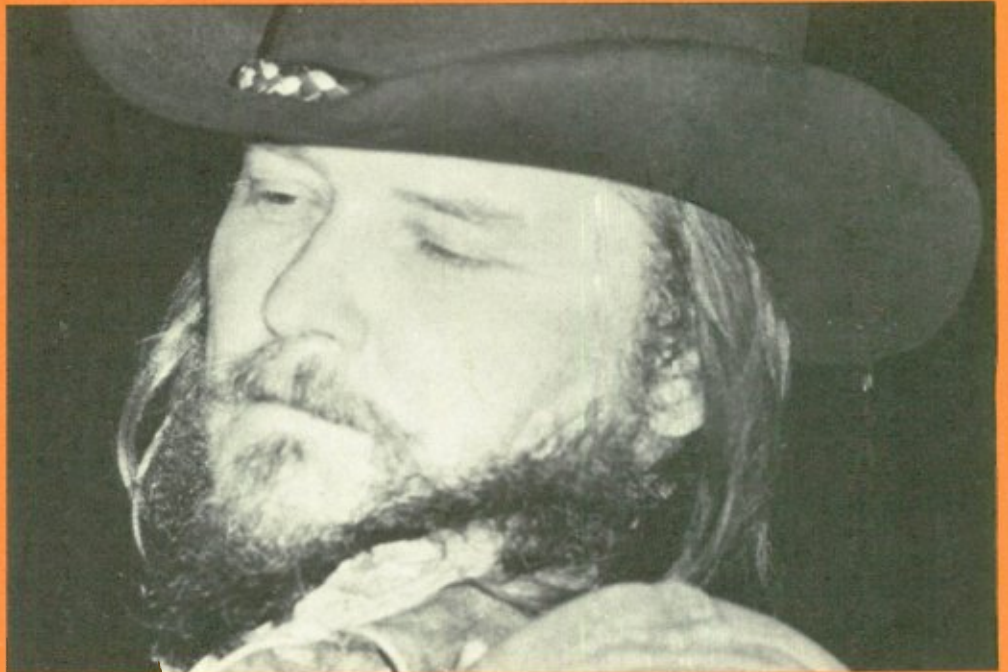


GORDIE TAPP



DICK DAMRON

A DECADE OF CANADIAN COUNTRY



TOMMY HUNTER



CARROLL BAKER & DON GRASHEY



Award-winners Jean Laplante, Hope Anne Lee and Keith Hamel were presented with awards at a Montreal reception. Denise Meloche, left, P.R.O. Canada, Montreal, and Jan Matejcek, Assistant General Manager, right, made presentations.

SIX COMPOSERS SHARE \$5,000 IN AWARDS

FRANCIS CHAN, 29, of Vancouver, B.C., and Hope Anne Lee, 26, of Scarborough, Ontario, were first-place winners in the First Annual P.R.O. Canada Young Composers' Competition. Each received \$1,000. Receptions were held in early summer in Vancouver and Montreal to honour the award-winners.

Francis Chan, who graduated this spring from Indiana University with a Master's degree in composition, having studied composition with Bernhard Heiden, could not be reached prior to the presentation as he was visiting Europe after the closing of school term. Miss Lee, a student with Bengt Hambræus at McGill University, travelled from Toronto to Montreal to receive her award.

The jury, headed by **JOHN BECKWITH**, professor in the Faculty of Music, University of Toronto, chose Chan for first place on the basis of "Foung" for symphonic wind ensemble, "Three Movements for Clarinet and Piano", and "Yeh-Pan Yueh" for voice and tape. Miss Lee's submissions were "Ballade of Endless Woe" for vocal quartet and percussion ensemble, and "Dindle" for piano.

Receiving second prizes of \$750 each were **HARRY KIRSCHNER**, 29, a student of Cortland Hultberg at the University of British Columbia; **Michael Clark Maguire**, 26, a student of M.Y. Liang, University of British Columbia; **KEITH HAMEL**, 22, from Queen's University where he studies with Prof. C. Crawley; and **JEAN LAPLANTE**, 27, a student of **ANDRE PREVOST** at the University of Montreal.

All winners received hand-lettered certificates, as did four composers receiving honourable mention: **TIMOTHY SULLIVAN**, 24, Peter Conlon, 21, and Wesley Lowe, 25, all of the University of Toronto; and **JAN JARV-LEPP**, 26, of Ottawa, a student at UCSD, La Jolla, California.

In all, 116 works by 68 composers from all provinces but Prince Edward Island and

Newfoundland were judged. They were presented anonymously to the jury panel. Beckwith noted that in his experience this was a large number of entries for such a competition.

"The range of styles was excellent. We had everything from purely abstract pieces, symphonies, symphonic poems, string quartets, to experimental pieces, experiments in sonority, experiments in rhythm, pieces of social or philosophical commentary. Quite a few were influenced obviously by non-west-

ern idioms, particularly from India or China." The jury was surprised that there were not many works with a direct affinity with western pop music. "In the '60s and early '70s many composers would have used electric guitars."

The P.R.O. Canada Young Composers' Competition is not limited to P.R.O. Canada-affiliated composers. Application forms may be obtained from offices in Toronto, Montreal and Vancouver. The closing date for the 1980 competition is April 30, 1980.



P.R.O. Canada's West-coast office hosted a luncheon for award-winners. Seated are Lynne Partridge who heads that office; **JEAN COULTHARD**, composer and former teacher of first-prize winner Francis Chan. Standing, left to right: Mary Harris, P.R.O. Canada, Vancouver; Harry Kirschner and Mrs. Kirschner; Michael Clark Maguire; Colin Miles of the Canadian Music Centre; M. Y. Liang, Mr. Maguire's composition teacher at the University of British Columbia.

COMMENTS

As we greet the autumn months, let's look forward to a harvest of fine musical creations to bring the year to a rousing close.

It may be "old hat" to some of you, but we at P.R.O. Canada are pleased and rewarded by the number and calibre of the entries in this year's P.R.O. Canada Young Composers Awards. 68 young Canadian composers submitted 116 new compositions to tax the panel, who worked long and hard to award the prizes which are announced on the opposite page. It was encouraging to us to meet and hear from so many new creators of Canadian music. We have nothing but optimism for the future of Canada's artists.

We are finally occupying the expanded building in Don Mills housing the headquarters' personnel of P.R.O. Canada. There have been some questions as to how this was financed. Herewith an explanation.

The financing of the building extension was obtained primarily from surplus funds accrued at the time that Music Promotion Foundation acquired the corporate shares of BMI Canada Limited from Broadcast Music, Inc. for the purpose of establishing Performing Rights Organization of Canada Limited, a not-for-profit Canadian organization.

To rent similar space, the annual rental cost would be approximately \$100,000 increasing yearly at the rate of inflation, whereas depreciation costs are fixed at approximately \$30,000 per year, a considerable saving of affiliates' money.

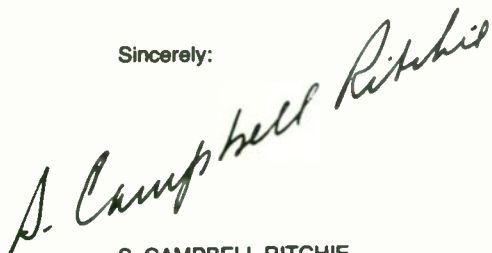
Talking of money, there will be issued to each affiliate a new Schedule of Royalty Payment Rates to be effective with January 1, 1979, showing an increase in most basic rates. The Pop Concert Royalty rate will increase, effective July 1, 1979, by 50 per cent. We hope that is good news for our affiliates whose works are being performed.

The installation of your own computer system is on target and should be effective about the first of the year. We look forward then to still greater efficiency in our distribution payments.

We're in the Country Music time of year. Good luck to all who are attending Country Music Week—September 17. We look forward eagerly to hearing a lot of great "pickin'" during this event and of course for many weeks and months following.

I hope the biggest Harvest Moon ever seen settles comfortably in your backyard.

Sincerely:



S. CAMPBELL RITCHIE
Managing Director

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P.R.O. CANADA YOUNG COMPOSERS' AWARDS	2
COMMENTS by S. Campbell Ritchie	3
DECADE OF COUNTRY MUSIC by Kate Elliott	4
GROUP 1755 by Christine L'Heureux	6
MICHAEL STUART by Ken Waxman	7
BUILDING A STUDIO by Larry LeBlanc	8
MUSIC IN CANADA	10
MICHAEL HORWOOD by Michael Schulman	14
WELCOME TO OUR NEW AFFILIATES	15

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COUNTRY MUSIC ENDS DECADE ON HIGH NOTE

It was unusually cold in Toronto, December 1977, but **SNEEZY WATERS** and his band were having no trouble packing them in at the Horseshoe Tavern. Waters' "*Hank Williams—The Show He Never Gave*" had become an event in the city, the show to see. Critics wrote glowing reviews, and a typical audience was peppered with both country and pop-music celebrities, country and non-country fans. On one particular night, **MYRNA LORRIE** and Jerry Reed were part of the crowd. Lorrie, who had been filming a trucking movie in Collingwood with Reed, had suggested that he catch the show. From the start, Reed was a good-natured skeptic. As a lifetime resident of Nashville and surrounding area, he made it clear that he had seen more Hank Williams tributes than he cared to remember, and had had it "up to here" with them. Moreover, he had been on the road with the real Hank Williams; he was not going to be easy to impress. But as the show progressed, Reed was visibly moved, along with the rest of the audience. By intermission he had been won over, and went backstage to meet Waters and congratulate him.

The incident didn't make headlines of course, but on a relatively small scale, it was another in a series of milestones that have marked the past decade; milestones that celebrate the growing international recognition and respect for the Canadian entertainer. Throughout the '70s Canada's country and country-oriented entertainers have played no small part in the achievement of that recognition.

