

THE MUSIC SCENE

SEPTEMBER-OCTOBER 1974



CANADA MUSIC WEEK SET FOR NOVEMBER 17-24

"The question, then, is not so much whether Canadian composers will keep writing music (which presumably they will, no matter what) but whether the Canadian listening public will respond to what they are saying," wrote George A. Proctor, Professor of Music and Assistant Dean for graduate studies at the University of Western Ontario. Mr. Proctor's comments were found in a booklet directed to members of the Canadian Federation of Music Teachers' Associations, sponsors of *Canada Music Week*, November 17 to 24.

And that's just what *Canada Music Week* is all about — bringing to the attention of Canadians performances and compositions by other Canadians.

Prime Minister Pierre Trudeau has forwarded his best wishes to the teachers. They are contained in the booklet along with detailed suggestions for each branch of the Federation for planning *Canada Music Week*. They may be adapted for use of each individual branch and community and include everything from proclamations of *Canada Music Week* by premiers and mayors to encouraging business advertisers to include *Canada Music Week* as part of their ads for that week.

More important, teachers across the country will bring Canadian compositions to the attention of thousands of young students. These will be studied and practised and eventually performed, whether at formal recitals or street-corner concerts. Final arrangements are left to the local members. Promotion will extend from universities to churches and libraries.

Students will be encouraged to compose their own compositions for use during *Canada Music Week*. This might be in the form of a local branch competition. The Federation sponsors annually a writing contest for students of its members. Winners of last year's competition were Wendy Nixon, 11, of Castlegar, B.C., Jillian Sutherland, 11, Trail, B.C., Pamela Houston, North Battleford, Sask., Kevin Thompson, 15, Kamloops, B.C., and Alastair Boyd, 19 years and under, Ottawa.

So keep your ear peeled November 17 to 24 and when you hear our young people performing Canadian music, or hear it being broadcast, just remember, "It's *Canada Music Week*."

THE MUSIC SCENE



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Will "peddle my music"

MICHAEL BAKER OFF TO ENGLAND TO STUDY

by Phillip G. LaMarche

The essence of MICHAEL BAKER's craft as a composer is to combine the familiar with the unexpected. "I love baroque devices," he says. "Canons, fugues, passacaglias, pedal points, etc., and it's the combination of the traditional with the contemporary which gives my music whatever qualities of uniqueness it has. My present style is eclectic, primarily melodic, but I'll sometimes use tone rows or even 'effects' like *ponticello tremulando* just for their own sake.

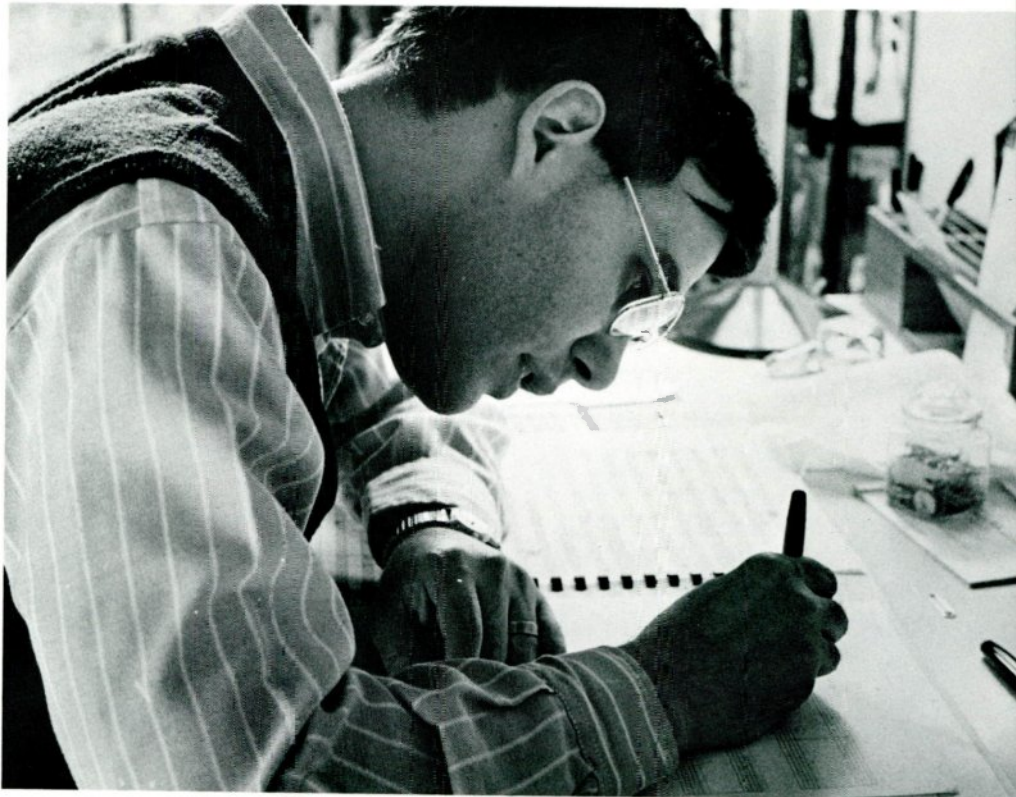
"It wasn't until 1965, when I heard Frank Martin's 'Symphony Concertante', that I at last found a composer who blended all the elements I wanted. He and Les Six have been among my favourites for they never tried to make every note intensely original, yet they had the genius to give a new twist to the old and imbue long familiar patterns with freshness and originality."

Baker was born in 1941 at West Palm Beach, Florida. His mother was a Canadian and his father, Phil Baker, an American and the host of a radio and television quiz show. Family life was hectic and highly mobile. Baker's education was obtained in no less than 13 different schools with one of the longest terms being two years at Ridley College.

His earliest recollections of music were hearing recordings of works by Mozart, Bach and Ravel at the age of 4. Pianos were not always available but he nevertheless managed to become a good pianist, practising up to 16 hours a day during his late teens. Although too involved with classical studies to be interested in playing jazz professionally, he was unusually gifted in that direction.

"Jazz," he claims, "was of secondary importance yet definitely a factor in my development. Improvisation is part of the composer's stock in trade and I agree with Malcolm Arnold who contends that much serious non-jazz American and Canadian music gets its special quality from the fact that so many of its composers have at least dabbled in jazz improvisation."

Eventually Baker took a Bachelor of Music degree at the University of British Columbia, studying composition with **JEAN COULTHARD** and Elliot Weisgarber. His "Sonata for Flute and Piano" and his "Capriccio" for two pianos were among the compositions played at his graduation recital in 1965. Far from being student works, they revealed a mastery of form and technique along with an exciting lyricism which places them among the more frequently played contemporary works of their genre (the flute sonata sold 250 copies in two months). After time out for his bread-and-butter occupation, school teaching, he completed his Master of Music degree at



Michael Baker

Western Washington State College in 1970.

The turning point of his career came later that year when studying with Malcolm Arnold at the Shawnigan Lake Summer School of the Arts. The "master" made it clear that he felt that "Michael Baker is extremely talented and has great imagination as a composer". Others began to think so as well. Bernard Goldberg played the flute sonata at Carnegie Hall. "Piano Trio" was done at Festival Hall, London. John Ogden and the CBC broadcast several works and as the performances increase, the commissions are coming in gradually.

The Koerner Foundation has commissioned an orchestral work from him, to be produced as a ballet by the Okanagan Symphony and Dr. Gwynneth Lloyd next spring. He wrote a "Concerto" for flutist **ROBERT AITKEN** which was to be performed for the first time at this year's Shawnigan Lake Summer School.

Most of Baker's work has been for chamber ensembles and not more than 15 minutes in duration. He's thought about writing an opera but the theatrical idiom has never been in rapport with his strictly musical approach. The score for "The Letter," commissioned by the Toronto Dance Theatre, is a slight departure and the need to visualize dramatic action, lighting, etc., has been a fascinating challenge.

His most ambitious work to date: a

35-minute piece for large orchestra, massed choir and baritone soloist uses texts from Isaiah and Habakkuk. It's non-sectarian in approach for he feels that the ancient prophets' anguish over violent and inhuman times is similar to modern man's desperation and universal to the world's great religions.

Now once more on leave of absence from school teaching, Michael Baker is commencing studies under Lennox Berkley in London, England. He's glad to be working with someone who moves in the inner circle of such composers as Britten, Bennet, Tippett and Searle. He believes in pushing his work and is well armed with business cards, tapes and manuscripts.

He's philosophic about the results: "I may gain nothing. I'm like a businessman exploring possibilities and meeting as many people as I can. London is a great publisher's centre and the few performances I've had here help to make me known. So far one thing has led to another but it's had a lot of help from me. The recognition that has already come has made me no longer intimidated to 'peddle my music'. It would be an idle dream to expect much from the musical world unless you're prepared to go out of your way to make people know what you've got to offer." ♦

Mr. LaMarche is a BMI Canada Limited affiliated composer living in Vancouver.

Unauthorized photocopying illegal, immoral

PUBLISHERS AVOID THE VILLAIN ROLE WITH SCHOOLS, CHURCHES

by Michael Schulman

"Have you picked any pockets today?" That is the question posed by the Canadian Music Publishers Association in a brochure they have been sending to school music teachers and administrators, explaining that unauthorized photocopying of published music is both illegal and immoral, cheating composers and publishers of money to which they are entitled.

Franco Colombo of **CAVEAT MUSIC PUBLISHERS LIMITED** and President of the Canadian Music Publishers Association pulls no punches as he describes people who photocopy music. Asked if they were to be considered criminals and thieves, he qualifies, "Criminals insofar as they are breaking the law, and thieves insofar as they are taking someone else's property for nothing. Many choral directors in schools and churches buy one choral part for 20 cents and then photocopy 20, 30, 50 more. For each copy they make they are taking away at least two cents from the composer. I have asked such people whether they would take a dollar bill from my desk if they knew it belonged to **HARRY SOMERS** or **MURRAY SCHAFER**. They say 'No!!' but they do it every time they run to the photocopier."

