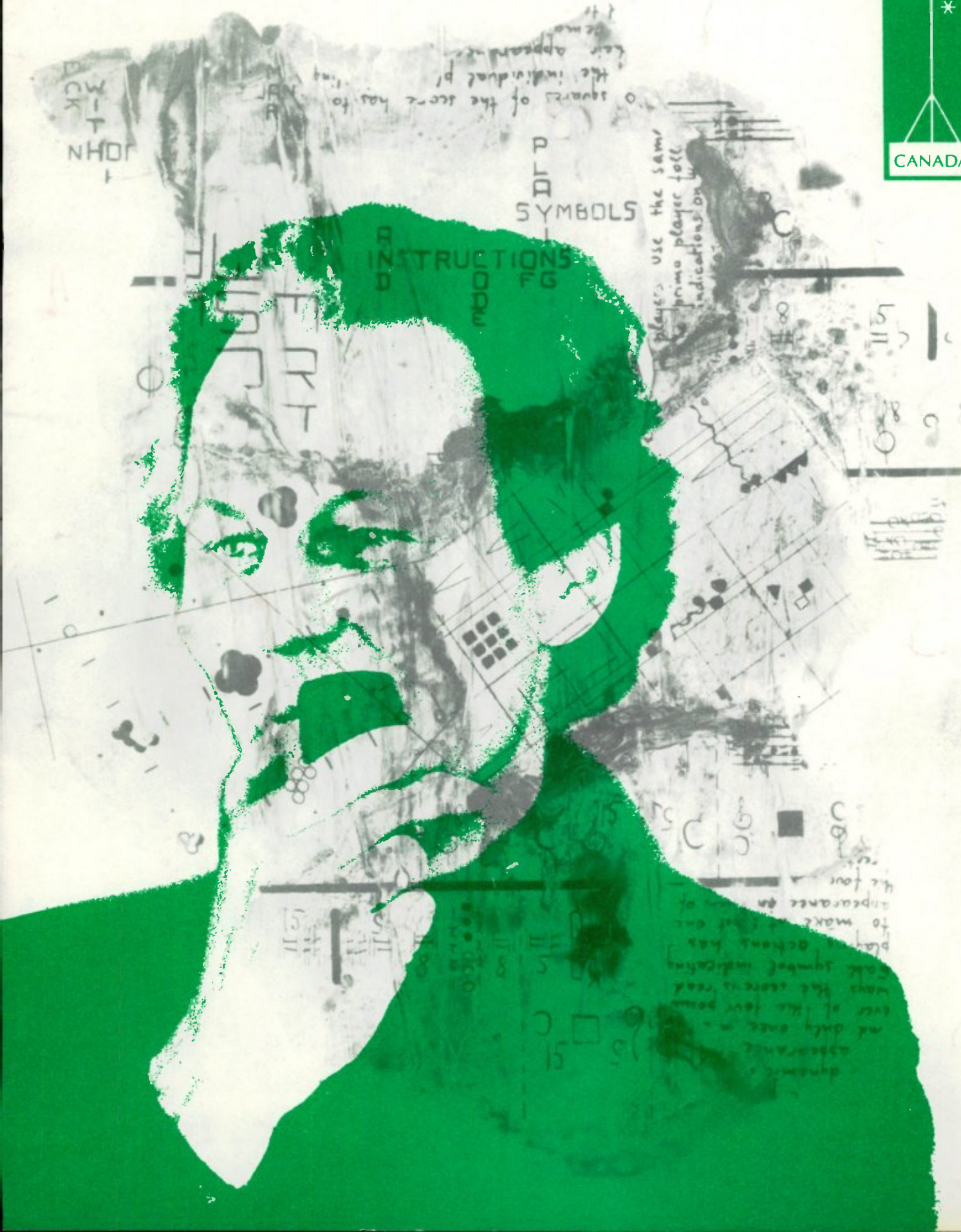
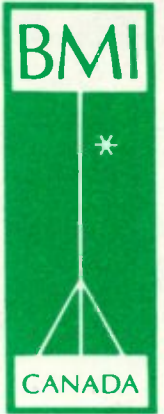


THE MUSIC SCENE



JANUARY — FEBRUARY 1970


Robert Aitken was named winner of the third Canada Music Citation for his contributions to the encouragement of Canadian music. He is shown here with other members of the Lyric Arts Trio, Mary Morrison, left, winner in 1968, and Marion Ross, pianist.



William E. Smith photos

Itaru Tsuge, Japanese Consul in Toronto, and Mrs. Tsuge meet composer R. Murray Schafer and Stanley Burke at BMI Canada reception following performance of Mr. Schafer's "Threnody", presented by CBC Radio. "Threnody", written for youth chorus, youth orchestra, young narrators and electronic tape, is a lament for the victims of the atomic bombing of Nagasaki.

THE MUSIC SCENE



JAN.-FEB. 1970

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

KASEMETS — TORRENTS OF REACTION

by John Beckwith

Udo Kasemets' artistry is an independent mixture of finely aesthetic and earthy elements. His appearance—a slight, lithe figure topped by an impressive head—even reinforces this mixture: the brow and swooping hair-line seem copied from Rodin's head of Mahler, while the bearded jaw is that of a Mennonite farmer. An article touching on some of his early music observes his natural fluency in complicated avant-garde techniques, and, along with this, his closeness to the spirit of folk music: virtually the same mixture again.

Though he has not been so dramatic as to destroy his many earlier works, Kasemets, just turned 50, is now only actively committed to those he has produced since about 1960. Chance operations, investigations of new timbres and new performance methods, tape composition, and particularly the area of mixed-media invention—these have been his late preoccupations. His entry into these territories had a conversion-like effect, suggesting his response to feelings of necessity and inevitability—showing that Kasemets' music is not detached from, but rather passionately involved in, the modern environment.

In tracing the road to that dramatic conversion one is impressed by Kasemets' concern with modern literature—specifically his devotion to, and knowledge of, the writings of e. e. cummings, James Joyce, Samuel Beckett, Jackson MacLow—from which many of his convictions about music and art derive. His conversations with the U.S. poet-composer Barney Childs and the Canadian writer-communicationist Marshall McLuhan may be cited. The path is also strewn with reminders of Kasemets' own broad experience as performer-promoter and as writer.

His dissatisfaction with concert life in Toronto led him to the formation of several musical series in the late '50s and '60s, each of which, whether lasting one shaky season or four, left its ineradicable historical mark. The *Musica Viva* concerts juxtaposed seldom-performed early works with new ones; the now-defunct Toronto Bach Society, of which Kasemets was the first conductor, gave authentic live productions of the Bach cantatas; *Men, Minds, and Music* at the Brodie School of Music and Dance brought Toronto its first all-ives program, its first exposure to the music and performances of the ONCE Group, and some of its first live John Cage performances; and the mixed-media

seances at the Isaacs Gallery brought the city's musicians into creative contact with its painters, writers, theatrical and film personalities in some of the first 'happenings' north of the U.S. border.

