



CANADIAN LEAGUE OF COMPOSERS, 1981

International copyright body meets in Toronto in September

P.R.O. Canada will host Congress

The Performing Rights Organization of Canada Limited will host at the Four Seasons Hotel in Toronto September 21 to 25 the VIII Congress of INTERGU, the International Copyright Society. This is the first time the body has met outside Europe. INTERGU is a non-governmental not-for-profit international organization which scientifically explores and promotes moral and property rights for creators, trying to establish the best conditions for copyright and related legislation in countries around the world.

The Congress will bring together lawyers, economists and politicians to discuss three main themes: communications technologies and copyright; private use; and the Canadian and North American scene as it reflects these two topics. The practical aspects, particularly, will be examined.

The Congress will be held under the Patronage of the Honourable John B. Aird, Lieutenant Governor of Ontario. An Honorary Committee consists of the Hon. Francis Fox, Secretary of State and Minister of Communications; Gordon F. Henderson, O.C., Q.C., President of P.R.O. Canada; J. Mavor Moore, O.C., Chairman of the Canada Council; Hon. André Ouellet, Minister of Consumer and Corporate Affairs; Clermont Pépin, O.C., President, Composers, Authors and Publishers Association of Canada, Limited.

Speakers will include Dr. Erich Schulze, President of INTERGU; Claude Masouyé, Director of the World Intellectual Property Organization (WIPO); E. Guerassimow of UNESCO; representatives of "creators" groups, both Canadian and foreign, lawyers and officials working for various Canadian ministries. Jean-Alexis Ziegler, Secretary General, will represent the International Confederation of Societies of Authors and Composers (CISAC).

The congress working sessions include discussions September 25 on Canadian and U.S. copyright, common problems and concerns. Canadian speakers to this topic are A. A. Keyes, Director of Copyright, Department of Communications, Ottawa; Jim Keon, Research Analyst for the Department of Consumer and Corporate Affairs, Ottawa; Victor Nabhan, professor at Laval University, Quebec City.

U.S. representatives are Stanley Rothenberg, Chairman of the American Copyright Society, and Jon A. Baumgarten, also a U.S. copyright expert. Chairing the panel will be Gordon F. Henderson.

Earlier in the sessions Montreal lawyer Claude Brunet will discuss Copyright and New Communications Technologies: The Canadian Experience. Composer/performer William Buxton, Co-ordinator of computer music at the University of Toronto, will give an illustrated talk on Future Music: Implications of the New Technology.

The organizational committee for the Congress consists of Jan Matejcek, Managing Director of P.R.O. Canada, committee chairman; A. A. Keyes; Jim Keon; Claude Brunet; Toronto barrister Mark Lewis; Craig Parks, legal counsel, P.R.O. Canada, and Nancy Gyokeres, P.R.O. Canada.

The Music Scene



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Head office: 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6 (416) 445-8700
Montreal: 625 President Kennedy Ave., Suite 1601, Montreal, P.Q., H3A 1K2 (514) 849-3294
Vancouver: 842 Thurlow Street, Suite 200, Vancouver, B.C. V6E 1W2 (604) 688-7851

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Cover photo by Rocky Teraci is of members of Canadian League of Composers and delegates attending 30th Anniversary.

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Cherney works musically sound before theatrics permitted

A performers' composer

In one of **BRIAN CHERNEY's** recent pieces, "Playing For Time", the oboist and percussionist are engaged in a sort of musical combat that is interrupted by a masked pianist—dressed in frock coat, top hat and white gloves—who enters from the back of the hall, walks to the stage and begins to play what sounds like rather vapid 19th-century salon music. It is a disconcerting piece of theatre—something quite unexpected by those who only know Cherney as the composer of a very fine, and very serious, "String Trio", which received high praise as a "recommended" work in the International Rostrum of Composers two years ago.

But though "Playing For Time" and only a few other pieces by Cherney contain elements of fun or absurdity which can provoke good-natured, or sometimes slightly nervous, laughter in the audience, the theatrical aspect of his work is an important one, carefully thought through, and never on the level of the avant-gardist's terrorist tactics that serve merely to shock an audience into submission.

Though Cherney admits that "Playing For Time" is something of a response to the contemporary music establishment "that takes itself so seriously", he adds that "even the pieces which have, on the surface, amusing elements—theatrical or visual elements—contain a deeper significance. If it's a viable piece musically—that's the most important thing—and theatrically, if it has some structure, some process, then it's justifiable."

For example, the cello piece "Tangents I" begins with a caricature of the musical gestures of the virtuoso. An irrational element enters when a playerless piano bursts into salon music as the cellist plays a note in order to tune up. When the music stops, the cellist takes up percussion instruments, as well as his own, in an effort to provoke this response again; and through this, moves to a different, more self-contained music. Essentially, the piece deals with the quite substantial questions of the real dynamics of musical perfor-

mance, exhibitionism and responses sought and received, the significance of the public and private gestures necessary.

Cherney doesn't always find it easy to explain all the elements of his music. He allows that in this case there may be a connection with the theatre of Ionesco. But the processes—the integration of theatre, or of varying amounts of quotation, collage and visual aspects—are subtle and individual, not the result of any particular aesthetic dogma.

More than anything else, Cherney is acutely aware of performers; it is for them that he writes, rather than for the demands of any audience. In fact, some aspects of his scores remain imperceptible to the audience. One page of the "String Trio" gives the impression that a few measures have been torn out of a page of some entirely different piece of music—something quite tonal, not easily placed yet somehow familiar—and pasted into the score. Cherney often uses quotations (here, in a way that seems to be quite literally "collage") but this nostalgic fragment was in fact composed especially for the piece. The visual impact on the performers is a subtle and remarkable one.

"In the context, it's supposed to sound disturbing, or at least be a stark juxtaposition. And at that point, there seems no rational reason for its appearance. On the other hand, compositionally and technically, it's fitted in—especially from the point of view of pitch organization. You see, there are a number of possible outcomes of the static music of the opening: one is the virtuoso element and the other is the 'quotation'. The shape of the work is of great virtuosity, the relative independence of the three players, proceeding to a more introspective music; the identities of the instruments change, and it uses various ritornellos that are interlocked in different ways. The 'quotation' is part of that process: a ritornello that is disintegrating gradually through its appearances."

The amount of time Cherney has been able to devote to composition has been limited by his many activities: the research for his Ph.D. thesis on music criticism in the Weimar Republic; the writing of his book on **HARRY SOMERS**; and now, his teaching schedule at the Faculty of Music at McGill University. "Teaching almost forces you to be a summertime composer—unless you're lucky enough to get a light class-load. In my case, during several years, even while writing my thesis, I've managed to keep writing—but it's very difficult."

Cherney enjoys a busy life, the contact with people and ideas and contemporary music that teaching brings. He steadily produces new works despite the formidable demands they must make upon his time: his complex works require careful thought, and he prepares his manuscripts painstakingly, producing exquisite examples of meticulous calligraphy and visual beauty. The revision of works also occupies the limited hours, when one might imagine him impatient to begin new projects.

"Until three or four years ago, I would write a work, and that would be more or less it. But since then, pretty well every piece I've written, I've gone back to, reworked or in some way revised after the performance. I guess I'm getting more critical. It's also a matter of investing a lot of time and effort on a piece. If one feels there are certain good things about it, and improvements are fairly evident, it makes sense to revise."

What is perhaps also surprising is that Cherney has no particular large project in mind for some dreamed-of time when his activities will allow for more creative work. Composers with busy teaching schedules often dream of symphonies in the way busy journalists contemplate the novels they will some day write. Instead, he has at hand a stream of requests for new pieces from performers—at present, one for violist Rivka Erdesz-Golani, and another for his brother, oboist Lawrence Cherney; he seems to prefer these specifics. But then, Brian Cherney, like one of his pieces, seems to be evolving in a carefully thought out, a meticulous manner.