The Copyright Act of 1921 contains the following provisions: Section 3 (1): "Copyright means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatever . . ."

Section 17 (1): "Copyright in a work shall be deemed to be infringed by any person who, without the consent of the owner of the copyright, does anything that, by this Act, only the owner of the copyright has the right to do."

Section 20 (1): "Where copyright in any work has been infringed, the owner of the copyright is . . . entitled to all such remedies by way of injunction, damages, accounts, and otherwise, as are or may be conferred by law . . ."

Section 25 (1): "Where any person knowingly (c) distributes infringing copies of any such work . . . to such an extent as to affect prejudicially the owner of the copyright . . . he is guilty of an offence under this Act and is liable on summary conviction to a fine . . . or in the case of a second or subsequent offence, either to such fine or to imprisonment . . ."

The law is clearly stated, and so is the available remedy, yet no Canadian music publisher has, since the advent of modern photocopy technology, sought recourse in the courts. Why not?

EDUCATE THE EDUCATORS

"The main culprits are the schools and churches," explains Colombo, "and we haven't hit out at them because of the respect they enjoy in society. We would look like dirty, commercial, greedy manufacturers of music attacking the holy church and the dedicated schools. So instead we have been trying to educate the educators and church people about the illegality of photocopying. We've been successful in getting some directors of music festivals and competitions to agree to disqualify any competitor who appears with illegally photocopied music."

The Copyright Act itself will soon be coming up for review but the stance of the Canadian Music Publishers Association, as presented in a 1967 brief to Parliament, is that all that is needed are heavier penalties for infringement, penalties that would make the large-scale, institutionalized offenders wary of continuing.

One publisher who feels the law is fine as it stands but needs stricter enforcement is Harry Jarman of **JARMAN PUBLICATIONS**. He is preparing a brochure entitled "Thou shalt not steal" aimed at churches to match the "Have you picked any pockets" folder which was designed for distribution to schools. "We've hollered about infringement for years," says Jarman, "but when you get the people in the educational field who

knowingly break the law and then literally tell you to go to hell, what can you do about it? What we need is definite action."

Not all educators take a negative stance; many, like **KEITH BISSELL**, Co-ordinator of Music for Schools in Scarborough, Ontario, actively try to ensure that copyright violations do not occur. "We send out memos to all music departments and music teachers in our system advising them of the illegality of photocopying. But with 150 schools in the system, policing is another matter. Whenever a member of our staff visits a school and discovers a violation, we give the offender a stern talking to. But with some people, it's impossible to get across that this is robbery of composers and publishers. We lecture them, we even offer to supply them with printed copies if their budgets are tight just to keep them from making unauthorized copies. We've found that when we've been in a rush, the publishers themselves are very co-operative and will let you make photocopies if you ask them first and promise to destroy the copies once you receive printed copies."

TEST CASE CONSIDERED

Bissell, President of the Canadian Music Centre, is himself one of Canada's most widely performed composers of just the kind of music most likely to be photocopied en masse — music for school and church choirs and instrumental ensembles. He says, "I've thought of making a test case of a gross instance, say where someone had bought one copy of a choral piece of mine and made 50 copies, but the publishers have held back, they don't want to look like bad guys. And the actual amount of money involved in royalties from sales is, in fact, small com-



Robert C. Ragsdale

Ralph Cruickshank



Robinson Photography

Franco Colombo

pared to performing rights. Still, I have lost money, as much as 25 per cent or even 50 per cent of the potential on sales. I can't see a solution under the present system unless a strong example is set in the courts and it becomes mandatory for all publicly funded institutions — like schools — to log all photocopying."

Bill Brubacher, Vice President of **WATERLOO MUSIC CO. LTD.** is convinced that "Canadian music publishers are losing, conservatively, millions of dollars a year. But for a single publisher to take independent action and sue for damages just

Continued on page 17

CRAIG RUHNKE'S "SUMMER GIRL" RELEASED IN SIX COUNTRIES

by Martin Melhuish

It just goes to show you. If you as much as blink in this business of music, you open your eyes to find that everything has moved past you in a blinding flash. I was doing my share of eye blinking recently as **CRAIG RUHNKE** (rhymes with "funky") sat in my livingroom drawing photocopied sheets out of his briefcase like a magician drawing rabbits out of a hat.

In went his hand and out came a glowing review of his latest United Artist Record's single "Summer Girl" from *Cashbox*: "... it seems as if Craig is destined to break in this outing and join the ranks of so many Canadian successes on U.S. shores," stated *Cashbox*'s singles' reviewer under the sub-heading "Newcomer Picks."

Next, a *Record World* reviewer's optimistic views: "Canadian singer/songwriter/producer combines a light California pop sound with a countrified hue to create a wide-ranging appeal. Should prove Ruhnke dory."

A brief pause and then a few more sheets that indicated that the record had been a personal pick in the influential Bill Gavin and Kal Rudman tip sheets as well as a preferred pick in Gavin's column in *Variety*.

No doubt about it, not only had Ruhnke played the part of the "backdoor man" in climbing all of the major charts in Canada but it is obvious that he is going to scale the American and international charts in the same silent way having, at this point in time, achieved playlist status on stations in Cleveland, Miami, Baltimore, Washington, Savannah, Augusta, Macon, Columbus, Detroit, Milwaukee, Chicago, Boston, Philadelphia and St. Louis.

I had first met Craig, as it turns out, when he replaced an organist friend of mine in a local Toronto band called the Groovin' Company in Toronto in the late '60s. Those were the days when he was supplementing his income as a guitar teacher and trying by any means possible to make ends meet. When he met and married his wife Nancy, of course, things became harder financially and in this business where money tends to dribble in in less than flood proportions, it took a lot of patience on both sides. They now have a 2-month-old son named Adam.

After a long soul-searching session with himself, Ruhnke decided that song writing was the niche that he felt he best fit in the music field. He remembers back to that decision and smiles to think that at this point he is becoming a very successful artist in his own right: "I always wanted to be a writer but I never had any thought of actually performing my own material myself."

As in all magic-tinged stories, a fairy godfather—a variation on the theme but let's be flexible—came along and offered



Craig Ruhnke

him a chance to sign on the starred line and became a dot. The godfather in question was John Pozer who at that time was working as the director of artist and repertoire for WEA in Toronto. Pozer signed Craig to the company's publishing arm, **DON VALLEY MUSIC**, and initially had one of his songs ("I'll Always Love You") recorded as a single by **PINKY** on the United Artists label. Says Ruhnke: "John Pozer gave me all the breaks. He believed in me since the first day when I walked into his office with some raw basement-made tape. He was the first person to open the doors for me in songwriting."

WEA finally urged Ruhnke to record some of his own material and after a short time he recorded his first single, "My World." This was programmed by radio stations across Canada. Ruhnke explains the circumstances surrounding his recording debut: "John Pozer felt that I could develop as an artist and we decided that my first single would be 'My World.' My option was up with Warner Bros. at the beginning of April and they didn't pick it up. 'My World' really hit at the end of April and that turn of events enabled me to negotiate a good deal with United Artists, the company to which John Pozer had gone to after leaving WEA himself."

His first single for United Artists is "Summer Girl," the song mentioned at the outset of this piece as sneaking onto charts and playlists across Canada and the U.S. The record has been released in Canada, the U.S., France, Japan, England and South Africa so as you see the potential for high sales is considerable if you consider the excellent reaction the song is garnering in North America.

Ruhnke is currently working with

United Artist country favorite, **MIKE GRAHAM**, as piano player and vocalist. With the expertise that he has on a wide range of instruments including piano, guitar, drums, bass and even the synthesizer, he is much in demand as a session musician, arranger and producer and I am told he played most of the instruments on "Summer Girl" with the exception of drums. Ruhnke also finds time to co-administrate a small 4-track demo studio called Reel Sound.

Ruhnke offered some advice to prospective songwriters who are looking to take the big step into working professionally in the music business. "It's possible to enter the business without any ins or prior connections. I invested a dime to call the record company and I remember they gave me an appointment. Of course, the first visit to a record company is often nerve-wracking but after that first time and all your preconceptions have been forgotten, it becomes progressively easier to deal with record people. I maintain that at the moment and in the current state of the industry, opportunities are limitless. The doors are still open.

"The music business is not as romantic as it is often pictured. It's full of hard work, both on the creative writing side and also on the business side. Writing and being creative are only a small part of being a songwriter. You really have to work at the promotion of your songs as well."

Craig Ruhnke certainly speaks from experience. ♣

Martin Melhuish is a freelance popular music journalist in Toronto and is Canadian writer for Billboard, among other international publications.

QUEBEC "WESTERN" MUSIC MAY BE TAKING NEW MUSICAL FORM

by Pyer Gingras

Varied and expressive in its interpretations, sometimes gay and original, often sad and amorous, country music in Quebec meets the very special needs of its public. Its roots are very remote and vague. It finds its inspiration, naturally, from the first pioneers of the West, and assumes hearty or conservative forms. Even if it appeals only to one type of listener, it reflects remarkably well its situation yesterday, today and tomorrow. It has finally secured for itself an enviable position among the great musical styles of our time. For those who know nothing about it, it remains a bit of a mystery. For the others, an ideal where dreams ride on reality.

Country music, or "Western" music in Quebec, leaves no one indifferent. It solves the problem by itself, either one likes it or one does not. One thing is sure, in Quebec it has thousands of fans, if one thinks, for example, of the Western Festival of St-Tite or the performances given throughout the province. The number of albums sold is also a very revealing sign. Sometimes it is said that Western music lacks imagination but its audience nevertheless safeguards its true image. Just as "popular" or "classical" music sets the fashion for the society listening to it, Western music "dresses" its audience in a very special way: horses, cowboy hats, red scarves with white dots, ranch boots, long and smooth hair styles and appropriate gait.