In 1968, Anne Murray soared up the charts with **GENE MACLELLAN's** "Snowbird." Her international stardom was established beyond doubt with the late '70s hits "You Needed Me" and "Shadows in the Moonlight." **CARROLL BAKER** and **DICK DAMRON** have both risen to the top of the country music profession in Canada as singer/songwriters. Now their forays overseas are gaining them star status abroad. **DALLAS HARMS**, long recognized as an all-round country-music artist in Canada, saw his "Paper Rosie" nominated for Song of the Year at Nashville's annual Country Music Association's awards show in 1978.

These entertainers, through their achievements, are helping to open doors for what amounts to a gold mine of talented country-music artists in Canada. And aside from the individual success stories being written by their peers, our home-grown talent has an added cause for optimism. The last decade has seen the emergence of the Canadian country-music industry.

For the first time in Canada's history, the country-music industry has become just that—an industry. Several major factors have contributed to its acceleration during the 1970s. New breakthroughs in the broadcast industry gave the recording industry a much-needed shot in the arm. Television spawned a bumper crop of country-oriented shows. Most significantly, the industry began to muster its forces, uniting through Can-

by Kate Elliott

ada's annual Big Country Awards and more recently the establishment of the Academy of Country Music Entertainment (ACME).

The biggest single factor in the breakthroughs achieved in the broadcast media, and subsequent boom in the recording industry, was the enactment of the Canadian content legislation in 1970. With the new accessibility of radio, it was now possible for a country-music artist to pursue a lucrative recording career in Canada. But in the first few years following its inception, Cancon was not an immediate Godsend. According to Bill Anderson, writer and host of the nationally syndicated *Big Country* radio show, and last year's recipient of the Country DJ of the Year Award, Cancon had an initial detrimental effect on the country music industry. "The ruling attracted some less-than-professional efforts, and they got on the air—in certain cases because there was not much else to play, and in others, because a few resentful programmers played them out of spite. These cases were in the minority, but it only takes a few to create a lot of harm. In the mind of John Q. Public, some of what he heard was awful, and it created prejudices that became difficult to overcome."



Carroll Baker

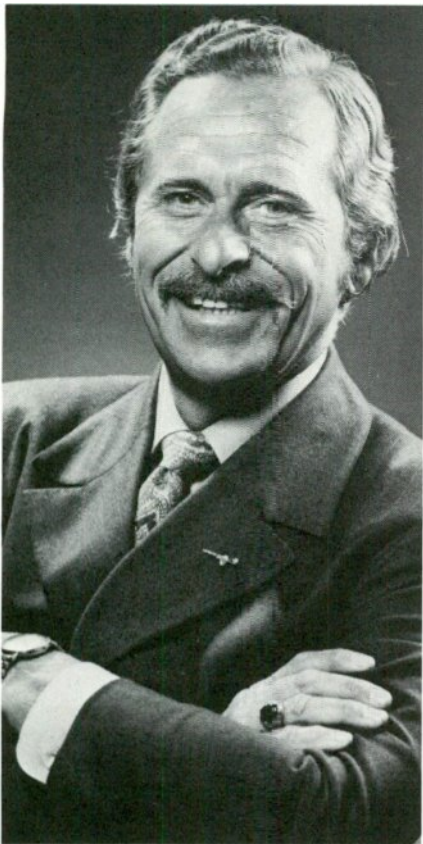
Anderson believes that a gradual phasing in of the 30 per cent legislation would have eliminated the problem, but adds that, in the long run, the professionals have been heard and what is on the air now is worthy of being on the air. "The cream will always rise, and it has. Today, our recording artists can compete internationally with anyone." There's a lot more competition at home too. Walt Grealis, Editor and Publisher of *RPM Weekly* notes that "Today, there is more country product released in Canada than rock and pop combined."

Unfortunately, the increased volume of country records has not gone hand in hand with an increase in sales. Accounting for only 7 to 10 per cent of total Canadian record sales, country music is still the poor cousin to the rock and pop industries. The sophisticated approach used in the marketing and promotion of rock and pop has not, in general, been applied to country music. In certain cases, a committed effort on the part of record companies is lacking—too often the promotion process ends with the achievement of airplay. But major sales success in the country field was experienced in the '70s by Tee Vee International—a label that saw gold albums earned by **AL CHERNY** and the late **MAURICE BOLYER**—while Carroll Baker became the first Canadian country artist to achieve platinum status through her "20 Country Classics" album. Ed LaBuick, former President of Tee Vee International, points out that many of the Canadian rack jobbers are influenced by the U.S. trade charts. Tee Vee's sales success owes much to heavy television and radio advertising, accompanied by direct distribution to retailers.

On the positive side of the large quantity of country product now being released, is the overall upgrading in the quality of record production. The competition for time on the airwaves is on the rise—so the competitor's record *must* have a professional sound. Barry Haugen, Manager of Country Product and Video Production Services for RCA Limited, believes that the general upgrading "has given us a lot more ammunition for our credibility on the international market."

Jack Feeney, producer of artists like The Family Brown, and President of Sunbury/**DUNBAR MUSIC** for RCA, says that our recording facilities are now on a par with those situated in Nashville. "Ten years ago, a lot more artists were going to Nashville to record—there were better production facilities, and the musicianship was on a higher level. Now, our studios are as good as any, and our studio musicians are as good as you'll find anywhere."

Still, Nashville remains a powerful attraction. For Canadian country artists making a concerted effort to break the U.S. market, recording in Nashville makes the going a little easier. Ed LaBuick, President of Cachet Records, saw Ronnie Prophet earn a Canadian gold record within the label's first three months. The record was produced in Canada, "But," LaBuick says, "the next album



Gordie Tapp

will be recorded in Nashville. We certainly don't intend to forget Canada, but now we have to work on our profile in the American market."

DON GRASHEY, manager of Carroll Baker, is aiming to break Baker south of the border too. "Starting in 1980, we're going to have to spend a great deal of time in the States." Grashey's experience with Baker's recent tour of England and Scotland proved the impact of her live performances. "We toured for 19 days, and our sales in England multiplied one hundred to one." As Baker prepares to conquer territory outside Canada, Grashey is justifiably upset with certain petty jealousies that he has encountered in this country resulting from her unprecedented success here. "People should realize that the better Carroll does, the better it will be for all of us involved in Canadian country music." Bill Anderson is all for tearing down artistic borders between nations. He feels that Canada is lacking, with exceptions, good country-oriented clubs. "We need more opportunities created for our country artists to grow as entertainers. There should be some kind of reciprocal arrangement worked out between Canada and the U.S. that would make it as easy for Canadian artists to perform in the States, as it is for American artists to play in Canada."

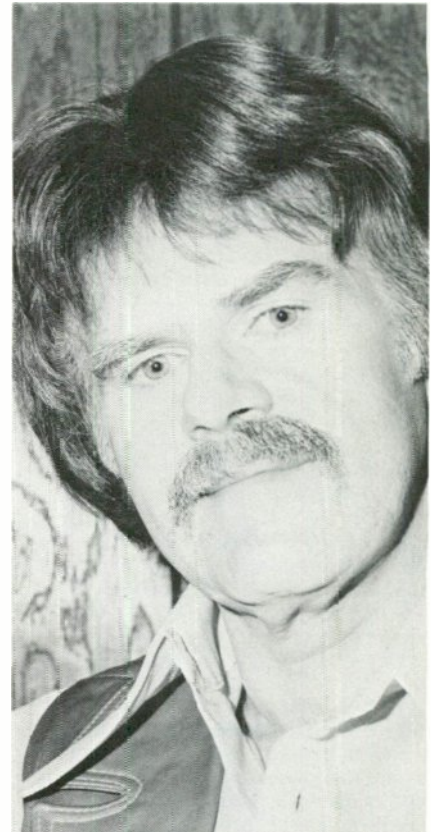
The same situation exists within the Canadian television industry. There is a constant flow of big-name U.S. country artists headed north to Canada to appear on a growing number of national and regional country-oriented television shows. **GORDIE TAPP** appears regularly on the U.S. *Hee Haw*, but beyond that, exposure for Canadian country artists on U.S. television has been limited. However, for country artists in Canada, television has traditionally served as a springboard for making them household words.

Before the recording industry boom, throughout the '50s and '60s, television was the country music industry. Shows like *Don Messer's Jubilee* and *Country Hoedown* (which launched the careers of Gordon Lightfoot and **TOMMY HUNTER**), achieved a wide audience throughout Canada's 60 per cent rural population. The Hunter show has built up such a loyal following that it is scheduled for its 15th season this fall. Anne Murray received her first introduction to the Canadian Public on *Singalong Jubilee* and throughout the '70s, this "springboard" tradition has continued. Carroll Baker's appearance on the 1976 Juno awards became her Big Break. She has since gone on to star successfully in several of her own CBC television specials.

The year 1973 marked a turning point for the Canadian country music industry when *RPM Weekly* scheduled the first annual Big Country meetings. Walt Grealis saw the opportunity for the magazine to serve as a vehicle in uniting the industry. After some rather turbulent initial meetings, the Big Country meetings eventually paid off in 1976 when ACME was formed. The Academy's membership has since become the voting power behind Canada's annual Big Country Awards, first presented in 1975. The yearly gatherings generated by Big Country and the ACME meetings have created a breeding ground for improved communication, and at least one Canadian artist has benefited. In Edmonton in 1976, **GARY BUCK** caught the ear of Capitol's Frank Jones, visiting from Nashville, and the end result of that meeting saw Dallas Harms' "Paper Rosie" become a major U.S. hit recorded by Gene Watson. But according to Dave Charles, President of the Academy (and in 1975, founder of CFGM's highly successful live radio show, *Opry North*), the development of a team spirit still needs much work. "Across the country, the general attitude is parochial and provincial." Charles points out that the membership of ACME has grown from 220 to 500, but that, with certain exceptions, the industry looks "apathetic."