—Peeter Tammearu



Brian Cherney

Roger Knox



Roger Knox mentally rehearses musical works as he composes

Spring marks season of milestones

The spring of 1981 marked several milestones in the career of the young Vancouver composer **ROGER KNOX**. Already well-known in British Columbia as an active teacher and performer, Knox the composer has had important premieres last season and has also begun work towards a DMA degree in composition, while on the national level he has been named as a member of the Canadian League of Composers and, just this April, as an associate member of the Canadian Music Centre.

Born in Toronto in 1953, Knox began his musical training at 4 as a pianist at the Royal Conservatory of Music. In the mid-'60s his family moved west to Vancouver, and he enrolled as an undergraduate in the music department of the University of British Columbia. While at UBC Knox began his composition studies with Elliot Weisgarber while working on a degree in piano performance. UBC professor emerita Jean Coulthard recalls: "Roger was certainly one of the most impressive young talents at the music department in the 1970s. Both at UBC and the Shawnigan Summer School of the Arts, I particularly remember his brilliant performances of his early works."

After receiving grants and scholarships from the Canada Council and the B.C. Cultural Fund, Knox returned east to attend the graduate school of Indiana University, where he studied piano with Menahem Pressler (of the Beaux Arts Trio) and composition with Bernhard Heiden.

Reminiscing about his Indiana years, Knox comments that "the most important thing about Indiana was that it gave me an opportunity to actually hear good performances of a large variety of works. There were five student orchestras—and four of them were good. You actually could hear far more than you ever could afford to in a big city. Bernhard Heiden, my teacher, was incredible—he'd go to everything, then we'd discuss works and performances in my lessons, which ended up being an education in criticism as well as composition."

After completion of his thesis study on Fauré, Knox was awarded his Masters degree, this time in music theory and composition, in 1979, the year following his return to the west coast to begin his teaching career. While Knox is a winter resident of Vancouver, last summer he began working towards a doctorate in composition at the Eastman School of Music in Rochester, N.Y., where he is currently working under the direction of Samuel Adler. His plans now include summers of course work and a year of residency.

Knox's professional life in Vancouver centres around teaching: theory at suburban Douglas College in New Westminster and theory and composition at the Vancouver Academy of Music. He also serves on the board of directors of the innovative Vancouver New Music Society and is active as a freelance adjudicator and lecturer.

Despite his full-time schedule of teaching commitments, Knox has already produced a catalogue of more than a dozen full-scale works, most for solo keyboard, chamber duo or ensemble. Typical of his earlier scores is the critically lauded "Serenade" (1973) for

flute, oboe and clarinet—"an attractive small-scale work that exploits its medium of instrumental colours nicely within a well-defined formal and tonal framework" was *Vancouver Sun* critic Lloyd Dykk's assessment following a 1974 performance. Even today Knox often chooses to work in a broadly tonal idiom. "All kinds of tonal resources can be valuable," he notes. "Both confirming and denying tonal centres can produce very expressive effects."

Knox employs a fundamentally pragmatic style of writing which endeavours to present well-crafted music accessible to performers and audiences alike. "For a composition to succeed, it's important to establish identifiable elements, almost in the way a novelist establishes characters, because there are implicit personalities in music. As a composer, therefore, I like to imagine myself as a simultaneous performer and listener; I'm constantly mentally rehearsing the piece as I'm writing it, and by the time it's written I've already learned how to play and perform it."

Two of Knox's newest scores have received prestigious performances in recent months. "Cycles" (1981) for mezzo-soprano, clarinet, horn, piano and percussion is a setting of texts by the American poet Robinson Jeffers. Jeffers' poems are nature-oriented—"actually ecological," says Knox. "The three connected songs go through the cyclic progression of the seasons as well as alluding to other natural and historical cycles. I plan to write more 'literary' pieces, because aside from music this is my main interest." "Cycles" was first played last March by the University of British Columbia Contemporary Players under the direction of composer **STEPHEN CHATMAN**.

Knox's most ambitious work to date is the "Quartet for Bassoon and Strings" (1980), premiered last February at the Vancouver Academy of Music and recorded shortly thereafter for broadcast on the CBC. The quartet was commissioned by the Canada Council for Christopher Millard, brilliant young principal bassoon of the Vancouver Symphony. Millard had known Knox's music from his student days, and was particularly attracted to it. "I wanted a new work that emphasized the lyrical qualities of the bassoon combined with the colour and flexibility of strings, which would also give me a solo work with more performing capabilities than a traditional concerto. I was certainly more than happy with the result! The second movement is exceptionally beautiful, and the third movement is brilliant—once you transcend the technical difficulties and get to the jazzy underneath of it all," says Millard.

Although Knox's fundamental interest remains composition, it's also clear that he will continue his parallel career as a teacher; indeed, his commitment to teaching remains a major concern: "It seems to me that arts and humanities programmes in the universities and colleges have been subject to a considerable amount of criticism lately. But I feel that universities and colleges have greatly contributed to the expansion and development of the arts in Canada during the last 20 years, and it's very important that this is never simply taken for granted."

—David Duke 5

Jazz guitarist finds Toronto is right place at right time

Peter Leitch fields questions from Soviets

The last four years have shown jazz guitarist **PETER LEITCH** how a physical move can often put a musician into the right place at the right time.

After more than a decade of struggling to play jazz in Montreal, he moved to Toronto in late 1976 and since that time has not only worked with a variety of top performers and his own quintet, but also has toured, recorded and played with internationally known musicians. Leitch, 37, has become the guitarist in **PHIL NIMMONS'** Nimmons 'n' Nine Plus Six, toured and recorded with an American group led by tenor saxophonist Jimmy Forrest and trombonist Al Grey, recorded with Oscar Peterson on the pianist's "The Personal Touch" and "Royal Suite" albums and performed last Spring in Russia with Vancouver tenor saxophonist **FRASER MacPHERSON**.

Now his career has taken yet another step forward. When I met him in a midtown Toronto restaurant in early summer, the bespectacled, mustached musician was about to play the Montreal Jazz Festival and had just released his first solo record, "Jump Street", on his own Jazz House label.

Montreal was the place where he was first introduced to jazz in the early '60s.

Born in that city's East End, Leitch had a guitar early and had taken "a couple of \$2 lessons," he recalls, but didn't think seriously about becoming a musician until he was attending Montreal High and would spend his evenings at Montreal's then-thriving jazz clubs. It was the band of American tenor saxophonist John Coltrane which first turned him around. "I had never heard such powerful music in my life," he recalls. Soon he joined other neophytes sitting in at after-hours clubs, learning from local guitarists such as Ivan Symonds and Billy White as well as visitors such as American tenor saxist Jimmy Heath. Then, as Leitch terms it, he just "drifted into" being a professional.

He played for dancing, behind strippers and in shows in small clubs, and travelled as a member of various R&B bands which showed up in the city.

Although he played R&B, Leitch was never interested in playing rock. "A member of an unknown rock 'n' roll band had to scuffle even more than a guy like me who played clubs," he explained. "Besides, I was too far into jazz then to even consider it."

Leitch did get to play some jazz in Montreal, mostly in a series of tiny clubs which opened and closed with alarming regularity during that era and "at a lot of people's houses." He also made CBC transcription recordings with pianist **SADIK HAKIM** and saxophonist Billy Robinson.