WILLIE LAMOTHE is one of the most influential composers and the leader of Western music in Quebec. There are, however, a number of artists in the field who increase in popularity constantly, particularly in rural areas. Just leave the metropolis and you will see the amazing number of night clubs presenting Western-type shows. Oddly enough, this



Willie Lamothe



Roger Miron

music attracts crowds that are always the same for each performance. Is it because of its very special atmosphere, or the need to return to one's origins, or the need to look back? No one can say for sure. All, however, are unanimous in calling Western music friendly and uncomplicated, at least where Quebec is concerned.

In Western music we are above all trying to create a total environment where one can live amidst memories. Quebec Western music does not belong to the present but to the past. Every singer of Western music relives his childhood. They've all had to weep over a lost love, a forsaken mother, a sunset or a far-away brother. Such themes are loved by the audiences.

When listening to a piece for the first time, one might experience some amusement but this slowly gives way to a deeper understanding of the words. They are often a bit crazy and frivolous, except for a few very endearing songs which stand out more than others. The music is almost the same, without great refinement, yet in most cases it remains very catchy.

There are several variations to Quebec Western music. As a matter of fact, one can trace various categories where it is difficult to find out which is which. The excellent **RENEE MARTEL** borrows some of her rhythms from Western music. There is also a remarkable array of singers, men and women, who are still unknown because they are too specialized, thus limiting their freedom of action: **PAUL MENARD, ADE GAGNON, JOS DESROCHERS, JEANNINE PERREAULT, ALDEI DUGUAY, DENIS CHAMPOUX** and **LORRAINE DIOTTE**.

Because of his desire to share the

rhythm and the mood of his songs, the Western singer is easily accepted by a discriminating audience, often quiet middle-aged folks. Like any music lover, he only searches for the promised escape, with his eyes closed and an agile foot. And he expresses true feelings that add to the happiness of the artist who can see himself through his public.

If Quebec's Western music has not yet reached a wide respectability, it is probably due to its own conceptions of a uniform tonality which is a sort of one-way communication: abstraction is drawn from reality. Very often, it is the opposite that happens for other types of music and here lies the difference.

Bringing together groups in search of a temporary freedom, Western music is almost bound in the future to be heard privately, like folklore or better still, Cajun, the magnificent Louisiana music. Western music always conveys the idea of an individual personality not reaching for the mind or the spirit but the heart and sense of those who love the style. When listening to Quebec Western music, the audience truly shares in the musical creation as a whole. The listener mimes the singer's gestures in every detail and puts his own words to the music of his favourite artist.

Amid heartbreaking conservatism, Western music seems to be moving toward a greater complicity of instruments. It is not so rare today for a singer to be accompanied by another guitarist, a drummer, a cellist and a violinist. In this respect, recent experiments by Lamothe have proved that by gathering a good team of musicians, he could enhance the image of Western music. If after this long wait comes a new musical form, a combination of East and West, then Western music will have won the place it deserves in Quebec: alongside any type of music respected by all. ♦



Paul Ménard

Busy year for country writers

OCTOBER IS COUNTRY MUSIC MONTH

Editor's Note—Once again this year, to mark October as Country Music Month, *The Music Scene* offers brief biographies of a number of composer/artists involved in country music. If anyone thinks for a moment there isn't a very active country music scene in Canada, check the accomplishments of these music creators during the past year alone.

It is impossible to report on all Canadian composer/artists in the country field, but information is available on many, many more. They are professionals at television and club work and know the ropes of touring. And by no means should they be ignored by programmers outside the country-station format. Country music today slides into pop and MOR charts as easily as it appears on country.

RPM Weekly will sponsor Big Country for the second year on November 23 and 24. The Inn on the Park in Toronto has been booked and it is hoped country writers and artists from across Canada will join programmers and record company executives in Toronto for the meetings and showcase of Canadian country talent. Acts for the Sunday showcase must be booked through the recording companies.

See you in Toronto in November.

CARROLL BAKER

The third single by **CARROLL BAKER** on Gaiety Records, "Little Boy Blue," was still riding the RPM country charts at press time. Carroll received her first Juno nomination last year and she says it is encouraging her to "improve with each record." Carroll is known in the industry for her friendly co-operation whenever it comes to promoting her material and it is her aim to continue the personal contacts.

She says that her public appearances and television dates were limited due to the birth of a daughter but looking at her list of appearances would indicate that she wasn't tied down for long: Appearances at all the top Toronto country

spots, including the Horseshoe, and at a number of spots throughout the province, along with appearances on *Good Time Country* on Global, *The Ronnie Prophet Show* and the *George Hamilton IV Show* from CHCH-TV.

GARY BUCK

One of the busiest country-music writers and entertainers in Canada, **GARY BUCK** doesn't limit his activities to these areas. He records, produces, publishes and you could find him in Eastern Canada, or in Toronto, or in Nashville, and all within three days!

Singles released during the past year include tunes by **MICHAEL DONOVAN**, one written by Gary with **DAVID PEEVER**, and the most recent, "Knowing That She's Leaving," by **DICK DAMRON**, all on RCA and released in both Canada and the U.S. Gary's latest album is "Cold Wind on the Mountain" and his album "Gary Buck Sings" has been released in New Zealand and Australia.

Other artists to have recorded his songs during the past year have included Joe Firth, Joyce Smith and Yolanda Roberts, **GORDIE TAPP**, **LYNN JONES** and the Allan Sisters, and **ORVAL PROPHET**.

At the time of writing Gary was performing at the Calgary Stampede. Earlier he completed a three-week tour of the Maritime Provinces, and had appeared in the Edmonton Klondike Days Parade, Regina Buffalo Days, London Western Fair and the Aylmer, Ontario, fair.

TV and radio appearances have included hosting a Christmas telethon in Halifax last year, *Countrytime*, *The Ian Tyson Show*, *The George Hamilton IV*

Show, *Country Way*, *The GABY HAAS Show* in Edmonton, *The Elwood Glover Show* and the *Johnny Bench Show* in Cincinnati.

Gary is an international director of the Country Music Association and was sound consultant for CBC-TV's *Countrytime*.

CLIFF EDWARDS

Sing a Good Song has been renamed *The CLIFF EDWARDS Show* by Champ-lain Productions and will run for a second season, now under the direction of Maurice Abraham. Last year the show was picked up by Global Television. Cliff's wife **ANN** will be featured, as well as his brother Brian, former lead singer of Mashmakhan.

Cliff plans to record an album for Columbia in Nashville, with Glenn Sutton producing. Recent singles are "Carpenter of Wood" on Polydor, for which Cliff received two Juno nominations. He also has an album released by the same title.

Since signing with Columbia he has had released his own "Nursery Rhymes" backed by "Love May be the Answer." Upcoming is the single "Where Do We Go From Here?"

Cliff toured Canadian night clubs this summer.



Carroll Baker



Gary Buck



Cliff Edwards

JIM and DON HAGGART

The Haggarts, brothers Jim and Don, have been putting out hit country singles since they began in the business. Their first Arpeggio single, "I'm Coming Home," was written in Toronto at Christmastime when the two would rather have been home in Nova Scotia.

This was followed by two more hit singles and most recently, "The Balladeer," written by Jim, backed by "Cry, Cry, Cry," co-written by Jim and Don. Their second Arpeggio album is expected out this fall. The brothers' hit "Pictou County Jail" was picked up by **George Hamilton IV** for the flip side of his latest RCA single.

The Haggarts have quickly become one of Canada's top country groups and were in strong contention for the Country Music Group Juno last year. They have performed extensively in Canada and in the U.S. have been headlined at the Grand Ole Opry and at WWVA, Wheeling. They have also represented Canada in the Country Music Association's annual International Show.

MIKE GRAHAM

What **MIKE GRAHAM** has accomplished in country music since his first recording in 1969 is astounding. His very first recording, "No Pity for a Fool," was a hit and releases by him since have all had good chart action.

Just this year alone his "Lonely Cabdriver" and "Lately I'm Afraid" went up the RPM Country charts and at last count his "Battle of New Orleans" was No 9. All were released by United Artists. Mike has two albums on United Artists as well, "Mike Graham" and "Mike Graham—Country Reflections," the latter containing four of his own tunes.

As for personal appearances, Mike is

backed by his band Friends, headed by **CRAIG RUHNKE**. He has performed in clubs, in arenas, Canadian Forces Bases and parks from Charlottetown to Toronto. Mike was co-host with **MYRNA LORRIE** on CBC-TV's *Countrytime*.

One of his summer appearances this year was at the Kitchener Pioneer Sportsmen's Clubs "camp-out" sponsored by the club and CHYM-FM for the latter's 25th birthday. Victor Stanton reported in the *Kitchener-Waterloo Record*: "The performer-audience rapport was strong all through the afternoon, but reached its zenith in the final-act presentation of Mike Graham and Friends . . . his repertoire for this occasion included traditional songs, old-time rockers, folk numbers and contemporary middle-of-the-road and pop material, all of which he performed with equal facility."

CLINT CURTISS

CLINT CURTISS' sixth album, "A Breed of His Own," was released by Marathon Records in July. The album contains five of his own tunes. Clint reports that he expects Marathon to release a single shortly, his final release for the label. A contract with a new label hasn't been signed.

Clint lives near Halifax and is backed by the Clintsmen. Live performances recently have included dates throughout Nova Scotia and regular dates at top Halifax night spots. Television spots include "Countrytime" and radio guest appearances in Newfoundland and Labrador as well as Nova Scotia.

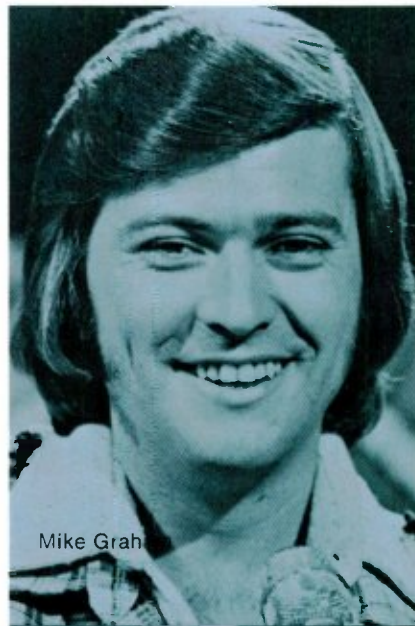
"The Clintsmen and I have a seventh album ready, called 'Whisky Ridge,'" writes Clint. He has written most of it and of the title tune comments, "The people in the clubs just gotta get up and dance to it, it's a Maritime and Newfoundland stepper, and for anyone who likes a good jig . . ."

