

**PRO**  
CANADA

# THE MUSIC SCENE

NOVEMBER-DECEMBER, 1979





Marie Bottrell



Dallas Harms



Larry Mattson

## BIG COUNTRY

**DALLAS HARMS** was named Top Country Composer and Top Country Producer at the Big Country Awards in Toronto in September. The Family Brown (**JOE and TRACEY BROWN**) took the awards for Top Country Duo or Group, Best Single and Best Album. **WAYNE ROSTAD** won for Outstanding Performance, Male Vocalist; **MARIE BOTTRELL** for Outstanding Performance, Female Vocalist, while **LARRY MATTSON** is Outstanding New Artist.

Congratulations to these leaders in Canadian country music.



Wayne Rostad accepts from Chris Nielsen; MC Tommy Hunter looks on.



The Family Brown

Photos by Vibeke

# THE MUSIC SCENE

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## COMMENTS

Into the Christmas Season already! It hardly seems possible that we've already seen summer pass into the glorious burst of colour that the autumn foliage brings us—heralding the winter months for which Canada is famous. We hope to be cheered through the long snowy months by many new musical works from your prolific pens.

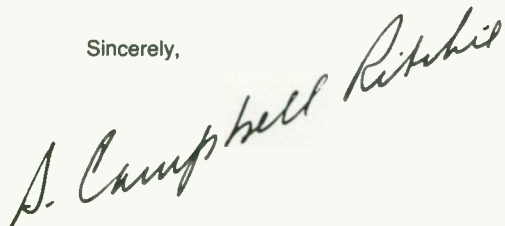
P.R.O. Canada is pleased to announce the appointment of Craig C. Parks to the position of resident Legal Counsel. Craig comes to us from the Canadian Musical Reproduction Rights Agency Limited where he was Secretary and Legal Counsel. Also, he was Secretary of the Canadian Music Publishers Association. He brings to P.R.O. Canada a varied experience in copyright law, including the legal editing of the Keyes-Brunet working paper on Copyright Law Reform. As well, his musical background includes piano and composing. He has been a P.R.O. Canada affiliated composer since 1969. We look forward to a long, happy and constructive relationship with Craig Parks.

Application forms for the 1980 P.R.O. Canada Young Composers' Competition are now available from our three offices in Toronto, Montreal and Vancouver. If you have friends or associates who might have interest in this activity for young Canadian composers actively engaged in the study of music in Canada or elsewhere, you might care to acquaint them with this opportunity to participate in this rewarding event. Up to \$5,000 annually is presented to the successful entries.

Since last writing this column, we regret having received the resignation of Fulvia Schiava as Head of the Index Department. We were, however, fortunate to have available Mrs. Gretchen Warren who now supervises this vital department. With your cooperation she will assure the registration of your songs and musical works worldwide, keeping the life-blood pumping freely through the World of Music.

A Happy Christmas to you, and let's hear from you.

Sincerely,



S. CAMPBELL RITCHIE  
Managing Director



Performing Rights Organization  
of Canada Limited  
Société de Droits d'Exécution  
du Canada Limitée



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BIG COUNTRY AWARDS	2
COMMENTS by S. Campbell Ritchie	3
ROCK IN CANADA by Kate Elliott	4
Jim Vallance by Marke Andrews	4
Crowcuss by Nancy Gallo	5
Quebec rock by Yves Thériault	6
Minglewood by Chikk Jackson	7
P.R.O. CANADA ENTERS THE '80s	Centre
MUSIC IN CANADA	8
CANADIAN MUSIC CENTRE by Rick MacMillan	12
WELCOME TO OUR NEW AFFILIATES	15

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



Focus is on new music**CHANGES SEEN ON CANADA'S CLUB CIRCUIT**

by Kate Elliott

"If Led Zeppelin played the Gasworks," David Bluestein was saying, "and they didn't draw as well as say, Hott Roxx, the club wouldn't want them back." Bluestein, President of the Toronto-based The Agency, one of Canada's major agents for booking rock and pop bands, had summed up the hard fact of life for Canada's working

bands. The club circuit in Canada, while necessary to many bands for survival, does not exist to further the careers of deserving artists. Even so, the clubs serve as a breeding ground in the development of musicians and new bands, and they provide a stage for artists to showcase their talents, in the hope of interesting record company executives.

Now, both of Canada's hot spots for

working bands—the West, and the Southern Ontario circuit—are undergoing significant changes. According to Bluestein, the last 18 months have seen the Southern Ontario market go through a maturing process. Two years ago, bands had enjoyed a "seller's market"; now, it's a "buyer's market." There is a marked increase in the number of bands available for club work. Three years ago, when The Agency opened

*From the West . . .*Jim Vallance's demos begin in basement**EXCHANGES TOURING FOR WRITING, PRODUCING**

by Marke Andrews

At 15 **JIM VALLANCE** was a hard-core Beatles fan. In fact, he liked the group so much he strived to learn all instruments the lads from Liverpool used on their records. Little did he know that a dozen years later, those multi-instrument skills would help make him one of Canada's more promising songwriter-producers.

Born in Chilliwack, raised in Terrace, and now a resident of Vancouver, B.C., Jim Vallance seems to be at the crossroads of his career—where dues-paying branches forth to the bigtime.

The changes have been more evolution than revolution. After spending his adolescent years learning to play drums, guitar, bass and piano, Vallance did time with two Vancouver rock bands—Sunshyne and Jet. From these two groups would come the nucleus of Prism.

In 1975, Sunshyne began laying down album tracks at Mushroom Studios. Around the same time Mushroom got heavily involved with Heart and, in the words of Vallance, "We sort of got shuffled to the back." Bruce Allen, Sunshyne's agent, took the tapes to GRT, which decided to complete the album. Two years and several personnel changes later, the project was completed. The group, scheduled to go on the road and needing a name, called itself Prism. Two of the songs on the first album were credited to drummer Rodney Higgs, a pen name for Jim Vallance.

"I actually left the group twice," Vallance recalls. The first time came after a conflict of interest over the recording of the album. Vallance favoured a studio production, while other band members wanted a live-sounding record. The final departure came at the conclusion of Prism's first road swing. "I quickly discovered touring was something I didn't really want to do."

So it was down to the basement, where Vallance keeps his own mini-studio, to work on new songs. And that's where Vallance's multi-instrumentalist skills really come in handy. Unlike songwriters who take a chance that artists and producers will inter-

pret their songs the way they were written on paper, Vallance is able to present the product in the form of a demo. Using an eight-track machine, the songwriter tracks guitar,

*Continued on page 14*



Jim Vallance

its doors, it had a roster of 12 bands. At present, The Agency books about 40 bands exclusively, and works an additional 20 on a freelance basis. And, added to the stepped-up competition, is the fact that the public has become much more selective in choosing entertainment.

In the West, the change in the club circuit is of a different nature. Sam Feldman, who heads up S. L. Feldman & Associates, the major Vancouver-based booking agent, enthuses about the scene. "In the clubs, there's a great resurgence to live bands—we're doing a gangbuster business." According to Ailson Glass, assistant to Bruce Allen of Vancouver's Bruce Allen Talent Company (a management firm), more clubs are in the planning stages for the West. "There's a need for venues seating about 2,000, to cover the transition area between smaller clubs and large halls."

In the Southern Ontario circuit, local

"The music scene in Los Angeles has busted loose over the past nine months. One year ago there were only two clubs regularly opening their doors to rock acts—there are now more than a dozen. What it means is that Los Angeles, for up-and-coming, anonymous acts, is far more hospitable than it was—the business in that city is no longer dominated by the big acts supported by the big record companies."

Paul McGrath  
*The Globe and Mail*  
September 20, 1979

Toronto bands are seeing the best and the worst of the increased competition. Higher-priced bands are dropping their prices in order to compete. And the lower-priced

bands, mostly newcomers or "no frills production" bands, are enjoying new access to club work.

Veterans of the circuit, like Hott Roxx, are experiencing a first-ever situation. The group has been one of the top-grossing rock bands on the circuit and, until several months ago, had always been booked well in advance. "Now," says **JOHN KING**, lead guitarist and songwriter for Hott Roxx, "we wait from week to week to see where we'll be working." For Hott Roxx, the change is compounded by the fact that the group is undergoing an image change: No longer a Rolling Stones "cover" band, they're relying on their own original material. The group is looking for a recording contract, and for a Toronto-based club band, that means overcoming the stigma of constant exposure. With most head offices of Canadian record

*Continued next page*

## To the Prairies . . .

### #1 in Guatemala

## LABEL SUPPORT, ORIGINALITY AID CROWCUSS

by Nancy Gallo

With a successful album release, a single that hit the #1 spot in Guatemala, and a well-received string of live performances behind it, the group Crowcuss has a lot to be proud of. But the band's foremost source of pride is still the fact that it has survived the bar circuit and graduated to concert dates and a recording deal doing strictly original material.