Then in 1973 he became so discouraged with the way things were going that he moved to Quebec City for two years—and

away from jazz. He returned to his old jobs in Montreal for a few months, then decided to try Toronto. In Toronto he has done everything from working wedding and bar mitzvahs, to playing bebop with **SAM NOTO** and mainstream jazz with **JIM GALLOWAY**, with whom he has just recorded. His own band, completed by trombonist Terry Lukiwski, pianist **GEORGE McFETRIDGE**, bassist Neil Swainson and drummer Terry Clarke, has worked most of the city's jazz clubs as well.

Although Leitch has been composing almost as long as he's been playing, he only has about 15 compositions he features with any regularity. Most of his tunes, he says, are worked out on the guitar and result from an interesting melodic line he finds which he then tries to develop into something more.

"I always write for a specific combination of instruments," he told me reflectively that day. "When I wrote for his lp I had the

sound of this group in mind. The most important thing to me is the overall sound."

Although he didn't get to play any of his own music in Russia, he did get to jam with local musicians and in front of enthusiastic audiences. His trip there was another example of being in the right place at the right time, since he was tapped by MacPherson, whom he had only met briefly in Toronto, as a last-minute replacement.

Knowledge of Canadian jazz is high in the Soviet Union, Leitch reports, adding that once the Russian fans found out about his background, he had to field questions about legendary Montreal guitarist **SONNY GREENWICH**, Oscar Peterson and Terry Clarke.

Who knows, if he continues to maintain his current high profile, the next Canadian musician travelling to Eastern Europe may be asked if he has actually played with Peter Leitch.

—Ken Waxman



Peter Leitch

Vocalist Peter Pringle gains recognition through songwriting

Songs aimed at both French and English markets

"People seem to know that I'm some sort of entertainer, but somehow they just can't seem to put their finger on just who I am." **PETER PRINGLE** smiles from behind his wire-rimmed sunglasses, worn undoubtedly to block out the sun rather than to protect his identity.

"This business is very strange," he points out. "I've always taken it one step at a time—no rush—and you know, for the most part things have always worked out," he says, sampling a forkful of trout crepe (The man has class).

"Don't get me wrong, sure there have been times when it was pretty close to the end of the month and there was no rent money in sight, but then a royalty cheque or something has always appeared and the wolf is gone for another month. For me, 'making it' is a long-term project, the result being, hopefully, long-term success."

Pringle's first step in the music business can be traced back to his early years in his native Nova Scotia, where at 4 he discovered that the large piece of wooden furniture in the parlour was a piano and that just by touching the keys it would make a wondrous sound. "It was a most enthralling thing, I just couldn't stop exploring it and finding out all the different things that it would do. I started taking lessons at about 5 years of age. I didn't like taking lessons, I was more turned on by the 'sound' of the music, but eventually I came to realize the value of the lessons and all of that theory as a significant tool that I need for my craft."

Classical music was what turned the young fellow on. By the age of 6 he was performing Chopin and by 10 was a boy soprano with the Canadian Opera Company's Children's Chorus.

"Around the time I was finishing public school," he says, "the Beatles were starting to come on and so much of what they were doing was good and compelling, that I began to look upon 'pop' music with an entirely different attitude."

"I had an ear for languages and for a while I just travelled around the world gathering experiences," he reflects. He toured Europe and the east, learning the music and lifestyles of each country's people.

"I can't say just how the travel affected my music, but in India you can walk down a hot alleyway or street and see people drop dead from starvation. That sort of thing is bound to have a profound effect on you. Whether the emotion ever surfaces in ones art is anyone's guess, but nevertheless, you have had the experience."

Although Pringle considers himself primarily a vocalist, it was his songwriting that brought him to the attention of the recording industry.

Aside from penning two film scores (*Selling Out* earned an Academy Award nomina-



Peter Pringle

tion), Pringle wrote an "off off-Broadway" musical revue and several pop-oriented tunes (some of which were written under the pen name Peter Cornell).

In the late '60s, after having had some success with his songs (Mary Travers recorded one), Pringle was invited by an acquaintance, Brian Ahern, to submit material to Anne Murray. Murray eventually recorded several Pringle tunes including "Please Don't Sell Nova Scotia", "Drown Me" and one entitled "Honey, Wheat and Laughter" which ended up being the title tune for an album. Pringle was also asked to do some backup vocals on the album as well—a turning point for the songwriter.

The relationship with Ahern blossomed and there came a time in the mid '70s when a decision was made that would change Pringle's life: "About 1975 Brian came to me and said 'let's all head down to Los Angeles and record an album' and I thought, terrific. Instead of writing for other people I would be singing my own material."

So great was Ahern's influence that soon a session was set up with top players and a roster of backup vocalists that read like the top 40 chart in *Billboard*: aside from Emmylou Harris, the singers also included Dave Mason, **DIANNE BROOKS** and Linda Ronstadt. Pringle himself provided some of the musical tracks, performing on harp, lute guitar and keyboards.

The album "Peter Pringle" was released by Warner Brothers on the Reprise label.

Considerable attention was gained resulting in a number of major television appearances including the Merv Griffin Show, Dinah, Al Hamel, and **ALAN THICKE** shows.

In 1978 he became the "voice" of the Canadian Foundation for Diseases of the Liver. Royalties from his recording "Outside and Inside" were donated to the Foundation. "Nearly \$1 million was raised overall and the song got a lot of airplay. Things just worked out fine and I was pleased to help out," Pringle says with pride.

A move to A&M records occurred last year, resulting in the release of Pringle's second album, "Rain Upon The Sea". Half the material is original. The first song to break was "I Could Have Been a Sailor", a Peter Allen original which paved the way for his second and latest single, "It Just Occurred To Me", co-written by **SKIP PROKOP** and Bob Johnston.

Pringle's ability to speak a number of languages enabled him to record "It Just Occurred To Me" in French ("Je viens de découvrir," written by Skip Prokop, Bob Johnston and Marie Claire Bergeron) for release as a single. A French album release is imminent in Quebec. The results of the single have been astounding: four weeks at No. 1 across the board in Quebec and sales figures already exceeding 25,000 units.

"It Just Occurred To Me" will soon be released across Europe—English on one side and French on the other. A new release, "Hold On To The Night," has just broken and he is currently rehearsing a band for yet another new experience. You see, despite the fact that he has been in the business for at least 12 years, Pringle has never performed an entire show on stage.

"It just never came up. Now though, I feel the time is right. For the first time the people out there will actually see the guy whom they've been hearing on the radio for so long.

"I started rehearsals awhile ago and halfway through one of the tunes the sax player just stopped playing and asked, 'Hey, you're the guy who recorded this aren't you?' " The live exposure will do much to gain Pringle visual recognition to equal the recognition his songs have already provided.

—Larry Godfrey 7

Blue Northern broadens from country-rock background

Persistence paying off for West-Coast band

by Tom Harrison

For most Canadians, Blue Northern's story begins with an EP containing the hits, "Can't Make No Sense" and "Too Late To Turn Back".

But on the West Coast while some of the history of Blue Northern is lost in the smoke-filled bars of Gastown—Vancouver's inner city—it can be traced directly back to a country/rock band called Cement City Cowboys.

When they broke up in 1976, Jim Wilson (synthesizer, dobro, pedal steel, guitar), **GARRY COMEAU** (fiddle, piano, vocal) and Leroy Stephens (bass, vocal) formed Blue Northern Mark One with guitarist **BRENT**

SHINDEL and musicians who branched off to become Six Cylinder.

"When the Cowboys broke up we were starting to get into horns," Wilson recalls. "The idea was to be a swing Western band, which at the time nobody was into."

Also, no club would book without a fast-talking manager. Maureen Jack stepped in to fill that role and keep the band employed. An uphill battle every stretch of the way, Blue Northern eventually pared itself down to a sextet. Guitarist Rick Baker and drummer Wally Watson were in this edition of the band and were later to join Doug & the Slugs. The musical direction of Blue Northern began to change with the addition of **RAY O'TOOLE** and Brady Gustafson.

