOHNSTON** is producing his own tunes for Twin Star Records, distributed by Mark II. "I'm Losing Her", co-written with **BRETT McNAUEAL**, is backed by "The Hooker" by **BILLY ROY** and recorded by Charlie Shannon and Tequilla Sunrise . . . **JEAN ROBITAILLE**, **CHRISTIAN SIMARD** and Christian St-Rock have composed all the songs on Véronique Béliveau's first album, titled "Prend-moi comme je suis". It's on the Tembo label, and is a Christian Simard production . . . The new Guess Who are in Winnipeg putting together their second album for Aquarius. Meanwhile, their initial single, "C'mon Little Mama" has been released in the U.S. . . . "Hot Child in the City", recorded by **NICK GILDER** and co-written with **JIM McCULLOCH**, reached the top spot on RPM's singles' chart at press time. It's still rising in the top 10 on U.S. charts . . . Royalty Records' steady stream of Canadian country music was added to in early fall by the release of the souvenir album of the XI Commonwealth Games. The album contains all the music of the games, and the recording of the opening speech by Her Majesty Queen Elizabeth II. Royalty Records works from 9229 58th Avenue, Edmonton, Alta., T6E 0B7. Country stations or journalists interested in Canadian country music are encouraged to contact Royalty for their informative news sheets . . . British recording artists are showing great interest in **DICK DAMRON's** country tunes: Jeannie Denver has recorded "One More Day

Don Cochrane



Crowccuss

Away" on her new Westwood album and Tony Goodacre cut "Susan Flowers" in Nashville for release in the U.K. Dick's third tour of the U.K. is set for next spring . . . *Lake Odyssey*, a 12-minute educational documentary produced by Irwin Karnick for the Ministry of the Environment, Ontario, with music by **STUART CISCO**, was at press time the added attraction to MGM's *Corvette Summer*, playing in several theatres in and around Toronto . . . At press time Vancouver's Prism was recording its third album, due for release at year's end. GRT hopes for a third platinum with this one, to follow the earlier two. Their latest single "Flyin'" is off all major U.S. and Canadian

charts following an extensive two-month tour by Prism of the U.S. and Canada. GRT distributes in Canada and Ariola worldwide . . . Ottawa's **SNEEZY WATERS** will return to Toronto December 4 to 9 and 11 to 16 to repeat his very successful musical reconstruction of a concert that was never given by Hank Williams. The Toronto appearance follows two weeks in Montreal at the Lorelei Tavern and the play will be staged at the National Arts Centre in Ottawa on New Year's Eve, exactly 26 years to the day after the performance was originally scheduled by Williams. The play will go on the road in the new year, with up to \$20,000 in grants from the Canada Council available . . . Winni-

peg's Crowccuss, completing a first album for Stony Plain Records (distributed by London) at Mushroom Studios in Vancouver, learned this fall they were No. 1 in Guatemala. The single "Running Start" was leased to Dideca Records for Central America and in four weeks reached the top spot on Central America's top-rated station. The single will be Crowccuss' next release in Canada, following the success of "Love School". The single will precede an album in January. Crowccuss includes **HERMANN FRUEHM**, **MARC LaFRANCE**, **LARRY PINK** and Bill Wallace, Bill formerly of The Guess Who. At press time Stony Plain manager **HOLGER PETERSEN** was off to Guatemala to chart a