One notable exception to the lack of team spirit has to be **R. HARLAN SMITH**, who started a roundup of impressive Western talent in 1974 with his Edmonton-based Royalty Records. "In the Canadian music industry, ACME has given us something to belong to, and the Big Country Awards have given us something to shoot for." Smith applauds the different styles of country music to be found in Canada. "I enjoy a good record coming out of the Maritimes. Sure, our lifestyle is a little different from the Eastern lifestyle, and it shows in the music. The variety helps stimulate the industry."

Another enthusiast is Woodstock, New Brunswick's **CHARLIE RUSSELL**, who for years, through his CJCJ tip sheet, has waged a one-man campaign in urging the industry onward and upward. And as a unifying factor, Bill Anderson's *Big Country* radio show (which reaches an equal number of MOR and full-time country stations), has done much to promote a national appreciation of Canadian country music. One hundred stations in all ten provinces and the Yukon have been the stage for artists from Nova Scotia's **BOB MURPHY** and Big Buffalo to B.C.'s **GARY FJELLSGAARD**. Big Country has also converted many listeners who have discovered, to their surprise, that they like country music.



Dallas Harms

In fact, a lot of people are finding out that they like country music these days. Bill Kearns, involved with the Broadland and Grand Slam labels as General Manager of **QUALITY MUSIC PUBLISHING LIMITED**, estimates that at present, "two-thirds of radio stations in Canada are playing country music." With all that air time being claimed by country music, it's pretty safe to assume the number of country music "converts" will continue to grow. And the "crossover" trend of the '70s increases the odds, as a fusion began to take place between country and MOR music. While a merger of the two sounds is causing a certain amount of consternation in Nashville, where some executives fear a loss of the "traditional" country sound, a similar fear does not seem to exist in Canada. Canadian country music executives point out that Canadian songwriters have always been a little more "country" oriented in the literal interpretation of the word. Strong folk roots give much of their lyrical inspiration a geographical and cultural bent. If indeed traditional country music is threatened, it's possible that Canada can become a stronghold for the sound for years to come. But "crossover" country is a welcome addition to the charts too, many country music enthusiasts reminisce that it was a country-oriented MOR record that "hooked" them in the first place.

Whatever the outcome of the country/MOR issue, one thing is certain. With Canada's wealth of country-music talent ready to be exploited by a newly formed but maturing country music industry, steady growth for country music in its various forms throughout the '80s is practically unavoidable. For the most part, artist and executive have in common one unbeatable asset—a genuine love for their work—country music.

5 Maritimers on the move

"1755" EXPRESSES ACADIAN JOIE DE VIVRE

by Christine L'Heureux

While Quebec's music seems to be quietly falling asleep nestling down on its somewhat faded laurels, elsewhere others are finding the rhythms, tunes and songs to whirl people into dancing, jigging and shouting. This music will most certainly provide new momentum to our own music as if the game had just changed hands or the players had suddenly increased around the "musical" card table. One thing remains certain however, Quebecers are learning that they cannot rely solely on their own music and they must now pay attention to what is being done elsewhere—in Louisiana, Ontario and by the Acadians in the Maritime Provinces. Outside Quebec now, fascinating French music is being created and the rise of groups such as 1755 is excellent evidence of this.

If music is a reliable barometer for measuring the cultural effervescence of a people, 1755's work is excellent proof that the Acadians are regaining strength and, in a manner of speaking, that the grated "poutine" is about to dethrone the Québécois "tourtière". Having seen Edith Butler, Angèle Arsenault and Beausoleil-Broussard, the arrival on the music scene of a group like 1755 simply proves the ever-growing vitality of musical creativity which is coming from the Acadian soil. In spite of its relatively recent formation, 1755 is proof that Acadians are not merely perpetuating their "glorious" past. They are in fact asserting themselves as a nation immersed in the present, where music is holding a place of great importance.

Folklore has always been an important element of the Acadian culture. It draws its inspiration from the past, and is thus likely to perpetuate old and dusty memories. In a few musical phrases, 1755 has succeeded to recall the past with rhythms which tell about the Acadians living today. The excitement of their music simply gives everyone dancing feet. Their music is Acadian in the true sense of the word. However, it emphasizes the existence of an Acadia growing from day to day, weaving itself in a fabric of tradition which reveals varied and energetic colours.

The five musicians and composers—**ROLAND GAUVIN, PIERRE ROBICHAUD, DONALD BOUDREAU, KENNETH SAULNIER and RONALD DUPUIS**—are all in their 20s and are from Nova Scotia and New Brunswick. They speak with different accents, play about 15 assorted instruments and their musical mosaic combines folklore, rock and roll, jazz with plenty of blue grass and country music. It is a group exuding energy and always ready for a "party". Parties, 1755 believes, are what keeps the world rolling and they represent just what has always kept the Acadians alive, from one "frolic" to the next. 1755 is still little-known in Quebec, having given only 10 concerts in the province. But each left its mark, appealing to the Québécois taste for a good time, for dances and songs.

1755 was formed almost three years ago and its history is simple. Five musicians met

in Moncton, formed a group and decided to play in pubs. Following the majority of Acadian musicians from the area, they played U.S. and English music, "Crosby, Stills, Nash and Young", and many of the Beatles' songs. They performed mostly in English but their repertoire included jigs and reels . . . all the music they liked. They wandered around the nearby villages and ended up performing five to six nights a week for a lively, fun-loving public. One evening, they added a few of their own songs to their programme and gradually found themselves singing in French, very rare for the francophones from that part of the country, according to the musicians of 1755. They introduced more of their own songs to their repertoire and continued the hard work, discovering more and more that they wanted to play their own music in French.

Their meeting with Lucien Gagnon and Frank Furtado, publisher and managing director of Presqu'île Records, allowed them to realize their dream: a first record made entirely of their own songs, which was recorded in October, 1978. "1755" is distributed by Solo Distribution, 4740 Côte Vertu, Ville St-Laurent, P.Q. Mention should also be made of Ernest Leblanc of **EDITIONS SANS NOM** who has been the pillar and promoter of the group since its early beginnings, doing the utmost to ensure its success. All

these efforts have contributed to more concerts in Quebec and in Acadia, ten-thousand records sold, praise from the critics—and a second record, this one recorded at Studio Marko for release this Fall.

The very existence of 1755 is now irrefutable but Pierre Robichaud, who is more or less leader, is contemplating more projects for the group. Everyone must now be made aware of it. 1755 may tour Quebec this fall and subsequently, Western Canada. Then comes Europe. Indeed, the musicians of 1755 are eager to let the world know of them. They want to be known as Acadians—and of course their accent alone is convincing enough—but above all, they want to be known as musicians. They know that music represents a unique way to discover and learn about other countries. And they want to let everyone know that Acadians have always had and still have the taste for life. One simply has to attend one of their concerts to understand that in Acadia and with Acadians there is no way one can fall asleep! The Acadians have nearly 400 years of history behind them, and the future lies ahead, full of songs to come.

The group's music is made of the past and the future, and its songs are a unique and vigorous means of expression. Give them a listen.



MICHAEL STUART A JAZZ VETERAN AT 30

by Ken Waxman

Tenor saxophonist **MICHAEL STUART** is a musician who looks for a challenge in everything he does. So while the 30-year-old, Toronto-based reedman spends part of his time creating outstanding contemporary jazz, during the remainder he plays commercial dance music at a north-end hotel.

"You can't beat the experience of playing in different situations," the soft-spoken Stuart explained to me when we met in early summer. The hotel gig is challenging because it allows him to work on his flute and clarinet playing and perfect the melodic side of his tenor saxophone playing. It also allows him the monetary freedom to concentrate on his jazz work, which in the last couple of years has made Stuart a respected name in the musical community.

Stuart has worked with some of Canada's best-known jazzmen, including pianist **DON THOMPSON**, and the group he now co-leads with drummer Keith Blackley has given well-received concerts in various Ontario centres. Now "Determination", the self-financed album put out by the group (completed by pianist **GEORGE MCFETRIDGE** and bassist Steve Wallace) has almost sold its initial pressing of 1,000. It is on the Endeavour label, distributed from 290 Greenwood Ave., Toronto.

The search for new challenges brought Stuart from his native Jamaica to Toronto in the first place. Earlier, attending boarding school in Kingston, Jamaica, two of his teachers were jazz buffs. They introduced him to the music. After initially being influenced by Stan Getz and Zoot Sims, he read that John Coltrane had won four categories in the 1965 *Downbeat* magazine poll. Intrigued, he bought a Coltrane album about the time his half-brother, trombonist **RUSS LITTLE**, studying at the University of Toronto at the time, sent him a tenor sax. Soon he was spending most of his time listening to Coltrane or practising. It was Coltrane who influenced him to follow a musical career. Stuart now usually plays in an "outside" freeform style.

After studying at the Jamaica School of Music, he worked in the houseband for a local TV show, then joined the calypso-reggae band of Sonny Bradshaw, with whom he toured Canada in 1968 and 1969. He moved here in 1969. After the usual journeyman work with lounge and rock bands he began jamming in afterhours jazz spots. Over the years he studied saxophone technique with Paul Brodie ("Classical training is the best,"), improvisation with Alvin Pall and composition with **TED MOSES**.

By the mid-'70s he was a jazz veteran, having worked with the bands of pianist **SADIK HAKIM** and guitarist **SONNY GREENWICH**, recorded with pianist Doug Riley and done a variety of radio broadcasts and live dates with Thompson, including the Laren (Holland) Jazz Festival. He also had begun his association with Blackley. "At first we just played as a duo."