Someone had to do all this for Toronto, Kasemets felt, and he elected himself. He received little community gratitude at first: concerts were scheduled in a variety of small basements and lofts; attendance was loyal but small; to defray

Udo Kasemets is planning and preparing *Three Evenings of Synergetic Theatre* (a continuation of the former Isaacs Gallery Mixed Media Concerts) to be presented early this year at Toronto's new St. Lawrence Arts Centre. The initial program, *Theatre of Sounds and Semantics*, is scheduled for March 11, and will feature electronically extended poetical-theatrical works by Samuel Beckett and Jackson MacLow.

The second production, on April 1, *Theatre to Plan a Workable World*, will use theatrical means to illuminate the critical sociological/ecological problems of our time and to propose practical measures for their systematic solution. To blend the mechanics of art with the realities of life is the aim of this 'theatre of facts.'

The final program, May 6, is dedicated to two artists who initiated the idea of the unity of art and life: Marcel Duchamp and John Cage. Audio-visual tributes to the memory of Duchamp and a performance of Cage's much-talked-about computer composition "Hpschd" will make up the program.

the cost of an instrument adequate to the demands of Cage's "Sonata for Toy Piano," Kasemets went hungry for a few days; and a Toronto jazz columnist kept up a needling campaign by almost-weekly derogatory mentions of Kasemets and his cohorts. Meanwhile Kasemets' work as pianist, conductor, and entrepreneur was receiving recognition in U.S. avant-garde circles from Michigan to California, through his own writings, touring performances, and lecture-recitals. It was still some years before

the Canada Council agreed to subsidize some of the Isaacs Gallery events.

If the critics at home were less than understanding, it may have been partly because Kasemets had become a part-time reviewer himself. His criticisms for the *Toronto Star* in the early 1960s were uncompromising in their attitudes and undiplomatic in their expression; but, read at this distance of time, they show a remarkably catholic musical taste.

Still, no recent Toronto reviewer has roused such wrathful torrents of reaction as Kasemets. Not only did his questioning of the near-divinity of Anton Bruckner stir a response from a leading conductor that was eventually commented upon in a national magazine editorial, but an unusually biting review elicited one of the few public statements ever made by the dowager empress of Canadian merchandising, Lady Flora Eaton: 'Who is Udo Kasemets? And whence cometh he?' was the Olympian roar from this outraged art patroness, in a letter to the *Star*.

Though eventually parting company with the world of metropolitan dailies in a mood of unresolved tension, he has continued to contribute articles on a variety of professional, analytic, and even philosophic matters to such publications as the lamented *Canadian Music Journal*, the *Musical Quarterly*, the *Chicago Literary Times* and *Artscanada*. Kasemets' "Eighteen Edicts on Education," in the fourth issue of *Source* (1968), well illustrates the recent philosophic bent and broad world-view engendered by his contacts with McLuhan and others.

One key to this energetic and stubbornly independent artist is his versatility. Sometimes non-initiates ask of an avant-garde painter, 'Can he draw, too?' The answer makes little difference to evaluation of the painter's work. The equivalent question in music is asked with a greater tone of distress because of music's deeper entrenched academicism: can Composer X take down a Bach chorale in four parts from dictation or improvise an accompaniment to a melody line out of Charles Gounod?

Since coming to Canada from Estonia, by way of Germany, in 1951, Kasemets has done all the stock musical jobs—vocal coach, recital accompanist, church organist, teacher of piano and music-theory; so the answer in his case is yes. If unhelpful in relation to his newer works, this may reinforce the sense of continuity in his development, and certainly of his breadth of view. His educational pieces for piano and voice ("One Plus One," "Five Songs for Children"), the recorder arrangements and continuo-realizations he has published in recent years, are not to be dismissed as hack work, but rather represent a sensitive craft in manifestations that merely have more relation to tradition than one at first senses in works like "Trigon" or "Calceolaria."



Udo Kasemets

The post-1960 creative work has two main branches, as Kasemets himself looks at it. On the one hand are musical and theatrical games, "I-Ching" - derived puzzle-pieces, pieces involving sheer social participation with little distinction between performer and non-performer. On the other are pieces which retain a central basis in sound—what Kasemets calls his 'musical' music.

By chaining together or piling up several of his verbal notes and observations, his sound-schemes and game-instruction formulas, Kasemets is now able to present live performances he terms 'lecturessays.' These he describes as 'musico-theatrical presentations of variable form and content,' as 'non-linear presentations of ideas, images, words, and sounds,' and also as 'inter-media compositions.' He clearly sees his role as that of an artist-prophet, involved in a common quest for human survival, in which the arts must 'build a bridge between technology and humanities.'

The new tasks of education are to train sense-awareness and to broaden and liberate cultural associations. Asked

in a recent interview by which of his works he would most like to be known, Kasemets gave this reply: 'My work is temporal. To me it has significance only at the moment of its doing. If it is important to be known at all. I prefer to be known by what I *am* doing rather than by what I have already done.'

Since 1966 Kasemets has been editor of Canavangard, BMI Canada's series of published avant-garde scores. The series was part of BMI Canada Limited's Music Publishing Division acquired by Berandol Music Limited early in November and incorporates works by composers of both the U.S. and Canada who have almost all been neglected by the standard publishing outlets. Virtually the sole common denominator of the styles found is their progressiveness. Realistically, Kasemets' own music is neither overstressed nor overlooked. Here is renewed evidence of his wide outlook, stubborn enthusiasm, and courage. ♣

John Beckwith, a composer affiliate of BMI Canada Limited, is with the Faculty of Music at the University of Toronto.

BONNIE DOBSON

by Lee Lewis

Her ambition wasn't to be a successful folk singer. Her ambition wasn't even to be a singer. Bonnie Dobson, 28, planned to be an English teacher but the breaks came her way and today she's a success both as a singer and as a composer.

'My mother and father were great lovers of opera. I used to stand in front of the record player and listen, sometimes singing along. When I was 4 I started informal piano lessons with a neighbour, but I've never had any formal training. That's one of the things I want to do — get some formal training. I just might take some piano lessons while I'm in England.' Bonnie was sitting in the livingroom of her Cottingham Street apartment in downtown Toronto. The neat apartment hid the fact she was leaving soon for a recording session in Nashville and shortly after that for an extended trip to Europe. I've never really had a chance to see Europe. I'll be away, oh, four or five months anyway.'

Bonnie, a friendly and frank young woman with long auburn hair, jumped up to answer the second telephone call in 15 minutes. On her way back to the room she started again, 'When I was a teen-ager at summer camp I heard a lot of music. I heard Pete Seeger at camp when I was 13 or 14 and my father bought me a guitar for my 16th birthday.' She sat down and stretched her legs. 'I used to sing a lot in school. On Friday nights I was the main feature between the debate and the high-school dance,' she laughed.