"We did nothing but our own tunes from day one," says band member **HERMANN FRUHM**, "and we managed to keep going. I guess that speaks for itself." While many groups are urged to temper their original tunes with cover material in order to be more marketable on the club circuit, Crowcuss adamantly stuck to a philosophy of creating its own market for its particular style of music. "It was a difficult move in the beginning," says Fruhm, "but once people got into it, they accepted it. The tunes are relatable, and people would very quickly be singing along, requesting certain ones."

The band's success is more remarkable in view of the fact that it was formed as a temporary project. "I was with a band called Mood Ja Ja," recalls Fruhm, "and when **BURTON CUMMINGS** went solo after the Guess Who, Mood Ja Ja's rhythm section went with him to record some demos. We still had six weeks of bookings. Luckily, **LARRY PINK** and **MARC LAFRANCE** had just left Musical Odyssey, and Bill Wallace was also available. So, I called and we agreed to get a group together for the six weeks. We rehearsed for a week, learned ten original tunes, and played our first gig on May 3, 1976. That's how Crowcuss really began."

"We found that we enjoyed playing to-



Crowcuss

*Continued on page 14*

companies located in Toronto, executives in the city tend to lose interest in local bands. And that, says King, is unfair. "After all, a lot of discoveries have been made in clubs—both the Beatles and the Rolling Stones were found in their street-level stage, in a live situation."

**GRANT FULLERTON**, vocalist, lead guitarist and writer of most of the original material for Madcats, says that the increased competition has affected the group. But he thinks there's another reason for the evolution of week-to-week booking. "I think that some of the club owners don't really know what they want. They'll try new-wave one week and disco the next, and wait till the last minute to make up their minds."

Playing the bars is becoming a real challenge, and it demands that the strongest survive. For a band like Max Webster, rising through the ranks of the club circuit made them tough, accomplished entertainers. In a recent interview with *New Music* magazine, band member Kim Mitchell, back home after Max's European tour as opening act for Rush, observed that many of the performing bands he saw were dull. "Britain is just a singles market. Most of the bands would not survive in Toronto bars alone because they have nothing to offer."

Canada offers a special opportunity to rock and pop musicians to grow as performers. According to Bluestein, it's probably the

only country in the world in which a rock band can work the clubs, and make a living, without a supporting record. In the U.S., he says, a band just couldn't work as steadily, the clubs don't pay nearly as well. And south of the border, he adds, the first question a club owner will ask is "Does the band have a record?" Or at least, that used to be the first question. Now, it's "Does the band have a *gold* record?"

Ron Scrivner, a former President of Music Shoppe International, a booking agency no longer in business, is working on setting up a management company. To Scrivner, the club circuit is an important part of the star-making system in the growth of a

## To Quebec . . .

### GOOD VIBES FORECAST FOR QUEBEC ROCK

by Yves Thériault

This is the last edition of *The Music Scene* of this decade. Over the last ten years, rock music has successfully resisted the test of time as well as the various musical trends trying in vain to dethrone it. And as is custom for marathon runners, it seems that a brief medical would be in order to determine rock music's state of health in Quebec at the dawn of the '80s.

The diagnosis proved to be a pleasant surprise: specialists consulted seemed to agree on one thing: Quebec's rock music is alive and well! Actually, many of them be-

lieve that rock caters to a privileged market. As for future prospects, these seem encouraging for the most part, for composers and promoters as well as for everyone involved in the industry.

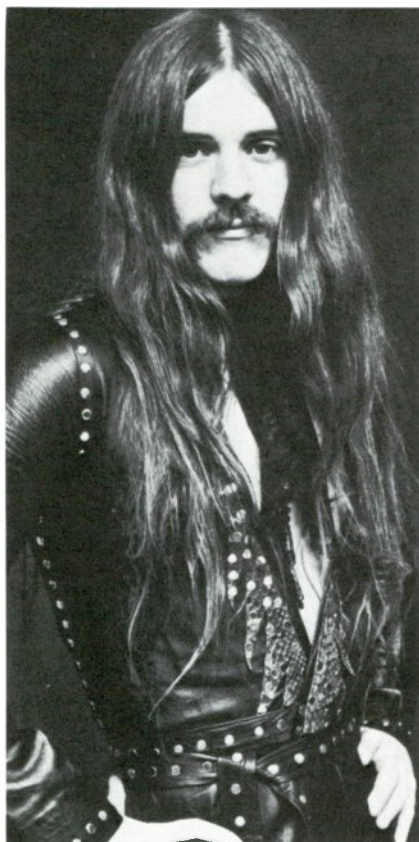
But what is it that makes Quebec one of the rock fortresses of the world?

First of all, statistics reveal that les Québécois are the greatest record consumers in the world (per capita). And like any important investor in cultural activity, the Quebec public is recognized as being very well informed in the field.

However, the advantages of the Quebec market don't end here. The immense cultural

variety allows artists to show great originality in their work. Artists may express their own identity and win the favour of a faithful public. This is how **FRANK MARINO** and Mahogany Rush became the kings of "heavy metal" rock; **MYLES GOODWYN** and April Wine were equally successful with a simpler rock based on very carefully designed arrangements; **PIERRE FLYNN** and Octobre popularized a rock heavily tinged with jazz and blues and Harmonium introduced a sophisticated version of rock based on Garolou and **ZACHARY RICHARD's** folklore, while

*Continued on page 14*



Frank Marino



Myles Goodwyn

band to headliner calibre. He cites two calculated pushes that paid off. When the Winnipeg-based Streetheart arrived in Toronto to play The Gasworks, they proceeded to "blow the roof off." They landed a recording contract with WEA. Attic Records' Triumph, in a move to reach headliner level, worked out their stage show in Northern Ontario. Then they played the clubs in Toronto and Southern Ontario, easing their audiences into listening to their original material by alternating one Led Zepplin set with one original set. After a year they made themselves scarce. Triumph is now a concert act—at the end of last summer they headlined at the CNE's Grandstand, with Gerry Doucette opening.

Triumph's battle plan is one of which *The Toronto Sun's* music critic, Wilder Penfield III, would approve. "Unless a band limits its exposure at some point, the club circuit can be a trap."

Vancouver's Feldman agrees that for a band with no basic goal, the club scene can be a treadmill. But for those with definite aspirations, it can be the ideal breeding ground. "Both Prism and Trooper are made up of survivors of the circuit." And today, he's watching new bands follow in their big brothers' footsteps through the clubs. He says they're attracting lineups and getting great press with a "When are the record companies going to wake up?" slant.

With a resurgence of live music in the clubs out West, and a band scramble for work in Ontario, there's a new focus on young, developing, low-budget bands. They're injecting new energy into the circuit. As Feldman says, "There's a movement away from gimmickery, we're right back to the music." And that's music set to the beat of simple, basic rock and roll. The straight-forward "street" sound is coming into its own. The clubs, despite disco, are where the people are, and in the development of Canadian rock and pop music—from clubs to record sales—the public has the first and last word.

## To the Maritimes . . .



Michael Kaye

Minglewood

## RAUNCH AND ROLL ARE MINGLEWOOD SOUND

by Chikk Jackson

**MATT MINGLEWOOD** is a name that has become a part of the Maritime music scene over the past 12 years. Raised in North Sydney, Cape Breton, on the shores of the Atlantic—just a mile from the undersea coal mines—Matt received his early musical education listening to traditional Gaelic songs, jigs and reels played by the family. About 1965 he wrote his first song, "Grey Walls", a Merle Haggard-type tune which reflected his basic country roots. At this time Matt was playing organ and doing vocals with a local band, the Rockin' Saints.

Across the harbour in Sydney was a young man going by the name of Sam Moon who had an outrageous R&B act called Sam Moon and The New Broom. They were out to make "a clean sweep of the music scene." He told Matt he needed him to help do it and it was inevitable that these two get together.

For six years Sam Moon, Matt Minglewood and the Universal Power rock and rolled their way across the country and up into Alaska before going their separate ways.

Sam and Matt wrote "Swing Low Sweet Cadillac" in 1966 and Matt released it on his first album "Minglewood Band" on Solar Records. The song, says Matt, still receives FM airplay throughout the country. By Matt's account, he has written about 60 songs. The music is a fusion of rock, blues and R&B—what he calls "Raunch and Roll".

"My early musical influences were Scottish fiddlers, Gaelic folk songs, Hank Williams, Muddy Waters, John Mayhal and rock and roll. When Sam and I were together it was the Alman Bros., and B. B. King, both of whom still give me a lift. I played a lot of blues and R&B over the years and I guess that influence is always there in my music. There are so many influences. You hear so many new things these days that you get

subconsciously bombarded. Everything you hear and everything you do has an influence on how you write. I write about what I feel, what I see, personal experiences or things that I've seen other people go through."