tour for the group, to begin the first of the year. He describes Crowcuss music as contemporary pop with a disco flavour . . . At the same time **MAREK NORMAN** and **BARBARA BARSKY**'s musical "Double Scale" opened to good reviews at the Hampton Court Studio Cabaret in Toronto in September, the two were seen in the CBC-TV network special "Clowns", by **JERI CRADEN**. Jeri's musical began as a Toronto stage show as well, back in '75. We'll keep our fingers crossed for "Double Scale" . . . Peter Goddard reported in the *Toronto Star* in September that **RONNIE HAWKINS** has been signed to United Artists (leased to Capitol Records) and an initial album is expected prior to Christmas. Hawkins sounded delighted in the interview, as will be his fans . . . And news from another rocker: **LES EMMERSON** is back in Ottawa with a new band, playing the bars that originally began Five Man Electrical Band on its way. Mike Voisin of the *Ottawa Journal* says the new band, The Emmerson Electrical Band, is similar in sound to the old version. "The group's strength lies in its multi-vocals, the six members all contribute creating a rich textured harmony." An album was recorded when Emmerson put the band together in California, but has not been assigned a label as yet. The band came from LA to Ottawa to make the switch from a studio band into one for stage. ●



Affiliates Marek Norman and Barbara Barsky in CBC-TV's production of *Clowns*.

CONCERT

by Rick MacMillan

A live stereo transmission from Canada to Europe, broadcast simultaneously in Canada via CBC Stereo, constituted part of Canada's contribution to International Music Day (October 1). The programme emanated from a regular subscription concert by Ottawa's National Arts Centre Orchestra under conductor Mario Bernardi and featured contralto Maureen Forrester in **R. MURRAY SCHAFFER**'s "Adieu Robert Schumann", a work commissioned by CBC Radio for Miss Forrester and first performed last March in Ottawa. The programme reached listeners in the U.S., most of Europe and the Soviet Union.

Also taking place on International Music Day was a special concert given by Montreal's Société de Musique Contemporaine du Québec (broadcast live on the French network of CBC Radio) which featured the world premiere of **WALTER BOUDREAU**'s "Les sept jours" and a Vancouver Symphony concert highlighted by the first performance of **MICHAEL BAKER**'s "Symphony No. 1" (a CBC commission).

International Music Day was first declared during the International Music Council's World Music Week, held in Canada in 1975.

A comprehensive *Directory of Musical Canada* has been published by Canadian Music Press, Edmonton, Alberta, edited by Wayne Gilpin. The directory provides basic information on administrative organizations working in the music field, a list of Canadian performing ensembles and orchestras, the music curricula of Canadian universities and other music schools, and lists of music libraries, music competitions, awards, publishers, record companies, magazines dealing with music, etc. Contacts and addresses are given in most cases but telephone numbers appear only occasionally. The last of the book's nearly 300 pages includes a substantial bibliography and discography of Canadian music.

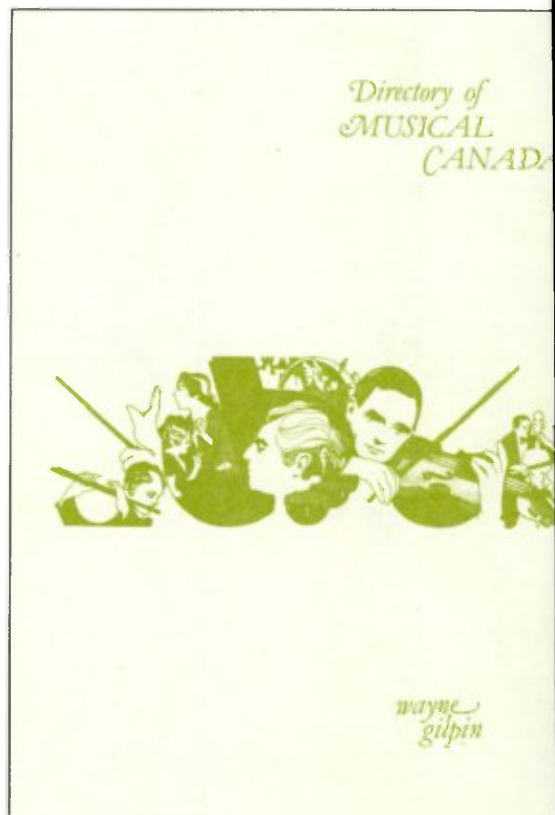
Also newly published is *Canadian Music: A Selective Guidelist for Teachers* by Patricia M. Shand of the University of Toronto. This directory of recommended published music for school use was undertaken as Phase One of the John Adaskin Project (Canadian Music for Schools), a joint venture of the Canadian Music Educators' Association and the Canadian Music Centre. The publication is unique in that the guidelist is divided into the various compositional categories, ranging from a *cappella* choral works to music for student orchestras, and that the first page of each work is reproduced as an aid in understanding the style and degree of difficulty involved.