Bonnie graduated from high school and entered university, but only for a few months . . . until her big break came.

When she was 19 a New York agent heard her sing casually one night. 'Three days later I had a letter from him. He said if I were interested he would arrange bookings in the United States for me. It was that simple.

'I went for my first tour in May, 1960.' That lasted about two months and included Denver, Los Angeles and work at festivals.

The telephone rang a third time. 'Oh God, is this a joke?' and she ran to get it. Back again, she explained that she had recorded the United Appeal song for radio and television and was swamped with requests for personal appearances. 'I just can't do them. I'm trying to get packed and get away.'

She continued, 'after the first tour I was home for about two months and then off again. I lived out of a suitcase for months. I was in Chicago for two years, New York for two years.' She's been back in Toronto four years. 'I left

Continued on next page

Continued from page 5

New York because I thought if I stayed I'd be doing the coffee house scene down the coast forever.' In Chicago she was married but the marriage didn't last.

When she returned to Toronto she entered university but became a two-time dropout. 'After doing what I'd been doing for four or five years you couldn't go back to sitting in a classroom,' she explained. Bonnie recorded five albums from 1960 to 1964 but grimaced when she mentioned them. She considers "Bonnie Dobson" which came out in August, 1969, presented jointly by the CBC and Nimbus 9 Productions Limited, her first album. It includes five of her own songs. 'I didn't want to do any more albums after 1964 but Dave Bird called from the CBC and asked if I would do one for them and that's how it happened.

'RCA bought it and signed me for the second album. That's why I'm going to Nashville.' Bonnie left Toronto for the recording session on October 20th and on October 27th left for London.

'The first album was mostly about emotions and feelings while this one is about people.' "Good Morning Rain," LSP 4277, will be released in February. It's on the RCA label with Jack Richardson, A & R man, Ben McPeck arranger and conductor. It will include three of her own songs and three ballads by Ralph McTell, a popular composer and and folk singer in London, England, who is only now attracting interest from Canadians.

Asked how Bonnie works under pressure, Bev Crompton of Nimbus 9 Productions said, 'Well, she recorded seven tunes in three hours . . . and that's pretty good going. She's serious about, and dedicated to, her music.'

Bonnie's "Sweet Man Blues" came to her while she was driving along an English country road. 'It came so quickly.' Her second song on the album, "You Don't Know," came quite a different way. 'I was standing backstage at the Colonnade doing this run on the guitar, waiting to go on. Suddenly I got the tune. I ran out and got a bank deposit slip and wrote it down. The next morning I awoke about 7 o'clock and went into the livingroom and, boom, I got the rest of it.'

Her third new song began one morning when she awoke about 5 a.m. and it was raining. It's called "Good Morning Rain," 'If I ever get it finished!'

Although Bonnie thinks of Toronto and Canada as home she believes it is essential to travel and meet new people. 'When I started out it was absolutely necessary to go to the United States. Gordon Lightfoot has changed the whole thing. He established himself here and made it as an international star.'

Bonnie says one would hardly call her a prolific song writer . . . 'I've written three songs since March' . . . but she's also busy with her album, busy

MUSIC IN CANADA

JAZZ

Pianist **JOHN ARPIN's** recording for CTL was issued recently by Columbia Records on their economy label, Harmony. The music is a mixture of ragtime, dixieland piano standards and popular songs. Included is Arpin's original "Toronto Blues" and "That Captivating Rag," the work of Charles Wellinger, another Canadian.

Reedman **HENRY CUESTA**, aside from his regular appearances in the band of *Diamond Lil's*, CTV television series, has been appearing at the Skyline Hotel with his own quartet, including pianist

Brian Harris, bassist Wimp Henstridge and drummer Willie Cantu. The group appears nightly in Runway 23, the new club atop the building. In November Cuesta performed Artie Shaw's Concerto for Clarinet at the Maple Leaf Gardens when he was included on a bill headlined by Vera Lynn and Bob Farnon.

Jim McHarg's Dixielanders were in residence at the Constellation Hotel for October, at the time of the release of **JIM McHARG's** first album, "Trad Mad," on Arc Sound. Included in the album are two new McHarg originals, "Constellation Stomp" and "Ships That Pass."

HERBIE HELBIG continues in residence at Club 22 and has also seen the release, by London Records, of his CTL recording, "A Classical Gas." The music, all arranged by Helbig, reflects his dual interests in jazz and the classics. "Don't Go Now" and "(Don't Cry) I'm Taking You With Me," both Helbig originals, sit comfortably with a well chosen collection of contemporary popular songs.

One of the best jazz recordings made in Canada was produced in 1958. It featured the **PAT RICCIO** Quartet (**HERBIE HELBIG**, piano; Harold Holmes, bass; Billy McCant, drums). The album has been repackaged by Quality Records on their Ringside label. Riccio recently expressed the belief that this one album fully captured the essence of his music. Riccio penned "Buccaneer Blues," "Sandra's Waltz," "Pirate's Cove" and "Near Blues;" Herbie Helbig contributed "O'd Spices" and "Blackbeard's Retreat" and Harold Holmes wrote "Gold Vein" and "Pieces of Eight."

Swaggie Records in Australia released an album the end of the year containing 17 of **LONNIE JOHNSON's** songs written in 1937 and 1938. "The Blues of Lonnie Johnson" is included in Swaggie's Jazz Maker Series and is considered a collector's item. Lonnie is confined to hospital after suffering a stroke last summer. He was making a good recovery from injuries resulting from an automobile accident when he had the attack. Cards and messages can be sent to him at Room 417, Riverdale Hospital, Toronto.

Vancouver pianist Al Neil made his Eastern debut in November at a concert at the Art Gallery of Ontario. The iconoclastic musician/poet/writer has received most of his support, in the past, from university groups in Vancouver.



Bonnie Dobson

with her club and festival rounds, busy as co-hostess on La Rhonde, a CBC Sunday night radio program . . . all of which adds up to an annual income between \$12,000 and \$15,000. 'I never starved,' she says quite flatly, 'everything just happened at the right time.' And she isn't planning her future. 'Everything's just happened and I suppose it will continue to.'

Jack Batten of the *Toronto Daily Star* seems to think so too. Last summer, after her show at the CNE, he wrote: 'She is clearly one of our superior folk singers, with her ringing, radiant voice, her dignity and her beautiful instinct for a good song's lyrics.'



CBC Photo

Stanley Burke and Rt. Hon. Lester B. Pearson, left, and Dr. R. J. Lifton, professor of psychiatry at Yale University, right, joined Murray Schafer for a panel discussion following performance for CBC Radio network of Schafer's "Threnody". Panel listens intently to University of Toronto Symphony Orchestra.

CONCERT

Two Canadian works were included in the program of the Instrumental Group of Montreal sponsored by La Societe de Musique Contemporaine du Quebec at its opening concert at Place des Arts in Montreal.