Matts' second album, "Minglewood Band" on RCA Records, is expected to go gold in Canada and already there has been response from the U.S. market. A single has been released with "Ain't What It Used To Be" by Matt on the A side, backed by "Hook, Line and Sinker", which he co-wrote with other band members. George Henderson, who was Minglewood Band's soundman and road manager for a number of years, also wrote "Rockin' the Blues", with Matt writing the music. "Usually I write the music first and then the words to go with it, but lately I've been doing it the other way around. A lot of my songs are half finished and they get

*Continued on page 14*

# MUSIC IN CANADA

□ "For I Could Love You", written by **BOB QUINN** from Halifax was chosen to represent Canada in the Second Annual International Pacific Song Contest in New Zealand October 21. Du Maurier's *Search For Stars* winner Arlene Duncan was scheduled to perform the love ballad. CBC Television telecast the competition live, with voting from the CBC studios in Toronto. Pianist Quinn was also scheduled to perform, backed by a 50-piece orchestra.

□ Bernie Finkelstein told *The Globe and Mail* in September his client **BRUCE COCKBURN** received a call from Manfred Eicher, producer for the German jazz label ECM, and it was highly likely an ECM offer to record would be accepted. Meanwhile, Cockburn's single "Wondering Where the Lions Are" from his album "Dancing In the Dragon's Jaws" was receiving airplay at home. This Top-40 success in English Canada follows that in Quebec for an earlier French tune by Cockburn.

□ Boot Records has released **MENDELSON JOE's** eighth album, "Homogenized". The composer's own description: "Mr. Joe rocks with guest artists Dianne Heatherington and 'FM's' Ben Mink."

□ The gospel label, Mainroads Records (100 Huntley St., Toronto, M4Y 2L1), announces the fall release of the album "Stacey", featuring strong contemporary material by **BRUCE STACEY**, performed by Bruce and his wife Elaine. The album was produced at Toronto's Masters Workshop Studio by Stacey and Doug MacKenzie.

□ **JIM VALLANCE** and Al Harris have combined forces to write the cut "You're the One" on the recent "Sound to the Source" album on Source Records Inc., 208 South 50th Avenue, Yakima, Wash., 98908. As well, affiliate **GERRY KING** wrote one cut and sang two. Liner notes say the album is about happiness; "finger-snapping, toe-tapping happiness, and mellowed-out happiness".

□ **IVAN HICKS** currently holds the Maritime Old Time Fiddling Championship. He has just ordered a second pressing of his recorded collection of old time fiddle tunes. "Fiddling For Fun And Friends" is on the Great Eastern Production Co. label (c/o 157 Sussex Avenue, Riverview, New Brunswick, E1B 3A8). It contains both traditional and original compositions, two by **ROBERT E. JOUDREY** and one by **GERALD BAILEY**.

## DISCO

□ The **MIGHTY POPE's** single "Sweet Blindness" hit the *Billboard* Disco Charts at press time. The single's from the Quality Records album "Sway". Warner/RFC Records is handling business in the U.S. It was

producer John Driscoll who approached Pope with the idea of an album of disco interpretations of rock classics.

□ France Joli at 16 has conquered the hearts of America. Her first album, "France Joli", with tunes published by **CICADA MUSIQUE**, distributed by Capitol Records, is on the top disco charts in North America. Singing **TONY GREEN's** compositions, she toured Canada and the U.S. this fall, giving live performances and doing television appearances. Tony has another success on his hands. His tune "Get Up And Boogie" recorded by Freddie James for Warner Bros. is also on disco charts.

## ALBUMS FOR CHRISTMAS

□ Jazzman **MOE KOFFMAN** is playing both ends of the stick this year with the release of two albums, one of his usual highly polished jazz arrangements and performances, the second a live jazz recording of his September 14 performance at the Monterey Jazz Festival. The first, "Back to Bach", even includes Bach disco, and was introduced at an industry bash at the disco Heaven in downtown Toronto in late September. Since 1971 and his first album for GRT, "Moe Koffman Plays Bach", he has completed nine albums, bringing him to this latest effort. It's on GRT's Magnum label. The Monterey album, also on Magnum, should be released in the new year. Koffman and his quintet were the only Canadians invited to this year's California festival.

□ **WATERLOO MUSIC** (3 Regina St. N., Waterloo, Ontario) has released the fifth in a series of CBC *Hymn Sing* recordings. The latest, with the CBC Hymn Sing Chorus and Orchestra, is titled "Mine Eyes Have Seen The Glory", and is the first for the new musical director, **WINNIFRED SIM**, the former organist for the choir. The album contains traditional favourites, along with original anthems. In addition to the music of the well-known **ERIC WILD/DEANNE WATERS** writing team, it also contains music by Winnifred Sim and **RONALD GIBSON**, among others. Eric Wild is responsible for a number of arrangements.

□ **KATHRYN MOSES'** first jazz album received the Canadian Music Council award in 1977 as the Canadian jazz recording of the year. It had limited release from the CBC. Now her second album, this one on the PM label for Phonodisc, is out—and in time for Christmas giving. Titled "Music In My Heart", Kathryn is responsible for most of the writing, with assists on one cut from **ROBERT PILTCH**, another cut by **TED MOSES**. Kathryn still performs with **HAGOOD HARDY** and toured last summer as a singer with bluesman **BIG MILLER** and **PHIL NIMMONS 'n' Nine Plus Six**. In addition to the flute, she also plays soprano sax.

□ CBC and RCA Records threw a party in Toronto's Casa Loma to introduce **CARROLL BAKER's** CBC Superspecial *Carroll Baker In Nashville*, scheduled for telecast October 14. At the same time, her latest single, "My Turn", was receiving initial airplay across the country. The single is included on her newest RCA album, "Hollywood Love". Carroll has written four tunes, manager **DON GRASHEY** and Carroll one and the two have done one arrangement. Other writers include **KEN TOBIAS** with "I Know I Can", **LIZ TANSEY** and **JAMES ROSS**. Ross wrote the title tune.

□ Pianist/composer **FRANK MILLS**, who now lives in Nassau, will tour Canada in November to promote his new Polydor album "Sunday Morning Suite". The single from the album, "Peter Piper", sold 16,000 units in Canada within two weeks of release. Mills' piano stylings are coupled with full orchestral backing (32 strings, horns and a cathedral organ). PolyGram says there are songs to touch you, amuse you, entertain you. Also available is a cassette interview with Mills designed for radio, recorded in such a way that album tracks can be interspersed with the interview.

□ Arrangements for Roger Whittaker's new album, "Roger Whittaker Live! From the People . . . To the People." were completed by affiliate **ERIC ROBERTSON** who is also responsible for co-writing one tune, "Yarmouth Quay", with Greg Adams. The album, out in September, is on Whittaker's own Tembo label, distributed by RCA, and is a souvenir of the performer's 75-date Canadian tour in the fall of '78.

## SINGLES

□ **ADAM MITCHELL's** tune "Dancin' 'Round and 'Round", recorded by Olivia Newton-John for MCA, has crossed from country charts to adult contemporary and Top 40. His own album, "Redhead In Trouble" was released last summer by Warner Brothers. Mitchell has been involved in record production in both Toronto and California as well as musical arranging and songwriting. The album features gentle love songs and ballads.

□ **EDNA FIDYK** hails from Pleasantdale, Saskatchewan. In the past she has produced and distributed both albums and singles of her own material. Currently two original tunes, "I Love You My Darling" and "In Our Saskatchewan", are available on her own Astral Plains label (P.O. Box 89, Pleasantdale, Sask., S0K 3H8).

□ **GEMINI GEORGE** has had his second single in a year released on the Checkmate label (distributed in Canada from Unit 231, 260 John Garland Blvd., Rexdale, Ont. M9V 1N8). The ballad "Teardrops Fall Bigger in Texas" by Joe Hunter and Roger LeBlanc (the latter produced the session with Don Lewis) is backed by "I Feel Good When I'm With You", a James Ratliffe tune. The A side, especially, could garner both country and MOR airplay with George's Presley-like sound.



**PRO**  
**CANADA**



**Ready for the  
'80s**

When the Performing Rights Organization of Canada Limited — then BMI Canada Limited — became activated in 1947 its first quarters were rented in downtown Toronto. Recognizing the savings in owning rather than renting property in the highest rental area in the country, it moved in 1966 into its own, newly constructed premises in Don Mills, Ontario, a suburb of Toronto.