GRAEME CARD

GRAEME CARD, former head of Humphrey and the Dumptrucks, has shifted his talents to contemporary and is working with Martin Worthly, Paul Quarrington and Steve Tulk, members of his new group Cathedral. They describe their music as contemporary acoustic rock-folk.

Cathedral has a demo of Card's material ready. The group taped a segment of CBC-TV's *The Entertainers* and Card's manager, Allen Shechtman, says the 45-minute segment will be released as a broadcast transcription. It deals with Card's musical views of the prairies.

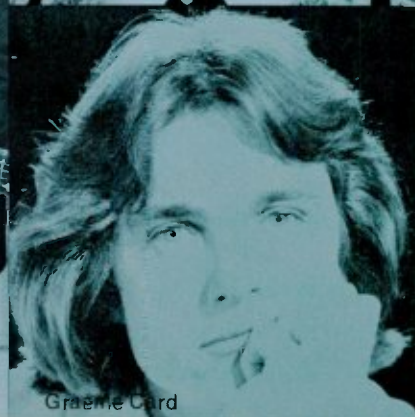
Graeme Card has also been involved in acting, having completed several television commercials. He has also appeared on CBC-TV's *Collaborators*.



Mike Graham



Clint Curtiss



Graeme Card



The Haggarts



Canadian Zephyr

Your Kind of Lovin'." Her latest album is "Roses and Candy." Both were extensively played and appeared on MOR charts. Both were also played widely on the BBC and in New Zealand. **JOHN ARPIN** is her producer and arranger and she is managed by **DAVE PEEVER**.

Songs she has written herself have been recorded by Honey West, Bobby Monroe and Vanda King during the past year. Next year will be busy. She and George Hamilton IV plan to do one-nighters across Canada, along with her regular club and fair dates.

JOHN HAYMAN

Canadian Zephyr with group members **JOHN HAYMAN** and Garth Bourne has been around since 1971, with Gordon Logan added last year. This year they played Ontario centres and by mid-summer were completely booked to next year. They call their sound "contemporary country" and for performances include everything from bluegrass to rock 'n' roll.

John writes a good deal of their material and is responsible for their current U.A. single, "Me and the Devil," which is also found on Canadian Zephyr's album, "In the Zephyr Style." He has four other cuts on that album. The album was produced by **CRAIG RUHNKE**.

John studied piano for several years but also plays lead guitar, harmonica, 5-string banjo, autoharp and dobro. John also provides vocals for live performances although it is Garth you hear on recordings.

JACK HOSIER

JACK HOSIER's biggest tune to date is "Testing 1-2-3," recorded by Joyce Seamone on the Marathon label. The song went to the top of the RPM Country chart and earned Canadian Gold Records for its composer and Miss Seamone. But it's not over yet. The song was also recorded by Newfoundlander **BEN WEATHERBY** and by Donna Darlene in Nashville. The Darlene single was released to country stations in the U.S. this summer and hopes were high for a U.S. hit as well.

And all this from a composer who neither performs nor plays an instrument. "I play the tape recorder, studied it for years," explains Jack. "I get an idea for a song and sing it into the tape machine. When I have five or six songs down, I drop over to **ROY MacCAULL's** house and we tape the songs with him backing me on guitar. I don't know why I write primarily for women, perhaps the reason is the percentage of girl singers who write their own material is not that high . . ."

Jack has had ten tunes recorded by eight country artists in the last year alone. And this is aside from his regular job as National Advertising Manager for Marathon Music. These artists include Roy MacCaull, Gary Hooper, Diane Leigh, **AL HOOPER**, Donna Moon with the hit "Bittersweet" that reached No. 2 on the country charts, Jo-Anne Newman of The Newman Sisters, and Honey West.

DALLAS HARMS

DALLAS HARMS has his sights on country television shows and more one-nighters across Canada, while continuing to write for Canadian artists. His television work during the past year included appearances with **George Hamilton IV** and the Family Brown in Ottawa.

Dallas has had a number of recordings released by Columbia Records. "Ruby's Lips," written and recorded by him, was released in June and "Going Back to Dallas" was recorded by **DONNA RAMSAY** and released in the U.S. on Universal Metromedia. Other artists to have recorded his material include Honey West, **LYNN JONES**, Nancy Ryan, the Allan Sisters and New Zealand's Eddy Low.

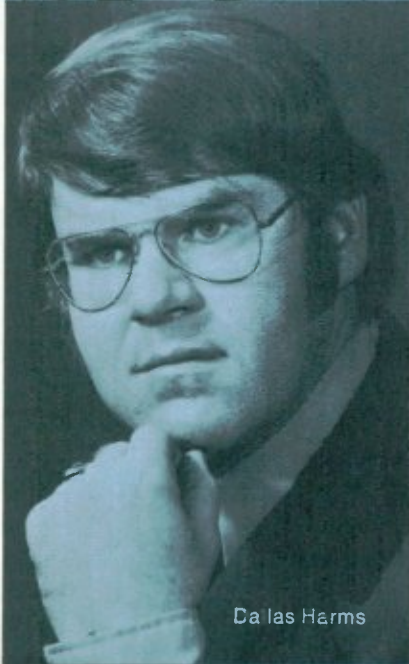
LYNN JONES

Fully intending to be a teacher, **LYNN JONES** graduated from the University of Toronto with a B.A. in modern language and literature. She had made plans to study in France for a year but took a summer job singing to earn her way, and that was the start of a career.

Before the CRTC regulations came along Lynn already had a number of recordings played regularly on Canadian Radio. These included "Wishing Tree" and "Bad with the Good," followed by her international hit "Applesauce." She toured Tennessee with Conway Twitty and Loretta Lynn on the strength of this hit. This tour led to appearances throughout the U.S. with homes in Nashville, Pennsylvania and Toronto.

Lynn has played the Grand Ole Opry, *The TOMMY HUNTER Show* and nearly every other Canadian country show, at the same time as hosting with Ron McLeod on *Jamboree* weekly for four years and the *George Hamilton IV Show* for one year, with another to go. She has appeared in Greenland, Italy, Germany, the U.K., South America and Mexico, not to mention every major fair and rodeo in Canada.

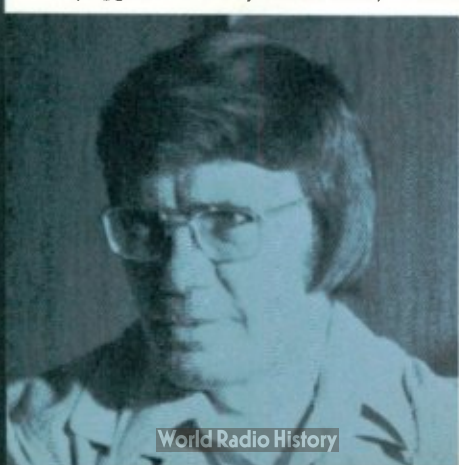
Lynn's most recent single, on Arpeggio, is a Tony Hatch tune, "I Love



Dallas Harms



Lynn Jones



World Radio History

Jack Hosier

ROY MacCAULL

ROY MacCAULL is a postman, and has been for many years. But he is also a professional musician and a fine songwriter. It's just that his family means a great deal to him and he would rather be at home than on the road. Roy was once with the Blue Diamonds but he's on his own now.

Originally from P.E.I., that province still plays a large part in his musical life. "Shores of P.E.I." reached the top 25 and was recorded by **George Hamilton IV** as well as Roy.

"Driftin Like the Wind" on Marathon was released during the last year and the album includes 10 original tunes by Roy. A later album release is "Ballad of the Hotel Waitress" on Condor Records and Roy has written seven melodies on this one, while his wife Brenda has written the lyrics.

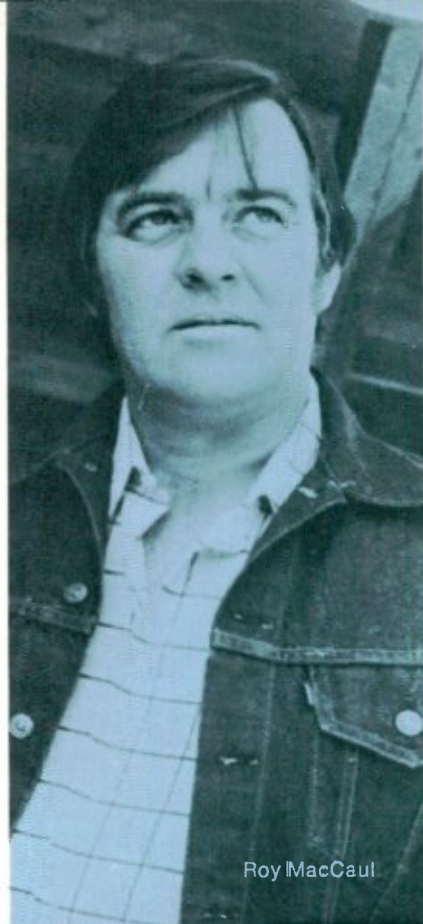
Roy has performed throughout Ontario during the last year and at the Wheeling Jamboree in Wheeling, West Virginia. He has made radio appearances throughout the Maritimes and on CBC.

MICHAEL T. WALL

MICHAEL T. WALL, "The Singing Newfoundlander," will tour his home province in October. Although he now lives in Ontario he's most certainly a Newfoundlander at heart.

Michael T. headlined the *Whole Lot of Pride* show on Toronto's Centre Island marking Newfoundland's 25th anniversary as a province. Ten thousand attended that show. He's played clubs throughout Ontario during the last year and is known throughout Canada and the U.S. from his live performances.