About "Vers (Champs III)," by **GILLES TREMBLAY**, Claude Gingras of *La Presse* said: "... Gilles Tremblay's piece created the brightest impression and ovation from the audience which was quite sensitive to the somorous, dizzying effects with which Tremblay filled his work ..."

As Peter Hawkins of *The Gazette* stated: "... "Departs," by **FRANCOIS MOREL** has been heard in Montreal before and while it marks a departure from Morel's earlier atmospheric, impressionistic pieces, it is as appealing as any of them ... **SERGE GARANT** conducted the Group with his usual understanding and accomplishment ..."

JOHN PERRONE has been added to the roster of the Canadian Talent Library. Mr. Perrone is a staff member of the Royal Conservatory of Music and a classical guitar teacher. He began studying in Toronto but later worked under the guidance of Andres Segovia, Alirio Diaz and Manuel Lopez Ramos.

CTL provided Mr. Perrone, familiar with classic, flamenco and modern guitar, with a string setting for six

numbers and a smaller backing for four on his first recording. He plays two of his own compositions, "Estudio de Juan" and "Valse de Juan." With the smaller group he is joined by flautist **Moe Koffman**. The recording will be released to the public through GRT (Canada).



Paul Smith

John Perrone

"Gloria" by **HARRY SOMERS** is included in the program for the gala 75th anniversary concert by the Toronto Mendelssohn Choir on January 14. Handel's masterpiece for double choir, "Israel in Egypt," is scheduled for the same program. The Toronto Mendelssohn Choir, now with 220 members, gave its first concert in the new Massey Music Hall on January 15, 1895.

Two scores by **ANN SOUTHAM**, resident composer for the Toronto Dance Theatre, were premiered by the company in December. They were "Continuum" and "Mary Magdalene." Performances to inaugurate the company's second season also included Miss Southam's "Encounter" and "Against Sleep."

"First Music" by **Charles Ives** was also included.

Reports from the Canadian Music Council's annual conferences may be obtained for \$1.15 each by writing to the Canadian Music Centre, 33 Edward Street, Toronto 101. Reports include Music in Canada, its Resources and Needs (1966); Music and Media (1967); Music Education and the Canadians of Tomorrow (1968); and available in January, Contemporary Music and Audiences (1969).

POP



William E. Smith

Flutist Robert Aitken, left, and Dr. Samuel Dolin, president of the Canadian League of Composers, following presentation of the Canadian Music Citation to Mr. Aitken.

Last year, violinist Steven Staryk concentrated on works by **JEAN PAPINEAU-COUTURE** in concerts from Dublin to New York. "Suite for Solo Violin" was performed in Dublin, Ireland, West Berlin, at Oberlin College, Ohio, and New York Town Hall; "Three Caprices" in London, England, Oberlin College and at a CBC concert in St. Johns, Newfoundland. This year Mr. Staryk will concentrate on works by **ANDRE PREVOST**.

L'Orchestre de la Societe des Concerts du Conservatoire de la ville de Dijon performed Papineau-Couture's "Trois Pieces pour Orchestre" in December.

DENNIS RILEY, University of Iowa doctoral candidate, will share a \$3,000 Sutherland Dows Graduate Scholarship in Composition for 1969-70 with Bruce MacCombie, also a doctoral candidate at the university.

"Interplay" for flute, clarinet, percussion and double bass by **SYDNEY HODKINSON** was played recently at Composers Rostrum of UNESCO in Paris; at the National Gallery of Modern Art in Rome by the Nuova Consonanza group, and over radio broadcasts in Paris, Munich and Oslo. Mr. Hodkinson is associate professor (theory) with the Music Faculty, University of Michigan.

The premiere of "Divan i Shams i Tabriz" by **R. MURRAY SCHAFER** will be given by the Vancouver Symphony Orchestra in Vancouver on March 8.

New members of the Canadian League of Composers are **ANN SOUTHAM**, **BRIAN CHERNEY** and **JOHN HAWKINS**.

EDITH FOWKE's seventh book of Canadian folklore was off the presses in time for Christmas shopping. "Sally go round the sun," if you didn't get it for your favorite youngster, would be a beautiful birthday present. It's full of singing games, taunts and silly songs, brightly illustrated and contains the music to go with many of the words. From McClelland and Stewart Limited.

The three-year rotation system of the Great Lakes District, Metropolitan Opera auditions, has come full cycle and will return to Toronto February 13 and 14 after having been in Rochester and Buffalo. Auditions will take place at the University of Toronto and winners will then complete in the regional semi-finals in Cleveland. Finals are held each fall in the Metropolitan Opera House.

The premiere of "Sinfonia" by **VIOLET ARCHER**, commissioned by the Edmonton Symphony Orchestra, will be given on March 18 in Edmonton by the orchestra.

The McGill Chamber Music Orchestra conducted by Alexander Brott has been invited to participate in Expo '70 in Japan. It will give a concert in Quebec's pavilion on June 24 called "Journée du Québec." All works are by Quebec composers and include "Divertissements" by **PIERRE MERCURE**.

The Vancouver Symphony Orchestra moved over and made room for the rock age in November. Formal evening wear contrasted with **TOM NORTHCOTT's** plum-colored coat and black velvet pants; a composition composed by Northcott was intermingled with works by Beethoven, Vaughan Williams, Faure and Dvorak.

'Highlight of the concert,' wrote Brian McLeod of *The Province*, 'was the appearance of singer-composer Tom Northcott and the premiere of his newly written "... and God Created Woman," admirably orchestrated by **BOB BUCKLEY**.'

Max Wyman, music critic for *The Vancouver Sun*, found the work 'a beautiful, warmly human experience that touched and saddened and stirred . . . it was the success of the Northcott piece that was most immediately striking.'

He continued: '(Meredith) Davies should try to find some way to program the Northcott piece into the orchestra's regular subscription series, so that some of those Sunday-afternoon concert-goers who'd never been seen dead in the company of the brightly clad young folk who made up most of the packed QET audience on Tuesday can hear what they missed.'

To show their belief in **BILLY CHARNE**, RCA Canada took him to Nashville to meet A & R chief **Chet Atkins**. The result of this—Billy has left Toronto and taken up residence in Nashville. Arrangements have been made for his records to be released on RCA in the United States and he is writing songs out of the RCA Nashville office. "When You Were A Lady" was still rising on the Canadian country charts at date of publication.

ANN MORTIFEE, 21 year-old graduate in English from the University of British Columbia, is co-host with **DAVID WIFFEN** of a half-hour musical show every Saturday night during the winter season. *Both Sides Now* originates from CJOH, CTV's Ottawa outlet. Last summer Miss Mortifee handled most of the music, strumming and signing some of the Gordon Lightfoot numbers in *Love and Maple Syrup* at the National Arts Centre in Ottawa. CBC has taped *Love and Maple Syrup* for television but at time of publication no date was set for viewing. Also, we hear that the production will appear off-Broadway this year.