In March, 1979, a spacious, modern two-storey addition to its existing building was completed. P.R.O. Canada's open-door policy, the hallmark of the organization since 1947, is continued today and its 11,000 affiliated writers, composers and publishers, along with music people generally, are warmly welcomed to the Head Office, as they are to branch offices in Montreal and Vancouver.



The new Data General Eclipse S250 computer which is leased by P.R.O. Canada, will bring greater efficiency to practically every area of our operation. The system will communicate with the BMI data base in New York City and with P.R.O. Canada's offices in Toronto and Montreal. As of January, 1980, the system will be fully operational in the General and Broadcast Licensing, Logging, repertoire, affiliate information and accounting areas. Foreign incoming and outgoing accountings will also be processed by the computer.





Staff members in the relocated and expanded Index Department have the responsibility of setting up information on all newly affiliated writers, composers and publishers, along with their catalogues. The Index Department staff files and cross-indexes recordings, tapes and lead sheets (mandatory with

registrations) and updates information presently in the data base. Registration forms containing details of new compositions are processed daily. It is the information from this department, applied to that from the broadcast logs and license fees collected that eventually determines payments to affiliates.

After tariffs have been approved by the three-man Copyright Appeal Board in Ottawa and published in the *Canada Gazette*, license fees from all areas but broadcasting are collected by the General Licensing Department. Field personnel work across Canada in areas that include hotels, clubs, concert halls, arenas, discos and airlines. Broadcast license fees are collected by the Broadcast Relations Department.



The rapidly expanding Logging Department has the responsibility of obtaining, analyzing and processing radio and television broadcast and concert performance logs received from every area of Canada.

P.R.O. Canada's bright boardroom on the second floor of the new addition looks west over a rooftop patio. The Board of Directors includes writers and publishers representing the

11,000 affiliated writers, composers and publishers across Canada. Quarterly meetings are held in various parts of the country.



Robinson Photo



Photos by Rudi Strenge

The office of P.R.O. Canada's Managing Director is situated on the second floor of the addition. That floor also includes offices of the heads of the International Department, Accounting, General Licensing, Broad-

cast Relations and Legal Departments while Performing Rights Administration and Public Relations along with other departments are located on the main floor.



## PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

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World Radio History

□ The Atlantic executives, reads the release, were so destroyed by Streeheart's version of the Rolling Stones' "Under My Thumb" during an El Mocambo concert in Toronto, they demanded it be recorded and included on the U.S. album. In Canada it's been released on the A side of a 12-inch, backed by "Baby's Got A Gun" and "Star", both written by group members and both from Streeheart's album "Under Heaven Over Hell".

□ "Play this record loud", reads the sleeve of the new single "Baby Drive On" by the group Visitor, released by Diana Records (P.O. Box 6025, Station J, Ottawa). Visitor consists of **TONY DABREU**, Stephen Lund, Scott Moore and Mike Provost. Tony wrote the tune.

□ **PETER FOLDY's** single "Love City" and "Turn It Up" were play listed in Ontario and the Maritimes following September release on the Free Flight label, distributed here by RCA. Peter, who is under new management with Joe Gottfried of Los Angeles, visited Canada to promote the single, ending with stops in the U.S. on his return south.

□ **IAN COONEY** is the writer of the Ronnie Prophet Cachet single "Everybody Needs a Love Song", published by **MANITOU MUSIC**. Ian is currently working on new material at his Montreal demo studio and heads up his own jingle production company entitled, of course, Cooneytunes. Ian first met Prophet when the former was 5, and Prophet visited the Cooney record store in Montreal. The friendship has lasted over the years.

□ "Ballads & Beer" is **GARY FJELL-GAARD's** first single from his newly released album of the same title, on Royalty Records. Gary completed a promotional tour of Eastern Canada, with the last stop at Country Jam Festival in Ottawa. In addition, he gave a dynamite performance for guests attending the Big Country Awards in Toronto in September.

Other recent Royalty singles include "I'm touching You" penned by **R. HARLAN SMITH**, the title cut from **DANNY HOOPER's** album "Touching You", and "We've Got the Magic", the title cut from Smith's recent album.

□ The Patsy Gallant single "It's Got To Be You", on the CAM label, was written by **DWAYNE FORD**. It is on Canadian radio charts as well as being in several countries including Japan.

## FOR CHILDREN

□ Just in time for Christmas: the children's album "Popsicle People" was created, except for two tunes, by two Toronto writers, **LARRY DAY** and **DAVE DeCARLE**, with Larry handling lyrics and Dave music and production. After the disheartening trek past A&R representatives with the established labels, the two pooled resources and came up with this lively album for children 3 to 7. Larry's wife Cheryl and John McNab provide

vocals, with backup assistance. Berandol Music distributors (11 St. Joseph Street, Toronto, M4Y 1J8). The album was put together after a survey in Toronto schools, culling out more serious songs to which children didn't react, leaving a collection of tunes with clear phrasing and lyrics and a wide variety of musical styles, from reggae to waltzes and the blues.

□ "Some songs that kids love, and songs that love kids," is how **TERRY McMANUS** describes his album "Scrubadub U." Terry, production instructor in the Music Industry Arts course at Fanshawe College in London, Ontario, produced the album and wrote all 10 cuts. It was scheduled for release in mid-October on Posterity's Children's Series, distributed by TCD in Ottawa. ATV Music is handling placement outside Canada. An added marketing feature: a Scrubadub U. diploma towel is going to be manufactured and possibly will be promoted through an insert form with the record. Programmers will find several cuts suitable for MOR formats.

## SIGNINGS

□ RPM reports that CBS Records Canada has signed Quebec writer/performer **SUZANNE STEVENS**. She first established herself in the French market, but has gone on to successes in English as well. Currently she is in studio preparing her first CBS product.

□ Infinity Records in Canada has signed two P.R.O. Canada affiliates to recording contracts. **RICHARD STEPP's** debut album is "Holiday in Hollywood", distributed by MCA. The label describes this West-Coast writer as "an unassuming talent who does not conceal the feelings of joy and pleasure he derives from his career". His songs are personal, touched with rock energy. Richard taught himself guitar, drums and piano while in his teens. He moved to New Zealand for a year, then back to Vancouver where he joined the rock group Northwest Company as drummer. He began writing original material, then switched to guitar and piano. 1976 found him with his own band, Shakedown, and the A&M chart single "Good To Have You". By 1978 he was solo. Veteran producer Andy DiMartino produced the album.

Early this year Infinity signed writer/performer **EDDIE SCHWARTZ**. Eddie has led a number of Toronto-based bands, including The Chosen Few and Icarus. By 1977 he was the main composer as well as arranger and guitarist for A&M recording artist **CHARITY BROWN**. In September of 1978 Eddie was signed to A.T.V. Music Ltd. (**ATV MUSIC PUBLISHING OF CANADA LTD.**) as their first Canadian staff writer. Since then, A.T.V. has placed one song on an upcoming Greg Lake album (of Emerson, Lake & Palmer). Eddie's debut album, produced by Murray Krugman, is expected in January.

□ **TONY TOBIAS'** publishing division of his Pangaea Music House has completed sub-publishing agreements for **BRENT TIT-COMB's** composition "I Still Wish the Very Best for You" in the Benelux countries; France, several African countries, Australia, New Zealand, Southeast Asia and the Philippines through Warner Bros. Music; and in

Japan and Brazil. In Japan the tune is the B side of Anne Murray's current hit "Shadows in the Moonlight". Earlier it was the B side of her hit "You Needed Me" in other parts of the world. Sub-publishing contracts were initially negotiated at MIDEM '79 by Tobias who administrates and is agent for the song and the copyright owner, **MANOHAR MUSIC**, Titcomb's company.

## STAGE

□ Composed and written by **JOHN GRAY**, remembered for the musical "18 Wheels," the album "Billy Bishop Goes to War" is a memorable, often humorous, always lively portrait of a true Canadian hero. A spoken-word album with music, it is the live cast recording of the Toronto-produced stage hit, featuring Eric Peterson as Canada's World War 1 flying ace. The Tapestry album, distributed by RCA in Canada, traces Air Marshall Billy Bishop's life from his student days at Royal Military College in Kingston, to his aerial conquests in Europe, his receiving of the Victoria Cross and his return to Canada. When the show played in Toronto, Gina Mallet of *The Toronto Star* called it the "show of the year".

□ When Wilder Penfield III raves about a new act in town, it usually means that new act will be a force in the future. He didn't exactly rave about **ANN MORTIFEE's** show during her two-week visit to the Toronto Workshop Productions in September—he glowed. "I felt somehow ennobled. Ann Mortifee hasn't sacrificed entertainment to her art, but she has combined both into a totally involving experience." He believes "The Ecstasy of Rita Joe" and her album "Baptism" to be the works of a "gifted innocent". Ann has never allowed herself to be tied to commercialism, and her September visit from the West Coast was indeed a rare treat for Toronto audiences. She broke her Toronto appearances to appear two nights at the National Arts Centre Theatre in Ottawa.

