



THE MUSIC SCENE

SEPTEMBER - OCTOBER 1972



Dick Damron



CMA's executive director Jo Walker and president Bill Farr, right, present citation to Wm. Harold Moon.

More stations go country

HAROLD MOON HONOURED BY COUNTRY MUSIC GROUP

Wm. Harold Moon, Managing Director of BMI Canada Limited, was honoured in July in a manner befitting his many, many years of sincere interest in and work for country music internationally. He was presented with a citation from the Country Music Association. A similar citation, the CMA's Executive Director Jo Walker told *The Music Scene*, has never been presented to a country music supporter, and it is an especially great honour that the first should come to a Canadian. Mrs. Walker said the association marks its 15th year this fall and Mr. Moon was a founding officer.

The officers and directors of the CMA held their third quarterly board meeting at the Bonaventure Hotel in Montreal July 13 and 14 and it was during these meetings the presentation was made to Mr. Moon. This marked the fifth time such a meeting has been held in Canada.

The citation read: "To Harold Moon whose capable Canadian counsel, whose daily diligent devotion and whose relentless rigorous round of work on behalf of Country Music and the Country Music Association has meant so much to all of North America, and has known no geographical boundaries. The Country Music Association offers this citation in appreciation of his efforts for the Association from its formative years to now, serving as Director, Officer, and Member and always with the interest of Country Music at Heart." The citation was signed by Hubert Long, Chairman of the Board, and Bill Farr, President.

The CRTC chose the same time as the CMA meetings in Montreal to announce the approval of the purchase of radio station CFOX in Pointe Claire, Quebec, by Toronto interests headed by J. Allan Slaight. Mr. Slaight announced that the station would begin broadcasting country music full-time on July 24. "Getting CFOX into country music means that the largest city in North America without a radio station programming country music full-time will now have one," he said. He continued that he plans to present French country artists on the programming, besides adhering strictly to the 30 per cent Canadian content ruling.

October is International Country Music Month and that month will prove no better time to tune into your local country station to find out what really is happening in country music today. Other Canadian stations which have now adopted a country music format include CHAB, Moose Jaw, CJOB-FM, Winnipeg, and CKBY-FM, Ottawa.

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SUCCESS OF DOLIN STUDENTS EVIDENCE OF HIS TEACHING SKILL

*Oh wad some power
The gittie gie us
To see oursels
As others see us!*

Robert Burns

by Kit Morgan

"He's a perfectly wonderful teacher, quite inspired." **HELEN DURRANT.**

"He's a very warm, genuine person." **BRIAN CHERNEY.**

"He's also pretty hard-headed." **PETER NESS.**

"He's a gas." **ALLEN RAE.**

"He's the best around, everybody agrees." **JOHN ADRIAN.**

"Who, me?" **DR. SAMUEL DOLIN.**

Dr. Samuel Dolin. Teacher of piano, theory and composition, and founder of the electronic music studio at the Royal Conservatory of Music in Toronto. Composer. President, Canadian League of Composers. Director, Canadian Music Centre. Chairman, Canadian Section, International Society for Contemporary Music. Etcetera.

Obviously a man of considerable influence in Canadian music. Which of his many contributions is most valuable? *The Music Scene* asked a number of people, all former Dolin students, and it's natural from such a limited survey that it is as a composition teacher that Sam Dolin is specially talented, specially respected, specially valuable to Canadian music. Perhaps if we'd asked others we would be as convinced his chief contributions would be from his own composing, or his piano teaching, or his activities with various music organizations.

The Music Scene talked to a number of his students, from a young man of 19 to a lady in her 60s, from self-confessed musical squares to composers on synthesizers and computers, from some of Canada's leading young composers to others who'll never win that recognition and indeed, some who don't seek it, but apply what they've learned from Dolin in teaching or simply for their own pleasure.

Some of the ex-students we hoped to talk to were out of town: **ERIC ROBERTSON**, in London, England, composing and arranging with Roger Whittaker again, having recently completed an album, on piano himself, including several of his own works; **KATHLEEN SOLOSE**, studying with Agosti in Italy and giving several concerts while there; **STEVEN GELLMAN**, travelling in India when last heard from.

A diverse group, in terms of life styles, musical styles, and the degree to which they're involved in music, but with the common denominator of re-

spect, admiration and affection for Sam Do'in.

How do you measure the success of a composition teacher? By the awards won by his students? Among the sampling of a dozen or so, there were five BMI Student Composer Award winners — **STEVEN GELLMAN, JOHN MILLS-COCKELL, JOHN REA, PETER NESS, KATHLEEN SOLOSE**; winner of the Toronto Symphony's Student Composers' Competition last year, **JOHN CHONG**; winner of the IODE Ontario Chapter 50th Anniversary Award last year, **JOHN ADRIAN**; winner of the McMaster University Prize for Chamber Music two years ago, Brian Cherney. Etcetera.

By other such standards — scholarships, grants, performances, commissions—Dolin's students present equally impressive testimony.

Students, however, can best judge a teacher. So we asked them about Sam Dolin.

"His attitude is really unique, I think, in that he's genuinely interested in what his students are doing," says Brian Cherney, who this fall joins McGill University's Faculty of Music as Assistant Professor, teaching theory and composition. "He makes you feel what you're doing is important. You're writing away at home . . . you either have to have a lot of ego, or you have to feel that somebody believes in what you're doing, and he really gives that impression."

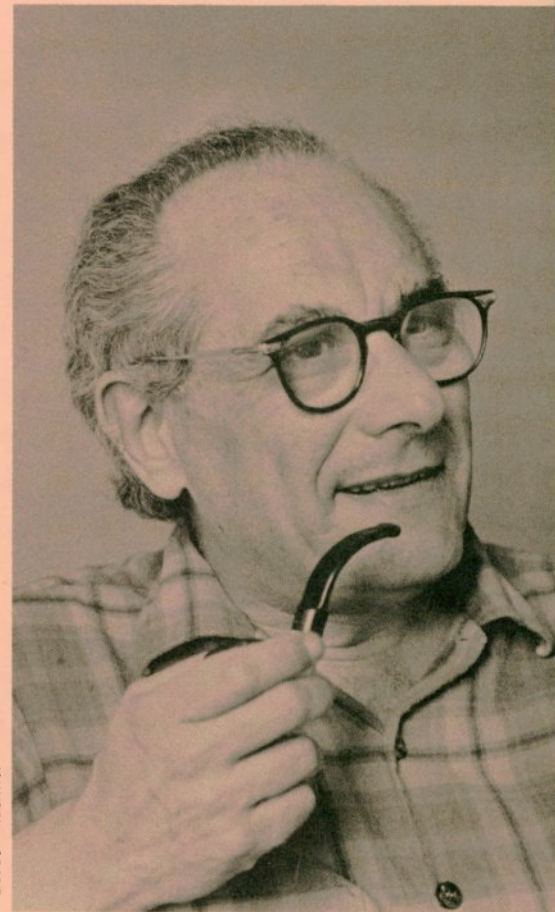
Cherney is definitely 20th Century. His latest work, *Eclipse*, was performed by the Lyric Arts Trio at the annual meeting of the Canadian Music Council in Banff. **J. ANTHONY DAWSON**, now Director of Music at St. Andrew's College in Aurora, Ontario, admits "Dr. Dolin pushed me, gently but firmly, into the 20th Century," but he makes the identical point. "He makes his pupils feel that what they are doing is important. This is a rare gift."

With a smile, John Adrian adds a post-script to this. "He likes to say positive things about your works, so you'll work harder." ("I work like heck," he says. The very first composition he worked like heck on, under Dolin's tutelage, was chosen for performance at the International Symposium for Student Composers in 1969 and another Adrian work was performed at it in 1970). "In the electronic studio, when someone muffs it and he doesn't want to discourage them because he doesn't want them to stop trying, he says 'we-e-ll, there are some interesting new sounds there' and kind of leaves it at that."

Which is not to say Dolin is a softie. "He can put his finger on the flaws in a work unerringly," says **FLORENCE**

SCHILL. A successful journalist (assistant women's editor, *Globe and Mail*, five years) and public relations woman (p.r. director, Children's Aid Society, Toronto, 12 years), she gave up her job to finish her B.A. and take up teaching. Now teaching grade 4, she looks forward to teaching instrumental music. As for composing, "I'm at the point now where nothing has happened yet, but it just might!"