A veteran of numerous West-Coast bands, guitarist O'Toole was a valuable addition as a songwriter (and had, in fact, written "Can't Make No Sense" and "Too Late To Turn Back" while with another Vancouver farm team, the Northwest Company). Drummer Gustafson had been a cornerstone of the Powder Blues Band prior to that band becoming a recording act.

With the addition of Billy Cowsill in 1978, the present Blue Northern line-up was complete and, with a steady growth of original material, ready to record.

Cowsill broke into pop music with No. 1 hits in the '60s with the Cowsill Family. He had been drifting for several years, hanging

Continued on page 18



Diane Robert shares success with country music newcomers

Songwriter seeking simplicity

by Yves Thériault

DIANE ROBERT's contribution to Quebecois music goes well beyond the numerous hits she recorded on her eight albums. Not only did she write the words and music for most of her songs but several of her compositions have been recorded with great success by other Quebecois artists such as Ian David ("On n'a pas le droit").

For several years now, Diane has enjoyed sharing her inspiration with promising young composers. In fact, on her most recent album release, she put to music **JEAN-LOUIS RUBINI's** "Viens, entre dans ma vie". But, Diane's encouragement of the mounting number of young Quebecois authors and composers is not restricted to the occasional collaboration or pat on the back. Since 1976 she has run her own publishing company (**EDITIONS DIANE ROBERT**) with her manager-husband Jean-Claude. And while we are on the subject, the importance of Jean-Claude's role in the success of Diane's career all along the way can never be overstated.

Les Editions Diane Robert came into being at the time she was getting ready to record her sixth album. "I was writing a lot of songs," she recalls, "and I was starting to write more and more of them for other artists. Since we were producing the album ourselves, we figured we should also publish the songs on it. At first, we were a little unsure of ourselves, but we're glad we made the decision and have never looked back. Since then, we've taken on the publishing of young authors and composers to help them get their careers off the ground."

Diane's interest in the Quebec music scene is a prime motivation for her. She speaks enthusiastically about the forthcoming releases of her protégées such as Manon Côté and Clarence Cormier, "everyone of them more talented than any other artists we have seen," she says.

"I'm right in the middle of things," continues Diane. "I see the pioneers and I see the newcomers. At one time country music was very nostalgic; today the rhythms are more varied. This development is very important and I only hope there will be enough outlets for this new music to be heard."

On that subject, Diane is critical of the fact that most radio stations insist on labeling different musical genres. "There's a lot of snobbishness behind the categorization of pop and country. There's good music in each genre. As far as I'm concerned, if a song is good, I don't make any distinctions."

As far as pioneers in Quebecois country and western are concerned, Diane Robert grew up in the milieu. Her parents were musicians themselves and Diane had been singing for 13 years before she recorded

her first record. She learned her trade from some of the biggest stars in the business—notably **WILLIE LAMOTHE**—over a period of several years. Through touring and her records, she managed to make her mark personally as an inspired and prolific songwriter as well as a sensitive and talented singer.

Over the last few years, Diane has had her moments of glory and she remains one of the most sought after performers in the Quebec market. Generous by nature, she has devoted herself entirely to her profession and her public, to the point where two years ago she was forced to slow down a little to avoid the worst. But even "reduced", Diane's schedule would be too much to handle for many people.

Well aware of the relatively short duration of a performer's career, she organizes her activities to keep her in the centre of things for as long as possible. She puts on fewer shows, writes more for her friends, and de-

votes more of her time to her publishing company. "Anyway," she emphasizes, thinking of the future, "I'm happy when I'm making music. I could even be happy playing bass for someone. I like the studio so much I could turn out a record a week."

Diane's latest record, entitled "Tendrement", is a fairly accurate reflection of the development of this remarkable woman. She describes it as being "a simple sound, pleasant and easy to listen to." The acoustic guitar and voice are given greater prominence on this record, which the author co-produced with **DENIS CHAMPOUX** on the Amical label.

Finally, Diane Robert is a sincere performer who has not allowed herself to be blinded by success. Now that she has acquired great expertise in the various facets of her profession, her next step is to pursue simplicity "without complicated words", she insists, "because what can be said simply can also be quite profound."



Diane Robert 9



Some founding members of the League: **ANDREW TWA**, **PHIL NIMMONS**, John Weinzweig, Louis Applebaum and **SAMUEL DOLIN**.

Works by founding members begin League's anniversary

Canada's composers celebrate 30 years as group

by Ronald Napier

The Windsor/Detroit area was the setting June 11-14 for what must have been the largest gathering of Canadian composers ever assembled in one place at the same time.

The occasion was the 30th anniversary of the formation of the Canadian League of Composers and, appropriately, the opening concert featured music by some of the founding members: **HARRY SOMERS**, Murray Adaskin, **SAMUEL DOLIN**, Harry

Freedman, **ANDREW TWA**, Louis Applebaum and **PHIL NIMMONS**. Most were represented in an interesting way the evolution of Canadian music since the 1940s and '50s. One of the exceptions was a performance by Phil Nimmons of a titled improvisation, "Sources", which, closing the concert, was heard for the first time. Held on the evening of June 11 in Moot Court, University of Windsor, the event involved the participation of members of the Edmonton-based ensemble Fusion 5 (of

which P.R.O. Canada affiliate **ROBERT ROSEN** is a member).

Three more concerts completed the weekend's musical content. Two of them—by the National Arts Centre Orchestra and the Elmer Iseler Singers—were held across the river in Detroit's Orchestral Hall. The NACO concert, heard June 12, included four works commissioned by that orchestra: **ANDRE PREVOST**'s "Evanescence", Talivaldis Kenins' "Concerto for Violin and Orchestra", **JACQUES HETU**'s



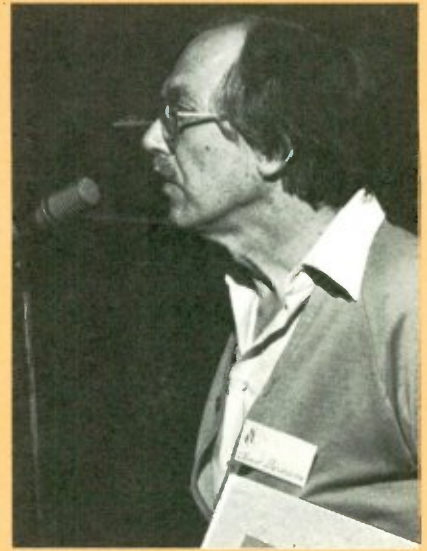
League President Victor Davies, left, and **JEAN PAPINEAU-COUTURE**.



DR. SAMUEL DOLIN



MICHEL-GEORGES BREGENT and TIM SULLIVAN



JOHN BECKWITH

"Symphonie no 3" and **R. MURRAY SCHAFFER's** "Adieu Robert Schumann". The last of these featured contralto Janice Taylor, filling admirably the shoes worn thus far by Maureen Forrester, for whom the piece was written.

Writing in *The Detroit News*, Jay Carr found in the Schaffer work "plenty of mood, and the hallucinatory episodes designed to convey Schumann's enveloping madness, were advanced with taste and skill, words which describe as well the conception of this highly effective musical theatre piece."

Carr went on to commend Hétu's "somber, darkly lyrical 'Symphonie no 3' " and concluded: "This ingratiating young

All photos by
Rocky Teraci and
Alexander Vanhinger

orchestra showed itself, and Canadian composers, to advantage."