□ **DAVID WARRACK's** latest production on the Toronto musical theatre scene opens November 15 at Village By the Grange. The musical fantasy "Tut Tut" was written and produced by David and will preview at the Oakville Centre October 29, 30 and 31, Van Sloten's Cabaret, Toronto, November 2 to 9, 13 and 14 and Hamilton Place November 10 and 11. Warrack has been a participant in P.R.O. Canada's Musical Theatre Workshops in recent years. "Tut Tut" follows his successes "Tease for Two" and "Oops!" The Village by the Grange is located near the Art Gallery of Ontario which will house the Tutankhamun exhibit until the end of the year. "Tut Tut" is a light-hearted look at the exotic if somewhat mysterious reign of the Egyptian king.

□ **JOE MILLER's** (not to be confused with **JOEY MILLER**) musical "The Great Memorial History Show" was in its third season at the Port Stanley Summer Festival this year. The book and lyrics are by Jim Schaefer. Miller wrote the music for the play "He Who Gets Slapped" which enjoyed a six-week run at the Berkeley Repertory Theatre in California.

# CONCERT

by Rick MacMillan

New or up-dated versions of P.R.O. Canada's biographical brochures on Canadian composers are now available on **ROBERT AITKEN**, **VIOLET ARCHER**, **MICHAEL BAKER**, **JEAN COULTHARD**, **MAURICE DELA**, **PIERRE MERCURE**, **BARBARA PENTLAND**, **JOHN REA**, **R. MURRAY SCHAFFER**, **ANDRE PREVOST**, **HARRY SOMERS** and **ROBERT TURNER**. Issued previously were brochures on **JOHN BECKWITH**, **SAMUEL DOLIN**, **OTTO JOACHIM**, **MICHEL LONGTIN**, **ROGER MATTON** and **NORMAN SHERMAN**. Each brochure is available in French and English and contains a list of compositions with timings and instrumentation, a discography, photo and biographical sketch. All are available free of charge from P.R.O. Canada, Publicity Department, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

**THOMAS SCHUDEL**'s "Prairie Wildflowers", a work for string orchestra commissioned for the Saskatchewan Music Educators Association's Provincial Honours Orchestra, will be heard for the first time at the SMEA's conference in Moose Jaw, Sask. on November 3 in a performance conducted by Dr. Norman Burgess. The Saskatoon composer attended on July 27 at the Saskatchewan School of the Arts the premiere of his "Richter 7.8", a work scored for the unusual combination of 12 tubas and written at the request of Mr. John Griffiths of the Saskatchewan Arts Board. The performance was part of a tuba workshop given by Abe Torchinsky, former principal tuba with the Philadelphia Orchestra and now at the University of Michigan.

**DR. RICHARD JOHNSTON**'s "Duo Concertante", for violin and piano, received its premiere in Tokyo September 5 as part of the celebrations surrounding the 50th anniversary of diplomatic relations between Japan and Canada.

Just published by **WATERLOO MUSIC COMPANY LIMITED** are "Two Sketches for Guitar" and "Rondo on a Folk Theme" for guitar, both by Winnipeg composer **GLENN BUHR**.

**WATERLOO MUSIC COMPANY LTD.** has released the first in a projected three-volume series of books entitled *Study Companions in Music History* by **WALTER H. KEMP**, Professor and Chairman of the Department of Music, Dalhousie University, Halifax, N.S. Volume One: the evolution of musical composition from the Middle Ages to Bach and Handel numbers 241 pages and is now available from the publisher's head office at Box 250, Waterloo, Ontario, N2J 4A5.

Two works by Dr. Kemp were specially commissioned to mark the inauguration of the Junior Choir Camp, held at Camp Kadimah, Barss Corner, Lunenburg County, N.S., August 26 to September 1. "Mackerel Sky" and "Pickle Rises on Sauerkraut", both based on folklore research of Dr. Helen Creighton, were first heard August 31 at the camp's closing concert.

**VIOLET ARCHER**'s "Festive Fantasy on Pange Lingua" for organ received its premiere August 13 at the National Convention of the Royal Canadian College of Organists in Edmonton. Performing on the organ of All Saints' Cathedral was Terence Fullerton of Calgary.

CBC's *Symphony Hall* (heard Sundays on CBC Stereo at 1:30 p.m. and on CBC Radio at 7:05 p.m.) will air a number of performances of Canadian works during the 1979-80 season, among them **SERGE GARANT**'s "Offrande II" (October 13), **PIERRE MERCURE**'s "Triptyque" (October 21), **FRANCOIS MOREL**'s "Boréal" (November 4), **ROBERT TURNER**'s "Opening Night" (November 25), **JACQUES HETU**'s "Antinomie" (December 9), Morel's "L'Etoile Noire" (December 16), **JEAN COULTHARD**'s "Symphonic Ode" (December 23), Hétu's "Passacaille" (December 30), **ROGER MATTON**'s "Mouvement symphonique no 1" (February 10), **GEORGE FIALA**'s "Ouverture burlesque" (February 17), **JEAN PAPINEAU-COUTURE**'s "Oscillations" (February 24), **ANDRE PREVOST**'s "Evanescence" (March 9) and **HARRY SOMERS**' "Fantasia" (April 27).

**DEREK HEALEY** gave the world premiere of his new piano composition "Mr. Thoreau's Fogscape" August 13 at a new music concert at Plymouth State College, organized by the New Hampshire Festival. Prior to the concert the composer, who earlier this year was appointed Associate Professor of composition at the University of Oregon, took part in a panel discussion (together with Elliott Schwartz, Roger Johnson and William Rice) on the composer in the modern world.

"Jonah", a musical dramatic work by **R. MURRAY SCHAFFER**, received its premiere August 29 in Christ Evangelical Lutheran Church, Maynooth, Ontario, by the Maynooth Community Choir under the direction of the composer. Schaffer refers to "Jonah" as a community effort. Aside from the music, much of which was improvised by the choir and soloists, the speeches were created by the actors who spoke them.

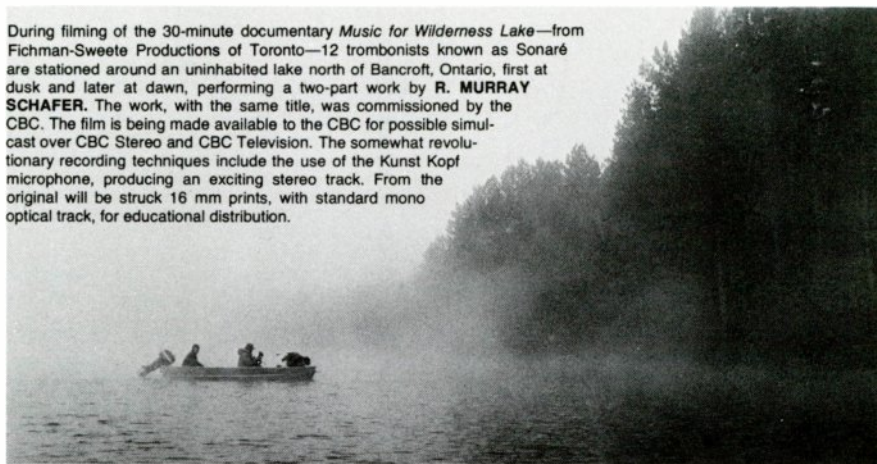
**ROGER KNOX** performed his own "Reflections (5 pieces for piano)" on May 26 at the Okanagan Festival for Composers in Salmon Arm, B.C. The composer's "Trio for Flute, Cello and Piano" won second prize in the Open division of the festival, adjudicated by Elliot Weisgarber and **VIOLET ARCHER**.

"An Information Tree Memo", a work for flute, cello and contrabass composed by **DON DRUICK**, Lyle Lansall-Ellis and Jane Phillips, was first performed by the composers October 3 at the Robson Square Theatres, Vancouver, as part of the Living Arts Performance Festival.

**R. MURRAY SCHAFFER**'s "Son of Hedenleben" was featured in a September 16 performance at this year's prestigious Warsaw Autumn Festival in the Polish Capital.

Riki Turofsky sang the U.S. premiere of the composer's "Hymn to Night" in Green Bay, Wisconsin, earlier in September. The Toronto soprano, for whom the work was specifically composed and who sang the world premiere in 1978, drew five curtain calls in Green Bay and a headline from the town's newspaper that said "Turofsky is Terifsky."