Much has happened to **JOHN MILLS-COCKELL** since his three years study



Gordon Kustner

Dr. Sam Dolin

with Dolin in the mid-60s. The multimedia group, Intersystems; synthesizer with *The Kensington Market*; now *Syrinx*, perhaps most widely known for the theme of TV's "Here Come the Seventies" and the group's two True North albums. *Syrinx* made original music for "The Effect of Gamma Rays on Man-in-the-Moon Marigolds" at the St. Lawrence Centre in Toronto and performed live, on stage, Mills-Cockell's music for "Memories of My Brother, Part II" at the centre last year. A film soundtrack. With the addition of a singer to *Syrinx*, Mills-Cockell says, "Now I'm writing songs rather than in-

strumental pieces, and I'm learning to sing."

"The most important thing I derived from my studies with Dolin was a sense of personal freedom. He gave me an awareness that rules are totally arbitrary and can be broken, and discipline is maintained by something other than following specific rules. I always had some kind of awareness of the personal style I wanted to evolve and he worked with me in that, did everything he could to encourage that.

"He allows a great deal of freedom, never intimidates you with rules," says **ANN SOUTHAM**. "He guides people into situations where they just inevitably learn." Dolin guided Miss Southam into electronic music and she's now his teaching assistant in the electronic music studio at the conservatory. Musical director of the Toronto Dance Theatre, which performed several of her 16 works in its repertoire on a recent tour to London and Paris, she's also composing the music for "The Trial" by Kafka, which opens the St. Lawrence Centre season this fall.

"He instills in you the desire to write," says Allan Rae. The statement carries extra weight, coming from Rae, because before coming to Toronto and beginning to study with Dolin, two years ago, he had composed two musicals for Theatre Calgary — "You Two Stay Here, the Rest Come with Me" which went on to the National Arts Centre, and "Trip" — composed and arranged pop music and jazz for CBC shows, and written seven original jazz concerts

B.Sc. in electrical engineering. "Dr. Dolin suggested it, and I took it, with a view to getting into the engineering aspects of electronic instruments," he says. Now 22, Ness hopes to go to the University of Utrecht's Department of Sonology this fall.

"He's a very warm person, so friendly and receptive you can't help liking him and doing your best," he says. "And he can be very analytical, which is a great tool."

Dolin exercises his analytical mind at chess, as well. **PAUL KILBURN**, who teaches at Humber College in Toronto, began piano lessons with Dolin in 1947 on the barter system, "I got piano lessons from Sam in return for chess lessons Sam took from my dad, Weldon Kilburn." He recalls that once "Sam got dad hopelessly in check, so he suggested they turn the board around and Sam would play dad's game and dad play his. In five minutes, he had dad hopelessly in check again."

Paul Kilburn studied composition with Dolin in the 50s, stopped writing and concentrated on performing and teaching, and returned in 1970 after a dozen years away from composition. Last year Antonin Kubelak performed his Five Pieces for Piano on the CBC network, and premiered his Piano Sonata at the St. Lawrence Centre, which was also broadcast on CBC-FM network early this year.

"Sam has not only been a teacher

pianist in Toronto in the late 1920s. "My teachers, and Sir Ernest MacMillan and Leo Smith and Dr. Willan all said I should be doing composition. But nobody was interested in Canadian compositions then.

"I'm not doing any writing now," she says regretfully, "but I still improvise for hours on end without repetition." Her compositions have been included in concert at Carnegie Hall in the mid-60s, they have been performed by David Zafer on CBC, included in concerts and broadcasts by Mary Syme.

Two major accomplishments of Dolin's, mentioned by many students, are his founding of the electronic music studio at the conservatory, and the concerts of student compositions he organizes.

"It's a tremendous experience for an 18- or 19-year-old to hear a whole orchestra doing his piece for the first time," recalls Brian Cherney, of his first work performed at a concert of student compositions, in 1961-62, "You had a specific task, to write a work for a specific combination, and you knew it was going to be performed, and you'd be able to learn from going to the rehearsal and listening to the performance."

"You never learn so fast as when you hear what you've written," adds Ann Southam of the concerts. "It's taken a tremendous amount of courage and work on Sam's part to organize them."

"I'd heard of the concerts and went



Cherney, Southam, Rae, Mills-Cockell.

for the Allied Arts Centre in Calgary. In his first year in Toronto he composed two more musicals, for Vancouver's Holiday Playhouse, "Beware the Quickly Who" and "Where are You When we Need You, Simon Fraser?"

"I've done so much writing while I've been studying with him that it's hard to believe, and I'm sure it's because of him making me realize that perhaps I can write," Rae says. "I'd never done serious pieces, but now I'm writing for orchestra, and chamber works, and I've been accepted into the Canadian Music Centre as an associate composer . . ."

Dolin's influence carries way beyond the studio. It carried Peter Ness, who's studied with him nine years, into his

to me, but a friend. Whenever I got into a new teaching situation, I would go to Sam and ask for his advice. I have a lot of respect for his judgment and experience."

Dolin's experience encompasses all styles and periods of music, and of people. Steven Gellman began studying with him at 11, and has gone on to win numerous awards and commissions, though perhaps his best-known work is Odyssey for rock group and symphony. Helen Durrant began studying with Dolin in her 50s, though she remembers when she was a piano student, then teacher and professional

to one, and thought 'if you write something at least you can get it performed,' so I called Dr. Dolin," Florence Schill recalls, about beginning to study composition. And she has since had three of her compositions included in the concerts.

Allan Rae, perhaps, summed up the thoughts of his contemporaries when he made this comment about Dr. Dolin: "It'll take a lot of thinking in the future to realize what an impact he's had on me; I'm just beginning to realize." ♣

Kit Morgan is a freelance Toronto journalist.

DICK DAMRON WORKED THE COUNTRY BEFORE WRITING ABOUT IT

by John Tompkins

In Prince Rupert, B.C., one night last winter, a dining lounge patron was overheard to remark that **DICK DAMRON**, then heading to the stage for his first set, couldn't possibly be a country music singer since he had beard and long hair.

"So for my second number I yodelled an old Wilf Carter number," recounted Damron in a recent interview, his logger's growth and shoulder-length locks still readily visible.

The lounge customer was wrong, of course, by a country mile, proving again that looks don't always tell, even among singers.

But even the most skeptical reviewer can look long at Damron's list of achievements the past few years, and know it brooks no illusions.

In 1969 and 1970 he received the BMI Canada Citations of Achievement for outstanding contribution to Canadian music. In 1971, the Alberta-born singer-composer had five compositions atop the country and western charts. One, "Rise 'n' Shine," he recorded himself, while **George Hamilton IV** turned another, "Countrified," into a smash hit that will earn Damron a princely sum.

This year has been equally good, and this fall Columbia will release a Damron album — his third.

What does the Edmonton-based artist who, on Oct. 30, 1971, received the Province of Alberta achievement award as an Albertan who had attained national recognition in the entertainment field, think about his hard-found success?

"I really think things are starting to come together, take on an image. But whether it's an image that's going somewhere I don't know, but it is taking shape."

Damron's reply is characteristic, revealing a ready fusion of lucid assessment and vague apprehension about the future.

On one development, though, he is equivocal, coming across as a sort of musical messenger to the new ruralism.

"A reason a lot of city folks, for example, are accepting it (country music) today is that a lot of them see the country as a beautiful place, a place to move to and not from."

He points to the undeniable restoration of the image of the country in people's minds, suggesting that among many there is a parallel demand for a simpler, purer and relaxed form of musical product.

Damron's own compositions abound with such simplistic images — dusty roads, warm breezes, the old general



Dick Damron

store, rivers and the sky. And he's not just chasing markets, he insists. "I love the country way of life," one of his songs says.

Surveying the Canadian music scene generally, he suggests it has a "sincerity and earthiness" about it that bodes well for its acceptance and growth.

When a Damron composition intones warm reference to the country lifestyle, listeners can take it as fact that the statement is right from the core of Dick Damron's own experience in life.

Born in Bentley, about 90 miles south of Edmonton in the fertile central Alberta farm belt, Damron manoeuvred tractor gears before guitar strings, handled a plough before a pen. He quit school at 14, but the sound of music had long since called.

"In terms of playing it was all Wilf Carter stuff at the start, because that's the only exposure there was."

A scarcity of alternative scores turned a blessing in disguise.

"In fact I started to write a few songs of my own to sing since all I had at the time was two Wilf Carter song books. And you get pretty tired singing them all the time."

Since his early teens Damron has penned more than 200 songs. About 140 have been recorded. He performs his own material an estimated 60 per cent of the time.

Through his late teens and 20s, Damron, now 38, hauled guitar and short, stubby frame through a thousand bar gigs. He made a brief intrusion into the world of rock. By 1959 he was back into the country fold, recording his first single.

He is candid about those years — a period when he was little different from a hundred barroom balladeers.

"At that time of my life I was very self-conscious about what I said, and what I wrote, and about what people thought."

The time was not without its domestic problems.

If there is to be a watershed year it is probably 1963. For a variety of reasons, again many of them personal, it became the year "I started to say what I thought."