He still was looking for new challenges



Stan Carmichael

Michael Stuart

though, and shortly afterwards went to New York with the express purpose of sitting in with Coltrane's former drummers Rashid Ali and Elvin Jones. The Jones experience was memorable because a few months after he played a single tune with the Jazz Machine, Jones asked him to join the band. The same week Jones called him he had just returned from a trip to Montreal where he sat in with McCoy Tyner, who had been the pianist in Coltrane's band.

Stuart spent eight months on and off with Jones, but admits that he never was really "comfortable." That's because as a Canadian he couldn't play with the band in the U.S., and so after stints in Europe where he would become familiar with the band book, the group would head for the States and he'd be separated for another few weeks. Finally Jones cut the group back to a quartet, but not before The Jazz Machine recorded an MPS album called "Remembrance," featuring Stuart and his composition "Kalima."

Stuart wrote two of the four tracks on "Determination". "Most of my writing comes

from my tenor playing. Often I'll be working out some ideas, just running over the horn and playing scales and chords, when I'll play a figure that makes me stop, listen, develop it over a time and finally write it down. Other times I've deliberately sat down at the piano and tried to compose and nothing comes out at all."

For the near future Stuart plans to stay in Toronto, practising and studying. He adds that he may take a hiatus from the quartet since "Keith and I have been playing together for four years and you need regular changes to evolve musically."

He leaned over and became more serious: "I think for a musician to be inspiring the way Coltrane was he must be inspired as well. It's very important to maintain an attitude of interest and amazement towards the world and it's very, very important to me to develop a focus, to put meaning into what I'm doing and try to discover why I'm in the world."

"I play for that—the challenges—not to be a star."

Insulate against the neighbours

HOME-RECORDING TECHNIQUES SIMPLIFIED

by Larry LeBlanc

In the past decade technological advances in consumer electronics have made home recording more satisfying than it used to be.

"You should hear the stuff made at home," says producer-engineer Phil Ramone (Billy Joel, Chicago, Paul Simon and others). "It's so competitive with commercial product it's amazing."

It took Tom Scholz (of the group Boston), who has an M.A. in mechanical engineering from the Massachusetts Institute of Technology, five years and \$300,000 to perfect his studio to the point where he was able to record two platinum-selling albums in his basement. But you don't need that much time or money to construct a studio that, at the very least, would be capable of recording high-quality demo tapes.

Ideally, you need an open-reel, multitrack (4-track) recorder, an open-reel (or cassette) stereo (2-track) deck, a mixer, monitoring speakers, several pairs of stereo headphones and a minimum of 4 or 5 microphones.

You can record anywhere—basements, garages, etc. The bigger the room, the better. If you live in the city, to avoid problems with neighbours, you might need to insulate the room with the densest material you can think of—concrete, lead, etc. In a garage, you can build triple walls with fiberglass and air spaces between.

If the sound is too 'live' add carpeting to the floor and walls (out-of-date carpet books are useful). Bedspreads and egg cartons can also be utilized to deaden the room. If it's too dead, remove some insulation or add wood panelling to reflect the sound back. Movable drapes provide a convenient way of varying a room's properties.

Quality 4-track decks in the \$750-\$1500 range include the Dorkorder 8140, Teac 3340S, and Akai GX-400DSS.

Whatever you end up with on the four tracks of your multi-track it will have to be mixed down and recorded in two-channel master form—on an open-reel stereo tape deck or a top-grade stereo cassette deck. Recommended in the \$500-\$1000 range are: Open-reel—Teac 3300S, Revox A77; and Cassette—Teac 450, Tandberg TCD-310, and Nakamichi 700.

Microphones are as important to recording as a good lens is to a camera. Trusted names include Sony, Shure, Electro-Voice, Sennheiser and Neumann. Microphones are classified according to their principles of operation—the way they convert acoustical energy to electrical energy—and by their directional sound pickup patterns. Both dynamic and electret microphones are dependable and affordable to the amateur.

The electret offers a similar sound quality as the more expensive

condenser mikes used by professional recording studios. Popular mikes in this category include Sennheiser MKE 10 (\$190) Teac, ME-80 (\$140) and Nakamichi CM 700 (\$270).

Dynamic microphones require no power source at all but seldom do they offer as smooth a response to all the musical overtones. The best-known mikes in this field are Electro-Voice RE 20 (\$600), Electro-Voice RE15 (\$345), Sennheiser MD421U (\$240), Shure SM58 (\$200) and Shure SM57 (\$165).

The most popular polar patterns that prevail among amateur recordists are omnidirectional and cardioid. The omnidirectional microphone is equally sensitive to all sound sources, regardless of its relative direction. It provides uniform frequency response. The cardioid microphone (sometimes called a uni-directional mike) has a heart-shaped response. It is most sensitive to sounds originating directly in front of it and ignores sounds coming directly from the rear. Sounds coming from other directions are picked up with varying degree of sensitivity depending on the angle at which the sounds arrive. Cardioids tend to impart an added boost in the lower register when the sound source is close.

To hear exactly what is going on tape you need monitoring speakers that have a smooth frequency response over their operating ranges. In some cases it's possible to integrate your hi-fi system into the studio. If not, be prepared to spend \$100-\$800 for speakers. Manufacturers to consider include Electro-Voice, J.B.L., and Altec-Lansing.

The simplest stereo-recording set-up, known as the "X-Y technique," uses two cardioids, oriented roughly at right angles to each other, and placed symmetrically in front of the group being recorded. The mike on the left points right and connects to the right recording channel. The one pointing left connects to the left channel.

The mikes should be as close together as possible without touching and far enough in front of the group so that the instruments on either side are not too far off the axis of the mike pointing in that direction. Moving the mikes farther apart increases the width of the stereo image and enables you to work closer to the group. At too great an angle neither mike will respond to sounds from the centre and the recording will have a "hole in the middle"; that is, sounds will for the most part be left or right of centre, with little or nothing happening in the middle. The closer the mikes are to the instrumentalists, the more immediate will be the sound. The further back, the greater the reverberant sound.

Using more than two microphones you need a mixer—a device that combines and mixes the signals from a number of sources. Using an inexpensive mixer in the \$400-600 range (Yamaha, Pioneer, TEAC) and good mikes, you can get into full-fledged multitracking as it's done in the expensive professional studios.



MARS & CO. uses the initials of its title of the various people who have pooled equipment and resources to form the highly efficient graphic arts and sound studio at 323 A Queen Street West in Toronto. Here Pierre Ouellet adjusts balance on mixing board while PATRICIA CULLEN plays synthesizer, part of \$40,000 worth of synthesizer equipment involved. In rear are speaker columns, 4-track and 8-track tape decks, small amplifier and turntable.



Pierre Ouellet's playing is miked directly into board while Patricia Cullen adjusts sound levels on board allowing 8 tracks in and 4 out. Right, Patricia does final mix. MARS & CO., chiefly an electronic studio, has completed demos, masters and film scores.

A 4-channel tape deck allows instruments to be recorded on individual tracks and played back in various combinations. The variations are endless and individual performances are preserved on separate tracks. If a musician is out of town when the band records, his track can be added later—in sync with what's been previously recorded.

A 4-input mixer is very useful with a 4-channel recorder. You can mix up to four instruments or vocalists into one channel of the recorder; you can also mix three channels down into a fourth channel; and finally, after you've recorded on all four channels, you can play them back through the mixer, and feed the output to another recorder for even more combinations.

If you only have two 2-track machines, a stereo mixer that can handle at least two line outputs and two microphones, it's still possible to layer tracks in stereo. The band's instrumentals are recorded into machine #1, and then played back into the mixer while you record vocals on the microphone inputs. The output of the mixer goes to machine #2. If someone misses a note, rewind the tape and redo it, all the while preserving the previously recorded instrumental track.

You can even continue the overtracking process. Play back the combined vocal and instrumental track from machine #2, mix it with, say, another vocal, and then go back into machine #1. The disadvantage of ping-ponging back and forth between these two recorders is that you lose some sound quality with each transfer.

Vocals: Vocals should be recorded so that the voice comes out in the centre of the stereo image. Vocalists should keep the volume level constant and the addition of a mike windscreen will reduce sibilants and "popping." Some singers use a cardioid mike at a close range to add richness to their voices. If your budget is limited to two mikes overall use an omnidirectional mike placed near the soloist.

Acoustic Guitar: There are several options to recording an acoustic guitar due to the sound hole being covered by the guitarist's hand. One method is to use an acoustic transducer (with suitable equalization to take out a dreadful midrange peak) that picks up the notes and qualities of the guitar. Another approach is to use the transducer in conjunction with one or two mikes. The transducer picks up the basic notes of the guitar and then is mixed with a microphone at the strings near the left hand (equalized for accent) and a microphone towards the end, and to the rear of the guitar.

Electric Guitar: Electric guitarists should discover the advantage of using low power, portable amps in the studio instead of the large, concert-size, high-wattage amps. Electronic amps are recorded by aiming the mike at the centre of the speaker cone for a bright sound; off-centre, or from a distance, for a fuller sound. Pushing the mike as close as possible to the speaker gives a bassy, full sound. For reduced bass response, back the mike away until you achieve a satisfactory tonal balance.

Electric bass: The bass amp can be miked alone but that method is usually ineffective because few bass amps reproduce fundamental bass frequencies with any purity. Recording the bass direct with a

direct box is more effective. Frequently, the bass amp will be miked and combined with the direct pick-up. The mike sound achieves a little more attack.

Drums: Drums are loud and should be treated as a combination of instruments. They have an incredible dynamic range and a wide range of frequencies—from deep bass drums, to cymbals whose energy can extend beyond 20kHz. A newcomer to recording would be well advised to stop at a complement of 3 mikes for the drum kit (or 4 including another mike on the snare), if you really like a forward sound.