The music talents of three Winnipeg men, Michael Scholl, vocalist, **NORMAN LAMPE** and **RICHARD KOLT**, have produced a new single, "Each Time I Close My Eyes," released on the Franklin label. Their first album was recorded in Minneapolis and both recordings were produced by Bob Burns. Last year, Lampe and Kolt formed their own publishing company, **KOLAMP MUSIC**, and the result has been 25 selections published.

KEN TOBIAS, from Saint John, New Brunswick, has been signed by Bell Records, through Bill Medley Productions, for a long-term recording contract that calls for at least one album a year for the next five years. Last summer *Variety* picked "You're Not Even Going to the Fair" as one of its best of the week.



Ken Tobias

"I love Candy," an original by the Marshmallow Soup Group of Ottawa, was released in November, about the same time the group headed for the International Trade Fair in Lima, Peru. The work of the group, **RON "SMACK" SMITH**, **JOHN LEMMON**, Wayne Sweet, Tim Cottini and **TIM EATON**, included playing at the Canadian Pavilion daily, television and radio shows and hospital visiting.

You might call "Colour Me Canadian" a one-woman production. **BETTE GRAHAM** not only sings all the songs but wrote the words for all but one on the album. The record, on the Birchmount label, was produced entirely by **BETTE GRAHAM PRODUCTIONS**, Moose Jaw. The company consists of Bette, husband Bernie Grinstead and Ken Jefferson. Jefferson handled all the arrangements.

If you haven't heard of *Poppin*, you'd better read on. The magazine started last April with \$700 and made a profit with its first issue. 'It hasn't made much — maybe \$200,' said Ihor Todoruk, 25, the magazine's publisher-editor.

Todoruk, along with associate editor Hank Zevallos, 23, visuals editor Graham Thorne, 36, and writer Steve Gross, work out of a small room in a converted garage in downtown Vancouver. 'But we do have a telephone answering service and a box number (P.O. Box 3273, Vancouver 3),' said *Poppin's* ad man, Roger Schiffer.

The 60-page magazine caters to the rock culture but if you think it's underground, take a look. Ads from the Vancouver Symphony and major record companies are there, even if they were revised to adhere to the magazine's standards.

Steve puts it this way: 'Vancouver is like Paris in the '20s, there are so very many creative people here. The new music of the '70s is being formed in small clubs in Vancouver, and *Poppin* exists because we want recognition for that fact now, not 20 or 30 years from now. We don't want to have to wait.'

About 15,000 readers, mostly in British Columbia and Alberta but also in Manitoba with the November issue, pick up *Poppin* but the big push into Toronto and the East is just beginning. For fresh views, for rock-orientated information, check *Poppin's* pages, but if you're Establishment and hope to find it, for argument's sake, full of obscenities, forget it . . . that's not the magazine's business.

OLAF SVEEN, who has played the cordovox at the Hofbrauhaus in Edmonton for the past two years, has signed a recording contract with London Records and his "Scandinavian Dance Fest" has just been released on tape.

"One Way Ticket," with "Belt Maker" on the flip side, by the McKenna Mendelson Mainline was released in Canada in November. Both songs are by **JOE MENDELSON**.

In France the album "Stink" and single "Better Watch Out" are reported in the top 20 by Liberty and the album is doing very well in England. The single was rejected by the Maple Leaf System but after three months of good air play on at least 40 stations was accepted after resubmission.

Joe Mendelson's song "T.B. Blues" was released on an album in England called "Son of Gutbucket" by the Mainline and 20,000 albums were sold by the middle of November.

Music Educators Journal, the official magazine of the Music Educators National Conference in the United States, published an endorsement of rock at the end of the year that is expected to reach more than 70,000 music educators

in the country. MENC president, Wiley L. Housewright, states in the preface: 'Music education must encompass all musics . . . MENC not only accepts rock and other present-day music as legitimate, but sanctions its use in education.' The 32-page section on youth music can be expected to have repercussions in school music programs across the United States.

CONGRATULATIONS



Toronto Telegram

Eric Robertson

ERIC ROBERTSON was awarded the BMI Canada Limited \$300 Centennial Student Scholarship for electronic music, distributed through the awards program of the Royal Conservatory of Music, 1969-70 series. Harold Wevers won the BMI Canada award for composition.

PETER NESS was given the Eva E. James bass and composition award.

\$15,000 is available to young composers in the 18th annual Broadcast Music, Inc. student composers competition. Prizes ranging from \$250 to \$2,000 are given to encourage the creation of concert music by student composers, under the age of 26.

The 1969 BMI awards 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.

Students may enter as many as three compositions, but no contestant may win more than one award. The 1969 competition closes February 15, 1970, and official rules and entry blanks are available in Canada from Ronald Napier, BMI Canada Limited, 41 Valleybrook Drive, Don Mills 405, Ontario.

'CANADA FIRST' IS BERANDOL POLICY

Andrew Twa's first interest was music, then he moved into the field of international accounting, and finally he has combined the two. The result is his music publishing firm, Berandol Music Limited.

In November Mr. Twa acquired BMI Canada Limited's Music Publishing Division and its catalogue, along with that of Berandol Music, have been combined under Berandol Music Limited. 'The progressive editorial policy that was BMI Canada's will be mine and we also want to publish as much good music in every category as is economically feasible,' Mr. Twa explained.

He stresses his Canada-first policy but said that other than that there will be no limitations to the music considered for publishing by his company.

Mr. Twa studied composition at the Royal Conservatory of Music and be-

came a writer affiliate of BMI Canada Limited in 1949 after winning the McGill Chamber Music Society award for his "String Quartet". This composition was followed by others, including "Prairies"; "Suite for Chamber Orchestra"; "Serenade for Clarinet and Strings" and "Symphony" which was performed by the Toronto Symphony Orchestra.

Mr. Twa says that in 1951 he 'sort of retired from the music scene,' but he remained active on the executive of the Canadian League of Composers (of which he is a founding member) for several years. As performer as well as composer he has been involved in both the concert and popular fields. In 1951 his business activities began to embrace accounting and until 1967 he worked for an international company where he became their Canadian tax

specialist. In 1967 he established his own tax consulting firm.

Particularly interested in Canadian music of all kinds, Mr. Twa says, 'We cannot afford, nor would we want, to become identified with any one single set of artistic beliefs . . . Canada is a large country combining a diverse population of many ethnic backgrounds and creeds and, as a Canadian publisher, we want to serve all as effectively as possible.

'We do know that Canadians have long thought of themselves as importers of music but today there are very encouraging signs that the world at large is now looking to us as a source of music. This can only foster pride among Canadians in what is happening here at home. BMI Canada Limited contributed greatly, while actively publishing Canadian music, to this trend and we intend to continue that effort as their successors in the publishing field.