Two world premieres graced the Fusion 5 concert on the afternoon of June 13 at the

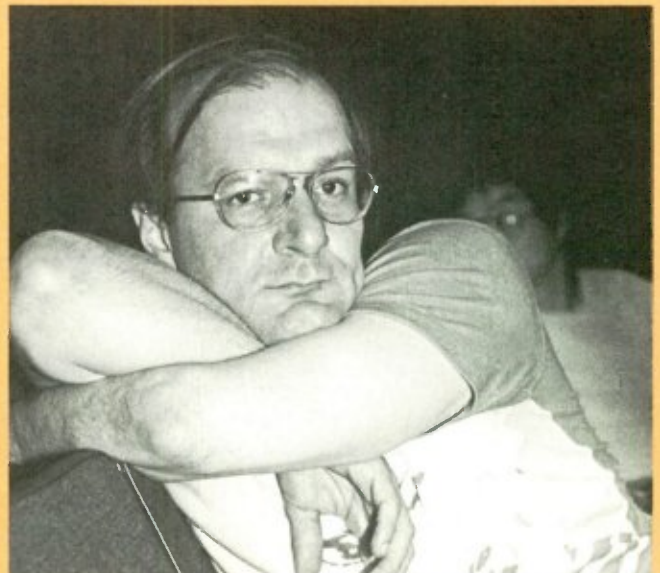
Art Gallery of Windsor: **ALLAN RAE's** "Kiwani Owapi" for clarinet, two pianos and two percussion, and **ALLAN BELL's** "Kinesis", scored for narrator, two pianos and two percussion.

Harry van Vugt, of *The Windsor Star*, chose the Bell work as his "personal favourite of the afternoon"; **BARRY TRUAX's** "Nautilus" was also heard, in a performance by percussionist Greg Murray.

Returning to Detroit on the evening of June 13, delegates were treated to the conference's final concert, a programme of



ROBERT ROSEN



CLAUDE VIVIER 11

Canadian works by the Elmer Iseler Singers under conductor Iseler. Among the pieces heard were **CLAUDE VIVIER's** "Jesus Erbarme Dich", **HARRY SOMERS' "Five Songs from the Newfoundland Outports"**, **JOHN BECKWITH's "Sharon Fragments"**, **JEAN COULTHARD's "Auguries of Innocence"** and **JEAN PAPINEAU-COUTURE's "Viole d'amour"**.

The Iseler Singers made an impression on *The Detroit News'* Jay Carr, who remarked that "the ensemble not only proved well-drilled and capable of exquisite subtleties as well as precision, but pungently characterized the eight works it performed."

Carr believed the Vivier work to be "pervaded by the influence of his teacher, Stockhausen", but noted that it nevertheless "seemed both purer and more personalized than that composer's work."

The League's conference theme, "The Next 30 Years", was dealt with in three panel discussions: Composer and Audience; Acoustic and Electronic Realities: Co-Existence or Survival?; and Canadian Cultural Policy and the Composer.

By far the liveliest of these was Composer and Audience, with floor participation from composers of wide-ranging ages and with sharply contrasting views of the composer/audience relationship. Panelist Irving Kolodin, a senior editor with *Saturday Review*, New York, stirred things up by asking whether audiences are too far behind or composers are too far ahead. He pointed out that although he has a good musical training he does not understand much of the music being written today, and at one point asked, "Whom are you writing for?"

Kolodin's lament that music of today is less expressive prompted composer John Weinzwieg to remark that composers of the past are not the only "expressive" composers, that the word "espressivo" appears on dozens of contemporary scores. Weinzwieg went on to mention that although some composers have achieved a certain reputation he knew of no Canadian piece of the last 30 years that has become well-known. The only exceptions he could think of were the CBC "logo" (penned, incidentally, by **FRANCOIS MOREL**) and the National Research Council's time signal.

During the panel on Acoustic and Electronic Realities: Co-Existence or Survival?, composer William Buxton noted that the 30th anniversary of the founding of the Canadian League of Composers coincides with the 30th anniversary of the beginnings of electro-acoustic music, and that such music is now so mature and prominent as to outdate the topic under discussion. James Montgomery countered the implication that electronic composition is simpler than "acoustic" composition by asserting that he found it much more difficult to compose purely electronic music than to write for standard instruments, such as the French horn, for example.

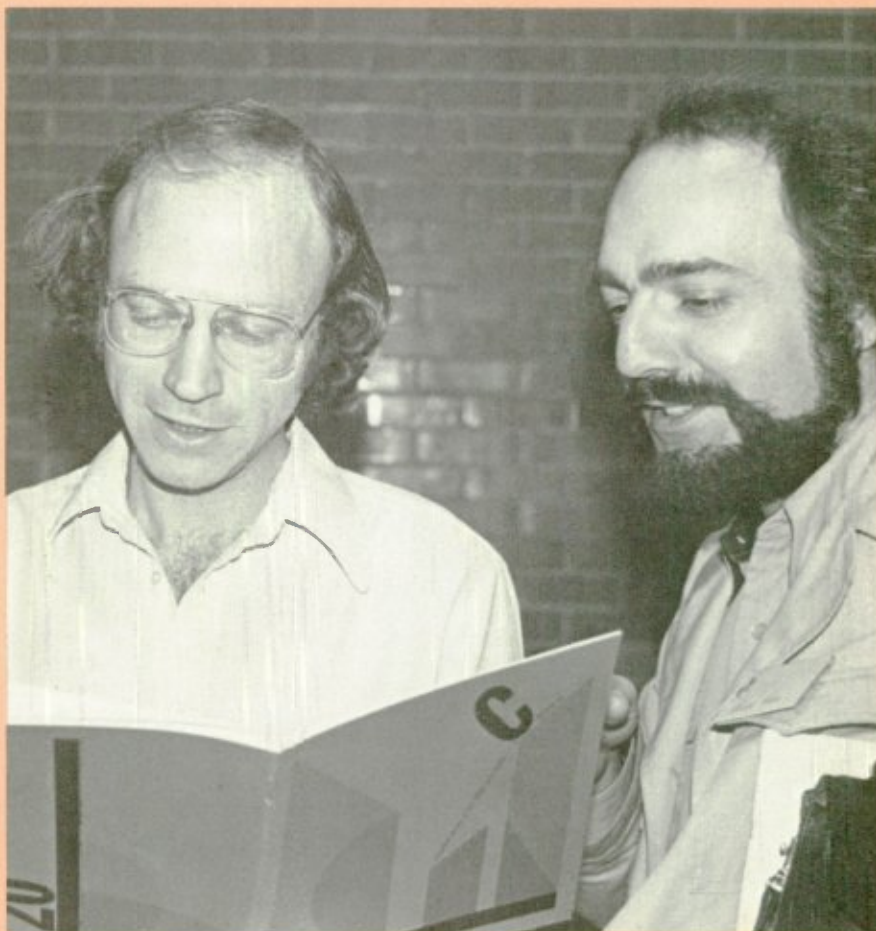
Almost half the League's 150 members were present for the celebrations, testifying to the strength of the organization and, perhaps, the healthy state of composition in Canada.



ALLAN RAE



HARRY SOMERS



STEVEN GELLMAN and JOHN REA

“Pack the Meeting” for changes A.F. of M. members are urged

Federation offices aim to aid musicians

by Kate Daller

He had finally got around to “spring cleaning” his briefcase, Stu Salmond announced with a note of triumph, even though summer had arrived weeks before. Lots of road work and a hectic office schedule had seen to the delay. But despite the pace, Salmond looked relatively unruffled, calmly surveying his Toronto office through gold-rimmed glasses, his neatly trimmed gray beard underscoring a ready smile. Briefcase aside, only a slightly askew tie, and a sign tacked up on a cork wall (something to the effect of “please don’t tidy my desk, you’ll destroy my system”) hinted at Salmond’s daily pressures as part of the American Federation of Musicians.