Set up in the corner of the studio because the configuration of the walls tends to boost the bass and adds to the feeling of power. The simplest set-up is a single cardioid mike mounted 2-4 feet over the front of the kit. The cymbals will sound lovely, the toms and snare will be low-level and the sound of the bass drum will be very subdued. To overcome this latter shortcoming, place a second mike in front of the bass drum and balance it in the mix against the overhead mike.

If you have enough microphones mike each drum with the tom mike high enough to pick up the cymbals and the snare mike high enough to pick up the hi hat.

Bass drums: Remove the front head of the drum and place a large cushion or thick layer of absorbent material in the bottom of the rim. Place a mike inside the drum, off centre.

Snare: Aim one mike at the top head angled in such a way that it points between the centre of the skin and the opposite skin. An additional mike can be placed at the bottom to give the snare sound extra snap.

Toms: Point the mike at the centre of the skin from a couple of inches away, just above the edge of the front rim.

Percussion: Recording percussion instruments—cymbals, gongs, tympani, marimbas, xylophones—is generally done in about the same manner as are the drums.

Piano: The piano sound is dependent on the colour and the character of the piano itself. Bear in mind that most of the piano sound comes from its sounding board. There is no point in aiming the mike at the hammers. Upright pianos can be recorded by placing mikes behind the piano which favours the sounding board. If a punchier sound is needed, lift the lid and place a couple of directional mikes aimed where the high and middle register strings are attached.

Horns: Place the mike a minimum of 2-3 feet from the bells for a true sound.

Violins: Place the mike several feet above the instruments.

Tape recording expertise comes with practise. After a few sessions you'll learn to place the microphones properly, you'll know the peculiarities of your recording equipment and how to make the best use of the tape's dynamic range. If your budget allows, you might add such special-effect goodies as a noise-reduction unit (dolby or dbx), a record-playback equalizer, a reverb unit, phasers, and delay units.

However, given basic good equipment—tape deck and microphones—you will be surprised at how well you do.

MUSIC IN CANADA

□ The Montreal group Mahogany Rush, which has been touring the U.S. all summer, has added a new member after being a trio for over eight years, he is the leader of the group **FRANK MARINO's** younger brother Vincent "Vince" Marino.

□ QuadraMedia Inc. of Toronto chose **NANCY RYAN** as the first star in *Country Star*, their new radio series on Canadian country-music entertainers. A one-hour documentary on **DALLAS HARMS** will follow and plans are underway for 13 in all. The series could spin to half-hour TV shows as well. Reasons for choosing Nancy as the first "Country Star" include her songwriting and performing, but also she rides and trains horses, sky dives, drives stock cars (she held the Women's Championship three years in a row), races motorcycles, and holds the Women's World Endurance Ice Skating Record of 38 hours. Nancy's current album is "Rouge" on the Waterloo label. Her singles "Every Now and Then" and "Cherokee Bend" are from the album. She will star in a Canadian feature film planned for next year about the behind-the-scenes world of country music. As well, she is presently working on the music for a film titled *Christina*.

□ They're fun, they're honest and they're topical, and they're called the Mendelson Musiculture Series. In all, 37 paintings of Canadian musical performers, musicians and songwriters of our day have been completed by **MENDELSON JOE**, himself a songwriter/performer. Joe received an arts grant from the Canada Council to complete the paintings, and now the series is for sale, as a unit, through Gallery One in Toronto or artist representative Anna Marya Smith. Hopefully they'll go to a public place where all can enjoy.

□ On June 22, in Metcalfe, Ontario, more than 1,000 fans and friends gathered to honour country gentleman **ORVAL PROPHET**. A singer and songwriter for more than 40 years he was inducted by Walter Grealis of RPM into the publication's Canadian Music Industry Hall of Fame. Following tributes, country performers entertained, climaxed by Prophet himself.

SINGLES SET

□ "Start Over Again" and "Jamaica", two songs taken from **MYLES'** current album, have been released as a single by Change Records. Myles was preparing an album for fall release at press time.

□ Country writer/performer **LARRY MATTSON** wrote his current single, "Brand New Same Old Feeling". Earlier singles "Queen of the Ball" and "I've Been Wondering" are also originals and are from his Grand Slam album "Sweet Words".

□ Olivia Newton-John's Top-40 tune "Totally Hot" is backed by "Dancin' 'Round and 'Round" written by affiliate **ADAM MITCHELL**. In naming the latter a country single pick in late July, *Record World* described production as "outstanding, with a bright crystal-clear sound".

□ **GLORY-ANNE CARRIER's** latest single, "In My Dreams", from her current album "Keeper of the Heart", produced by **RUSSELL THORNBURY**, has been released in the U.S. as well as Canada. It is on the Royalty label in both countries, with promotion by Ray Lawrence out of Los Angeles. Carrier has been able to resign from her day job and has made guest TV appearances in Edmonton, Toronto, Calgary and Vancouver.

□ Crowcuss, the Stony Plain recording group from Western Canada (Bill Wallace, **HERMANN FRUHM**, **LARRY PINK**, **MARK LAFRANCE** and **BOB DEUTSCHER**), have had released in Europe their single "Running Start", on the Decca label, and in Japan on Trio Kenwood. At home Crowcuss was awaiting release of the single "Do What You Want Mama". The band plans to be in Guatemala in September where "Running Start" reached No. 1 earlier. Eastern Canada appearances will follow, backing their recent airplay in the area, notably on Q-107 and CHUM-FM in Toronto.

□ **DALLAS HARMS'** newest single, "The Ballad of the Duke" was written by Harms and Holly Fuller to pay tribute to John Wayne. Fuller sent a cassette of the recording of the song to Wayne's home in Newport in April, "so I'm reasonably sure he heard it". According to Broadland Records it has sold 15,000 copies in Canada to date.

□ **DAVE MacDONALD**, from Ottawa, has had his first Country/MOR single released, on Diana Records, distributed by TCD Record & Tapes, Ottawa. "Magic in My Eyes" was written by Dave with **TIM LADD** and Mike Newcombe, while the flip side, "We're Falling In Love", is a MacDonald original. Dave produced the single, sang, and performed guitars, flutes, piano and string synthesizer. **ROBIN MOIR** helped with background vocals.

□ **LARRY J. S. YATES** had a song released on Capitol-U.S. in the early '70s then dropped out of music until this summer. In August he was scheduled to release his album "At the Gate" on his own Start Records label. All cuts are original, soft and melodic, with Larry handling vocals.

□ **ROSS ALLEN** wrote "Hard Times (Comin' Down Again)", the new Carlton Showband single on RCA, backed by "The Ring Your Mother Wore", a traditional tune arranged by **CHRIS O'TOOLE**.

SIGNINGS

□ **THE MERCEY BROTHERS** of Elmira, Ontario, have signed one of the largest international deals by a Canadian independent publisher. About 500 titles by Canadians have been assigned to the Nashville-based White Light Music and High Peak Music, establishing the bulk of their catalogues. Writers whose songs are involved include The Mercey Brothers themselves, writing team **TERRY CARISSE** and **BRUCE RAWLINS**, **MARIE BOTTRELL** and **LEE BACH**.

□ Songwriter/performer **PETER FOLDY** has cut three sides at Wishbone Studios in Muscle Shoals, Ala., following signing with RCA/Freeflight in Los Angeles. Peter co-produced with Tony Brown. August 1 was set for the release of "Love City" backed by "Turn It Up" the former an original and the latter written with **JOEL CLARFIELD**. Canadian release had not been finalized.

□ A&M Canada announced the signing of singer/songwriter **EUGENE SMITH** in mid-summer, with a first single released in August, "Amy (Why I Love You)". Eugene dates back to the r & b scene of the '60s in Toronto, later recording for **TERRY JACKS** on the Goldfish label. A&M says it is the "lazy, liquid rhythm persona on stage that has been his major strength to date".

CLUBS AND STAGE

□ "Last Dance at the Maple Leaf", by former RPM writer Alan Guettel, was presented at the Horseshoe Tavern in Toronto for a two-week run in June. Starring **GRAHAM TOWNSEND** and Paul Bradley, the play was described as a "Canadian musical on a dance floor". Also taking part in the play were dancers Donny and Gina Gilchrist.

□ "If the reaction of last night's near-capacity audience is to be heeded, 'North Mountain Breakdown' is an undoubted hit," wrote Mike Paterson in *The Mail Star* in Halifax following the opening of the country musical by Paul Ledoux, with music by **AL MacDONALD**. Denny Doherty, formerly of the Mamas and Papas, is back residing in Nova Scotia and heads the cast. He is surprising audiences with his fine and funny acting. The show was held over at Theatre 1707 in Halifax.

□ The Holiday Inn chain in Canada picked the group Mirth, with **DAVID JAMES BOWEN**, **PATRICIA WATSON** and **ALISON REYNOLDS**, for a cross-Canada tour of hotels following successful appearances in Ontario centres.

□ Three of Canada's jazz musicians, Rob McConnell, **MOE KOFFMAN** and Oscar Peterson, performed in the Esso Jazz Concerts in July at the Art Gallery of Ontario. This was the second of a series of Concerts sponsored by Imperial Oil Limited.

□ The musical "8 to the Bar" by **JOEY MILLER** with book by **STEPHEN WITKIN** was co-produced by Neptune Theatre in Halifax and Festival Lennoxville, Quebec. It played to rave reviews in both centres during the summer. The show came together following its creators' attendance at P.R.O. Canada's Musical Theatre Workshops in Toronto.

□ The *Winnipeg Free Press* found Toronto songstress **CHARITY BROWN** performing at the Southwood Hotel last spring, and was surprised at her move into "straight-ahead, driving rock". Charity began writing at 14 but it's only recently she's been writing rock, and finds that now she's doing things she enjoys and believes in, audiences are reacting better than ever before. She was due to put together an album of new material during the summer.