Recognition joined self-confidence, and a positive Dick Damron started to enjoy the fact of others recording his music. His problems took on an entirely new cast — that of the professional musician. One was the competition between the performer and the composer locked inside the same man.

Damron will grin wryly at references to the mixed blessings of success. "I hate to turn down engagements because it's taken so long to get to this stage where you can pick and choose your jobs."

Currently he is overloaded with two-week engagements, demands from his publishers, and intrusions from miscellaneous people in the music industry. "Right now I've got to get away from this by cutting down on performing . . . try and find the time, and the place to be alone.

"If I had a week, I could probably turn out about 10 to 15 songs," he says wistfully. Freedom, he's finding, is often the first victim of success.

Dick Damron's assessment of his current needs and ambitions is pretty clear. He wants some "good management," and hopefully a yearly schedule that would entail about six monthly tours followed by time to write.

He doesn't want to leave Canada for Nashville, or Edmonton for Toronto where he fears he'll "get onto the treadmill with everybody else. He has doubts, however, he'll defeat the pressures that make such demands. ♦

Mr. Tompkins is a staff writer at the Edmonton Journal.

ADVICE FROM BLAKE EMMONS ON OPENING NASHVILLE'S DOORS

Editor's note — **BLAKE EMMONS** is one of those young Canadians who has found success on both sides of the border in the country music field. At 26 Blake already has more than 10 years' experience behind him, in both recording and performing. In recent years he has been involved from January through April in what he calls the telethon season. He has been instrumental as host for telethons for children's charities in raising 5 million dollars, 4 million in the last year alone. On October 7, 8 and 9 he will help host the Toronto telethon and auction for the Ontario Society for Crippled Children on CFTO television. Guests who have indicated their interest in helping the children by appearing include **ALEX BARRIS**, **GORDIE TAPP**, **Paul Anka**, **RONNIE HAWKINS**, **MOE KOFFMAN** and **Lighthouse** with **SKIP PROKOP** and **PAUL HOFFERT**. Blake once said "You learn fast when you have to rely on your own wits." One of the most valuable things in Blake's life has been the advice of entertainers he has worked with: **Bill Anderson** (I learned how to pluck the heart strings of the crowd); **Faron Young** (When you go out there boy, you got to say to yourself, here comes the best damn act they ever saw, only don't let 'em know that's what you think); **Hank Snow** (Leave the business to the businessmen and you do the singing); **Carl Smith** (You got to prove to 'em that you're worthy of your position); **Jack Greene** (Don't just take from the business, put in to it too). The Music Scene asked Blake Emmons to pause in his career and send back from Nashville a few impressions that may be helpful to the thousands of Canadians with an eye on the country capital. Here are his observations.

by Blake Emmons

I come from Canada, or as they say here in Nashville, "Up 'ere in Canada." As an auto designer is attracted to Detroit, a country-picker or writer is ultimately lured to Nashville, Tennessee. Rumour has it that this is where the action is if you want to be somebody in country music.

And so . . . enter one Canadian, to Music City, U.S.A. At this point allow me to quote a statistic or two. The same year I arrived (and every year, as well) approximately 49,000 would-be stars, writers, pickers, promoters, etc., hit town. You name it in the country music field and sooner or later it shows up in Nashville to take a shot at the music industry. The survival rate is catastrophic. Less than 3 per cent make any kind of inroad for themselves and, unfortunately, I can't tell you how many succeed on any continuous basis. However, my thoughts for this article are not based on statistics but moreso on personal observations as an artist, a writer, and a Canadian.

When you get to know Nashville, you will find that it is nothing more than a proving ground and gathering place for music-minded, creative people. There are a lot of winners here and a lot of losers. The losers are on the outside holding on to that slim, possible chance that success might be theirs. You will find them working at gas stations, restaurants, bars, selling insurance, on construction sites, driving trucks, or any one of a million jobs. All have fallen

victim to an unfortunate characteristic of southern hospitality that gives these would-be hope. Instead of door slamming in the potential song writer's face, he or she will be given a gentle let-down, or in some cases, constructive criticism, or in others, an introduction to someone further down the ladder of success. Unfortunately, some of the people far down the ladder of success aren't even qualified to be listening to material. They were here first, however.

The qualifications for success in Nashville are the possession of judgement, experience, initiative and character. There are people here with varying degrees of each of the above and as I stated earlier, none of them will really put you down hard. They have all been along the road that a writer must follow and they expect you to do the same. You must prove to them that you are willing to starve if necessary, that you don't want something for nothing, that you are willing to learn without making waves, and that you are willing to get the best out of one's self rather than get the better of another person. If you realize these facts soon enough, then your problems are simplified. All you have to do then is ask for help.

Failures undoubtedly will be many. Sometimes hard to realize. A particular song that you feel is a smash gets turned down time and again because you're raving it up so strongly that no one will tell you the song needs one line changed. Finally, if you've got some smarts, you ask someone what's wrong. People like **Ricci Mareno**, **Tom T. Hall**,

Eddie Miller and **Roger Sovine** have helped me tremendously in this area. What eventually happens is the realization of what the producer wants to hear. After you become somewhat established, your turn will come when you can tell him what you want him to hear. It's that simple. All the biggies have been through it. Your turn comes if you stick to the formula. The seeming failures are only the lower rungs of the ladder of success and you have to get them under your feet in order to reach to rungs of good fortune higher up.

Most of what I have written relates to a writer being physically here in Nashville. The criterion is basically the same when mailing tapes. There are a few adjustments, however. There must be a ton of tapes arriving on Music Row every week via the mails and it has been my experience, contrary to popular belief, that at least 90 per cent of these are listened to. The other 10 per cent are either returned unopened because that particular company does not listen to unsolicited tapes, or the tapes were so sound-poor that they could not be listened to at all.

When it comes to tape presentations, I think it would be beneficial if before a writer sends his or her tapes, they try to put themselves in the position of the publishers. Ask the question, "Why

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Blake Emmons, right, with
David Hartman of TV's
The Bold Ones.

Country and Western in Quebec MUSICAL STYLE BEGINS AS ADOPTED CHILD, GROWS INTO INDUSTRY

by Michel Goodwill

The people of Quebec are well known for their love of music and the axis of the artistic world in Quebec is music of all kinds, be it complex or simple. Traditionally, a Québécois is either a musician or a music lover.

Fresh and simple music corresponds to the taste of thousands of middle-aged people in Quebec. This taste has created one of the most important music markets in the province — a market that developed itself within the confines of existing popular music.

Initially artists copied everything that came from the United States but the love of this type of music eventually led artists to write their own country and western music, proudly labeling it "western Québécois."

Country and western music became the favourite of many in Quebec 18 years ago when the Monterey, a well known Montreal club, began presenting country and western artists. The first to appear were the Hachey Brothers with guitarist **BOBBY HACHEY**, 17 at the time. (Bobby is now one of the leading country and western stars in Quebec.) The music performed at the Monterey was naturally of U.S. origin but soon the popularity of the new style demanded country and western recordings in French. George Taylor was the initial businessman to invest money in country and western, creating the first Canadian country label, Rodeo Records.

At that time the stars were Soldat Lebrun, Paul Brunel, Marcel Martel, Ti Blanc Richard, **WILLIE LAMOTHE** and **ROGER MIRON**. Roger was the first artist to have a country hit on the popular charts with a song called "A Qui Le P'tit Cœur Après 9 Heures." It is interesting to note that all but one of these pioneers are still the "superstars" of the Quebec country and western scene. Soldat Lebrun has retired.

In those days the music may have been borrowed without hesitation from the United States, but the lyrics were a direct creation of the artist's mind. Because of the French-language barrier, the artist had to write lyrics that were simple, if not naive, in order to correspond to the basics of the U.S. music. These first "poems" were to be the line of direction of all French country and western to follow. One rule has prevailed: "You must talk of simple things, things that everyone has felt at one time or another: Love, the loss of love, and that happy feeling of living."

Chiefly because of the lyrics, western music became the mirror of each québécois's soul. The pioneers became "superstars" and opened the way for other singers who had contacted that western fever. After the creation of the first "elite," it was normal for each region to adopt a star all its own. And so it came to be that artists appeared everywhere, unknown in the province as a whole but extremely popular in their county or village. This phenomenon is not to be found elsewhere in Canada. In Quebec family ties are traditional and have kept the country people together for years. Country music being a part of their heritage, they created and encouraged family and territorial stars. To raise a family of musicians is not uncommon in Quebec. Indeed, it is almost a tradition.

To name all the country and western artists now working in Quebec would take the space of this article, so only a few of the prominent second-generation artists will be mentioned: Levi Bouliane (popular in Les Cantons De L'est), **EDOUARD**



Bobby Hachey and Willie Lamothe
in Le Ranch à Willie.