'My period of removal from musical activities has broadened my outlook. The business world is a major part of the Canadian scene and the years I have spent in business have given me some insight into the nature and motivations of the Canadians we seek to serve in the musical sense. To effectively couple creative talent with the market around it seems one way of serving both, and this is what we hope to do.'

Berandol's headquarters are at 651 Progress Avenue, Scarborough, Ontario. Those from BMI Canada's Music Publishing Division who have moved to Berandol at its new location are Ralph Cruickshank, Blanche Wolever, Diane Duguay, Brian Malone and Terry Miller.

Mr. Cruickshank, vice-president of Berandol, was head of BMI Canada's Music Publishing Division and joined the company more than three years ago. He graduated from the University of Toronto with a four-year honour arts course majoring in music. At the university he studied under **JOHN BECKWITH**.

Meanwhile he studied the organ privately with Dr. Charles Peaker and took piano lessons from the age of 4 until he completed high school. While in university he composed and directed *Mountain Greenery* which was produced by students during the summer at Banff Springs Hotel.

After graduation from university he joined the Frederick Harris Music Company, Oakville, and came to BMI Canada two years later. Mr. Cruickshank has taught piano, theory and organ privately and has instructed public and high school students in choral, band and orchestra.



Andrew Twa, president, with Ralph Cruickshank, left.

William E. Smith

MOTHERLODE RECORDED BEFORE PERFORMING

by Stan Lepka

Any prospector who knows his business can tell you that a motherlode is the purest natural source of a gold vein. Likewise, anyone in North America who appreciates pop music can tell you that Motherlode is the purest natural source of musical entertainment.

The prospector could also tell you that a motherlode isn't a common occurrence because it must develop for centuries under ideal conditions and in ideal surroundings. Motherlode wasn't an overnight thing, either.

The group, formed only a year ago, has attained phenomenal recording success, packed high schools, colleges, and teen night clubs across the continent, and become a must for international



Steve Kennedy

formed the Sour Searchers, a group which also included William Smith.

Smitty, the only non-Canadian member of Motherlode, was born in Belleville, Virginia. He made his musical debut with the Belltones when he was 9 years old and later gigged with various high school bands. Before immigrating to Canada in 1964, Smitty worked with several groups in Virginia and Delaware, jamming with some of the big-name artists in the business. After arriving in this country, he played with the Soul Searchers, David Clayton Thomas, Grant Smith and the Power, Lenny Breau and others. It was while playing organ for the Soul Searchers that he came into close contact with Steve.

Wayne Stone, from London, Ontario, started taking drum lessons when he was 11 and began gigging with local groups at 18. After finishing high school, Stone moved to Toronto and became the drummer for Grant Smith



Kenny Marco

pop festivals — all within the past seven months. It must be noted, however, that each member of the band is an experienced musician and has played professionally for quite some time. Steve Kennedy puts it best: 'All of us in the group have been through all kinds of scenes in music and have scuffled the same as anybody who has.'

Steve, a native of Windsor, Ontario, began studying piano, but later switched to the saxophone and studied under noted saxophonist Bill Sparling. After almost five years as leader of the house band at Toronto's Club Bluenote, he



Wayne Stone

and the Power, gaining valuable studio experience during several recording sessions with the group.

Kenny Marco, from Brantford, Ontario, gigged with various local groups in the Telephone City before leaving at 17 to tour in northern Ontario with the Beau-Kays. He moved to Chicago with the group, joined the Upset, and toured extensively through Florida, Georgia, California, and the mid-western United States. Later, Kenny returned to Canada and played lead guitar for Grant Smith and the Power.

In 1968, the creative talents of these four musicians merged into Grant Smith and the Power, a nine-piece soul band from Toronto. After a while, however, Kennedy, Smith, Stone, and Marco became somewhat dissatisfied with the arrangement as it existed because the



William Smith

Power was largely concerned with re-creating the hits of other artists. It was for this reason that they left the group and formed Motherlode. Kennedy explains: 'One day, we decided to stop playing other people's music to see if we could write something of our own. It wasn't because we wanted to be independent, but to see if we had something to say.'

The rest is musical history. Motherlode started rehearsing and experimenting: 'Smitty was playing some changes

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one night and we all dug them so much that we wrote a melody and some lyrics. And there it was — "When I die." Then, Kenny Marco came up with "Hard Life" and "Help Me Find Peace of Mind." Finally, Mort Ross and Doug Riley of Revolution Sound Productions heard their material and rushed Motherlode into the studios.

Shortly after its release in the United States, "When I Die" was picked for high national chart action by the west coast prophet Larry Gavin. With this added boost attracting attention to it from coast to coast, the Motherlode deck skyrocketed toward the top ten in all of the major U.S. trade magazines.

The next step was to arrange for the release of an album. Once again, the musical talents of Motherlode and the production talents of Revolution Sound were recognized and praised by Larry Gavin. Less than a week after it appeared on the United States market, the "When I Die" album was picked for high chart action and Motherlode were again heading for the best seller list.

Motherlode's stage presentation is a total environment entertainment, with music, lighting, and stage movement contributing to the overall total environment effect. Rarely have groups been given such attention and response by audiences, making the latter feel as if it is a part of the group's performance.

Often the music sounds as if there are at least eight musicians on stage, with vocals from Kennedy, Smith, and Marco; Kennedy on tenor sax; Smith on organ; Stone on drums; and Marco on lead guitar. The musical talents of these four musicians have earned them standing ovations at several international pop festivals.

Motherlode's repertoire is comprised almost entirely of original material, with rock, blues, and jazz roots. Regarding their music, Steve Kennedy says: 'We're not trying to say anything with our music. The music and lyrics happen fairly easily in most cases and whatever we want to say usually gets said before we have time to think about it.' Concerning the nature of their sound, Kennedy comments: 'Our sound goes back to the roots of jazz and blues. It's a more sophisticated sound than straight jazz. We also have a Canadian element in our music . . . a little different approach and more individuality.'

Kennedy, Smith, and Marco write Motherlode's material, with Kennedy and Smith combining their efforts for most of it, Marco collaborating with them for some of it, and Marco penning solo for the remainder.

Commenting on Motherlode's recording and concert success, RPM Weekly expressed the opinion that 'if Canadian pop music had been in another era of its development and receiving the same amount of attention it is now receiving, Motherlode would be Canada's first supergroup.' Motherlode must be the first Canadian supergroup. Unlike most groups, Motherlode recorded first and

RUMOURS NOW CARLETON REALITY

by John Churchill

There had been rumours of a Department of Music at Carleton University in Ottawa for at least 10 years before anything finally materialized. Only the persistence of certain faculty members, who believed that no university campus which pretended to be enlightened could teach Shakespeare and Goethe on the one hand and ignore Bach and Schoenberg on the other, persuaded the

Senate to approve the appointment of one full-time musician in 1967. In that first year, two courses were taught and there was a total enrollment of 30 students. Now, two years later, the enrollment is almost 300 and Major and Honours programmes have been established with the approval of that same Senate.