After all, Salmond has three jobs, not one. He was in the midst of listing his duties—Assistant to A.F. of M. Vice-President J. Alan Wood, Association representative for Ontario, and Canadian International Representative, when Wood walked into the office with a “negative” article that had

originated in Newfoundland. “They could use some good publicity,” said Wood—meaning Newfoundland’s new local—as he handed the story to Salmond.

The article had to do with the grievances of “a disgruntled ex-member” Salmond observed. The ex-member seemed somewhat “misinformed”. For starters, the complainant had said that the Federation’s headquarters were in Chicago (they’re in New York). “They’ve never been in Chicago,” Salmond pointed out, and he should know. An ex-musician with 30 years experience, and credits on “8 or 9 albums”, he’s been a member of the Federation since 1946. He’s been wearing his present three hats for more than 2½ years.

Salmond’s office, opened on Overlea Boulevard in Toronto in January, 1980, “is a giant step in the right direction. I’m really pleased. In my day, if your local didn’t help you, you had nowhere to go except New York.” Now, members can appeal to Salmond’s office and “word is starting to get around to phone here.”

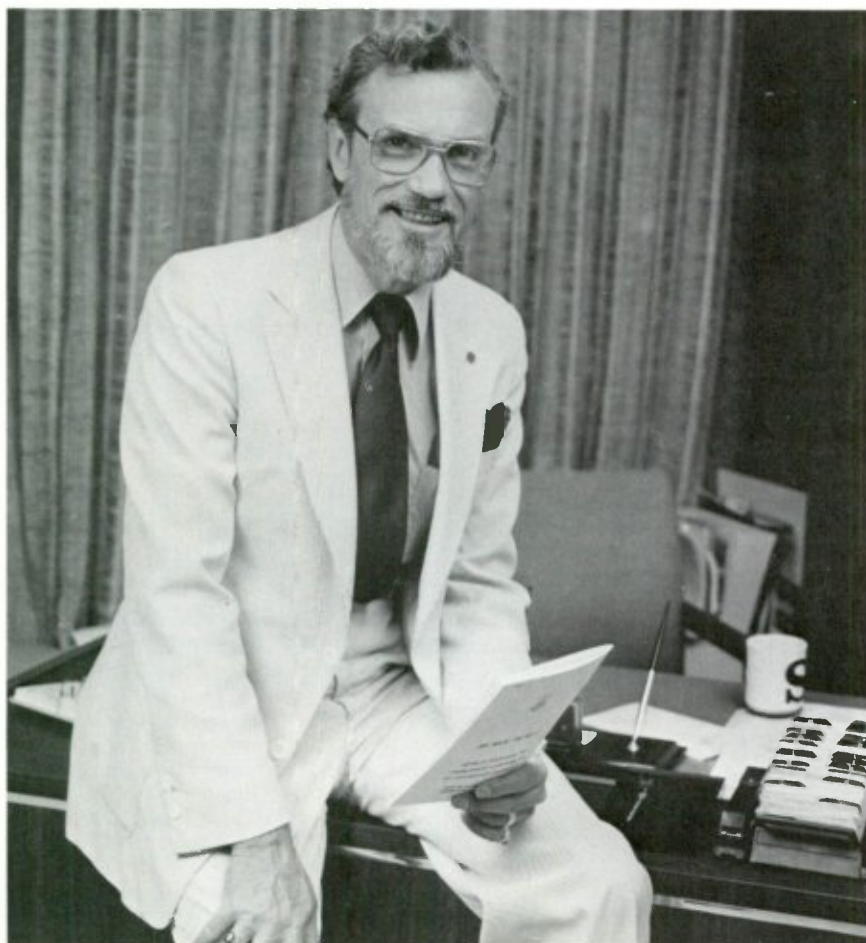
But, back to matters at hand—Newfoundland, for one. As it happened, Salmond was soon to be off on a four-month cross-Canada road trip, and about eight days of that were to be spent in Newfoundland where a new local had been started the beginning of this year. Because of the local’s youth, “we expected problems—no one there has served on an executive board before.” Salmond will act as “troubleshooter” on his visit, a term that broadly encompasses his triple responsibilities.

As for the negative press, that’s nothing new. Often members are alienated, disillusioned, or just plain confused. “We all have our little horror stories,” Salmond admitted, lighting one of his frequent cigarettes, “of things that have happened to us as members, when we felt the Federation or local let us down. And sometimes it was human—you’re dealing with human beings. And maybe a human being in the structure did let you down. But in many cases, you come into legalities you can’t do anything about—when you’re on this side of the desk—that the members don’t really understand.”

It’s the time-worn scenario of artist versus bureaucrat—or at least, many musicians perceive their dealings with the Federation as such. Salmond says he appreciates the musicians’ defensive stance. “It’s the old story—people will always let you play, but they won’t necessarily pay you. Artists of any description have always been exploited—all through history.” But, he added, “in the music industry, we’re the only ones who don’t stand to gain from your success.”

Still, members are not easily won over into rethinking the Federation as more than “a right-to-work card.” There’s also a reluctance on the part of the creative personality to acquaint himself or herself with contracts and by-laws. As one member of local 149 shuddered recently, “the constitution is the size of a small phone book.”

“That’s the whole thing,” stressed Salmond, when asked about the generally non-business oriented musician. “This is why the Federation was set up in the first place.” Hopefully, the “new” offices will help sort out some of the contractual mazes that can present themselves to the inexperienced, and hopefully musicians will learn to check with the Federation before signing puzzling documents, he said. “Up until this office was opened, there were three international representatives in the Federation—from the United States. They just came in and all they did was service the locals, they didn’t have anything to do with the membership at all. We have 39 locals—and the servicing doesn’t take up the whole year. The biggest part of this job is done right here—by phone and mail.” Unfortunately, regretted Sal-



A-B Casuals

A.F. of M.'s Stu Salmond

Continued on page 17 13

Music in Canada

□ *Backstage At The Centre*, a weekly TV series produced by Visual Productions of Toronto and CKCO-TV of Kitchener, Ontario, was created and is hosted by vocalist/songwriter **RANDY STEWART**. The 26-show series has completed its first season and is now syndicated, with the first sale to Nigerian TV.

The show reaches a weekly audience of 50,000 in the Kitchener-Waterloo area and artists have included **BURTON CUMMINGS, BRUCE COCKBURN, HAGOOD HARDY, STREETHEART** and **HARLEQUIN**. It features interviews with special guest stars, highlights from their performances at the Centre in the Square in Kitchener, a critic's review of the artist(s).

Randy Stewart began his career with piano lessons at 4, going professional at 16 when he worked underage on the road. The past few years have been filled with television appearances, songwriting, jingles (voice) and charity work. He has performed 40 original songs during the course of hosting *Backstage At The Centre*.

□ Music publisher, **BRIAN CHATER** and entertainment lawyer Edmund Glinert have joined to form The Avenue Road Music Group (120 Avenue Road, Toronto, Ontario M5R 2H4 964-3287). The new company will represent a number of songwriters and also plans to administer the publishing activities of independent companies. **ROEHAMPTON MUSIC** has been established under the group.

Since he arrived in Canada in the mid-'60s from England, where he had been associated with major music publishing companies, Chater has earned a reputation for spotting writing talent early in its development. Among successful songwriters he has been involved with are Myles Goodwin of April Wine, **MICHEL PAGLIARO**, Craig Ruhnke and **BRYAN ADAMS**.

Chater is Vice-President of the Canadian Music Publishers Association, and a director of the Canadian Independent Record Producers Association (CIRPA).