His first album, on Rodeo, is distributed by London in both Canada and the U.S. Arrangements have been completed with Decca for release in Ireland. The title tune on the album, "The Singing Newfoundlander," was especially written for him by **BEN KERR**. Other writers whose music Michael T. has included on this very successful debut album are **CYRIL** and **PAMELA RAWSON**, **DELMER DOREY**, **ART SCAMMELL** ("Squid Jiggin' Ground"), **JOHN WHITE** ("Tribute to Cornerbrook" co-written with Michael T. himself) and **JOHN WARD**.



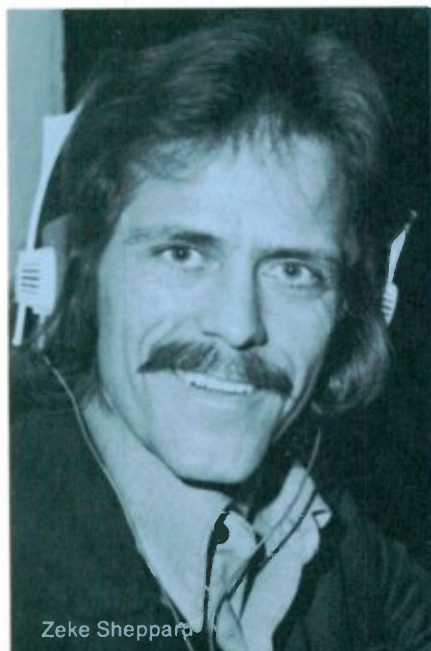
Roy MacCaul

ZEKE SHEPPARD

"Harmonica for Hire" could be a song title, but isn't. That's how ex-Maritimer **ZEKE SHEPPARD** advertises himself in his posters. And that harmonica has been heard from coast to coast, and in the U.S.

Zeke has played harp for recording sessions with **GARY BUCK**, Family Brown, Mercey Brothers, the Stampeders and the Laurie Bower Singers and has performed in numerous clubs in the Toronto area. More recently he's been back and forth to Nashville doing recording sessions there and putting a group together.

Television fans have found him on *The TOMMY HUNTER Show* and *Good Time Country*. He was a regular on the summer show, *The Ronnie Prophet Show*.



Zeke Sheppard



Jerry Warren

JERRY WARREN

"This Lovin' Feelin'" written and recorded by **JERRY WARREN** and released by United Artists is the country artist's latest release. Jerry's United Artists' album, "From the Falls to the Coast," contains nine of his own tunes and he produced it as well.

Earlier Jerry recorded two of his own tunes for the Canadian Talent Library, "Lately I'm Afraid It's Gone Too Far," backed by "Louisiana Blue Boy." This reached No. 1 on a number of the CTL stations, Jerry reports, and was also recorded by **MIKE GRAHAM**. He also had a CTL album released.

Jerry has written for a host of country artists, including Honey West, Ron McLeod, Lee Warren, Joyce Seamone, Joanne Post, Rock Harding, Dianne Leigh and Mike Graham.



Michael T. Wall

MUSIC IN CANADA

HERBIE HELBIG has been contracted to score the 26 episodes of the TV series *Wildlife Cinema*, produced by Keg Productions. Each episode is scored as it comes to him and to date the first 13 have been purchased by Global Television which will begin broadcasting the series in October. Germany has also purchased these programmes for that country.

Helbig has been commissioned by Leon Major of Toronto Arts Productions for the St. Lawrence Centre for the Arts to compose the music for a play by **MUNROE SCOTT** scheduled to open October 22 and run for four weeks at the centre. Previews will be October 19 and 21.

"Wu Feng" is based on a Formosan folk tale and although a play, some parts will be supported by music. The play contains a revolutionary element in an ancient Asian setting, but one that can be applied in today's terms. Helbig plans to use primitive instruments for his score.

The West-Coast group Chilliwack has signed with **TERRY JACKS'** Goldfish label and first releases were the single, "There's Something I Like About That," co-written by **ROSS TURNEY** and **BILL HENDERSON**, and their album, "Ridin' High."

Other Chilliwack members are **GLENN MILLER** and Howard Froese who plays guitar, piano and harp and provides harmony with Bill. Chilliwack will tour Canada in September and October to bring what is a well-known sound in the West as far East as St. John's, Newfoundland.

ALAN MOBERG'S second single on the Sweetwater label is "Lady of the Northland," which follows the success of his first, "Long Left Hand of Life." Both are self-penned.

The flip side of his latest single is "Williams Lake Stampede." It was promoted in conjunction with Moberg's fifth year of heading that event with his band Steel Creed. Moberg spent the summer touring B.C. and Alberta.

Alan taped a week of programmes in Vancouver for CTV's "Canada A.M." show. He performed seven originals from his "Dogwood Country" album, also on Sweetwater. The title cut was used as the week's theme song.

JOHN LAUGHLIN wrote the flip side, "Wink," of his Stamp Records release "All For You," written by **STUART KUBY**. In distributing the record, Quality noted "John's music, like his personality, is sensitive and of considerable depth. It's comfortable music that creates moods and paints pictures of life and love, city and town."

Stuart Kuby also wrote "So In Love With You Baby," released by Sugarbabe on the Sweetwater label, and co-wrote with **Bob Schwartz** "Mary, Mary," the flip side. He produced both this and John Laughlin's single.

The Canadian Talent Library observed the 12th anniversary of its first recording session on July 27th. CTL was initiated by Standard Broadcasting stations CFRB Toronto and CJAD Montreal who still underwrite half of the costs. The balance comes from subscriptions from the licensees of 240 radio stations across Canada, the BBC in England, and royalties received from leased masters.

CTL has finished its 185th album, bringing its total number of selections recorded to 2,186. The number of Canadian compositions stands at 567. J. Lyman Potts has piloted CTL's development over the years. He was joined in 1970 by Mal Thompson, Artists and Repertoire Manager.

BOB LIDDELL and **RALPH CRUICKSHANK** have co-written "He is There," one of three musical numbers performed by the 32-voice Choralaires Choir from Caledonia, Ontario, at the Llangollen International Musical Eisteddfod. The Eisteddfod was held in early July in Wales and the Choralaires were the official Canadian entry in the festival. The choir is directed by George Shippey.

When the Choralaires returned to Canada they went into the recording studios for their third album. "He is There" is to be included on the album, set for release in October.

DAVID PEEVER has written **DONNA MOON'S** next single for Marathon, "Love Means Give and Take." He wrote "Sandy's Going to Stay" with **GARY BUCK**, who recorded it, but his main business is management. Dave is **LYNN JONES'** manager and books her for all appearances. He also has an active consulting business, working with promoters or establishments interested in Canadian country music shows. Two successes in Toronto were Summer Fest '74 and the Newfoundland country music party on Centre Island.

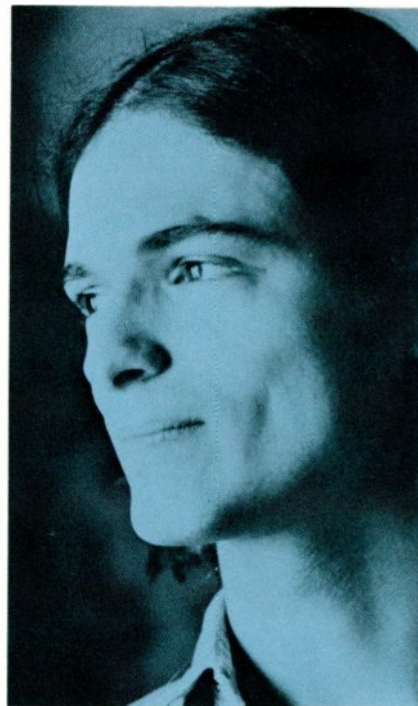
Ginette Reno's recording of "Des Croissants de Soleil" written by **LEE GAGNON** and **JEAN ROBITAILLE** hit the No. 1 spot on CJMS Radio Mutuel in June and received top-ten billing on other stations in Quebec. The smash hit is published by **THEME VARIATIONS EDITIONS** and **CHICAGO MUSIC**.

Billboard cited **George Hamilton IV's** current RCA album, "Back to Down East Country," as a fine country album and one that would appeal to anyone with a wish to know the Maritime Provinces. Now signed to RCA in Canada, George continues his support of young Canadian writers. Included on this album are songs by **JIM** and **DON HAGGART**, **GUTHERIE BUCK**, **AL CAPSON** and **ROY MacCAULL**.

Myles & Lenny (MYLES COHEN and Lenny Solomon) have signed with Columbia Records and their first single, closely followed by an original album, should be released in September. The folk/country/rock duo played Toronto clubs during the summer and hope to get into university concerts following the release of their album. All material for the album was written by Myles, with the exception of one song, co-written with Lenny.

"Uncle Henry's Ford" is written by **VANCE ROCKWELL** from Saint John, N.B., and recorded by Vance on the Arpeggio label. It was released in August. His earlier singles were "Child" and "Poor Elizabeth Anne." The former has been performed extensively by **LYNN JONES**.

During their Spring tour of the Maritimes, Vance joined **GARY BUCK** and **DICK DAMRON** for performances in Saint John and Sussex.



Ron Nigrini

RON NIGRINI was born in Toronto. He began his musical career in 1965 as half of The Coachmen, moved on to Dan's Heard for two years, later went on his own for a summer of pub work and then a tour of coffee houses throughout the U.S. midwest which eventually included New York, Texas, New Mexico and back to the East Coast.

And then into the commercial business—documentaries, ads—and television appearances, along with another midwestern tour, this time with **MICHAL HASEK**.

Now? He's signed with the new Attic Records and his first single is out. Ron wrote both sides: "Letters," backed by "Simply Flowers." Try "gentle" as an adjective. Ron once said "I try to make people feel comfortable. Why should they pay to be made uncomfortable?" You'll like his work.