CASTONGUAY, Denis Rolland, Claude Jobin (popular in the Sherbrooke region), **ADRIEN AVON**, **RHEAL LEROUX**, **ALDEI DUGUAY**, **PAUL** and **PAT MENARD**, Pat Maheu and a very popular group, "Les Cavaliers De L'Est."

Numerous as the artists in Quebec may be, each has at least a couple of albums on the market, every album selling around the 5,000 mark. It is interesting to note that a "superstar" like Bobby Hachey, will sell 40,000 copies of one album without effort, in Quebec alone.

Going back to local stars, it must be said that all of them are usually copies of old formulas, tried out by the first pioneers. This limited their popularity for they were imitators of imitators, without often knowing it.

The country and western industry as such was not strong but a new era was on the way. It all began in the recording studios where new techniques were applied to the "old" sound.

Rodeo Records, for instance, brought in specialists, like **DOUGAL TRINEER**, to elevate the product to international standards. Roger Miron, one of the early leading artists, opened his recording companies, Rusticana and Guitare, in order to place the artist directly behind the producer's desk.

Dougal Trineer worked in Nashville as a guitar picker in order to assimilate the techniques of recording. He came back to Quebec with a headfull of ideas. Trineer is a lover of country music and has dedicated his life to the study of **Chet Atkins'** style and technique. As producer for Rodeo, he encouraged new talent to write. So successful was he that his style and his reforms were adopted by other recording companies.

Another breakthrough came with Expo 67 when Quebec went through its greatest cultural sprint, introducing artists such as Robert Charlebois, Louise Forestier and later Jean Pierre Ferland. Within days country and western in Quebec

became the ideal vehicle for artists and composers who wanted their message spread nationwide.

The global acceptance of country and western music opened new doors to folksingers and "chansonniers" who came charging in with new ideas and new concepts of country music. This third generation, musically speaking, brought in the new inspiration needed for the golden era of Quebec's country music.

Lately country and western music has made giant steps in its evolution in Quebec. Recording and production are now at a high level of quality. Proof is **RENEE MARTEL's** latest hit, "Un Amour Qui Ne Veut Pas Mourir." Renée, who is the daughter of the legendary Marcel Martel, sold close to 100,000 copies of her 45 recording. The song has strong country and western influences and was produced with an intended similarity to the Nashville sound. This sound has undoubtedly played a great part in the success of the recording.

Country and western music has also become the open door for all newcomers in the popular market. **RICHARD HUET,**

one of the great voices Quebec has produced, was hitless until he recorded "La Baie James," the French version of an American classic, "Banks of the Ohio." This song hit the top spot on all Quebec radio charts.

Even television has entered the game with the popular program "Le Ranch A Willie," starring pioneer Willie Lamothe. And the Quebec film industry has jumped on the band-wagon with the productions "Les Smattes," with Marcel Martel, and "La Vraie Nature De Bernadette," with Willie Lamothe.

At first an adopted child, country and western music has fast become the provincial music of Quebec. Its infiltration in all the artistic media proves that it is here to stay. What is even more encouraging is the new generation of composers, singers and musicians. Each has brought new ideas and new songs to the evergrowing catalogue of country and western music in Quebec. ♣

Michel Goodwill is a Montreal journalist in the popular music field.



Dave Bradstreet



Myles & Lenny

AFFILIATES AT MARIPOSA '72



John Arpin



Bruce Cockburn



John Allan Cameron

John Rowlands

Murray Wilson

Bruce Cole

John Rowlands

ENJOYMENT OF MUSIC DELA'S CHIEF CONCERN

by Jaques Theriault

MAURICE DELA describes himself simply, and without hesitation, "I don't belong to any particular school of thought. I write music because I love it; it gives me tremendous satisfaction, regardless of whether or not my works are actually performed."

Dela is 53 years young, loving music for its own sake, and not for the success it may bring him. He is fiercely independent, but at the same time aware of the various influences surrounding him, and is determined to compose outside any given framework. "I have never followed any particular doctrine," he adds, "I have always been able to rely on instinct as far as composition is concerned."

Self-taught? Not really. But the pupil of the late **CLAUDE CHAMPAGNE** has retained the ability to compose from within himself, without sacrificing order and discipline in his results.

Maurice Dela speaks highly of Claude Champagne, who was his teacher in composition and orchestration at the Conservatoire de Musique de la Province de Québec in Montreal. He recalls, "Claude Champagne never exercised any visible control over what I did; first and foremost he was an expert guide. This is very unusual—most teachers attempt to influence their pupils directly."

It may be that Claude Champagne gave Dela the required impetus to become a professional composer. Certainly he helped him gain the necessary self-confidence to progress, in particular by asking him to do an arrangement of Champagne's *Symphonie Gaspésienne* for chamber orchestra.

Maurice Dela began his music education by learning to play the grand organ. His instructor was Raoul Paquet. "I was originally trained to be an organist," says Dela. "This is why tonal qualities interest me so much. However, my musical education started a little late, perhaps because at home, everyone except me played an instrument, and I at first rebelled against joining in."



Maurice Dela

Dela's works are directly influenced by his emotions and experiences. "I try to introduce something unexpected, something that I had not foreseen, into my music. I begin with vague outlines, which are then moulded into the right form." He adds, "I usually work slowly. I find this more satisfactory."

In recalling the period when he worked as a freelance arranger and composer for the CBC from 1951-1965, Dela explains how he worked furiously for long hours in order to complete his assignments.

"I had to work very quickly," he says, "but it was good training. Besides, I just regarded it as a job and not as an end in itself. Most Canadian composers are obliged to do this kind of work at some time or other. I did derive a certain satisfaction from this work however—I was able to hear what I had written the very same day or a few days later, instead of six years later!" Dela explains this remark by pointing out that conductors and musical directors are

very keen to perform premieres, but not necessarily a work that has already been performed one or twice. He would like to see this attitude disappear, so that a composer might have the opportunity to hear his work performed more than once in his lifetime.

Dela has explored the possibilities of many types of music, and maintains an interest in such diverse forms as counterpoint and jazz. He adds, however, that, "Every piece should be performed in the right setting, where it is most likely to succeed."

Maurice Dela always has plenty of work in hand, but feels that his shorter pieces are "just by the way." When asked to name his favourite piece, he mentions his *Petite Suite Maritime* for woodwind quintet, which he wrote in 1946 while staying in Nominique, Quebec. "I'm particularly fond of that piece. It contains a freshness which I find hard to recapture today."

He also mentions *Le Vaisseau d'Or*, for four voices, from the poem by Nelligan; the *Scherzo* for Orchestra (1952) which was performed in Costa Rica at the opening of the National Assembly in 1970; a *Divertissement* for four saxophones; *Deux Esquisses*, for orchestra (1954) and *Projection*, performed by the *Orchestra Symphonique de Montréal* in 1967.

Among his works are several piano pieces: *Deux Impromptus*; *Hommage*; *La Vieille Capitale*; *Sonatine*, for violin and piano; *Suite*, for flute, cello and piano. Other works include: two string quartets; *Divertissement* for five wind instruments; *Suite* for woodwind quintet; *Ronde*, for soprano and orchestra; *Ballade*, for solo piano and orchestra; *Les Fleurs de Glais*, for narrator and orchestra, adapted from a poem by Frédéric Mistral, and so on.

Symphonie no. 1 (1970) is the most representative of his musical development, Dela feels. "This is the form which interests me most at the moment. I wanted this first symphony to be full of rhythm."

Another facet of Maurice Dela's life is his career as a teacher of music. When he finished working freelance for the CBC in 1965, he took up the post of director and supervisor of music education at the *Ecole secondaire André-Laurendeau*.

"During the school year," he says, "the courses that we run occupy me full-time. I supervise the quality of instruction, and develop new methods. I ensure that the pupils spend a lot of time listening to music, even if I know that few will ever go on to a professional career in music. The important thing is that they should be able to enjoy music all their lives."

To be able to enjoy music all one's life is Maurice Dela's greatest concern. And that's not such a bad idea. ♣

Jacques Theriault is serious music critic for Le Devoir, Montreal.

MUSIC AN UNSTRUCTURED EXPERIENCE AT SIMON FRASER

by Nini Baird

What happens to music on a university campus without a traditional music department?

Music becomes an unstructured experience. Students attend concerts or work closely with practising artists in workshops or participate in ensembles or experiment on collaborative efforts with students interested in theatre, film, dance or the visual arts.

That's the way it is at six-year-old Simon Fraser University on Burnaby Mountain in British Columbia.