During filming of the 30-minute documentary *Music for Wilderness Lake*—from Fichman-Sweete Productions of Toronto—12 trombonists known as Sonaré are stationed around an uninhabited lake north of Bancroft, Ontario, first at dusk and later at dawn, performing a two-part work by **R. MURRAY SCHAFFER**. The work, with the same title, was commissioned by the CBC. The film is being made available to the CBC for possible simulcast over CBC Stereo and CBC Television. The somewhat revolutionary recording techniques include the use of the Kunst Kopf microphone, producing an exciting stereo track. From the original will be struck 16 mm prints, with standard mono optical track, for educational distribution.



The 1979-80 season of Montreal's Société de musique contemporaine du Québec got under way September 27 with an entire concert devoted to three works by the organization's musical director **SERGE GARANT**: "... chant d'amours" (1975), "Circuit III" (1973) and "Quintette" (1978). The concert commemorated the composer's 50th birthday.

On January 24, 1980, the SMCQ will present a new work by **MARTIAL SAUVE** and on March 6 a specially commissioned work by **DENIS LORRAIN** who, after having worked and studied in Paris for the past several years, will take up a position as director of the Centre for musical applications of the computer at the University of Montreal. The March 6 concert will also feature the Montreal premiere of **GILLES TREMBLAY**'s "Compostelle I".

The penultimate concert of the season, on April 10, will include a performance of **MICHEL-GEORGES BREGENT**'s "Sapho: 3 poèmes d'amour", for mezzo-soprano, flute and guitar.

Edmonton musicians **JONATHAN BAYLEY** (flute) and **ANDREW CREAGHAN** (guitar), who together make up the Bayley/Creaghan Duo, completed last summer a successful tour of their home province, New Brunswick, where, in addition to numerous workshops, they performed in no less than 32 concerts. This was followed by a taping at CBC's Moncton studios for eventual broadcast over the Corporation's French Network programme *Banc d'Essaie*.

The Bayley/Creaghan Duo's first album, titled "Music for Flute and Guitar", will be released next year on Edmonton's Dyna West label. The disc will include arrangements of music by Bach, Satie and Ibert, as well as original works by Bayley and Creaghan.

Toronto composer **MICHAEL PEPA** returned in July from the Netherlands where he attended the May 23 world premiere of his "Mutations", for cello and orchestra, by Allan Stellings and the Utrecht Conservatory Orchestra under Melvin Margolis. The journey was made possible by a Canada Council travel grant.

Back home, Pepa's "Simple Suite for Strings", a commission from the Ontario Music Educators Association through the Ontario Arts Council, was first performed on May 5 at the OMEA convention in Toronto. A string orchestra made up of junior high school students from the North York area was conducted by Zena Miller.

The composer recently completed his "Sonata for Violin Solo", an Ontario Arts Council commission for Eugene Kash which will receive its first performance in February.

Excerpts from **MICHAEL S. HORWOOD**'s "My own Fluxus Pieces" were given their U.S. premiere at the Second Annual Concert of Minimal and Conceptual Music at Northwestern University, Evanston, Illinois, on July 21.

**MICHAEL FREEMAN**'s musical "Joshua The Moon" was produced in Toronto in late May by the Jewish Other Theatre Company.

**PEETER TAMMEARU**'s "Suite, Op. 12", commissioned through the Ontario Arts Council, was premiered July 23 at Walter Hall, University of Toronto, during a Royal Conservatory Summer School concert by Eugene Laskiewicz (accordion), Elspeth Carruthers (trumpet), Helen Manning (trombone), and Sandra Horsburgh (horn). The Toronto composer's "Fantasia Concertante, Op. 9" was taped earlier this year by **JOSEPH MACEROLLO** (free-bass accordion), Russell Hartenberger and Robin Engelman (percussion) for broadcast this fall on CBC Stereo's *Two New Hours*.

**BERANDOL MUSIC LIMITED** has issued in its facsimile series the following works by **STEPHEN CHATMAN**: "Bittersweet Rag", for piano, "Seven Songs for Soprano and Piano", "Whisper Baby", for SATB chorus and piano and "Music for Timpani" (with alto flute, trombone and piano).

Vancouver composer **MICHAEL C. BAKER** has produced for promotional distribution a 7-inch 33 1/3 rpm recording of brief excerpts from several of his major works. Copies are available to film and record producers, orchestras and smaller groups, at no charge from the composer at 1163 W. 26th Ave., Vancouver, B.C., V6H 2A6.

**S. ROBIN CHARLES** has completed an Ontario Arts Council commission for the Scarborough Concert Band entitled "Band Piece No. 1—A Fanfare". The premiere is scheduled for December 2. The Toronto composer recently received a commission from the St. Michael's Choir School, also with the aid of the Ontario Arts Council, to write a choral setting for the rosary. The 20-minute work will call for 50-member SATB male choir plus chamber orchestra and is slated for premiere October 23, 1981, at St. Michael's Cathedral, Toronto.

## 150 FILMS IN TORONTO FESTIVAL

Toronto's fourth annual Festival of Festivals came to a close September 15 after more than 150 films from 20 countries were screened, including some World, North American and Canadian premieres. Of the "Gala" films, shown evenings at the Elgin Theatre, two were from Canada: Noel Black's *A Man, A Woman And A Bank*, starring Donald Sutherland and Brooke Adams, and Don Shebib's *Fish Hawk*, starring Will Sampson and Charlie Fields.

The Critic's Choice series included Jean-Pierre Lefebvre's *Avoir seize ans* (music by Gilles Bellemare and **ALAIN LAMONTAGNE**) and a series on Luce Guilbeault opened with Denys Arcand's *Rejeanne Padovani* (music by **WALTER BOUDREAU**). A new series entitled New Directors New Directions included Les Rose's *Title Shot*, starring Tony Curtis and Richard Gabourie (music by **PAUL ZAZA**) and *L'hiver bleu*, directed by André Blanchard. The Special Presentations series included *Parlez-nous d'amour* by Jean-Claude Lord, *Born to Run* by Peter Shatelow (music by **JOHN MILLS-COCKELL**) and *Stone Cold Dead* by George Mendeluk, starring Paul Williams and Richard Crenna (again music by Paul Zaza).

The Festival's Trade Forum helped introduce visitors to the Canadian film industry through the continuous showing of two specially prepared videotapes highlighting some of Canada's most distinguished film scores. Featured was music by **DON ARCHBOLD**, **PATRICIA CULLEN**, **DON GILLIS**, **HAGOOD HARDY**, **PAUL HOFFERT**, **PAUL HORN**, **NEVILLE MILLAR**, **JOHN MILLS-COCKELL** and **PAUL ZAZA**.

*Meatballs*, Paramount's surprise summer hit directed by former Montrealer **IVAN REITMAN**, has become by far the most successful Canadian-made film ever produced. From the time of its mid-summer release until early September the film had grossed \$30,634,000 at box offices in 700 theatres across the United States and Canada.

**NEVILLE MILLAR** has composed an original score for *The Tomorrow Man*, a Norfolk Communications Limited production by William I. Macadam. The 90-minute feature is slated for television release next year.

**PAUL HOFFERT** composed the score for *Circle of Two*, a Film Consortium of Canada Production by Henk Van Der Kolk and directed by Jules Dassin. The feature stars Richard Burton and Tatum O'Neal.

**JOHN MILLS-COCKELL** has scored original music for three television productions: *Born to Run*, a Window Films documentary production by Martin Harbury and Ilana Frank aired on CBC on September 26; *Eye of the Beholder*, a CBC drama production by Bob Sherrin for fall broadcast; and *Other People's Children*, a 90-minute drama also produced by Bob Sherrin for CBC.

**PATRICIA CULLEN** is presently composing music for *Laffalotians*, an animated feature for Nelvana Limited.

**MICHAEL CONWAY BAKER** composed the original music for *Nails*, a theatrical short on the manufacturing of nails, produced by Phil Borsos for Mercury Pictures, Vancouver.

**PETER ROCHON** scored opening and closing themes and background music for *Witch's Night Out*, an NBC-TV special produced by Leach/Rankin Productions. The animated short has been aired around Halloween for the past two years. The composer also wrote music for the Pyramid Pavilion film at Niagara Falls. Produced by Video Art Productions, it is shown 10-15 times daily.

## RECORDINGS ARE MISSING IN MUSICAL LIFE

by Rick MacMillan

This year the Canadian Music Centre celebrated its 20th year of operation. The anniversary spurred a series of events across the country, among them a group of dedicatory programmes by CBC Radio and special concerts in Montreal, Toronto, Winnipeg and Vancouver. Entering his third year as the Centre's Director General, John Peter Lee Roberts is enthusiastic about the future of this unique organization which, since 1959, has provided an invaluable service to Canadian composers, performers and musicologists through its head office in Toronto and branch offices in Montreal and Vancouver. (A branch in Calgary will open next year.)