The band with the "soft sound," The Ernie Castle 4 with vocalist Elaine Terzi, works out of Calgary. Their first album, "Potpourri of the Ernie Castle 4," has been released on the Dyecast label and is only available through mail orders (422A 30th Ave., N.W., Calgary) or at band concerts.

A former member of the band, **BRIAN WALKLEY**, composed one tune included on the album and Ernie Castle reports that Brian is now studying at Berklee and playing piano with a trio.

Other writers whose tunes are on the album include **WALLY GRIEVE**, **HUGH PARSONS**, **KEN JEFFERSON** and **BETTE GRAHAM**.

Max Wyman of *The Sun* in Vancouver tripped off to New York to catch a bit of theatre last spring. On his way through he caught **ANN MORTIFEE** singing in a new off-Broadway production of "Jacques Brel Is Alive and Well and Living in Paris." The performance he caught was at Astor Place Theatre.

Wyman began his article: "New York audiences, the veteran Broadway producer was saying, never—but never—give standing ovations.

"But here last weekend a New York audience gave Vancouver singer Ann Mortifee not one but six standing ovations: one for every song she sang . . . She is scheduled to sing in the new production until mid-July, but if New Yorkers continue to take her to their hearts the way they are currently doing, we may not see her back before the fall."

Summer-Fest 74 at Formosa Spring Park, Barrie, Ontario, in late June did just what it set out to do: to provide the public with an old-fashioned country-style weekend with as many Canadian country artists as could be brought together for such a festival. And they were there in droves, the finest in the country: **GRAEME CARD** and Cathedral, **LYNN JONES**, **ORVAL PROPHET**, **MAURICE BOLYER**, **GORDIE TAPP**, The Allan Sisters, (**JACKIE** and **Coralie**), **Hank Snow**, **ROBBIE MacNEILL**, **HANK SMITH**, **DICK DAMRON**, **DENNIS OLSON**, **AL CHERNY**, **George Hamilton IV**, and The Yorke Bros. (**Jim** and **John**).

MOE KOFFMAN and **GUIDO BASSO** joined the likes of Louis Bellson, Maynard Ferguson, Count Basie, Woody Herman and Carmen McRae in that gigantic Belvedere Jazz Festival in Toronto mid-July. Reporting in *The Globe and Mail*, Jack Batten pointed to some "jazz gems" coming out of a fine concert: "Item: Toronto's own flugelhornist, Guido Basso, working for the weekend with Bellson's band, got off a so'o on Saturday afternoon that was fast, melodic and witty and that brought the crowd off its hands for the first time during the day."

Koffman's performance was called a "splendid job" and *The Toronto Star* reported "some haunting work on flute."



CBC photo

Cast of "Jubalay" and CBC's *Inside Canada*, left to right: Diane Stapley, **PAT ROSE**, Ruth Nichol and Brent Carver.

"**PATRICK ROSE** and his music are just plain nice," commented West-Coast journalist Jeani Read once. As for **MERV CAMPONE**, writer and story consultant for *The Beechcombers* for CBC-TV, writer Susan Mertens wrote: "Denim-clad, looking younger than his 42 years, Campone is the way you'd like every writer to be—warm, open, gentle—in a word approachable." That's the writing team that put together the smash stage hit "Jubalay." Any wonder?

Merv wrote the book while Pat Rose wrote the music and acted in the show. It opened May 8 at the Warehouse Theatre of the Manitoba Theatre Centre in Winnipeg to critical acclaim and was held over for two weeks, until it was due to open in Vancouver.

Following the opening June 27 at the Arts Club Theatre in Vancouver Bob Allen wrote in *The Province*: "Billed as a musical celebration of life as seen through the eyes of a child, the show takes a look at all aspects of life. There's little sermonizing—just a bit of joy, a dash of sadness and a plea for love. With that simple theme, Patrick Rose, Brent Carver, Ruth Nichol and Diane Stapley weave a marvellous tapestry of entertainment."

There are plans underway for a Christmas television special and an album, and CBC-TV taped 10 songs for their summer series *Inside Canada* from Winnipeg. Shortly after the Winnipeg opening the cast accepted an invitation from Lieutenant Governor W. J. McKeag of Manitoba to visit Government House and meet Princess Margaret and Lord Snowdon.

VALDY's hit "A Good Song" has been renamed "Just A Man" and picked up by **Quincy Jones** in his latest A & M album, "Body Heat."

BUSTER BROWN (formerly Timothy Eaton) has signed with RCA in the U.S. and is living in Los Angeles. His single, a self-penned, "Falling out of Love," has been released.

MARY SULLIVAN of Galt, Ontario, is reorganizing her back-up group for further country performances in Ontario. Aside from an earlier single, she now has an album released, "Mary Sullivan's Country and Western Music," on Mike's Records. Mary and her family were flooded out last spring in those Ontario floods but she reports she's now back to her music.

JACK CORNELL was a successful rock artist and writer in his home country, The Netherlands, long before he came to Canada. In The Netherlands he had eight singles and an album released. He speaks three languages, Dutch, English and German. In 1971 he decided to come to Canada to improve his English but was refused by the Immigration Department on the grounds that Canada didn't need more musicians.

The next step was to apply to enter as a construction worker. That worked. He's been here three years now, has worked as a construction worker, and is well entrenched in the music scene. His first single for RCA was "Happy Dreamer" and his current release, just distributed to stations at press time, is "In the Park" backed by "Amsterdam." Give a listen. You'll enjoy this fine singer, plus the instrumentals.

Cornell has also been producing. He's produced, in fact, the last two singles for **ROBERT DAVID**. The more recent one is "Sunshine Man."

CONCERT

GERALD BALES of Ottawa was commissioned to compose a choral work for a Spring Arts Festival at the Cathedral Church of St. Mark in Minneapolis, where he served as organist and choirmaster before joining the music department of the University of Ottawa.

Mr. Bales conducted the first performance of the work, "A Song of Creation," scored for four soloists, brass ensemble, percussion and organ. The text is a modern translation of the Benedicite.

NORMAN SHERMAN and his family have returned from a 10-month stay in Israel. Sherman will take up teaching duties at Queen's University. He and his family will reside in Kingston, Ontario, where he will be principal bassoonist with the Kingston Symphony.



The Canadian works contained in the National Youth Orchestra of Canada's concert and workshop repertoire for the 1974 season were **ANDRE PREVOST's** "Evanescence" (1970) and "Passacaglia and Fugue for Orchestra" (1954) by **HARRY SOMERS**.

The nine-week Central and South American tour of the Royal Winnipeg Ballet early this summer proved a "resounding success." The Canadian Press reported that "standing ovations have become almost commonplace on the tour."

Two ballets included for tour appearances were "What To Do Till the Messiah Comes," which utilizes taped music by Chilliwack, Syrinx and **PHILIP WERREN**, and "The Ecstasy of Rita Joe," now one of the ballet's regular dances. The book for this was written by **GEORGE RYGA** with music by **ANN MORTIFEE**. These ballets "proved the most popular on the extended tour," reported CP.



Shown at the Okanagan Music Festival for Composers are left to right: **MICHAEL BAKER, SYLVIA RICKARD, Brock Lupton, JOAN HANSEN, Tony Booker, JEAN COULTHARD, DAVID DUKE** and Art Lewis.

JEAN COULTHARD was again the senior adjudicator for the 2nd Annual Okanagan Music Festival for Composers in May at Winfield, B.C. About 130 composers and performers participated in workshops. Miss Coulthard's workshop dealt with "How to lay out a full score."

A highlight of the weekend was a concert of winning compositions. Bursaries totalling more than \$600 were awarded in elementary, secondary, university and non-professional and professional classes. Among the winners in the senior categories was **FRED SCHIPIZKY** who tied with Zdenka Berka, a student of **VIOLET ARCHER** in Edmonton, in the chamber music category.

MICHAEL BAKER and **DAVID DUKE**, both of Vancouver, tied for first place in the chamber-music category for professionals, while **SYLVIA RICKARD** and **JOAN HANSEN** tied in the solo category. Miss Hansen's winning composition was "Four Pieces for Piano." (The performance of this work was the winning entry in the open choice, Canadian Composers Category at the Edmonton Music Festival this year.) David Duke placed second behind Sylvia Rickard and Miss Hansen. **ERNEST SCHNEIDER** was awarded first place for his "Apex Sketches."

This year a non-profit society was formed to encourage musical composition through the festival. Ernest Schneider is its first president.

Two world premieres were given May 22 at the Vancouver East Cultural Centre as part of the second concert in the New Music Society spring series. They were of works by **UDO KASEMETS** and **BARBARA PENTLAND**.

Kasemets' "Music for Everything" uses the I Ching thought, or book of changes, in this case determined by the positioning and re-positioning of small white balls and vari-colored tetrahedrons instead of conducting. Responding were four dancers, each wearing bells and other noise-makers, nine instrumentalists, one tape-machine operator, 16 voices and Kasemets himself.

"With resources of this richness, it is hardly possible not to produce, variously, sounds of fascination, excitement, power and beauty over an immense tonal and textural range," commented Max Wyman in *The Sun* the following day.

Barbara Pentland's "Interplay" was commissioned by the CBC and written for free-bass accordionist Joseph Macerollo who performed it with the Purcell String Quartet. Wrote Wyman: "... The accordion moves through the work as a free spirit, following its own line, and the quartet hovers round its course, darting in close, linking hands for a while and flitting away again, all with varying degrees of assertiveness."

DENIS LORRAIN has been awarded the annual Canadian Federation of University Women's prize for composition. Lorrain is currently studying with Iannis Xenakis in Paris.



"... 7 intriguing innovative concerts ... 10 world premieres ... 9 Canadian premieres ... 8 Canadian composers ..." read the flier from Toronto's *New Music Concerts* announcing the 1974-75 series. All concerts are held at the Edward Johnson Building, University of Toronto. Artistic director is **ROBERT AITKEN**.