TELEVISION

□ **LISA HARTT** broke up the Lisa Hartt Band last summer and was off to Los Angeles where she spent her time writing and meeting other musicians. *The Globe & Mail* reported last spring she's back in Toronto co-hosting a documentary special for the CBC and the Swedish national TV network. *Listen to the Music* will detail the music business in the two countries. **BRUCE COCKBURN** will be included with the Canadians while Abba leads the Swedish contingent. Natalie Cole is interested in Lisa's songs and the two expect to record together at Muscle Shoals, Ala., this fall. Could be the breakthrough.

□ The CTV show "Circus" with hosts Cal Dodd and **SHERISSE LAURENCE** will be back for the 79/80 season. Comedian Billy Van will be a regular on the show.

□ The word was out in Toronto last Spring that composer/conductor/pianist **HAGOOD HARDY** will be making his film debut in a part resembling **RONNIE HAWKINS**. Hardy confirms he had a small part under producer Jack Nixon-Browne and CBC publicity says the hour-long drama will be aired in 1980.

NEW ALBUMS

□ **STAN ROGERS'** last album, an independent effort, resulted in Mary O'Hara's picking up his "Forty-five Years". And now his album "Between the Breaks . . . Live!" is on the market. **PAUL MILLS** produced, and it's on the Fogarty's Cove label, (RR #1, Hannon, Ont. LOR 1P0). Writing credits go to Archie Fisher and **NIGEL RUSSELL** for a cut each, with Stan taking the remaining credits for writing or arranging.

FILM COMPOSERS FORM GUILD

Early last summer a group of Canadian composers met to discuss the business of writing for film, and the result of meetings in both CAPAC's and P.R.O. Canada's offices in Toronto was the formation of the Guild of Canadian Film Composers.

Early meetings dealt with the composers' relationship to film producers and the industry in general. Aims of the Guild will be to establish a standard contract for film composers which clearly delineates the rights of a film composer and the composer's control over those rights; to provide basic information; to represent the interest of film composers with governmental departments and agencies.

Barriers to membership have been kept at a minimum, thus encouraging film composers to approach the Guild. Interim Chairman is Ben McPeck and Guild mail is being accepted at his offices at 131 Hazelton Avenue, Toronto, M5R 2E4.

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HOWARD SHORE composed the original score to *The Brood*, a New World-Mutual Pictures of Canada release directed by David Cronenberg and starring Oliver Reed and Samantha Eggar. The film is currently showing in more than 60 theatres across Canada and on 400 U.S. screens. At time of this writing the film had already grossed \$685,000 in Chicago and Toronto dates.

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LEE GAGNON has composed original music for two new feature films: *Seizure*, a Euro-American Pictures Ltd. release directed by Oliver Stone, and *Pousse mais Pousse égal*, a Cine-video production directed by Denis Heroux.

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MICHAEL CONWAY BAKER composed original music for a documentary short entitled *Harrison's Yukon*, just released by the National Film Board of Canada.

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PAUL HOFFERT, has composed the music for *Double Negative*, a Quadrant Films production directed by George Bloomfield and headlining Michael Sarrazin and Susan Clark. Following this he and wife **BRENDA** will complete a children's album, then possibly a disco album. *Shape of Things to Come*, a science-fiction film scored by Hoffert, has been sold worldwide and is opening in 1,500 U.S. theatres. *Wild Horse Hank*, with four songs by Brenda and Paul, has been picked up by NBC for broadcast two years from now.

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Hans Klostermann, director-producer, and **ANDY HALMAY**, researcher-writer, have won second prize for their half-hour documentary, *Where There's A Will . . .* produced for Rehandart Canada Ltd., in the 1979 International Rehabilitation Film Festival in New York. In all 256 titles were submitted from around the world. The film shows how physically disabled Canadians have established themselves as working artists. It has had some 60 TV exposures on local stations and cable outlets in Canada, according to its writer.

□ "Winter's Gone and Past (and other songs of Newfoundland)" by the Memorial University of Newfoundland Chamber Choir conducted by D. F. Cook has been released by Waterloo Records of Waterloo, Ontario. Adjudicator John Hodgins, at the 1979 St. John's Kiwanis Music Festival, said of the 18-voice ensemble, "Words fail me, this is such beautiful singing . . ." The album is a collection of 13 songs of Newfoundland from Newfie ditties to plaintive traditional material. Arrangements by Cook are published by **WATERLOO MUSIC**.

□ The rock group Highstreet from Quebec has released an album this summer on IGM label. "She Won't Be Waiting" was recorded at Toronto's Thunder Sound Studios. The group includes **MICKEY HALL**, who wrote all the songs for this album, Butch Coulter, Jim Buck, Gordie Abramson and Ted Hall.

□ WEA Records released the soundtrack from the film "Voices" in Canada last spring, featuring Jimmy Webb, **BURTON CUMMINGS**, Tom Petty & The Heartbreakers. Three of Cummings' tunes are included.

□ "Stranger in Mystery", on the Energy Discs label, is a collection of music and legend from the age of electronics. It's by the Vancouver-based Melodic Energy Commission. Members involved are: Xaliman, **RANDY RAINE-REUSCH**, **DEL DETTMAR**, George McDonald, Mark Franklin and **PAUL FRANKLIN**.

□ Vancouver-based BTO is back with "Rock and Roll Night", a new album produced by **JIM VALLANCE** and distributed by Phonodisc on the Mercury label. Vallance helped with the writing, contributing four of the nine songs. **FRED TURNER'S** "Heartaches" was the first single from this album.

CONCERT

by Rick MacMillan

ROBERT AITKEN has agreed to compose a work for the Toronto-based wind quintet York Winds and has accepted a commission for New Music Concerts' 10th season (1980-81). The flutist/composer recently returned from a European tour with harpist Erica Goodman, having performed **BARBARA PENTLAND's** "Trance" in London, Ghent, Antwerp, Zurich, Bonn and Hilversum. Aitken also performed his own "Plain-song" for solo flute.

Melbourne Records of Canada announces the release of two new items in its growing catalogue of recordings of music by Canadian and other contemporary composers. "Interaccodinotesta" is the composite title of SMLP 4034, incorporating the first two syllables of each work included: **BARBARA PENTLAND's** "Interplay", Ernst Krenek's "Acco Music", Arne Nordheim's "Dinosaurus" and **R. MURRAY SCHAFER's** "La Testa d'Adriane". This record of contemporary music for free-bass accordion features accordionist **JOSEPH MACEROLLO**, the Purcell String Quartet and soprano Mary Morrison.

A major release is the world premiere recording of Schaffer's "Loving" (SMLP 4035-6), a unique work for the stage which the composer describes not as an opera but rather an "audio-visual poem". The recording employs the same vocal and instrumental forces as were heard in 1978 when New Music Concerts took the work on a tour of eastern Canada. Conductor is **ROBERT AITKEN**.

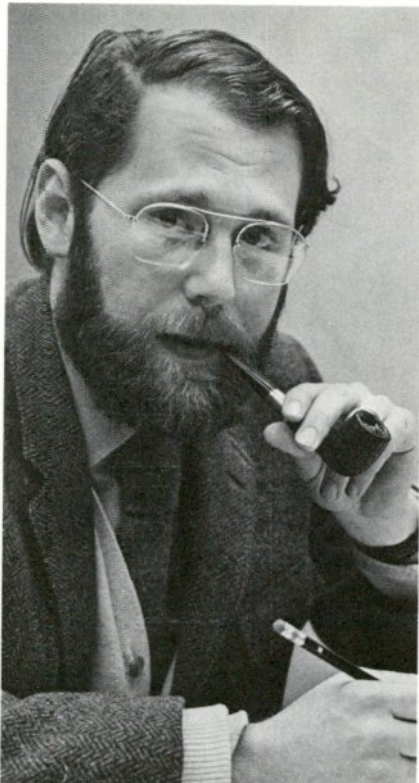
Melbourne Records are distributed by Waterloo Music Company Limited, 3 Regina Street North, Waterloo, Ontario, N2J 2Z2.

Montreal composer **JACQUES HETU**, filmmaker Claude Jutra and painter Iain Baxter have won the Victor Lynch-Staunton Awards of the Canada Council. The awards are worth up to \$17,000 each and are intended to cover living, travel and production expenses for 4 to 12 months.

MICHAEL HORWOOD's "Bipolarity", for accordion and string trio, received its first performance July 5 at Toronto's Royal Conservatory of Music by accordionist **JOSEPH MACEROLLO** and The Galliard Ensemble. The work was commissioned by the artists through a grant from the Ontario Arts Council and is to be published by **BERANDOL MUSIC LIMITED**.

The Toronto composer has received a commission from piccoloist Laurence Trott of the Buffalo Philharmonic Orchestra and the Piccolo Society for a new work for piccolo, piano and colour slides.

Recently admitted as Associate Composers of the Canadian Music Centre were **GERALD A. BALES**, **WALTER BOUNDREAU**, **BRUCE DAVIS**, **FRANCIS KANIN CHAN**, **TIMOTHY SULLIVAN** and **FREDERICK A. SCHIPIZKY**. Schipizky's "Five Vignettes for Viola and Contrabass" were first performed at the Immaculate String Conference in Philadelphia this summer.



Brian Cherney

BRIAN CHERNEY's "String Trio" has received the highest honour ever accorded a Canadian work at the 1979 International Rostrum of Composers forum in Paris. The work, commissioned by CBC's *Two New Hours* and first broadcast in July 1978, tied with the Dutch entry, Otto Ketting's "Symphony for Saxophones and Orchestra", as the first work "recommended" by the Rostrum. "Pour un monde noir", by French composer Charles Chaynes, received one vote more, to become the "selected" work.

Each year, for the past 26, member broadcasting organizations in the UNESCO-sponsored International Music Council have submitted compositions by their countries' leading composers. Delegates have then chosen a list of "recommended" works plus one "selected" work from the compositions presented at the Rostrum. Composers singled out over the years include Henri Dutilleux, Luciano Berio, Hans Werner Henze, Frank Martin, Witold Lutoslawski, Humphrey Searle and Elliot Carter.