This guidelist is available from the Canadian Music Centre, 1263 Bay Street, Toronto, Ontario, M5R 2C1, at a cost of \$4.50.

Pianist André Laplante of Rimouski, Quebec, who this past summer shared second prize with Pascal Devoyon of France in the sixth international Tchaikovsky piano competition, included in his deciding Moscow recital **FRANCOIS MOREL**'s "Deux Etudes de Sonorité".

The 1978-79 season of New Music Concerts opened October 28th with a special guest appearance by renowned Italian composer Sylvano Bussotti and performances of his "Solo" and "La passion selon sade". Music by the inimitable Karlheinz Stockhausen will dominate two concerts this season and works by **BARBARA PENTLAND**, Micheline Coulombe Saint-Marcoux and **R. MURRAY SCHAFFER** will receive their world premieres.

This year's series of seven concerts will be supplemented by four "lecture concerts" by composers such as Roger Reynolds (U.S.A.) and Toshi Ichihyanagi (Japan).



GERALD BALES' "Sonatine for Organ" received its premiere during the Regional Convention of the Royal Canadian College of Organists, held August 22-24 in Kitchener, Ontario. Organist was Douglas Haas.

GRAHAM COLES' "Arton's Music", op. 16, a work for flute, clarinet, 2 percussionists and piano originally commissioned by Calgary's Co-Motion Dance Company, received its concert premiere May 6 at Clouds 'n' Water, Calgary.

Adjudicators for Open and University Classes of the Sixth Annual Okanagan Music Festival for Composers, held May 26-28 in Sorrento, B.C., were **DR. VIOLET ARCHER** and **DR. RICHARD JOHNSTON**. This year's top prize in the Open class went to **ERNST SCHNEIDER** for his "Fragments" for orchestra. **ALLAN BELL** placed second with "Impressions: e.e. cummings" for mixed chorus and **JEAN ETHRIDGE** third for her "Suite for Piano". Honorable mentions went to **ROBERT J. ROSEN's** orchestral work "Le Sacre de Hephaestus" and to **SYLVIA RICKARD's** "Ile de Re" for cello and piano.

First prize in the University class went to the string quartet composed by **FRANCIS CHAN** (who was also the winner of this year's **JEAN COULTHARD** Scholarship) and second to **ROGER KNOX's** "Trio for Flute, Cello and Piano".

Workshops on composing for synthesizers and for film were conducted by **JEAN PICHE** and **MICHAEL BAKER**, respectively. A special concert of the festival's past winners featured works by Allan Bell, Joan Hansen, Roger Knox, **DAVID DUKE**, Ernst Schneider and Jean Coultard, while the Adjudicators' Concert included music by Sylvia Rickard, Michael Baker, Violet Archer and **BARRY TRUAX**.

SYLVIA RICKARD's "Reunion" was given its premiere August 5 at the Banff Centre's Eric Harvie Theatre in a performance by Tsuyoshi Tsutsumi (cello), Ada Bronstein (piano), Michael Baker (timpani) and Brian Johnston (percussion).

STEVEN GELLMAN's "Wind Music" for brass quintet was first heard on February 16 at Grant Hall in Kingston in a performance by the Canadian Brass, by which it was commissioned. A second work, "Deux Tapisseries", was the result of a commission from the Festival International de Besançon, France, and received its premiere at a September 11th concert in honour of Olivier Messiaen's 70th birthday. Marius Constant conducted the Ensemble Ars Nova.