January 11 will see the world premiere of "Canadian Soundscape," a macro-cultural composition on the acoustical environment, directed by **R. MURRAY SCHAFFER** along with **BRUCE DAVIS**, and **BARRY TRUAX**.

New Music Concerts has commissioned **GILLES TREMBLAY** to write a work and it will receive its world premiere February 8 during a concert of works by Japanese composer Toru Takemitsu. A new work commissioned from **HARRY SOMERS** will be performed March 8 and one by **JOHN WYRE** written for flute, harp and percussion on April 12. **ROBERT AITKEN's** "Lalita" (1973) will be performed during the same concert.

Composers in Ontario are invited to submit applications to take part in the Creative Artists in Schools programme of the Ontario Arts Council. The programme began last year with 139 projects, 78 in schools outside Metropolitan Toronto, 61 inside. Approximately \$90,000 in grants was disbursed. Those taking part must be creative (not performing) artists in any discipline (filmmakers, painters, sculptors, composers, poets, writers, choreographers, playwrights, etc.). Two composers to take part last year were **ANN SOUTHAM** and **GARY HAYES**.

The project of the individual applicant must be mutually designed, approved and administered by the artist and the school or board. The Ontario Arts Council grant will cover 85 per cent of the total fee to a maximum grant of \$1,020. The school/board would pay the rest, plus reasonable travel and material costs.

For further information, write to Creative Artists in Schools, Ontario Arts Council, 151 Bloor St. W., Toronto, Ontario, M5S 1T6 or to *The Music Scene*. Applications will be considered every six weeks, until March next year.

It has taken more than a year of negotiation, but **WATERLOO MUSIC COMPANY LIMITED** has now signed with Associated Music Publishers Inc. of New York for exclusive distribution of Waterloo music publications in the U.S.

Waterloo Music is more than half a century old. The Waterloo, Ontario, company's catalogue has more than 1,500 titles, most of which are pieces written by Canadians. Last year alone the company published 70 new titles by Canadian composers. The signing with Associated means much wider distribution for works by these music creators.

The McGill Chamber Orchestra under the direction of Alexander Brott toured Mexico in May. This is the first Canadian chamber orchestra to present concerts in Mexico. The tour was made possible through grants from the Touring Office of the Canada Council and the Minister of Cultural Affairs of the Province of Quebec. **PIERRE MERCURE's** "Divertissement" was included on the programmes. The work was also performed by the orchestra in Kingston, Ontario, as part of a concert at Queen's University June 6.

The Canadian Broadcasting Corporation announced this summer the release of a second set of stereo long-playing recordings available exclusively from CBC Publications, Box 500, Station A, Toronto, Ontario, M5W 1E6. Albums are \$3.50 plus postage and it is not the first time it has been suggested that they would make appropriate Christmas gifts.

Several works by Canadian composers are included on these albums. They include "Evocations" by **HARRY SOMERS**, performed by Patricia Rideout, contralto; "Arc," aria with interludes, by **SYDNEY HODKINSON**, performed by The Lyric

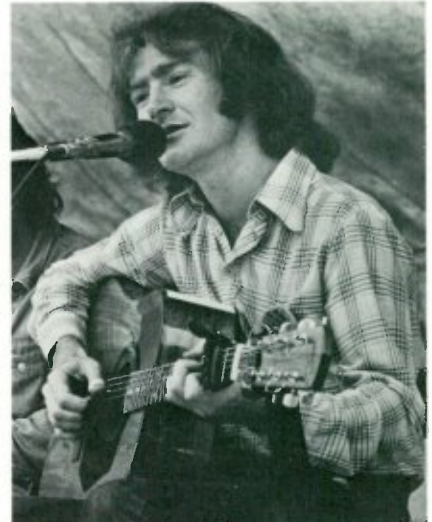
Arts Trio; **KEITH BISSELL's** arrangements of folk songs, sung by Donald Bell, baritone; **ROBERT TURNER's** "Fantasy and Festivity," Judy Loman, harp; Organ works by **HEALEY WILLAN** and performed by Frederick Geoghegan; **DENNIS RILEY's** "Beata Viscera" performed by The Festival Singers of Canada; "Paysanna" by **CLAUDE CHAMPAGNE**, performed by the CBC Vancouver Chamber Orchestra under John Avison; **FRANCOIS MOREL's** "Quintet for Brass" by The Canadian Brass; **JEAN PAPINEAU-COUTURE's** "Trois Caprices" and **HEALEY WILLAN's** "Sonata No. 2" performed by Steven Staryk, violin.

An album by Andre-Sebastien Savoie, piano, includes works by **JEAN PAPINEAU-COUTURE**, **FRANCOIS MOREL**, **JACQUES HETU** and **HARRY SOMERS**. "The Fool," an opera by Somers, has been recorded under his supervision, with Victor Feldbrill, conductor, Roxalana Roslak, soprano, Pat-

ricia Rideout, contralto, David Astor, tenor and Maurice Brown, bass.

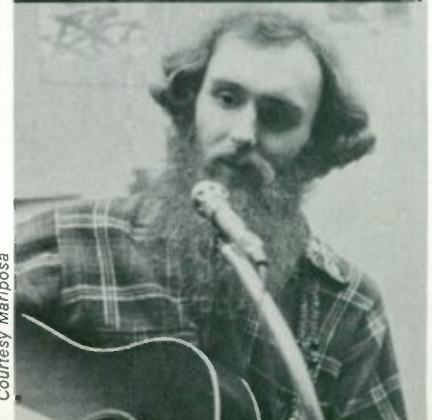
CBC has released a boxed set titled "Music of Today" with works by Canadian composers **R. MURRAY SCHAFFER**, **SERGE GARANT**, **JEAN PAPINEAU-COUTURE**, **RICHARD GREGOIRE**, Bruce Mather, **STEVEN GELLMAN**, **FRANCOIS MOREL**, **JACQUES HETU**, **GILLES TREMBLAY**, **OTTO JOACHIM**, Norma Beecroft, John Hawkins and **SYDNEY HODKINSON**. Another boxed set is of music by four contemporary Quebec composers, **FRANCOIS MOREL**, **SERGE GARANT**, Bruce Mather and **GILLES TREMBLAY**.

There is an electro-acoustic music album, "Carrefour," with compositions by **OTTO JOACHIM**, **PETER HUSE** and **MICHEL LONGTIN**. A final album containing all-Canadian music is one by The Purcell String Quartet with **BARBARA PENTLAND's** "String Quartet No. 3" and **R. MURRAY SCHAFFER's** "String Quartet."



Affiliates at Mariposa '74

Clockwise from top:
Bruce Cockburn, Adam Mitchell,
John Allan Cameron,
Chris Rawlings, John Arpin.
(Bic Photos except for Rawlings)



New works accepted into the library of the Canadian Music Centre from March 15 - July 15, 1974

UNPUBLISHED WORKS/OEUVRES INEDITES

Orchestra/Orchestre

- ADASKIN, Murray
Nootka Ritual (1974)
- GAYFER, James M.
Symphony No. 2 (1949-rev. 1953)
Canadian Landscape (1963)
- KOLINSKI, Mieczyslaw
Dance Fantasy (1969)
string orchestra
- MANN, Leslie
Symphony No. 2, Opus 35 (1974)
- PEPIN, Clermont
Prismes et Cristaux (1974)
orchestre à cordes
- WALLACE, William
Celebrations (1974)
Ceremonies (1974)
- WEISGARBER, Elliot
Musica Serena (1974)
- WILSON, Charles M.
Symphonic Perspectives ("Kingsmere") 1974

Orchestra with soloist(s)/Orchestre avec soloïste

- BARNES, Milton
The Classical Concerto (1973)
solo piano, orchestra
- BUCZYNSKI, Walter
Three Against Many (1973)
solo trio: flute, clarinet, bassoon,
orchestra
- FIALA, George
Concerto for Violin and Orchestra (1973)
- KLEIN, Lothar
Music for Violin and Orchestra (1972)
Slices of Time (1973)
solo trumpet, string orchestra (or
string quartet)
- SURDIN, Morris
B'rasheet (In the Beginning) (1974)
solo mandolin, solo clarinet,
string orchestra
- WEISGARBER, Elliot
Netori: A Fantasia (1974)
solo alto saxophone, orchestra

Band/Ensemble

- GAYFER, James M.
From Sea to Sea (A Mari Usque ad Mare)
(1955)
(regimental slow march)

Chamber Music/Musique de Chambre

- BAKER, Michael
String Quartet No. 1 (1968)
Music for Six Players (1973)
flute, oboe, violin, viola, cello, harpsichord
- BARNES, Milton
Lamentations of Jeremiah (1959)
viola solo
- DAWSON, Ted
Concerto Grosso I (1974)
version (a)—quadruphon tape
version (b)—amplified viola, amplified
bassoon, trombone,
percussion, stereophonic tape
- FREEDMAN, Harry
Quartet (1973)
trombones, bassoons or cellos
- HAWORTH, Frank
Melrose Suite (1971)
soprano, alto and tenor recorders
- KLEIN, Lothar
Variazioni e Epilogo per Violino Solo
- MATHER, Bruce
Music for Organ, Horn and Gongs (1973)
organ, horn, percussion
- MILLER, Michael R.
Sonata for Flute and Piano (1960)
- PEPIN, Clermont
Séquences (1972)
flûte, cor anglais (hautbois),
violin, alto, violoncelle
Monade IV - Réseaux (1974)
violin, piano

- SAINT-MARCOUX, Micheline Coulombe
Séquences (1968-rev. 1973)
2 ondes Martenot, percussion
Episodie II (1972)
3 percussionnistes et un opérateur
à la console de mixage

- TREMBLAY, Gilles
**... le sifflement des vents porteurs
de l'amour ...** (1971)
flûte, percussion

- WUENSCH, Gerhard
Petite Fantaisie, Opus 31
chromatic harp solo

Chorus/Choeur

- BARNES, Milton
Thespis (1956-1973)
(Scenic cantata for tenor solo,
mixed chorus, narrator and two pianos)