It is the present policy of the university to keep the department as a part of the Arts Faculty and not to include the

Continued on next page



Carleton University Photo

John Churchill, left, with Dr. William Amtmann

performed second; their single and album caused such an international stir that they are in demand throughout North America; and their list of personal performances includes the most prominent international pop festivals, the Buddah Records Convention in New York, college concerts, and high school gigs.

In recent months, Motherlode has also made television appearances in New York, Cleveland, and the west coast.

Motherlode has compiled an impressive list of past achievements, but what are the plans for the group's future? Recently, a new single entitled "Memories of a Broken Promise" was released in Canada and the United States and is doing well on the charts. The Maple

Leaf System recommended it in early November. Several tracks have been laid for an album and the group taped a personal appearance on the CBC television special Ian and Sylvia, scheduled for January 11. Motherlode's future indeed looks promising.

Through recording and concert success, Motherlode has attracted international attention to the group and the Canadian music scene; the members have helped to pave the way for international acceptance of Canadian product and played a great role in the development of our music.★

Stan Lepka heads Canadian Talent Creations, a company dedicated to promoting Canadian music talent.

teaching of performance or of music education. This policy may easily (and probably will) be broadened in a few years but at the moment the plan is to create a firm base of history, theory, criticism and elementary research and musicology.

We feel that we can satisfactorily use two main paths in our programme:

First is the historical path using a normal scheme of courses (though our course on Canadian Music is not universal in Canada) and using a critical method of approach, treating the music of the past as though it were as contemporary as Cage or Coltrane — as it obviously once was. The sociological implications of this approach are plain. As far as possible, seminars conducted by students, using lectures, are considered the normal method of working though the inevitably large first-year courses.

The 'theory' path as taught by us is not quite as conventional in its pattern as some of those one still sometimes meets. We dislike teaching rules based on 19th Century pendants and our approach is from the study of style through the exploration of idiomatic sounds of various historical periods. Classical guitar and piano are used extensively in small classes for improvisation, continuo-playing and the aural analysis of familiar and unfamiliar sounds; there is much dictation leading to the writing of sounds and to elementary composition. Any rules are deduced by the class and are heard to be desirable before being accepted:

These two paths of study are closely related and although a student may incline to one or the other he is expected to pass certain courses in both if he wishes to proceed to Major or Honours. This discovered knowledge will lead inevitably to the exploration of every idiom of western music (and sometimes of the east as well) and will ultimately be applied in the fields of musical journalism and criticism, radio and TV production, electronic and other composition and in music education.

Not all the advanced courses are yet in operation. The electronic music studio will have to wait until we move into our new home in 1971 — the plans have been approved and the building will begin shortly. We have not yet made much use of the University's radio and TV studios and we have not yet produced any immortal compositions. Similarly we have as yet only one graduate student undertaking an advanced research project though she has chosen a fascinating subject in connection with Eskimo folk music and will be working on material in the National Museum here in Ottawa and travelling in northern British Columbia. We regard this as an excellent beginning for us in the field of research.

Our staff? John Churchill, associate professor, came from England in 1967. He is a former professor at the Royal College of Music for 20 years—history lecturer, teacher of theory and keyboard harmony, harpsichordist and organist, conductor, adjudicator and widely traveled from Hong Kong to Victoria. Dr.

William Amtmann, associate professor, has been in Canada for more than 20 years. He is an historian, musicologist, violinist, conductor, linguist and also widely travelled in many parts of the world and an authority on early Canadian music.

Two part-time colleagues are Robert Fleming, director of music of the National Film Board, well-known as a composer in all fields and lecturer in contemporary music, and Arnold Earl, lecturer in music education, choral specialist, conductor and organist. In his course, Prof. Earl is developing with his students new ideas on music education based upon the theoretical and practical considerations both of the past and of the present scene. A number of local teachers are already questioning their own teaching both in method and material and we are hoping that the ripples will widen.

The future? It has been said that teachers of music at whatever level should seek to open ears, hearts and minds in that order and we believe at Carleton that our courses should have this underlying theme. If you cannot ever hear the second violin, a lecture on Beethoven's Op. 131, whether given or received, is at best only partially successful. If all your students fail to respond in any way other than intellectually to the language of music, you are teaching something which is akin to one more branch of sociology. Fascinating but not music! ♣

Prof. Churchill is head of the Department of Music at Carleton University.

The article in this issue describing Carleton University's Department of Music is the first in a series. A brief history, details of more progressive classes, but particularly the story of

where music is heading in Departments of Music and Faculties of Music across the nation will be included in future issues of THE MUSIC SCENE.

NAT RAIDER

Since 1955 Nat Raider's Dance Band has been in constant demand in Montreal, and often elsewhere, for society dates, country clubs, conventions, industrial shows and recordings but it is only within the last few years that he has gained recognition as a composer.

To date eight of his compositions have been recorded: "Going My Way," "Summer Love," "El Toro," "Curly," "The Girls," "Final Act," "Petrouchka" and "Doing My Thing."

In the past five years he has recorded five albums and several singles and his biggest record to date is the album "Man and His Trumpet," for the Canadian Talent Library, later released for public sale by RCA Victor. CTL executives asked Raider to record a second album and "Nat Raider Does His Thing" was released by RCA Victor in August.

Not only is Raider a big name on the

Montreal music scene, he's a big man generally . . . 6 feet, 3 inches. He was born in Montreal in 1929 and studied



Nat Raider

under a scholarship for six years at the Conservatoire de Musique in Montreal where he received first prize for trumpet and first medal for solfège. In 1950 he studied under a second scholarship at Adelphi University in New York and the following year, again under a scholarship, at Tanglewood where he took conducting with Leonard Bernstein and trumpet with Roger Voisin of the Boston Symphony.

Later he played in the Montreal Symphony, on CBC radio and accompanied opera and ballet companies and musical comedy groups travelling through Montreal. Since forming his band the group has played for radio and TV with several appearances during Expo '67. His record hits include "Poor Soul" and the Expo song, "Mr. World, Here We Are."

He is musical director of *Le Cafe Conc*, weekly variety show for the CTV network and he composed *Le Cafe Conc* theme. He is also musical director for Danielle Dorice, a French-Canadian chanteuse. ♣

NEWSLETTER

HAPPY NEW YEAR

With this 251st BMI Canada Newsletter we greet a new year and enter a new era, already termed 'Canada's Decade'.

Looking over our shoulders to the fast receding past, many a milestone stands out to accent the progress of the past three decades of the Canadian Music Scene. Each of these milestones was an historic breakthrough in its own right. Even more important in retrospect is the fact that almost every one of them became another step up the ladder to the recognition of Canadian authors and composers and their music.