Apart from supplying unpublished scores and other performing materials to musicians across Canada, the CMC is actively engaged in promoting Canadian music abroad. Just days after Roberts' appointment as the Centre's chief—following the decision by Keith MacMillan, his distinguished predecessor, to accept an offer to head the Music Department at the University of Ottawa—he flew to London and to Paris where he attended, in November, 1977, the much-discussed Musicana series. While the event was organized and financed by the Canada Council and the Department of External Affairs, the Centre played a vital role in its success: that of producing scores, parts and programme notes for the works performed.

"I think it's a very good idea to organize such events in other countries," Roberts commented recently. "Obviously such a project needs to be evaluated, modified and adapted to other circumstances in other places . . . We have discussed with External Affairs other ways of promoting Canadian music . . . One is, for instance, setting up composer exchanges with other countries."

John Roberts' position as Director General of the Centre has conveniently coincided with his two-year term as President of the UNESCO-affiliated International Music Council, a term which ends this December. Roberts, a native Australian who has lived in Canada for 24 years and is a Canadian citizen, has long displayed an acute cosmopolitanism, a tendency which merely became more apparent during his tenure as the IMC's President. Throughout his travels he has established contacts which have had a very positive influence on foreign marketing of Canadian music. It just so happens, for instance, that the person running the Warsaw Autumn festival is a very important person in the International Music Council and as such is frequently in contact with John Roberts. During the past two seasons that festival has programmed works by Canadians **ROBERT AITKEN**, **R. MURRAY SCHAFFER** and **BARRY TRUAX**.

A concert of Canadian electronic music is being planned in Bratislava, Czechoslovakia, and Roberts expects to be able to market that same concert in other countries and beyond that, it is hoped, concerts of other material. "In Bratislava," he explains, "they are interested in other Canadian material



John Roberts

Robert C. Regdale, f.r.p.s.

and we have sent them scores to look at. In Moscow a new festival of contemporary music will open in March of next year and I was one of the people who advised them on that, urging them to pay more attention to the national musics of other countries. From Canada they have a selection of scores to study."

The Canadian Music Centre's three offices process on a daily basis a substantial quantity of mail from foreign sources. Roberts recalls a typical problem letter from Bucharest, Romania: "The conductor concerned wanted to obtain recordings of orchestral works by Canadian composers, from which he intended to order scores of

the works which appealed to him. As I explained to the Embassy in replying, this is of course a very logical way to proceed but unfortunately there are many, many absolutely outstanding works of great importance sitting in our libraries which have not been recorded."

It is here that John Roberts comes to the point of the Canadian music industry's greatest stumbling block in regards to concert music. "We simply don't have recordings. You cannot promote anything if you don't have the means to do it—and we don't have the means. It's true that in Toronto, Montreal and Vancouver people can go into the CMC libraries and listen—and we also have people from other countries who do just that. But of course it's not very easy for people in other countries to get here and use our facilities."

"Most countries now are busy making recordings of their national music, as a promotional tool, realizing that that is the number one thing to do. Little Finland, for instance, is making recordings of its music. When I was in Brazil they produced a large number of marvelously recorded works by Brazilian composers. The United States has had Composers Recordings Inc. for years. This is a terrible missing link in our musical life. The CBC has done a lot and we're grateful to that organization for what it has done and what it is doing . . . There are some private companies around but none of them, except Melbourne and one or two others, are really very serious about Canadian music. It's understandable why. Canadian music is not commercially viable; and neither is the national music of any other country, really. It's platitudinous to say so but 100 years from now people will be thinking not just of who was performing but very much of what was



Robinson Photography

Henry Mutsaers and Norma Dickson



written. So it is extremely important to get that which is written, or at least a good sampling of it, on disc."

The year 1978 was a very profitable year for the Canadian Music Centre, in terms of furthering the cause of Canadian music. Government and private support from all sources rose considerably and the number of associate composers has now reached 159, compared with 139 two years ago. The number of scores loaned and sold (at cost) rose dramatically.

The Canadian Music Centre has long been an important source of publications and promotional material on Canadian music. Perhaps the most valuable of these, for the purpose of international awareness of Canadian music, has been the series of catalogues devoted to the various instrumental and vocal genre explored by Canadian composers. The number distributed by the Centre during 1978 rose substantially, this attributable to the recent addition of new catalogues of choral and orchestral music. Up-

coming are a supplement to the orchestral catalogue and a new chamber-music catalogue. These listings are now computerized, a fact which will make further updating a relatively simple matter.

The Canadian Music Centre is frequently in contact with sister organizations in other countries, such as the American Music Center (which has been in operation since 1940) and similar bodies in England, Sweden, Holland, Israel and Australia. "There's obviously an exchange of information, experiences, concepts, working methods, know-how between these organizations," Roberts comments. "As for the world's music centres, though, the Canadian Music Centre is really considered the most major one."

"I've had quite a lot to do with the Australian Music Centre and have been very interested to see how their concept of promoting their own music is very geared to not just having an important library and certain other activities, but actually presenting performances. They're housed in an old warehouse in Sydney in a beautiful, very antique area called The Rocks. They have a very large space and present all kinds of chamber music works.

"I've been travelling around a great deal in the last two years," Roberts continues. "I think what is important to us are contacts with broadcasting organizations and national music committees. For instance, when I was in Argentina I managed to contact someone who had a whole series of radio broadcasts in Buenos Aires. We are now in the middle of collecting what material we can to send to her. She wants to, for instance, broadcast a programme of Canadian electronic music. At the same time she has asked for scores and a great number of people there wanted to know in great detail about the Canadian Music Centre. In Brazil and Columbia they have also ordered certain materials. We have of course sent material to a number of broadcasting organizations, for instance to the Israeli Broadcasting Authority, Radio New Zealand, the Australian Broadcasting Commission, NHK in Japan, the Korean Broadcasting Corporation, and so on."

The notoriously smooth operation of the Canadian Music Centre would be very difficult without its experienced and dedicated staff, of which two individuals in Toronto stand out in particular. Henry Mutsaers, the Centre's chief librarian, is, according to John Roberts, "a very quiet and rather retiring man but with an absolutely amazing knowledge of Canadian music and of the putting together of scores. Many of the scores today are very complex and he very often is able to advise the composers on clearer ways of setting out that which they want to communicate to the performers. He is also, I would say, one of the very few people in the world who is an absolute master copyist. What he doesn't know about music copying, as an art, isn't worth knowing. And it's for this reason that this year he is beginning to give master classes both in Toronto and in Montreal. I expect this is going to extend to Vancouver in the future and probably, later still, elsewhere in Canada."

Roberts refers to his own assistant, Norma Dickson, as "an amazing person. She really has done about three or four jobs at the Centre. There is hardly a night that Norma is not at her desk working away and if I come in on the weekends I usually find her

here busy at it. She looks after the mechanical operation of the Centre, the whole business of its bookkeeping and accounting . . . She is leaving in the spring of next year and will have to be replaced. So next year is going to be an extremely difficult year without her."

Happy anniversary Canadian Music Centre! P.R.O. Canada extends its warmest wishes for a bright and successful future.

## MONTREAL

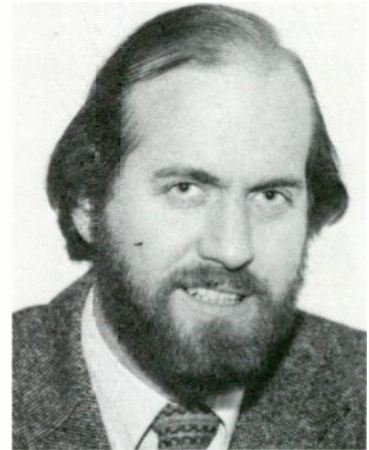


Studio Jac-Guy

Louise Laplante

Louise Laplante has been Regional Director of the Centre de musique canadienne in Montreal since its establishment in 1973. The Montreal Centre works with an autonomous budget administrated by a regional council and, aside from offering the same basic services as its Toronto counterpart, pursues a number of projects in an independent manner. Among these are the publication of an on-going series of promotional booklets devoted to composers living in the Province of Quebec. Entitled *Compositeurs au Québec*, this series presently includes booklets on ten composers. Initiated in 1978 was a plan to produce printed editions of certain unpublished works by some of Quebec's prominent composers. The first to appear, through the aid of a grant from the Ministère des Affaires culturelles du Québec, was **SERGE GARANT's** "Offrande II". As well, the Centre has sought for some years French translations and Quebec publishers for a number of important English books on Canadian music.