Ed Glinert, who remains a partner in his law firm, Glinert & Lipson, has been involved in the Canadian music industry for 15 years—first as an agent, manager and concert promoter, and now as an attorney. His firm represents a variety of record companies, music publishers and recording groups.

□ **LEWIS MANNE** has formed Zap Productions, specializing in creative music videos. Since the company was formed in May, 14 business has been steady and the latest

video by new Toronto rock group Boyfriend has been viewed on *The New Music* and *Metro Music* TV programmes. Two other videos and a 1-hour television special were scheduled for production at press time. Zap Productions is a subdivision of ZAP Records located at 485 Huron Street, Suite 1201, Toronto, Ontario M5R 2R5 (924-3892).

Lewis Manne and **ARCHIE MANNE**, co-owners of **MANIMAL MUSIC PUBLISHING COMPANY**, have extended their music catalogue into the U.S. Four songs have been placed with Winston Music Publishers in Hollywood. One is being recorded by Canadian Marylou del Gatto, now living in California.

A Musician's Guide To The Road

Gary Burton
General Publishing—\$10.95—156
pages

It once cost vibraharpist Gary Burton \$110 to launder some shirts and underwear in Hamburg. Another time he helped a guitarist keep his instrument out of an airplane's baggage compartment by sneaking it on board in a garment bag. On another occasion, arriving early for a club date, he found the opening act singer using his vibes as a platform from which to sing.

In short, perennial *down beat* poll winner Burton has experienced just about anything a touring musician comes across and he's written this informative volume to guide others from pitfalls.

Burton lists almost every situation you're likely to encounter from border crossing procedures to the proper way to deal with promoters. He tells which airlines make you buy an extra seat for the bass and which won't let you take your amp on board. He explains the real size of rental cars (an important consideration if you're going to cram musicians and instruments inside); how to pack gear so it's not pulverized by baggage handlers; and which hotels offer group discounts (Montreal's La Cité is one).

Practical as well as analytical, Burton writes from an American perspective, but one that can be applied to Canada. For instance, he suggests you stress your day gig or publishing connections if applying for credit cards or car insurance in case firms worry about you "driving a load of weird musicians all over the country".

And by offering samples of almost every piece of paper you'll need from pre-tour check list to a sample performing contract (in the appendix), he has produced an indispensable volume for the touring musician of any genre.

—Ken Waxman

□ **CHRIS O'TOOLE**, drummer, manager and leader of The Carlton Showband, has decided to hang up his drum sticks and direct his experience into managing the Chris O'Toole Public Relations & Personal Management Services (3 Neilor Crescent, Etobicoke, Ontario, M9C 1K3 626-3793).

In his new capacity, O'Toole will use his talent and experience to develop and manage new talent, arrange tours, dances and shows—and that, according to Chris O'Toole, is wide-open territory.

Over the years The Carlton Showband has had many record releases and has performed from Vancouver to St. John's.

□ *Billboard's* Canadian correspondent David Farrell launched his pop-music publication *The Record* at just the wrong time—as the postal strike was getting into full swing. Nevertheless, the weekly news sheet provided the only industry news for the first few weeks of the strike, as it was hand-delivered to as many industry types as possible. If it can outlast the strike and certain Canadian apathy regarding advertising, it will be well worth the \$75 annual cost. Write c/o Box 201, Station M, Toronto, Ontario, M6S 4T3.

New in Singles

□ **ROSS ALLEN** has been writing and performing throughout most of his life. All the while, he has written and produced hit songs for other artists. His hard work and determination have paid off. Ross' new single "Sure Ain't Nashville" was recently named Feature Pick by *Cashbox*. The song, written by Ross Allen and Steven Saturn, was released on the Jennie label (P.O. Box 227, Postal Station S, Toronto, Ontario M5M 9Z9).

□ North Bay based **JANET MOORE** has released the self-penned "Back To Loving" b/w "A Love We Can Share", from her album on the Broadland label. Both songs are published by **DOUBLEPLAY MUSIC**.

□ The Toronto band Destiny isn't looking for a record company anymore. They started their own. **IRA BROWN**, Victor Unsworth and Marion Mekis are Destiny, and they play to a packed house every night of the week as the house band at Flanagan's in the Holiday Inn, Don Mills, Ontario.

Their first single on their Destiny label (300 Antibes Drive, Suite 1713, Willowdale, Ontario 665-0162) is "Candy" by Ira Brown. An album entitled "Birth", was due for release in September.

□ **VAN LOUIS** has released his first single "Life Is a Journey" co-written with his wife Linda Van Sprang b/w "Nickey Hockey" on the MWC label. The song "Life Is a Journey" will be heard in the motion picture *All In Good Taste* produced by Tony Kromreither to be released this fall. Louis, who made a Montreal to Calgary promo trip recently, has an album in the works with most songs written in collaboration with his wife Linda.

□ Minglewood Band has released a single "Rocket Fuel" co-written by **MATT MINGLEWOOD** and Mark MacMillan, b/w "Jed" written by Matt from the band's album "Moving", on RCA. At press time, the LP was on its way to platinum status.

□ **ED MOLYSKI**, Jess Lee, Al Hildebrand and Chris Volkaert have worked together off and on for many years. However, they finally came together as Midnite Rodeo Band a few months ago, and released their first single "Nashville Just Wrote (Another Cheatin' Song)" on RCA, written by Ed Molyski, published by **DUNBAR MUSIC CANADA**.

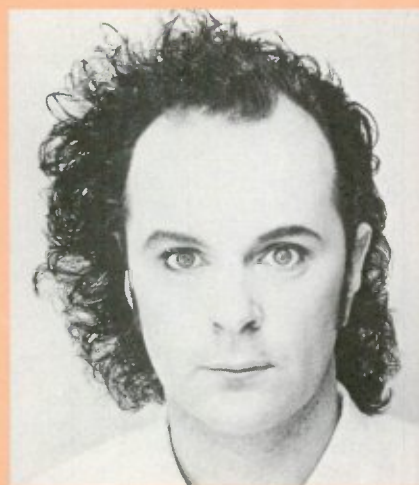
Jess Lee and Ed Molyski first joined forces in early 1980 in Ed's group Show-down. They later performed as a duo and received the Duo of the Year Award—1980 Danny Award. In December 1980, Al Hildebrand and Chris Volkaert joined them to form the Midnight Rodeo Band.

□ Writer, balladeer **BARRY STAFF** has released his single "This Is My Best Song" b/w "It Gives Me Strength" on RCA. It was produced in Halifax and is suited to AOR airplay.

□ It seems when you eat seal meat, it can sometimes upset the stomach. **DAVE PIKE** and **AUBREY SWEETAPPLE** tell us what happens to them and a whole town in Newfoundland in their new single on RCA, "Sealer's Complaint" b/w "You Can't Take Away". Both songs are written by Dave and Aubrey.

□ **BOB BERUBE** has released his first single, "Tomorrow It Might Be Gone", on the Project 70 label (10876-97 St., Edmonton, Alta.). Bob is a former folk performer who retired into poetry writing, winning the Canadian Authors' Association Sonnet Award 1978. He continued writing songs, however, and finally decided to record. The tune is aimed at the crossover country market.

□ Two Montreal composers Jean Francois William (**JEAN FRANCOIS COUTUR**) and **SERGE LAPORTE** wrote the successful song "Au Bout", recorded by popular French singer Plastique Bertrand for his album "Greatest Hits". The album is distributed internationally on the Vogue label and in Canada on Attic Records. These same composers are also the writers of "Chomeurs" recorded by the group Bill for their single released in Canada by Quality. An album produced by Bill and **STEVEN TRACEY EISENBERG** is expected to be released this fall. William's and Laporte's songs are published by **MOOSE ELBOW MUSIC**.