This year a total of 73 new compositions were heard, including **WALTER BOUNDREAU's** "Les Sept Jours", entered by the CBC's French Services division. The CBC has taken part in the Rostrum since 1964. In 1970, it received a special prize for **STEVEN GELLMAN's** "Mythos II", as the best work by a composer under 25. Brian Cherney's "String Trio" will be broadcast this fall when CBC Stereo's *Two New Hours* presents highlights from this major event.

The 1979 Canadian Music Council Awards were presented May 27 at the final event of the Council's Conference entitled "For all children, their daily music", held at Laval University, Quebec City.

Best Recorded Performance of a Canadian work went to guitarist **MICHAEL LAUCKE** for his RCI recording of **FRANCOIS MOREL's** "Me Duele Espana". The Best Jazz Recording award was presented to **TOMMY BANKS' Big Band** with **"BIG" MILLER**, an RCI recording from Jazz Canada Montreux 1978. A special mention in the recording category was granted to RCI for its *anthology of Canadian Music* and for a boxed set of the piano music of **HARRY SOMERS**.

In the category of Music for Television the Best Music Educational Telecast went to the French network of the CBC for "Veux-tu devenir chef d'orchestre?", featuring **MARIO DUSCHENES** and produced by Evelyn Robidas.

The Canadian Music Council's 1980 conference, set for the spring in Toronto, will focus on the plight of serious-music recordings in Canada.

VIOLET ARCHER's "Psalmody" for baritone solo, chorus and orchestra received its premiere May 16 at Convocation Hall, University of Alberta, by baritone Harold Wiens, the Da Camera Singers of Edmonton, and the Edmonton Symphony Orchestra conducted by Pierre Hetu. The work was commissioned by the CBC and the concert was taped for broadcast. The event was repeated the following day.

Clayton Lee of the *Edmonton Journal* wrote that the work "is beautifully structured harmonically, beginning with dark colours in the cellos and building in intensity and interest according to the texts of the four psalms used."

On June 11 The Leo Green Singers, a women's choir from Edmonton, presented at Edmonton's Provincial Museum Auditorium first performances of two specially commissioned works by Dr. Archer. "Two Songs of Praise" and an arrangement of "Danny Boy". The concert, under the direction of Paul Bourret, was sponsored by the Edmonton chapter of the Knights of Columbus.

BERANDOL MUSIC LIMITED has published a study score of **VIOLET ARCHER's** "Concerto for Piano and Orchestra". **MICHAEL KLENIEC's** "Melodies for Guitar" has been added to the company's Facsimile Series.

The Moss Music Group (Canada) Inc., new owners of the Vox/Turnabout record catalogue, announce the introduction of the *Turnabout Canadiana Collection*, a series of seven reissued recordings by the Baroque Trio of Montreal, the Petit Ensemble Vocal of Montreal and the Montreal Bach Choir conducted by George Little. This last group is heard in arrangements by **VIOLET ARCHER** of French Canadian Folksongs (CTC-32003) and in Music of the Spanish Renaissance (TV-34264, accompanied by a consort of viols under the direction of **OTTO JOACHIM**). Suggested list price is \$5.98.



In recent months P.R.O. Canada was pleased to welcome to its Don Mills offices representatives from foreign performing right societies. P.R.O. Canada's Jan Matejcek, centre, greets Gordon R. Jones, right, Repertoire Controller for PRS in Britain, and his associate, Fred Stuart, of the same department. Earlier SACEM representatives from France included Marc Segrétin, Director of Documentation and Distribution, and Jacques Dupont, Director of Foreign Affairs.

Maryvonne Kendergi, President of the Canadian Music Council, has suggested that this being International Year of the Child, children and music could be the theme for International Music Day 1979, on October 1. Centres across the country have been marking the special day since it was first celebrated in 1975 at the instigation of the Canadian Music Council.

"Les portes du sombre dis", a cycle for magnetic tape, by **DENIS LORRAIN**, received its first performance July 20 as part of the "Panorama acoustique du Québec" programme of the Saint-Remy Festival in Provence, France.

Radio Canada International, the international arm of the CBC, announces the release of the next four-album sets of its *Anthology of Canadian Music*. In addition to a 3-LP package devoted to the works of **SERGE GARANT** and a 4-LP set of John Weinzwieg, both released last year, the following are now available: Harry Freedman (6 LPs for \$30), **JEAN PAPINEAU-COUTURE** (6 LPs for \$30), Clermont Pepin (4 LPs for \$20) and **R. MURRAY SCHAFER** (7 LPs for \$35).

Once completed, RCI's Anthology will include close to 300 original works by 36 Canadian composers. Sets can be purchased by mail order only from CBC Merchandising, Box 500, Station A, Toronto, Ontario, M5W 1E6.

Composers who have not reached their 30th birthday by December 31, 1979, are eligible to win up to \$9,000 in CBC's 1979 National Radio Competition for Young Composers. Non-Canadian citizens must be landed immigrants who have composed their entries since arriving in Canada.

Three first prizes of \$4,000, three second prizes of \$3,000 and a Grand Award of \$5,000 will be offered, this last going to the composer whose composition is judged the best in the competition by unanimous decision of the jury.

More details and official entry forms may be obtained by writing to: 1979 National Competition for Young Composers, c/o CBC Festivals and Special Events, Box 500, Station A, Toronto, Ontario, M5W 1E6.

The Calgary Contemporary Ensemble, under the direction of **ALLAN BELL**, gave the first performance of **ROBERT J. ROSEN**'s "Perspectives" (1978) for chamber orchestra May 5 at the Nickle Arts Museum in Calgary.

Montreal composer **ALAN BELKIN**, who is currently studying at the Juilliard School in New York, reports several Mexican performances during June of his "Introduction and Fugue for Double Wind Quartet" by the group *Conjuncto de Alientos de Mexico*.

Winnipeg pianist-composer **DIANA MCINTOSH** presented a solo recital on March 19 at the Winnipeg Art Gallery, accompanied by, as has become her trademark, a display of paintings related to the music.

"Perhaps most interesting of these multimedia experiences were two works by McIntosh herself", wrote Don Anderson of the *Winnipeg Free Press*. "Greening [which was receiving its first performance] is a musical depiction of the painting *Western Forest* by Emily Carr . . . McIntosh's music proved to be highly evocative in itself, a fact which could stand as an equally valid measure of her success at composition."

Also heard were McIntosh's "Paraphrase #2" and **JEAN PAPINEAU-COUTURE**'s "Etude in B flat" (1945).

The first performance of **JAN JARVLEPP**'s "Lento for String Quartet" took place April 17 at a McGill University chamber concert by an ensemble directed by cellist Gisela Depkat.

A live recording session in the Budapest studio of Hungarian Radio on April 13 featured Hungarian premieres of several Canadian works, among them **JOHN BECKWITH**'s "Taking a Stand"; **BARRY TRUAX**'s "She, a Solo"; **ANTHONY GENGE**'s "Eleven Steps" for solo recorder; **R. MURRAY SCHAFER**'s "Epitaph for Moonlight"; **ROBERT AITKEN**'s "Shadows II: Lalita". The concert was the fifth and final in a series on music of the 20th Century, this one devoted entirely to music by Canadian composers. With the exception of Vancouver soprano Phyllis Mailing, heard in the Truax work, all performers were Hungarian.

The Canadian League of Composers' Annual General Meeting, May 20 in Toronto resulted in the election of a new council. Included are **SAMUEL DOLIN**, **ALLAN RAE** and **CLAUDE VIVIER**. The League's new president is Victor Davies; vice-president is William Wallace, treasurer Louis Applebaum and secretary John Weinzwieg.

The 1979-80 season of the Okanagan Symphony Society will feature the world premier of music for a new ballet by **ERNST SCHNEIDER**. "Legend" will receive four performances in February.

Following the highly successful symposiums under the titles *Guitar 75* and *Guitar 78*, plans are well underway by the Guitar Society of Toronto for *Guitar 81*, with special emphasis on the aspiring guitarist. *Guitar 81* will offer a series of international commissions totalling \$5,000 (Canadian). Composers interested in being considered for one of these should write Joan York, Co-ordinator, *Guitar 81*, 139 St. Leonards Ave., Toronto, Ontario. The letter should give brief particulars of nationality, age and experience in composition and be accompanied by a score and/or tape of a finished recent piece. This information must reach *Guitar 81* by February 15, 1980.

MICHAEL HORWOOD: MUSIC MADE-TO-MEASURE

by Michael Schulman

Some composers say they write primarily for the audience, others say they write for themselves. Some have been described as writing primarily for other composers. MICHAEL HORWOOD is different.

"As a composer," he says, "I feel it's my job to write for the *performer*, to write a piece he will want to play. If a trumpet player asks me to write a piece for him, my first question is, 'What kind of piece do you want?' My object is to please him. If he wants to play unashamed lyricism, fine, I'll write it. If he wants an avant-garde piece in which he has to change mutes every three seconds or scrape the bell with an iron brush or walk around the audience while he plays, I'll write that too!"

Horwood's concept of made-to-measure music has led to his output being impossible to categorize. His more than 50 compositions constitute a kaleidoscope of the traditional and the avant-garde. He freely uses aleatoric as well as serial techniques, jazz and electronics. He has composed songs, theatre pieces and chamber music and for every imaginable ensemble from a capella chorus, woodwind quintet and symphony orchestra to groups of percussion, rock and jazz bands.

"I'm comfortable writing in any style," says Horwood. "Today, the composer should be flexible, able to work in various media so he can take advantage of different opportunities and can meet whatever demands are made of him. There's a danger in writing in only one style. After a while, you become pigeon-holed by critics and colleagues. Besides, restricted styles tend to go in and out of vogue too quickly. My theatre pieces have no resemblance to my 12-tone concert works—and they shouldn't resemble each other—because they're written for entirely different purposes and circumstances."