## VANCOUVER



Colin Miles

In 1977 a Regional Branch of the Canadian Music Centre was established in Vancouver. Basically its activities are similar to those in eastern Canada. In 1978, for instance, more than 1,000 scores were borrowed from the regional library.

Sixteen composers with associate status in the Canadian Music Centre live and work in British Columbia. With the aid of a grant from the Leon and Thea Koerner Foundation, former regional director Christine Callon published a handsome brochure entitled *14 British Columbia Composers* (1978) to promote their work. The centre issues a monthly Newsletter and the work of Canada's composers is promoted and celebrated through lectures, displays and radio.

The regional offices are able to approach problems and projects within their own areas. To mark the 20th anniversary of the Canadian Music Centre, the B.C. Centre is issuing a recording of works by **BARBARA PENTLAND**, Bernard Naylor, **ALEX PAUK** and Rudolf Komorous performed by B.C. musicians. With a grant from the Educational Research Institute of B.C. a survey has been completed of 2,200 private and school music teachers in B.C. to determine what use they make of Canadian music and what they feel is needed. Work is also underway to establish a "west-coast edition" of Contemporary Showcase in the fall of 1980 to encourage music students to perform Canadian contemporary music.

#### VALLANCE—Cont'd from page 4

keyboards, bass, drums, and vocals—all done by himself—until he has a good tape of the composition. This, he feels, makes it easier for him to market his material.

"When most songwriters submit material to other artists," says Vallance, "they find the final product is never what they had in mind. It never quite achieves what they saw in the song. You can't always count on an artist's or producer's instinctive grasp of how you, as a writer, perceive the song."

Vallance is the first to admit he is no Stevie Wonder. "I'm not really accomplished on any one instrument," he says, "but I have enough of a grasp on each to lay down rhythm tracks and make demos." He maintains the taperecorder is a songwriter's best friend. "I've always made home demos," he says. Starting with a "\$30 Eatons cassette machine that I hot-wired to do overdubs," Vallance graduated to a 4-track stereo (on which he recorded the early Prism songs), then finally bought an 8-track.

Since that debut album, Vallance has written material for Prism's subsequent records, BTO's "Rock and Roll Nights" and Ian Lloyd's (formerly of Stories) comeback album, "Goosebumps".

"I approach writing fairly mercenarily," Vallance states. "I try to write in whatever style is required for whatever artist." That requires a bit of homework. "When BTO asked me for material, I went out and bought BTO's 'Greatest Hits', studied it, and wrote a couple of songs I thought would be appropriate." The group recorded both.

In addition to writing and playing, Vallance has been busy producing. His credits in this field include co-producing Prism and **BRYAN ADAMS** ("Let Me Take You Dancing"), as well as full-scale productions of BTO ("Rock and Roll Nights") and Cano's first English LP, recorded in Toronto.

For the past year, Vallance has been collaborating with fellow songwriter Bryan Adams, and is grateful for the union. "We work together really well," he says. "Bryan has tremendous energy, which helps me a lot. It seems when you write by yourself, there often comes a point where, in the middle of a song, you run out of energy. Bryan and I feed off one another. One will pick up where the other leaves off." Adams, who plays piano and guitar, handles all vocals on their demo tapes. Right now the two are busy in the basement studio putting together Adam's debut album, which Vallance will produce. Although he will continue writing and playing drums for studio sessions (mostly jingles), Vallance hopes to concentrate on production.

His time in the basement is paying off, and he advises others to do the same. "One needn't go to the trouble and expense spending thousands of dollars at a 16- or 24-track studio," he says, "when, for a reasonable amount of money, you can have a home studio."

#### CROWCUSS—Cont'd from page 5

gether, we were all very experienced players and we worked well as a unit. The reaction we were getting was great, so we decided to keep Crowcuss as a permanent group." The band played the western-Canada bar circuit and it became increasingly evident that the Crowcuss sound—unique in its use of two synthesizers—and the

group's original material were garnering fans wherever members performed.

"This group has gone through some tough times," says Fruhm of the early days, "and I do mean tough!" A failed management agreement, the exiting of guitarist **GREG LESKIW** prior to an important showcase performance, and the lack of a record deal all took their toll. But then demos recorded at Mushroom Studios, thanks to Keith Stein who later produced the group's debut LP, secured a recording deal for the group with Stony Plain Records. "It's really all worked out well for us," says bassist Wallace. "The label secured foreign deals for us and we wound up with a #1 single ('Running Start') in Guatemala, which was a great 'up' for all of us."

"I'm always stuck for an answer when people ask me to categorize our music, and that's great—it means we're unique," continues Fruhm.

"It all comes back to roots," adds Wallace. "Winnipeg was known as an AM radio town when we were growing up. We had a big radio station that was going into the States and as a result, we had a huge influx of pop, pop, pop. You'll find that most Winnipeg bands are not heavy rockers, they don't write really heavy tunes. I personally feel that some of the best songwriters in this country have come out of that market."

All members of Crowcuss contribute to the group's repertoire. "With five people writing, we can come up with different styles, different sounds, a varied musical direction," says Wallace. "We can do everything that comes along because there's always that one unifying force, the sound of the band itself, which is consistent throughout."

"We respect each other as writers and as musicians," adds Fruhm. "I can't think of one tune that we've ever rejected. We put everything through the 'patented Crowcuss Process', we throw different ideas around at rehearsal and everyone gets a chance to have a say. We all want to do our best to make each song sound as good as possible." Crowcuss members have collaborated on a second album, due any day, distributed by London Records, and their second single, "Do What You Want Mama," has been remixed from their "Crowcuss" album.

"My aim in life is to write and record a song that will be remembered," concludes Fruhm. "I want to make a musical statement that means something to everyone who hears it."

#### QUEBEC—Cont'd from page 6

Offenbach preferred a more conventional and aggressive rock. In short, there is rock to suit everyone's taste.

The richness of the Quebec rock culture served as a springboard for several artists who began international careers, two obvious examples of which are the groups April Wine and Mahogany Rush, both important in the United States. April Wine has succeeded in ranking among the select groups in "Top 40" with Myles Goodwyn's song "Roller".

The local artists' interest in foreign markets is necessary because of the limited Quebec market. Several artists opt for English songs from the start to ensure their success among our English-speaking neighbours. This is notably the case for Leyden

Zar, one of the most promising of the up-and-coming Quebec groups. Writers who have gained popularity in French contemplate undertaking such a venture. "I've now reached the stage where I must look for new challenges," explained Pierre Flynn of Octobre. "Although the simplest solution for me is to go to France, the U.S. market seems much more interesting. Obviously, a French singing group wouldn't have much success there, which is why I am seriously thinking about trying my luck in English. In any case, I've been talking about it for two years now . . ."

This linguistic barrier seems to be more of a problem for the directors of francophone rock radio stations (for instance Guy Aubry, CKOI-FM) battling with the CRTC's requirements, than for the artists themselves. Besides, Michel Pagliaro is living proof that a rock composer can be successful in two languages. As his manager Ben Kaye says: "Being bilingual is an invaluable asset for Michel. He is the only artist who has earned gold records both in French and English and he is proud of it!"

It should be emphasized that Quebec rock fans generally prefer first-class English product to second-class French.

The next two or three years will be prosperous for Quebec rock musicians, conviction which, incidentally, is shared by the promoter Donald Tarlton (alias Donald K. Donald) who declared, "We are presently witnessing a worldwide rebirth of rock 'n roll. And since Quebec is overflowing with talented artists, several of them will probably benefit from it."

Ben Kaye goes even further. His experience with artists like Pagliaro, Nanette and **BILLY WORKMAN** allows him to hope that Quebec will become the next rock centre. He goes so far as to suggest a comparison with England ten years ago. "Quebec should be the source of innovative trends in music within the next few years," he concluded.

#### MINGLEWOOD—Cont'd from page 7

buried. Sometimes it takes me a half hour to get a tune together and others take two years. I have a lot of music written but not enough words to go with it, so George comes to me with the lyrics and the band and I work on them."

When asked about the Maritimes and the music scene, Matt replied, "The response has always been terrific. I guess one reason for this is we feel we play honest music. Also, I feel we are a strong band. We've been around a long time and we haven't stopped growing. I love to play to people and it shows. People come to see us to hear good music and have a good time, and that can't happen unless we're having a good time along with them. Whether there are 20 or 20,000 people in the audience, we play the kind of music they want to hear and hear again."

With the release of his second album, Matt Minglewood and the Minglewood Band have brought together a cohesive unit of some of the most talented musicians from the East Coast. They continue to astound and amaze capacity crowds wherever they play in the Maritimes, and up into Quebec and Ontario, with their distinct brand of "raunch and roll".

The basis is blues, the premise is rock, the approach original. The results are straight up and right on! Matt Minglewood comes at you live, hard and strong.

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