Music at Simon Fraser University is a part of the non-credit Centre for Communications and the Arts. Workshops in dance, film, video, theatre, music and the visual arts offer students, staff and faculty the opportunity to work closely with practising artists. Public cultural events introduce to audiences the works of residents, visiting artists and workshop participants. For the student interested in music, workshops with composers or performers are complemented by a regular series of weekly concerts, planned as a broad introduction to music literature, instruments and performers.

In the absence of a conventional structure, the centre's music program, chameleon-like, reflects the interests of the University Resident in Music. A consistent pattern has developed since 1965. Through resident composers and performers dedicated to the exploration of contemporary music, Simon Fraser University has achieved in six short years a notable record in introducing the works of more than 110 20th-Century composers, including 45 Canadians, to concert audiences in the SFU Theatre. Included have been works by **ROBERT AITKEN, ISTVAN ANHALT, JOHN BECKWITH, KEITH BISSELL, SERGE GARANT, PETER HUSE, UDO KASEMETS, MIECZYSLAW KOLINSKI,**

BARBARA PENTLAND, ANDRE PREVOST, JOHN REA, R. MURRAY SCHAFFER, HARRY SOMERS, ANN SOUTHAM, PHILLIP WERREN and HEALEY WILLAN. The strong commitment to performance of new music has been shared by residents, whether they have been composers or performers.

Until the fall of 1971 the residents were all composers whose main interest was electronic music: R. Murray Schaffer, Peter Huse, Jack Behrens and Phillip Werren. (Electronic music continues to be offered in another department by Schaffer, Professor of Communications.) Under the leadership of Murray Schaffer the centre developed a sophisticated electronic music studio and an elementary sound studio. Such composers as Udo Kasemets, Olivier Messiaen, Cornelius Cardew and **Christian Wolff** were invited to the campus for short residencies. Concert audiences heard ensembles with strong orientation to new music and tapes from other electronic music studios. Inter-media projects involving the other arts were characteristic of this period. Among the highlights was an experimental course involving musicians Murray Schaffer, Doug Muir and Peter Huse with artists Joel Smith, Iain Baxter and Bob Bigelow. (A detailed article by Schaffer on this music-visual arts course was published in *Source* No. 5.) Composer Phillip Werren with student playwright director Wilfred Mennell conceived the collaborative compositions *Cascando* and *Phases*, which were widely performed and later recorded. (Information about the four-record set is available from J. W. Felner at the Centre of Communications.)

In September, 1971, the emphasis of the centre's music program shifted from composers to performers. The fall residency by Toronto's Lyric Arts Trio (Robert Aitken, flute; Mary Morrison, soprano; Marion Ross, piano), assisted by grants from the Canada Council and

the Koerner Foundation, represented an exciting new departure for the centre from the concept of a single musician as University Resident in Music to a performing group of resident artists. The residency provided the university with an opportunity to experiment with the concept of a performing group in residence and to assess the advisability of inviting other Canadian groups to be artists in residence in the future. The residency by this distinguished Canadian trio coincided with the inauguration of a Canadian Studies program at the university. The presence of the Lyric Arts Trio, whose commitment to Canadian music is well known, was intended as a supplement to this new program.

The Lyric Arts Trio introduced a broad range of literature for flute, piano and voice, including the works of 34 contemporary composers, many of them for the first time in Vancouver, to more than 2,500 people. They appeared in classes and coached an informal chamber ensemble of students, staff and faculty. Their concerts included five for school children in the local schools, four evening and four lunch-hour concerts on the campus, and a special performance for the B.C. Music Educators Conference. The impact on the campus and surrounding community of the Lyric Arts Trio as resident artists was so positive that the pattern of performer as resident is continuing this year.

During 1972-73 the residents are mezzo-soprano Phyllis Mailing, recorder virtuoso David Skulski, and the Purcell String Quartet (Norman Nelson, Frederick Nelson, Ian Hampton, Philippe Etter). They will present a series of public performances, coach performing ensembles and experiment with open rehearsals and appearances in regular classes. The extension of music into the

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Purcell String Quartet



MUSIC IN CANADA

KEN TOBIAS has signed with MGM's U.S. Verve Forecast label and the product will be distributed in Canada by Quality. First releases, in July, were Ken's original "Dream #2" as a single and the album, "Tobias — Dream #2."

The singer-composer is managed by brother Tony and both own the Toronto-based publishing company **GLOOSE-CAP MUSIC**, P.O. Box 609, Station F. Ken moved from Los Angeles to Toronto last spring.

Awards poured in for Ken during the past year. First was the Moffat Award, then the BMI Canada and Broadcast Music, Inc. awards for "Stay Awhile," a Bells' hit, and finally he got word the Bells had been awarded an RIAA gold for the tune. Ken has organized a group and U.S. and Canadian tours are underway to promote the recordings.



A film about Ernest Brown, a pioneer photographer who came to this country in 1902, will be accompanied by a soundtrack written by **BRUCE COCKBURN**. Brown recorded the opening up of the Canadian West through the countless still photographs that he took, and which will be used exclusively in the movie. It is being made by Tom Radford, of Filmwest Associates, in Edmonton, and at press time a release date had not been set.



RAY MATERICK's first album, titled "Sidestreets," is due out in September and is composed entirely of his own material. Ray is accompanied on one track by bassist **DON THOMPSON**, and on another by **GUIDO BASSO**. Included on the LP is his new single, "Season of Plenty," backed with "Goodbye." Recorded on the Kanata label, all Ray's songs are published by **ESKIMO MUSIC**.



Jason is difficult to define. It is in part a pantomime, parodying several different styles of music, such as the music of the roaring '20s, rock and roll, the Beach Boys and gospel rock. The members also write their own material. Although spending most of their time doing live shows at the moment they plan to record their number "I Need Love," at Sundog Productions in Toronto. It may be difficult to capture their sound on record, since their stage presence and antics are a major part of the act. Says Dennis Murphy of Sundog, "I don't know how I'll ever capture them on record. In a way, it's like recording a pantomime." Members of Jason are Steve and Morag Smith, Ron and **RANDY READ** and Ron Harper.

DEE HIGGINS returned to Toronto in July after four months in Los Angeles where she covered the university and coffee house scene. She's working on her second album and hopes to have it released in Canada this fall. Half the material is her own, the other half to include tunes by friends from Los Angeles.



Jonathan L. Oldroyd

Ann Mortifee, Pat Rose, Leon Bibb and Ruth Nichol in "Jacques Brel."

Edmonton accordionist **OLAF SVEEN** has six of his own compositions on his latest London album, "Canadian Bierfest." Tunes are published by **BROADLAND MUSIC** and **WATERLOO MUSIC**. Sveen specializes in polkas and schotisches.



ROBERT RUZICKA of Edmonton wrote and sung the theme song for the CBC Network afternoon radio show this summer titled *Holiday*. The daytime show, on for its second season, ran for an hour and a half with daily talk from across Canada interspersed with an abundance of Canadian music.



Riverson is a new Montreal group made up of two former members of Mashmakhan, **RAYBURN BLAKE** and **BRIAN EDWARDS**, and a former solo singer, **FRANKI HART**. Rayburn began to accompany Franki at some of her coffee house appearances, and when Brian left Mashmakhan he joined them and they began work on a full-time basis. After numerous concerts, they are now preparing to record their first album with Columbia, which will contain mainly their own material. The album is due for release in September.

In reviewing entertainment at the eight lounges at Ontario Place in Toronto this summer, *The Globe and Mail's* Blair Kirby called vocalist **BEV BLEACKLEY** "the only singer at Ontario Place who can lay any claim to vocal skill or artistry."

Miss Bleackley was part of the Klondike Trio at the Blockhouse. Continued Kirby: "Bev Bleackley's voice and her sprightly, engaging personality are the trio's biggest assets, her pure, close-to-classical sound and supper club style are completely inappropriate to a honky-tonk image . . . she also tries to stress some Canadian content, of her own composition."

Leon Bibb, **ANN MORTIFEE** and **PAT ROSE** opened in the leads of "Jacques Brel is alive and well and living in Paris" at Vancouver's Arts Club Theatre June 29.

Ann Mortifee, known for her music from **GEORGE RYGA's** "Ecstasy of Rita Joe," was familiar with the role well before opening in Vancouver. "I played the show in Chicago and Milwaukee, and it was a tremendously exciting, but draining experience. I strongly believe in Brel's work."

Miss Mortifee this summer recorded the music and lyrics from "Rita Joe." An album will be released this fall on the Kerygma label. In July she appeared on the CBC Network show *Good Times* and performed two songs she co-wrote with **VALERIE HENNELL**. Hosts of the summer show are **JIM ROBERTS** and Catherine McKinnon.