The Canadian Electronic Ensemble's 1978-79 concert season will feature new works by James Montgomery (Oct. 19), Larry Lake, **STEVEN TITTLE** (Nov. 16), David Grimes, **DEREK HEALEY** (Dec. 14), **JIM HISCOTT** and David Jaeger (Feb. 8). All four concerts will take place at the Toronto Free Theatre.

ROGER MATTON and **MICHEL LONGTIN** are the newest additions to P.R.O. Canada's series of biographical brochures, now totalling 29 Canadian composers. Some are available in French as well as English and all may be obtained by writing to P.R.O. Canada's Don Mills office.

MARVIN DUCHOW's "Three Songs of the Holocaust", a cycle of songs on texts by Nelly Sacks and commissioned by the Montreal branch of the Canadian Jewish Congress, were given their premiere September 28th at The Bronfman Centre in Montreal. Soprano Pauline Vaillancourt was accompanied by pianist Jean-Eudes Vaillancourt.

ERNST SCHNEIDER's "The Burning of the Leaves", for soprano and viola, was given its premiere July 24 at Penticton High School Auditorium as part of the Okanagan Summer School of the Arts. Performers were soprano Margarita Noye and violist Philippe Etter. On the same programme was the composer's "String Quartet", performed by the Purcell String Quartet, and "Terzetto" for two cellos and piano, performed by cellists Ian Hampton and Judith Fraser and pianist Melina Coffey.

MICHAEL HORWOOD's "Overture for Piano Player and Two Assistants" (1972) is featured on a new release from Opus One Records in a performance by Joseph Kuber. The U.S. label, whose catalogue includes several dozen recordings of music by such well-known contemporary composers as Lou Harrison, Peter Maxwell Davies and Vincent Persichetti, is now distributed in Canada by Ixtlan Records, 271 Davisville Ave., Toronto, Ontario, M4S 1H1.

Specially commissioned works by Paul Mefano (France) and **GILLES TREMBLAY** will receive their first hearing November 30 at Salle Wagram, Paris. The concert will form part of a tribute to French composer Olivier Messiaen on the occasion of his 70th birthday.

Four works commissioned by the Canadian Jewish Congress will receive premieres December 17 at Toronto's Temple Emanuel in performances by the Pro Arte Trio: "Deuteronomy XXXII", for soprano and flute, by **SAMUEL DOLIN**; "Yiddish", for soprano, flute and piano, by **SAMUEL LEVITAN** and works by **STEVEN GELLMAN** and Saul Chapman. The concert will be taped by the CBC for future broadcast.

The Banff School of Fine Arts offered a workshop for young composers during the summer months in which **ALLAN BELL**, **DAVID DUKE**, **JEAN ETHRIDGE**, **SYLVIA RICKARD** and **ROBERT ROSEN** participated. Also on hand were **VIOLET ARCHER**, **JEAN COULTHARD**, Malcolm Forsyth, Bruce Mather, Oscar Morawetz and William Schuman.

Several concerts took place during July and August at the Banff Centre featuring works by the above-named composers.

CANADIAN MUSIC

A Selective
Guidelist
for Teachers



Patricia Martin Shand

Prizes totalling \$15,000 will be awarded to young composers in the 27th annual BMI Awards to Student Composers competition sponsored by Broadcast Music, Inc., New York. The competition is open to student composers who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or are engaged in private study with recognized and established teachers. Entrants must be under 26 years of age on December 31, 1978.

Closing date for entries is February 15, 1979. Official rules and entry blanks are available from James G. Roy, Jr., Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th Street, New York, N.Y. 10019.

JONATHAN GARDNER BAYLEY gave the first performance of his "Music for Pan I" (1976) during a faculty recital at Alberta College Music Centre on July 20. The work is the first in a series of three compositions for solo alto flute and is dedicated to **PAUL HORN**.