- BISSELL, Keith
Song for Fine Weather (1974)
SATB

- HAWKINS, John
Spring Song (1974)
SATB

- HAWORTH, Frank
Cantate Dominum (1929)
SSA

- KENINS, Talivaldis
Cantata Baltica (1974)
solo bass, SATB chorus, 2 trumpets,
timpani, organ

- KUNZ, Alfred
Sketches of Waterloo County (1974)
SATB

- RAE, Allan
Celebration (1974)
mixed children's chorus, dance group,
school orchestra

- SCHUDEL, Thomas
Psalm 23
SATB

Voice/Voix

- COULTHARD, Jean
Songs from the Distaff Muse (set II)
soprano, alto, piano

- HENNINGER, Richard
Otros Luceros (1974)
high voice, flute, piano

- JOHNSTON, Richard
**Answer Back (Canadian Folk Songs
for Two)** (1973)
soprano, baritone, piano

- SIRULNIKOFF, Jack
Concerto for Springtime (1973)
tenor, jazz orchestra

- WUENSCH, Gerhard
Fünf Portraits
voice, piano

Piano

- GAYFER, James M.
Andante and Scherzo (1974)
- PENTLAND, Barbara
Arctica (1971-73)
(for young pianists)
Vita Brevis (1973)

Organ/Orgue

- FODI, John
Erro, Opus 40 (1974)

PUBLISHED WORKS/OEUVRES EDITEES

Orchestra/Orchestre

- DELA, Maurice
***Scherzo** (1952) Berandol
- KUNZ, Alfred
Miniature Suite for Accordion Orchestra
Waterloo Music
- MOREL, François
Ilkii (Froidure) (1971)
pour 18 instruments solistes Ricordi
- WILD, Eric
Repatee Berandol

Band/Ensemble

- COAKLEY, Donald
Cantos E. C. Kerby

Chamber Music/Musique de Chambre

- STEVEN, Donald
***Illusions** (1971)
cello solo E. C. Kerby
- TREMBLAY, Gilles
***Champs I** (1965-rev. 1969)
piano, 2 percussions Editions Salabert
***Vers (Champs III)** (1969)
2 flûtes (petites fl.), clarinette,
trompette, cor, 3 violons, contrebasse,
3 percussions Editions Salabert

Choral/Choeur

- BISSELL, Keith
***Passion According to St. Luke**
mixed chorus, children's chorus,
soloists, organ, orchestra Waterloo Music
- FREEDMAN, Harry
Songs from Shakespeare (1972)
SATB Composers Press
- GEORGE, Graham
Fight the Good Fight
SATB, organ Abingdon Press
Junior Choir Anthems for the Church Year
SA, organ Augsburg
Ride On! Ride On!
SA, organ H. W. Gray

NAYLOR, Bernard

- Six Poems from Miserere** (1960)
2 soprano soli, SSAATTBB
Roberton Publications
Exultet Mundus Gaudio (1969)
SATB soli, 2-part treble chorus,
SSAATTBB chorus Roberton Publications
Cantate Domino (1970)
SATB, organ Roberton Publications
Deus Misereatur (1970)
2-part treble chorus, organ
Roberton Publications

- OUCHTERLONY, David
**Anthems, Introits and Descants for
Youth Choirs**
unison, organ F. Harris

Voice/Voix

- DAUNAI, Lionel
L'Amour de moi
Cinq poèmes d'Eloi de Grandmont
La Dame à la poire
Fantaisie dans tous les tons
La jeune fille à l'étang
Le pingouin
Le rejeton
Sept épithètes plaisantes
Le vieux Don Juan
Voici qu'un jour ...
voix, piano Archambault

Piano

- FOX, George
Two Small Pieces
(with two short studies) F. Harris

Organ/Orgue

- GEORGE, Graham
Elegy H. W. Gray
Passacaglia on "Lobe den Herren" H. W. Gray
Suite for Organ Abingdon Press

*MS score in CMC library previously/MS partition
à la bibliothèque du CMC auparavant.

CMC's services to composers just a part of year's work

by Keith MacMillan
Executive Secretary

Herewith a look at the many-sided work of the Canadian Music Centre, as extracted from the Centre's Annual Report for 1973.

CMC Services to composers

- Supervised and paid for the copying of 2,415 pages of manuscript scores and parts, usually to assist in making possible first performances;
- Supplied to composers almost 1,300 photoprinted scores or sets of manuscript or transparent paper;
- As rental agent for composers, supplied some 110 sets of orchestral material for orchestral performance (some 34 per cent more than the previous year);
- Administered (for the Canadian Music Council) the selection procedure for Canadian works to be sent to the ISCM, and played a crucial role in ensuring a brilliant Canadian contribution to the 1973 Contemporary Music Days in Iceland;
- Administered two competitions for young composers, one on behalf of the CBC and Canada Council, the other on behalf of the Canadian Federation of University Women;

- Circulated for perusal, to all parts of Canada and abroad, more than 5,000 scores of Canadian music, almost 900 of these being to musicians outside Canada.

Production Services

- The CMC's photoprinting workshop produced for composers, for the CMC's own libraries and for musicians in general almost 161,000 pages of music, some bound into scores (more than 70,000 pages of these to equip the new CMC library in Montreal) and some as orchestral parts; and in addition dubbed recordings of 1,100 works onto cassette for more convenient listening in the Toronto and Montreal CMC libraries;
- Added to the libraries 371 new works as scores, 99 on tape, 24 on commercial disc and 44 on CBC transcriptions;
- Copied more than 3,400 pages of music (in addition to the 2,415 pages mentioned above) to assist in commissions under grants from The Canada Council, the Ontario Arts Council, the National Youth Orchestra, the International Music Institute of Montreal and the North York Board of Education.

Promotion of Canadian Music

In addition to the many activities described above which are essentially promotional, the Centre mounted three

displays of Canadian music and music literature in Canada, another in Washington, D.C., one in London, England, and another as part of the Canadian Music Council display at the International Music Council meeting in Lausanne, Switzerland. Eight talks, lectures and other presentations were given in Canada, mostly at universities, and one in London, England, at the annual meeting of the International Association of Music Libraries where works of **ISTVAN ANHALT** and John Weinzweig were played. During 1973 the Centre also dispatched shipments of promotional and information material to musicians in Canada (442) and abroad (142). Of the Centre's publication projects, the book on Canadian composers (more than 140) neared completion, and the manuscript of the first of the commissioned monographs on Canadian composers was received for publication, with five others to follow soon.

Undoubtedly the most significant event for the Centre in 1973 was the October opening of a CMC library and information division in Montreal which very soon, under its Associate Executive Secretary Louise Laplante, began to develop its own promotional programs in that city. In Toronto the CMC moved to new and larger premises at 1263 Bay Street. The Centre continued to be supported by The Canada Council (with grants to both the Toronto and Montreal division), the Ontario Arts Council, BMI Canada Limited, CAPAC, the Ministry of Cultural Affairs of Quebec and the Governments of British Columbia and Alberta.

In summary, as the scope of the Centre's clientele reaches ever outwards, the organization in 1973 underwent an expansion and internal reorganization to accommodate the ever-increasing interest in Canadian composers and their music. ♣

PHOTOCOPYING—Cont'd from page 5

wouldn't make sense because the damages from any given instance wouldn't justify the time and expense of suing. This is a technological problem and I think the solution lies in technology, not in a court of law. Perhaps some sort of photocopy rights could be sold, or a gadget could register every photocopy as it was made and something like a performing rights society could administer royalties."

RALPH CRUICKSHANK, President of **BERANDOL MUSIC LTD.**, agrees that photocopying is here to stay. Cruickshank says, "The publishing industry wants to take the axe to the photocopy machines the way people in the Middle Ages wanted to destroy the printing press. But they can't stamp out photocopying, so what they should do is make photocopying work for, rather than against, the composers and publishers. Right now, I have to pay the printer who does my printing for me. If

people with photocopiers want to be my printer, that's okay with me. It would simply mean decentralizing the function of the printer. You still need the composer, editor, engraver and publisher and we're entitled to compensation for what we do. Actually, paper sales account for less and less of our revenues, most of which comes from performing rights. What has to be worked out is some formula that would harness, legalize, license or somehow control these machines. We've got to start thinking of these machines as a potential source of revenue. Just look what's been done in the areas of live and recorded music. The mechanics of licensing, monitoring and collecting were difficult to work out but the performing rights societies have proved it could be done. We're looking down the road at least ten years, but it can be done again with photocopiers." ♣

Michael Schulman is music editor of Performing Arts Magazine and The Toronto Citizen.

NEWSLETTER

GREETINGS . . .

As the harvest ripens and the foliage in our woods and forests paints the landscape in riots of gold, red and brown, our hearts cannot but return to the joys of country living. A major component of that joy is the expression of our happiness in the music of the country.

Canadian country music is as old as the throb of the tom-toms in the Indian villages and the thumping of a whale bone on the skin drums of the Eskimo families in Canada's far north before the white man was known there.

The recognition by all Canadians of the vast heritage of our country music is as recent as the founding of BMI Canada Limited. The seeds of interest were sewn in 1947 and the harvest of appreciation has been growing ever since.

Although country music is a 12-month-a-year part of our musical lives in Canada and North America, we still like to set aside a special period to show special appreciation to those who have brought so much enjoyment to our daily menu of entertainment. Such a special period is the month of October — Country Music Month.

We salute the Country Music Association and its members on this festive musical time. A special greeting and hand of appreciation go to our BMI Canada affiliates who have contributed and continue to contribute so much of their time and talent to the swelling numbers of country songs that bring joy to our hearts and a melody to our lips.

The growing numbers of broadcasters in all areas of Canada who are now including "country" in their daily programming is a great tribute to you who have spent so much of your careers in the field of country music. Your dedication and your talent are manifest in every village, town and metropolitan area in Canada.

October is "your" month.

Chimo,



S. Campbell Ritchie
MANAGING DIRECTOR

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