Pop music journalist Larry LeBlanc, a regular writer for *The Music Scene*, is writing a book on five elusive Canadian recording artists. Extensive profiles of **LEONARD COHEN**, Joni Mitchell, Neil Young and Ian and Sylvia Tyson will be included in the Clarke Irwin publication to be a part of the publisher's series called Canadian Portraits.

Sales of the recent Lighthouse album, "Lighthouse Live!" have been well over expectations, especially in the United States. The album is on GRT in Canada and Stereo Dimensions in the United States. The group's next album will be out any day and you'll be pleasantly surprised to find Lighthouse off into a couple of different areas. All material for the newest album, recorded in July at Toronto's Thunder Sound, was written by **RALPH COLE**, **PAUL HOFFERT**, **SKIP PROKOP**, **HOWARD SHORE** and **LARRY SMITH**.

Rumours flew last spring when changes took place in the Lighthouse lineup. To begin with, just to set the record straight, John Naslen, trumpet, joined to replace Mike Malone. **KEITH JOLLIEMORE** is with re-grouped Dr. Music, now down to a working number of six or seven. **BOB McBRIDE** has not left Lighthouse and he along with other Lighthouse members may have solo albums released.

A triumph for **AL RAIN** came in early July when his song, "Sing Happy," recorded by Diane Leigh, reached the top of the country charts in *RPM Weekly*. Diane's latest song, "Long Lonely Road," was also written by Al. Bev Marie has recorded some of Al's material too, and her latest album, due out in September, includes five of his songs, which are published by **TROIKA PUBLISHING**.

During the Canadian National Exhibition this year, the crowds were entertained by free weekend band concerts in the bandshell. Backed by **GUIDO BASSO's** orchestra, the concerts featured Benny Goodman and Peter Appleyard August 18-20, Gene Krupa August 25-27 and Les Elgart September 1-3. The concerts were sponsored by the CNE, Coca-Cola, *The Toronto Star* and CBC Radio which recorded them for future broadcast.

With that country twang and those great fast-paced instrumentals, **ORVAL PROPHET's** recording of "Headin' Down the Line" is going to be around country areas for a long time. The single, produced by **GARY BUCK** for Arpeggio Productions, was released by Columbia records this summer and was written by **TERRY WHEELER** and **RON COYLE**.

Much records has released a new single by **RICK ELGER's** group Mantis. The two songs are "Communique" written by Rick, **MARTIN SWERDLOW** and **CHRISTINE WILLIAMS**, and "National Blues" penned by Rick Elger. Both are published by **SUMMERLEA MUSIC** and superbly produced by **BILL HILL**. An album to be released this fall should definitely establish Mantis as a top group in Canada.

One of the top female recording artists in Quebec, **RENEE MARTEL**, has recently released a French album which includes eight songs by country writer **DOUGAL TRINEER** with French lyrics by **JEAN-GUY VALIQUETTE**. It is on the Spectrum label and co-published by **CALUMET** and **CHICAGO MUSIC**.

Dougal Trineer and Jean-Guy Valiette have also penned one of the songs on the recent single release by Marie, a top female French country singer, on the Caprice label. It is titled "Regardez-moi."

"Bad Side of the Moon," is the current hit from April Wine, the heavy rock group formerly from the Maritimes. It is taken from their latest album, "April Wine—On Record," which contains eight original compositions, as well as "You Could Have Been a Lady," their last success. In early June April Wine were in Toronto to take part in the third concert of the Maple Music Junket, and in July they completed a tour of the Atlantic provinces together with Mashmakhan.

PIERRE SENEAL, the only remaining original member of Mashmakhan, has now recruited three new members: guitarist Brian Greenway, bassist Steve Lang and drummer Lorne Nehring. "Ride Johnny Ride," the group's latest single, was co-written by Pierre and Brian.

JAZZ

Jazz pianist **SADIK HAKIM** and his trio gave the premiere of Hakim's "London Suite" at the 100 Club in London, England June 26.

Hakim was one of the young revolutionary musicians at the height of the bebop era in New York a quarter of a century ago. He's been living in Montreal recently and this spring left for Europe where he travelled with his trio all summer. July saw him in Copenhagen, August in Morocco. In September he joins old friend and pianist Randy Weston and the two will work in Tangiers.

Hakim's trio included Chris Laurence, bass, and Tony Levin, drums, both from the British jazz scene.

Montreal's **NORMAN SPUNT** of **MANOR MUSIC PUBLISHERS** wrote both sides of a **JIM McHARG** Midnight Special Dixieland Band single released in time for the Calgary Stampede and the Edmonton Klondike Days celebrations this summer.

Lorraine Foster, a Montreal singer, is featured in "Celebratin' Klondike Days" while Malcolm Higgins, singer-trumpeter

with the Midnight Specials, both sings and plays in "In Calgary Town."

The McHarg Midnight Special and

Lorraine Foster completed a successful trip to Eastern Canada before opening in Edmonton for Klondike Days 1972.



Jim McHarg, upper left, with Midnight Special and Lorraine Foster.



A Foot in Coldwater's "(Make Me Do) Anything You Want," co-written by **PAUL NAUMANN** and Danny Taylor, started up the CHUM 30 charts in July. It is a single release from the group's album, "A Foot in Coldwater."

The album is from Love Productions and was recorded and mixed at Manta Sound in Toronto. Members of A Foot in Coldwater include Naumann, rhythm, lead, slide and acoustic guitars and bass, and **HUGHIE LEGGAT**. Hughie handles bass and acoustic guitars and once played bass for Chuck Berry.

If you've only been to Kingston, Ontario, once you would remember that city, if not for its historic importance and interest, then for its beauty. The city of Kingston needs a song to use as theme for its tercentenary celebrations next year and all songwriters are asked to help find one. First prize is \$500 and three \$50 consolation prizes are offered.

The winning song will attempt to describe Kingston's virtues and points of historic interest as well as clearly showing the benefit of 300 years of growth. It must be adaptable to 60- and 30-second "jingle" length as well as to an instrumental/voice recording. In case of commercial use additional royalties may be paid to the composer. Control of winning entries will become the right of the Kingston Tercentenary Committee.

All entries must include music and lyrics, both original. Team entries will be accepted but no lyrics without music, or vice versa, will be considered. In the event of ties prizes will be appropriately apportioned. All entries must be received by September 30, 1972.

Entries may be in tape or manuscript form with a covering letter certifying originality and should be mailed to: Kingston Tercentenary Song Contest, P.O. Box 1418, Kingston, Ontario.

A Foot in Coldwater

Remember **TIMOTHY EATON**, lead vocalist of the Marshmallow Soup Group? No? Well, you will this time. He has a smash single out on RCA, and his own composition yet. "Riverboat Ladies" made the CHUM playlist early this summer and won the MLS pick first time around.

By the time this is in print, there's a good chance the flip, "Brotherhood," will be on the charts. Some say this has even more appeal than the A side.

Timothy calls his music "commercial," then changes it to "happy," and that's exactly what describes this single. His first solo vocal album will be out this fall and all material will be original.

Timothy has formed his own group, called simply Timothy, and early in the summer toured the eastern provinces. August saw the group out west and their first U.S. tour begins in September.

BILL MISENER — and you'll remember him for "Little Old Rock and Roll Band" — signed exclusively this summer as a writer with **BIALBO MUSIC**, co-owned by **BOB HAHN** and Al Sherman, sub-published by Chesdel Music in the U.S.

Misener has signed for three years with Sherman's recording company, Alshire International, distributed in Canada by RCA. His first single on the Grit label was released in late July: "Gone Too Long," backed with "One Becomes Two," both Misener originals.

Bill's "How the Singers Sing," recorded by the Laurie Bower Singers on their most recent CTL album, has been released as a single. At press time Bill understood that **NEVILLE WELLS** had recorded his "Polliwogs In a Jar" on the Arpeggio label.

Gaiety Records' **CARROLL BAKER** hit it this time, with her own "That's How My Heart Beats for You," backed by "How Can Anything So Right Turn out so Wrong." The single is getting play on the country stations across Canada.

Don Grashey of Gaiety Records began his own major promotional campaign in June for his artists. Biogs and singles are mailed to the media and DJs across the country. Other singles from Gaiety Records are **GEORGE CARONE**'s "The Country Way" backed by "Memories of You" and Blu Douglas' recording of "Momma" and "Born Free, That's Me," both **MORRIS HALVERSON** pennings.

You're going to have trouble getting it in Canada 'cause Quality doesn't know when or if it will be distributed here, but if you're across the border grab a copy of "City Cowboy" by the Arthur Gee-Whizz Band. It's just what it says, city-cowboy stuff, and that alone makes it different. It's worth making the effort to obtain.