The Montreal branch of the Canadian Music Centre has released the tenth in its continuing series of promotional booklets entitled *Compositeurs au Québec*. The new addition, devoted to **JACQUES HETU**, joins booklets on **GILLES TREMBLAY**, **FRANÇOIS MOREL**, **JEAN PAPINEAU-COUTURE**, Bruce Mather, **ANDRE PREVOST**, **SERGE GARANT**, Micheline Coulombe Saint-Marcoux, **ROGER MATTON** and **PIERRE MERCURE**.

These publications can be obtained by writing to the Canadian Music Centre, 1259 rue Berri, bureau 300, Montreal, Quebec, H2L 4C7. Cost is \$1.00 each.



David Bradstreet

Checks pressings to insure quality

BRADSTREET REACHES BEYOND CAPABILITIES WHEN SONGWRITING

by Phil O'Hara

DAVID BRADSTREET is a singer-songwriter whose talents were nurtured during the '60s folk era, but who presents a fresh, vitalized musical vision to audiences of the '70s. The critical and commercial acclaim that followed his second release on A&M Records, "Dreaming In Colour", was capped earlier this year by his winning a Juno Award as best new male performer.

"Dreaming In Colour" was an ambitious departure from the naturalism of his folk-oriented debut album. On it he injects strains of jazz, latin rhythms and electric rock to immerse the listener in a heightened mix of pop music.

David Bradstreet is a transplanted Briton who arrived in Canada in 1956, shortly after turning 10. At 13 he first picked up the banjo and at 18 bought his first acoustic guitar from a pawnbroker for \$25. His initial performances were family livingroom sessions.

While completing a year of architecture at Ryerson, he was drawn to the mushrooming folk music scene of Yorkville in the mid-'60s. The next few years were spent playing coffeehouses and colleges throughout Ontario, Quebec and specially the U.S. His various Canadian television appearances—*Sing-along Jubilee*, *The Ian Tyson Show* and *The*

TOMMY HUNTER Show—fostered his confidence and his musical talents.

In 1968, he recorded an album for RCA that was never released. After a chance meeting with the Woodstock-based Lazarus at Smale's Place in London, David joined the band, along with bassist Carl Keesee, who still plays with Bradstreet today. They joined Bill Hughes and drummer Lee Shively to form a revitalized Lazarus and recorded their third album. Lazarus was a folk-rock band inspired by the lyricism and sweet electric country sounds of the Byrds.

After the demise of Lazarus, Bradstreet returned to Canada and began working on the folk circuit as a duo with Carl. In 1975 he gained recognition when **VALDY** recorded his beautiful "Renaissance". Continued work and exposure finally paid off in a recording contract with A&M Records.

Bradstreet had some definite ideas about the quality of his first record, recorded with Keesee. "I wanted the technical sound on the tape to be competitive with anything around. On that level I followed it all the way through the pressing plant. I heard a test pressing and threw it back three times. If I hadn't said anything, they would have gone through with the first pressing."

Such meticulous concern for his music is also reflected in the concisely woven arrangements and touching lyrics of his songs on his first solo album, simply titled "David

Bradstreet". In retrospect he says, "That first album was magical. What I wanted to do was record an album that could show where I came from". This is why some of the songs recorded were written years earlier.

On his second release "Dreaming In Colour", Bradstreet's songs showed his continued musical and lyrical maturity. In "Thirty Years" he lyrically conveys the feeling of a lifetime of love while the bouncy melody shows how alive that love still is.

Bradstreet is usually inspired to write a song from an infectious "lyrical idea" or from a "rhythmical pattern which suggests a lyrical idea". He continues to grow as a musician because, "Instead of writing around what I can play, I push myself into something I can't play and then learn how to play it".

Carl Keesee acts as a musical foil for Bradstreet and his first album's liner notes hint at this by stating that the songs were designed by Bradstreet/Keesee.

David has already begun pre-production on his third album, which he says will feature more electric guitar and keyboards. He is currently on tour throughout Ontario with John Prine.

The future looks promising for David Bradstreet. He possesses an integrity and a passion for his music. His second album was a break from his folk roots and his new album will map out his future. ♣

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