Horwood's music for the theatre has won him perhaps his widest hearings, as well as enthusiastic praise from the Toronto critics. In 1972 and 1973, he was especially busy in the theatre, writing incidental music for four major productions at Toronto's Theatre Passe Muraille and Factory Theatre Lab: Lope da Vega's "Dog in the Manger" and three plays by Hrant Alianak, "Tantrums", "Mathematics" and "Noah's Kiosk".

For all the deliberate variety in Horwood's music, a few personal traits have tended to emerge, particularly those of theatricality and humour. "I think music has always been theatrical," Horwood says. "Certainly, an essential part of the appeal of virtuoso soloists and conductors is being able to watch them, as well as listen to them."

And so, Horwood likes to give his audiences something to watch and perhaps laugh at while they listen, even in the concert hall. In "Microduct No. 1" for oboe and bass drum, the percussionist spins a coin on the drum head. Two costumed processional figures appear in "For the Class of '71", a work that includes texts ranging from the *Bible* to TV commercials. "Facets" for narrator, two



Michael Horwood

electric guitars and large chamber ensemble also involves a selection of funny, surrealist slide projections. And in the "Overture for Piano Player and Two Assistants", the page-turner stands and bows after each page-turn.

Unfortunately, the comic but silent page-turner can't be enjoyed on the LP recording of the "Overture", recently released on the Opus One label, although the music itself is theatrical enough, with the pianist summoning up a hurricane of notes that threatens to burst forth from the speakers.

Horwood was born in Buffalo, N.Y. in May, 1947. He studied composition at the State University in Buffalo with Lejaren Hiller, Lukas Foss and ISTVAN ANHALT, receiving his Bachelor's and Master's degrees (1969, 1971). In 1971, he moved to Toronto and is now living in Bramalea, Ontario. Since 1972, Horwood has been teaching composition and music history at Humber College in Rexdale, where he also conducts the College's Ensemble for Experimental Music.

Humber's music programme is heavily jazz-oriented, and some of Horwood's recent music shows the influence of jazz. "I haven't felt stylistically restricted at Humber," he says, "and I'm not a 'jazz composer', but writing for the available instrumentation, which lacks the traditional strings and double-reeds, has given some of my works a jazz coloration."

There is no jazz, however, in Horwood's latest piece, "Bipolarity" for accordion and string trio, commissioned by the Ontario Arts Council and premiered July 5 by JOSEPH MACEROLLO and The Galliard Ensemble. "The title," Horwood explains, "refers to two opposing types of music. The first half is highly aggressive, brutal and minimal, while the second half is lush and romantic, in which the listener can lose himself in a wash of sound."

One suspects that Horwood's real sympathies lie with the romanticism of the sec-

ond movement. His own collection of some 4,000 LPs is filled with familiar and unfamiliar works from the late 19th and early 20th Centuries. "I've always loved the late and post-romantics," he says, "and I'm happy to see that the concept of tonality is creeping back into 20th-Century music. Too many of my colleagues are only interested in absorbing the latest devices. They lack in-depth knowledge of past repertoire beyond a few basic works, something necessary for understanding the whole continuum of music."

"They don't perform enough, either," says Horwood, who plays piano and percussion with his improvisational group, Convergence. Horwood started the five-man ensemble, which consists of trumpet, trombone, piano and percussion, in 1977, and the group has performed frequently at Toronto's Music Gallery, Harbourfront, York and McMaster Universities.

"Totally apart from composition," Horwood says, "I love free improvisation. It's a physical outlet and it keeps me in touch with the performance side of music. I agree with Stockhausen that composers should be involved in performing to get ideas and then be able to step back from performing and compose."

This past year has seen growing recognition of Horwood's talents. Besides his first LP and major commission, his "Sextet" was performed by Array, ANTONIN KUBALEK was heard playing his "Six Pieces for Piano" on CBC Radio, and he was elected to the Canadian League of Composers. BERANDOL MUSIC has accepted a number of Horwood compositions for inclusion in its facsimile series.

"My immediate desires," concludes Horwood, "are to get some of my favourite earlier works recorded, to write a science-fiction opera and a rich, sumptuous orchestral work with the promise of a performance."

Meanwhile, Horwood continues his made-to-measure composing. People with requests should place their orders now.

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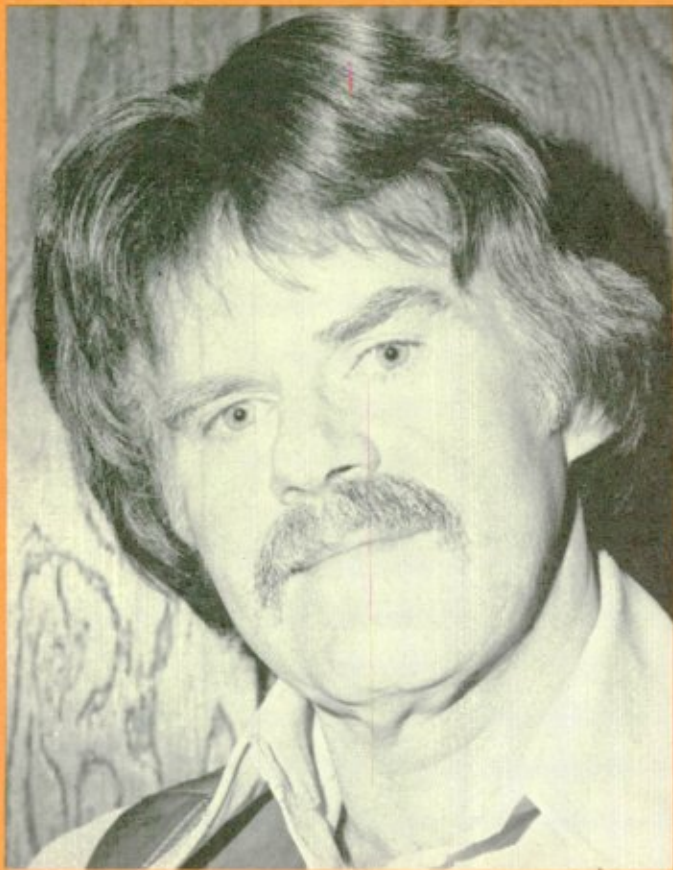
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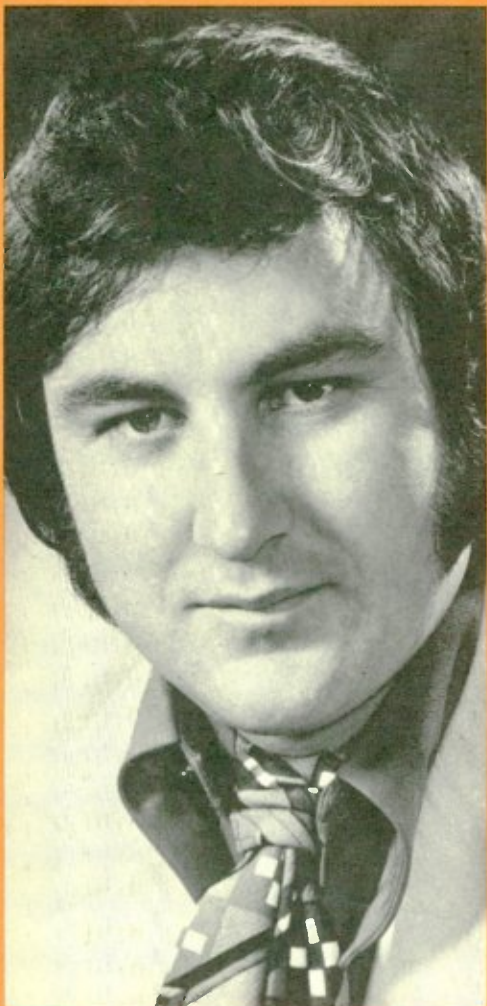
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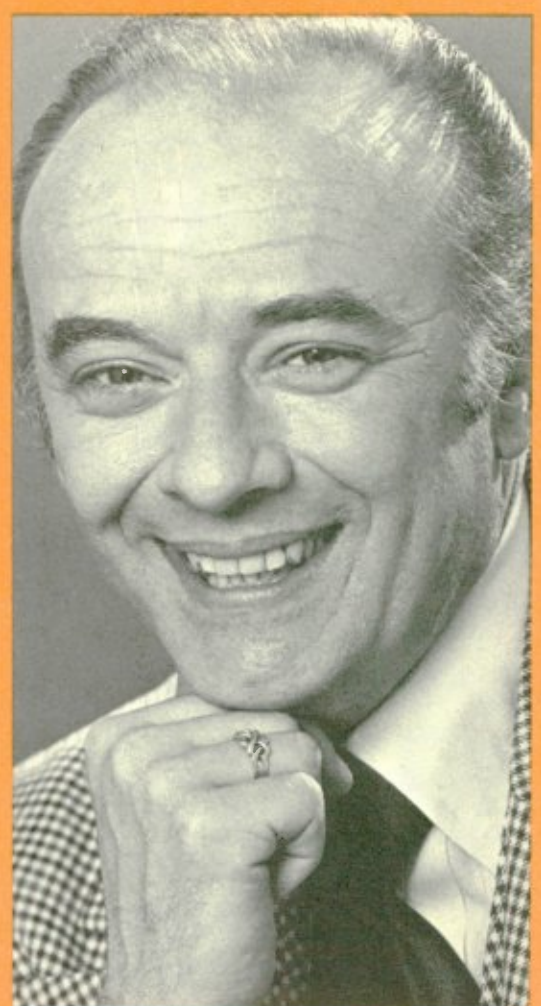
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