All cuts but three were written by group leader **ARTHUR GEE** and you'll find the album on the Tumbleweed label. Arthur has hopes of doing his next album in Canada.

You might say **THOMAS G. MUIR** comes from a family with a musical background. His great uncle, Alexander Muir, wrote "The Maple Leaf Forever." Recently Thomas had his third single released, "Storybook Tale," recorded at Vancouver's Aragon Studios and released by Quality Records.

DALLAS HARMS has a winner with the Columbia recording of his own "In the Loving Arms of my Marie," produced by **GARY BUCK** for Arpeggio Productions. The single includes the Laurie Bower Singers and a string section from the Toronto Symphony.

Dallas has been touring Ontario centres with Shiloh, starring **LEE ROY** and Donna Ramsey, this summer. He has recorded in Nashville and New York as well as Toronto and has appeared on most of the major country television shows across Canada.



Dallas Harms



Robert Wood, Howard Cable, Harry Picken and Robert Redmond at Trillium Records opening.

The basic aim of Trillium Records, formed by Radio Station CHSC, St. Catharines, is to develop Canadian talent and give recognition and exposure to the talent already available in the Niagara Peninsula. Robert E. Redmond, CHSC's president, officially introduced the label June 21 in St. Catharines.

The first albums released were by organist **HARRY PICKEN** and the Robert Wood Singers. Following these initial releases will be an album by **WALTER OSTANEK**, among others. Mr. Redmond mentioned that singles will be released by the label and that "we will give as much help as we can to local talent."



Within two weeks in July six Arpeggio singles were released in Toronto. The singles appeared at the same time as the announcement by Arpeggio president **JOHN ARPIN** that the label had signed a distribution deal for all product with RCA. Vice-president of the new Canadian-product label is **GARY BUCK** who produced five of the six singles.

JIM and **DON HAGGART** joined forces for the single "I'm Coming Home," written by Jim, backed by "Nashville Girl," written by the two.

LYNNE JONES recorded the '50s hit "Clap Your Hands," written by **JOEY FRECHETTE**, **RAY HUTCHINSON**, **MICHEL ROBITAILLE** and **GILLES TAILLEUR**. The tune is backed by "Moods of My Man," co-written by **ARLENE GORDON** and Lynne.

WAYNE ROSTAD recorded his own "November Rain" and "Hard-Time Momma" while **DOUG STEIGER** recorded his own "Is Someone Listening?" and "Sweet Thing."

NANCY RYAN has recorded "If There's a Better Way to Tell Me," written by **Steve Stone** and **Chris Roberts**, backed by **DALLAS HARMS'** "I Woke up Crying in my Sleep."

Keith Lawrence, manager of Vancouver's Chilliwack, sends word that negotiations were completed in mid-summer on the formation of Haida Records, distributed in Canada by A & M with Haida artists distributed internationally on the A & M label.

Keith's brother **CLAIRE** has left Chilliwack to pursue his own recording career on A & M and will produce most of the Haida artists. **GLENN MILLER** has rejoined Chilliwack and the group is now recording its second album for A & M.

Keith is president of Haida; Ray Pettinger, national promotion manager; Milt Brodey, comptroller; **CLIFF JONES**, concert co-ordinator and Kerry Wag-horn, Graphics.

Artists signed to Haida to date include **VALDY**, who has just completed an album at A & M studios in Los Angeles and who has just released his first single, "Play Me A Rock and Roll Song," backed with "Hello Mr. Record Man."

Stallion Thumrock, including **DENNIS BASIL WATSON** and **WILLIAM GARRY BELL**, have recorded an album set for September release.

Spring and Kathy Stack recorded in late August.



JACQUES ALEXANDRE has a new single out titled "Dib De," written together with Hervé Watine, backed with "Geraldine," for which he wrote both lyrics and music. The single is a follow-up to his previous success, "Noé," which won him a BMI Canada award, and "Marie, Marie."



JOHN KALICHARAN's first play, "Judy and John," was performed June 16 and 17 at Danforth Technical School in Toronto. It tells of a young man and his fight to keep the girl he loves. John plans to record the theme song, "Judy," in the near future.

EMMONS—Cont'd from page 7

should a publisher spend all kinds of money sending back unsolicited tapes to people they don't even know?" Would you? That seems to be the biggest complaint—unreturned tapes. The simple solution for the writer would be to enclose return postage with the tape. (Remember, Canadians, your stamps are no good down here!) But that boils down to another question. Are you really interested enough or serious enough about the business to care? Every day I see tapes arrive with enclosed letters that look like early Mongolian chicken tracks and are barely decipherable. If you were a publisher, how would you like to go through that situation every day. The answer has got to be "no thanks," which brings me to another conclusion. This is one field where neatness counts. A neat presentation is like a label that says "Open me first" I've seen many tapes get laughed at prior to even being listened to which puts the song writer at a definite disadvantage. As I'm writing this for Canadians, I must admit that a number of the presentations I have mentioned come from Canada. It bothers me at times because when a particular package like that comes through it is being judged as Canadian as well as being song material. I guess what I'm trying to say is, if you have invested enough time, thought and care in a piece of material, don't let yourself down by presenting it badly.

There's one other point I would like to make. Don't ever undersell Canada and its potential as a market. Don't back-pedal pessimistically by thinking Canadians are second-rate and treated as such. There is a worldwide market for good songs, be they Canadian or Lower Slabovian. If they are good, the world will buy them. Nashville is not the only market in the world. It's just the particular challenge that I and a lot of other Canadians have chosen to tackle.

I get a nice warm feeling inside when I read of the advances Canadian writers have made and the doors BMI has opened and the international hits their affiliates have published. I also get upset when I hear young writers not getting a break here. I find that the choice is strictly up to the individual, here in Nashville, New York, Toronto or wherever.

GARY BUCK stays in Toronto most of the time; **TOM NORTHCOTT** in Vancouver, **TERRY JACKS** in Vancouver, **Scotty Turner** from Sydney stays here in Nashville and they're all doing the same thing in their own way: meeting the challenge where they find it best suits their purpose. I am sure they all subscribe to the same theory as I do and I hope some of you might after reading this. It's a simple recipe for success: "Instead of waiting to be made, make yourself." 🍀

CONCERT

The Music Division of the National Library has acquired the collection of scores, manuscripts, correspondence, recordings and photos of **CLAUDE CHAMPAGNE** from Mme. Champagne. Mme. Champagne has agreed to hand over additional scores as they come to light and the Music Division will be happy to receive material directly to complete the extensive collection.

"... A free-flowing work with rhythmic vitality and an interesting fugal passage in the final movement," Lauretta Thistle reported in *The Ottawa Citizen* after hearing the premiere of **GEORGE FIALA's** Sinfonietta Concertata for free bass accordion and orchestra. The work was performed May 12 by Joseph Macerollo and the McGill Chamber Orchestra conducted by Alexander Brott during the 1972 Guelph Spring Festival. Fiala wrote the work for Macerollo.

BMI Canada Limited scholarships were awarded this year to **BRUCE DAVIS** and Brent Straughn, both of Simon Fraser University, B.C. The amounts of \$225 each were awarded on the recommendation of composer **R. MURRAY SCHAFFER** who described the two as "young composers of rich and great talent."

Also receiving a BMI Canada scholarship was Charles L. Foreman, a pianist from Toronto. The grant enabled him to take part in piano master classes at the Royal Conservatory of Music Summer School, conducted by Leon Fleisher.



Shown at a reception following the May 29 Canadian Composers' Concert in Rome, arranged by Harry Somers and co-sponsored by the Nuova Consonanza and the Canadian Cultural Institute are, left to right: Somers, Egisto Macchi (NC), Mrs. Macchi, Norma Beecroft, Victor Feldbrill (conductor), Mario Bertoncini (NC), Mrs. Bertoncini, Mrs. Franco Evangelisti (president NC) and Barbara Somers.

(GillIn Photo)

The life and works of **PIERRE MERCURE** were described in a CBC radio documentary out of Montreal in June. The program was prepared by David Windsor and produced by Earl Pennington. Among those who contributed recollections of the composer was **FRANCOIS MOREL**.

Mercure was born in Montreal in 1927 and was killed in a motor accident in France in 1966. He was involved in music from his earliest childhood and was a member of the first class in composition organized at the Conservatoire de Musique in Montreal by **CLAUDE CHAMPAGNE**. Works performed on the program included his prize-winning *Kaleidoscope*, *Pantomime*, *Dissidence*, *Divertimento*, *Triptyque*, *Incanescence* and *Psaume pour Abri*.

JOHN BECKWITH's *Taking A Stand*, commissioned by the Canadian Brass on a Canada Council grant, was performed by the group at Stratford, Ontario, August 25. The work, 10 minutes in length, is described by the composer as "a processional piece for five players, eight brass instruments, 14 music stands and one platform."