In the next newsletter more will be written about these milestones but in the meantime the cumulative result of these was the exciting and rewarding plateau of achievement for our composers and publishers in 1969.

When I wrote the first BMI Canada Newsletter away back in 1947 I stressed our faith in Canadian composers and their music and that all that was needed were performances so that listeners could hear it. We pledged our faith and dedicated our future to Canadian music and to doing our best to foster the domestic and world-wide acceptance of it.

We then announced the opening of our offices in Toronto and Montreal to serve Canadian composers and publishers and to endeavour to enlist music users to perform Canada's music so that it could and would be heard here and abroad.

We knew that good Canadian music and songs in both of Canada's languages were being written and more and better material would continue to be created if we could spread our faith in it to those who should join us in our campaign to bring it to the ears of the world.

Our faith was firm and we were dedicated to our Canadian music policy.

At first converts were few and far between, but as they thrived and progressed their numbers increased. Canadian music stopped being a secret and Canadian composers began to receive some of their rightful recognition. It didn't happen overnight, but in looking back to those empty early days we have to recognize that much has been accomplished and the future is the brightest it has ever been.

An interesting aspect of the development of what is now a Canadian music industry providing opportunities for Canadian authors and composers is the fact that many of the leaders in it are recruits from the fields of music users. This is an interesting and intriguing development and one that will probably continue as success rewards their efforts, and can only benefit capable Canadian songwriters in the days to come.

Naturally we are proud of having done our part in opening the eyes and ears of so many of these people to the opportunities that could be theirs through their use and development of Canadian music. We've been pleased to see them develop and look forward to teaming with them as new ground is broken for Canadian composers and publishers and the enterprising and 'good-citizen' recording and broadcasting organizations that bridge the gaps in bringing our music to the listeners of the world.

Today, as it always should have been, Canada is an exporter of music in almost every field. All highways are two-way thoroughfares. Many factors create such traffic, but it is satisfying to know that Canadian music is building its foreign acceptance and use on its quality and usefulness in competition with the best available anywhere.

As we march forward into the '70s BMI Canada is proud to be associated with more than 1,400 affiliated Canadian composers and 300 affiliated Canadian publishers. With them we look forward to the challenges and opportunities of the future, and so to them and to all who associate and co-operate in their future progress and development we send our sincere and warm wishes for . . .

A Happy and Prosperous New Year.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

BRIAN AMBLER
B. J. BERG
GWENDOLYN BIRD
JON BOJICIC
BOB BOLAND
WALTER BOUDREAU
MICHAEL BUCKLEY
MAUREEN CAMPBELL
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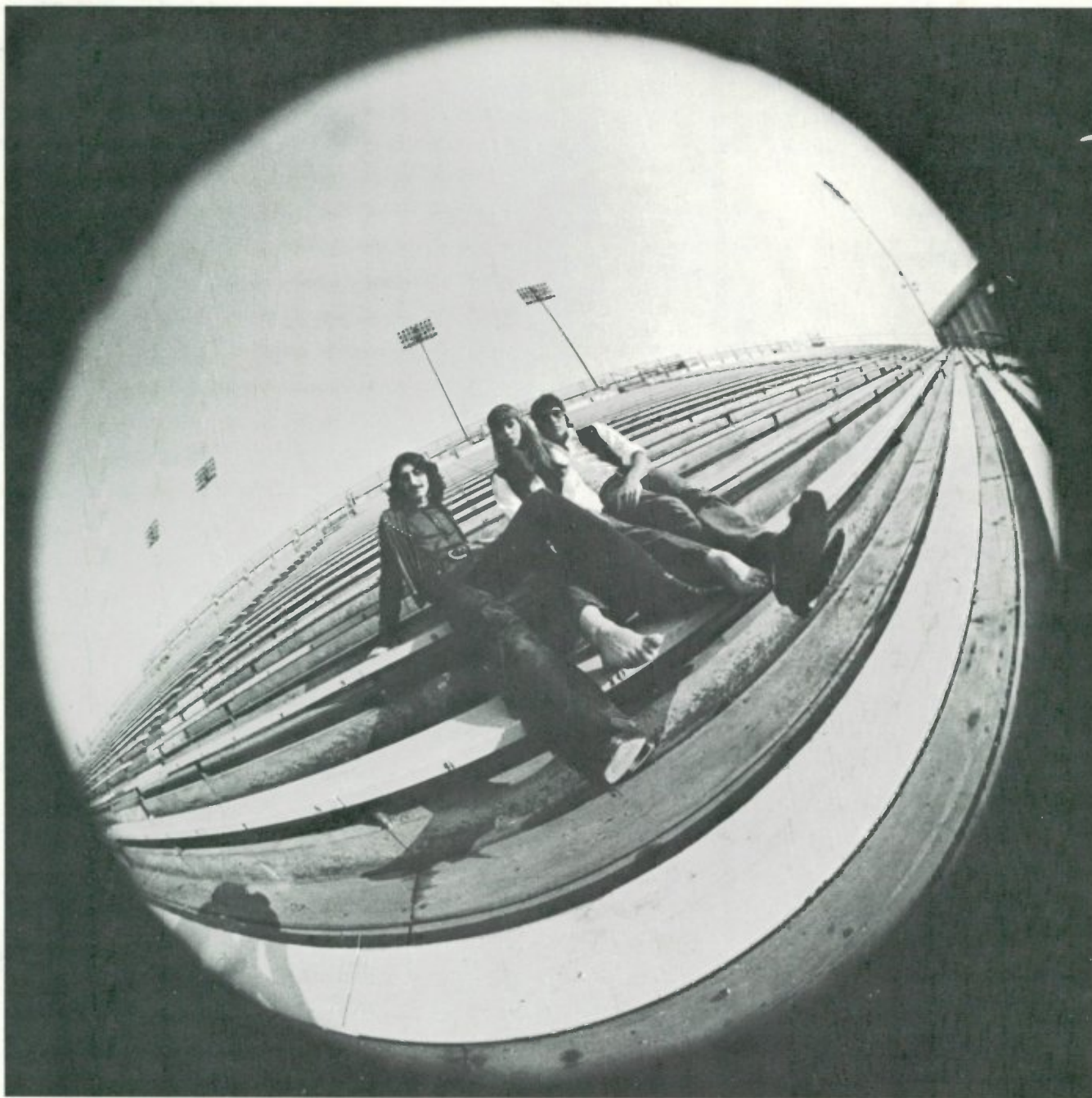
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THEY'RE DOING THEIR THING

... and their thing is writing and publishing music. BMI Canada Limited has long pioneered and looked forward to the day when Canadian composers would receive the recognition they so well deserve. That day has arrived and Canadian creators of music have taken their rightful place in the world of music. We at BMI Canada have always been proud of the great contributions made by our affiliated composers and publishers to Canadian music. Our thing is to work on behalf of our affiliates and Canadian music.

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