Beckwith's *Five Songs* from Canadian Folk Collections are included in a Select Records release, recorded in co-operation with the CBC, featuring internationally renowned contralto Maureen Forrester. The recording was released earlier this year and includes a selection of songs by Canadian composers.

Paysage by **JEAN PAPINEAU-COULTURE** has been recorded by the Belgian radio network for broadcasting on September 8. The recording was made by the Choeur de la Radiodiffusion Télévision belge, and the orchestra was conducted by Frédéric Petronio.



ISTVAN ANHALT read three lectures on contemporary composition for the voice at the F. Liszt Academy of Music in Budapest in April.

A paper he read, *Composing with Speech*, at the VII International Congress of Phonetics Sciences at the Université de Montréal and McGill University in August last year is being published in the proceedings of that congress by Mouton Publishers in The Hague, Netherlands.

Composer **SYDNEY HODKINSON** conducted the premiere of his *Epigrams* (1971) April 16 at Gustavus Adolphus College in Saint Peter, Minnesota, during a concert by the Civic Orchestra of Minneapolis. This spring Hodkinson completed his second year as Ford Foundation composer-in-residence in the Twin Cities. He was on leave from the School of Music, University of Michigan, Ann Arbor, where he is Associate Professor of Music. This summer he returned to his post.

Hodkinson described *Epigrams* as four short pieces, each of differing character and each possessing something of the nature of an etude, or study. It was a commission from the orchestra which gave the first performance.

Reported John H. Harvey in the *St. Paul Pioneer Press*: "Epigrams, four rather brief pieces, use the full resources of the orchestra in blocks, lines, splashes, glitters and wisps of sonorities, and each has a firm shape and clean trajectory. Only in the third, *Scat Song*, are there any extended passages of strong, regularly metered rhythm, but by contrasts, juxtapositions and weavings a fine vitality of motion is maintained."

Epigrams was repeated May 25 in a concert by the Minnesota Orchestra on the campus of the University of Minnesota, George Trautwein conducting.

One Man's Meat for bass and two-channel tape was composed by Hodkinson in 1970 with a commission from contrabassist Bertram Turetsky. Turetsky gave the world premiere of the work February 9 during a concert of 20th Century music at Schoenberg Hall, U.C.L.A. Turetsky repeated the work April 11 and 14 at Oberlin Conservatory of Music and in three concerts April 15.



The Contemporary Music Showcase Association is concerned with the promotion of new music for teaching and performance. Nearly five years ago a group of teachers from the Central Toronto Branch of the Ontario Registered Music Teachers' Association formed themselves into a committee to encourage the use of contemporary Canadian music. In November, 1970, the committee organized a week-long festival-cum-workshop involving teachers, music publishers, composers and some of Toronto's finest performing talents as adjudicators. This was Contemporary Showcase '70.

The result of the success of that first showcase is Contemporary Showcase '72, in Toronto this year from November 20 to 25. During that week adjudications will be held for 23 sections, including composition. Conductor Lukas Foss will be keynote speaker November 25 during the showcase one-day workshop on New Techniques for Performing New Music. Following lunch slides

will be shown with commentary by a contemporary music panel consisting of **SAMUEL DOLIN**, Harry Freedman, Lothar Klein and **HARRY SOMERS**. Gerhard Wuensch has been commissioned to write a work for the showcase.

Contemporary Showcase '72, held in conjunction with the Canadian Music Centre, highlights Canadian music although music included in this year's syllabus is not exclusively Canadian. Workshop registration forms and entry forms may be obtained by writing to Marilyn Carter, CMSA, 290 St. Clements Avenue, Toronto 12, Ontario.



Keith Bissell

Maureen Forrester gave the first broadcast performance June 2 of **KEITH BISSELL's** *Six Folk Songs of Eastern Canada*. Miss Forrester performed the works on *Musicscope*, a CBC national radio show. The songs were commissioned by the CBC and were first performed by Miss Forrester during CBC Toronto Festival, 1971.

Miss Forrester joined Lois Marshall in Guelph last spring for a concert during the Guelph Spring Festival. The two performed Bissell's *Two Canadian Folk Songs*.

Keith Bissell has delivered to Lois Marshall his *Four Songs from Poems* by W. B. Yeats for high voice and harp. The songs were, again, commissioned by the CBC.



International composition competitions announced through the Canadian Music Centre include Primo Angelicum, deadline October 30, "Primo Angelicum," Edizioni Suvini Zerboni, Piazza S. Angelo, 2-20121 Milano, Italy; composition for band, Oswald Band Composition Contest, 1973 award, November 1 closing, c/o Oswald Band Composition Contest, Maj. Albert A. Bader, The U.S. Air Force Band, Bolling Air Force Base, Washington, D.C. 20332.

SIMON FRASER—Cont'd from page 11

community, initiated during the Lyric Arts Trio residency, will continue, with school concerts, community concerts and several two-day residencies in B.C. communities by the Purcell String Quartet.

Miss Mailing continues to direct the SFU Madrigal Singers, which she founded two years ago to present concerts during the World Shakespeare Congress at SFU in 1971. The Recorder Ensemble, a new departure, will be led by David Skulski, director of the Vancouver Recorder Institute and a member of Vancouver's early music group, the Hortulani Musicae. All the resident musicians will participate in the "musical loose group" of students, staff and faculty, who come together twice a week to play and compose. The "musical loose group" is an outgrowth of the chamber ensemble coached by the Lyric Arts Trio in 1971.

Two concert series complement the workshops and ensembles. The Sunday afternoon series from September through April features the residents and SFU performing ensembles. The series concludes next April 8 with the world premiere of a new Canadian work commissioned for the Purcell String Quartet. The Tuesday lunch-hour series includes appearances by the Baroque Strings of Vancouver, bassoonist George Zukerman, pianist Mari-Elizabeth Morgen, French horn virtuoso Ifor James with pianist Gillian Wier, violinist John Loban with pianist Frances Adaskin, baritone William Reimer with pianist Bryan N. S. Gooch and others.

Short residencies have been arranged in November for recorder virtuoso Frans Brueggen and in February for minstrel Martin Best, who is the official guitarist and a lute player of the Royal Shakespeare Company. These musicians will give concerts, lecture-demonstrations, and master classes for members of SFU workshops and for the general community. The famed Ah Ahk, a troupe of 16 musicians and dancers from the National Classical Music Institute in Seoul, Korea, will open their North American concert tour at Simon Fraser University on September 30.

This brief summary suggests the variety of musical experiences offered by Simon Fraser University's Centre for Communications and the Arts. In such an unstructured atmosphere where music is not "required" for credit, the initiative to make music a part of everyday life lies with the individual. Where will music go in the next few years? A new credit Department of Fine and Performing Arts is under discussion. It is expected that such a department will incorporate the flexible approach of workshops and ensembles. ♣

Nini Baird is Director of the Centre for Communications and the Arts at Simon Fraser University.

NEWSLETTER

GREETINGS—

It's time to remind you that it's International Country Music Month again come October.

So international has country music become that it is now the favourite music of more people in more countries than ever before in history. That's going a long way and obviously pleasing a great number of listeners in the process.

Even more noteworthy is the fact that more people listen to country music more often than ever before in North America. This is verified by the most recent radio survey of the Country Music Association, just published.

Country music certainly has "the numbers" and broadcasters respect these figures as they indicate conclusively that more stations can hold their audiences for longer periods with country music programming and these listeners are loyal and constant to their favourite stations.

In a world where too many values have been diluted, intentions debased, and integrity ridiculed, it's a comfort to note the growth in listening hours devoted to the honest down-to-earth basic music of the country with its simple and sincere lyrics.

Country music is real and tells it like it is and it's refreshing to hear basic truths and emotions musically expressed with simplicity and honesty.

In spite of opportunists and manipulators, honest music—like any honest effort—is accepted and respected on its own merit and that accounts for its popularity and durability.

October is again Country Music Month, as it will be in years to come, and all of us at BMI Canada want to salute our friends and affiliates who create, publish and use country music. It's as Canadian as Canada and comes in our two favourite languages, French and English, for all Canadians to enjoy.

Make the most of it as autumn comes around. You'll enjoy it. The fact that most of it is licensed by BMI Canada, as it has been since our inception, proves that our interest in country music and its creators is no put on.

We like them and the music they make and we thank them for their loyalty through the years. It was nice to meet so many of these writers at the BMI Canada Songwriters' Sessions during the past months and we pledge our continued support of country music in the future as in the past.

All together we can continue to take country music around the world and that's still our objective as it has been for the past quarter century.

Cordially,



Wm. Harold Moon,
MANAGING DIRECTOR,

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