Geoff Hughes

□ During **GEOFF HUGHES'** many years in the music scene in London, England, he had the opportunity to work with several well-known bands, from Dire Straits to John Foxx and Billy Currie of Ultravox to The Sex Pistols.

Geoff, now living in Montreal, has released his first album on WEA. All songs on the LP were written by him, with the help of **FRANCINE RAYMOND**, **CHRISTIAN PELOQUIN**, **LYNNE ADAMS**, and **STEPHANE MORENCY**. "Happy Birthday Kid" has already generated considerable airplay in Canada.

Albums released

□ Edmontonian **DOUG HUTTON** has created and developed "In The Dawning", the culmination of a ten-year effort. The double album portrays, in words and music, the development of Canada. It is distributed by Denali Music Co.

Sixteen composers from all parts of Canada were selected for the album, and all lyrics were carefully studied by ten leading historians to maintain historical accuracy.

RONALD GIBSON of the *Winnipeg Free Press* wrote: "... The music, written by **ERIC ROBERTSON**, performs its function in a superior manner. The quality of the narration written by Irene Parikh is high indeed ... The splendid words, uttered with all the dignity Christopher Plummer can muster, sound most impressive on this record; at once, we are caught with the drama, the romance and the pride of our great land ..."

The songs are folk-like and the singers include Kate and Anne McGarrigle, **BILL MISENER**, Marc Jordan and the Laurie Bower Singers.

Creator and developer Doug Hutton has established a reputation in North America as a television producer and entrepreneur. He has produced a wide range of specials, some starring Anne Murray and Pat Boone, and has produced programmes built around Canada's heritage and culture: *Heritage Inn*, *Cantata Canada*, etc. Doug's most recent TV series, *Star Chart*, ran prime-time on the CBC-TV network and in 15 major markets in the U.S. He also produced the music series *Rock it*, hosted by Gloria Kaye.

□ The new Peter Chipman album "I Love The Country In You" on Capcan (304-4680 Elk Lake Dr., Victoria, B.C. V8Z 5M1) contains two songs written by **BRUCE INNES**—"I Love You" and "I Love The Country In You". "I Love You" has also been selected for Peter Chipman's single.

Film

□ **HAGOOD HARDY** composed the score for *Dirty Tricks*, an Avco Embassy Pictures release of a Filmplan International production directed by Alvin Rakoff. The feature, which enjoyed a late-spring theatrical run this year, stars Elliott Gould and Kate Jackson.

□ **ANDRE VINCELLI** composed the music for *A Twentieth Century Chocolate Cake*, a Chocolate Cake Productions' feature produced and directed by Lois Siegel.

□ Several songs by **LEE BACH** were used along with **PAUL ZAZA's** score in *My Bloody Valentine*, a feature directed by George Mihalka.

□ **RANDY BACHMAN** has returned to the airwaves with "On Strike", the Union debut album on Portrait Records. Union reunites Bachman with **FRED TURNER** from Bachman Turner Overdrive, one of the top rock groups of the '70s. Vocalist and keyboardist **FRANK LUDWIG** and drummer Chris Leighton, both of whom were in Bachman's previous band, Ironhorse, complete the lineup.

Diversity is the key to the success of the group, which moves effortlessly from the power rock of "On Strike", through the rockabilly-inflected "Texas Canonball", to the inventive blues-jazz-pop merger of "Mainstreet U.S.A."

All songs on the album are written by members of Union, with the exception of "Keep The Summer Alive", which is co-written by Carl Wilson of the Beach Boys. The single is "Mainstreet U.S.A." by Randy Bachman b/w "Invitation" by Frank Ludwig.

□ Composer/arranger/performer **IAN McDOUGALL's** latest project is the release of his album "Just a Song" on CTL, which includes original compositions by McDougall and Oliver Gannon. McDougall began playing trombone professionally at 12. Later, he moved to London, England and for two years toured with John Dankworth, Cleo Laine's husband and arranger. McDougall was also a member of the Ted Heath Band for some time.

He returned to Vancouver in 1962 and worked as a freelance studio musician and with the Vancouver Symphony Orchestra. He began composing and arranging and obtained his Master of Music degree in composition from the University of B.C. McDougall was given commissions for serious and jazz compositions by the CBC, Vancouver Symphony, Vancouver Brass Quintet and other musical groups.

He toured with Woody Herman and established the West Coast jazz ensemble Pacific Salt. In 1973 he moved to Toronto where he has been working as a freelance performer, composer and arranger. Later, McDougall became a staff composer/arranger for Jenson Publications of New Berlin, Wisconsin, and has had works published by Ludwig Music of Cleveland.

Concert

—Rick MacMillan

□ Toronto composer **DOUGLAS JAMIESON** has received a commission through the Ontario Arts Council to compose a work for organist Douglas Haas, to be premiered November 22 at St. Andrew's Presbyterian Church in Kitchener, Ontario.

□ **JEAN PICHE**'s "Ange" was among the ten "recommended" works in the 1981 International Rostrum of Composers' forum in Paris, sponsored annually by the International Music Council. As well, Piche was one of three composers whose works were singled out in a special category for composers aged 30 years and under. This marks the third consecutive year in which a work submitted by the CBC's English Services Division has been "recommended" by this prestigious organization. All in all, this year, 84 works were presented by radio networks of 33 countries.

Premieres

□ **STEPHEN CHATMAN**'s "Fleeting Thoughts", for solo guitar, and **ANTHONY GENGE**'s "Streams", for guitar quartet, received world premieres on June 24 during *Guitar '81*, the Guitar Society of Toronto's biennial international festival. The former work was performed by Philip Candelaria, the latter by the Buffalo Quartet; both were commissioned by the Guitar Society of Toronto.

Writing in the *Globe and Mail*, Arthur Kaptainis remarked that Genge's "Streams" "was stream-like in concept . . . all river-music has as its partial aim a kind of hypnosis, and 'Streams' was certainly direct and effective in evoking that feeling."

Another world premiere in the festival was that of **DOUGLAS JAMIESON**'s "Concerto for Guitar", played June 23 with Alan Torok as soloist with an orchestra under conductor Milton Barnes. Chatman's "Five Scenes" and **HARRY SOMERS**' "Sonata for Guitar" were also programmed during the festival.

□ **DIANA McINTOSH**'s "Music at the Centre", for clarinet, piano, spoken voice, slides and tape (this last created by **ANN SOUTHAM**), received its premiere May 11 as part of the Canadian Music Educators' National Convention in Winnipeg. The work was commissioned through the Canada Council.

□ The Canadian Music Centre—Prairie Region has announced the results of the first annual Alberta Composers Commissioning Programme. Commissions were awarded to Shauna Rolston, for a work for solo cello by **VIOLET ARCHER**; Fusion 5, for a work for two pianos, two percussion and clarinet by **ALLAN RAE**; F. Alan Reesor, for an organ composition by **RICHARD JOHNSTON**; the Alberta Chamber Players, for a chamber suite for strings by **ALLAN BELL**; and to Carmelia MacWilliam, for a work for flute and piano by **ROBERT ROSEN**.

The programme is funded by Alberta Culture and will be an annual competition. Application forms will be available in September for next year's programme. Deadline for submission of requests will be April 1, 1982.

□ **ANDRE PREVOST**'s "Il fait nuit lente" was the imposed test piece, specially commissioned through the Canada Council, for the 1981 Montreal International Competition. This year it was devoted to voice. The work was performed June 13, 14 and 15 at Theatre Maisonneuve, and June 17 in Salle Wilfrid-Pelletier, Place des Arts, Montreal, by each of the competition's nine finalists, accompanied by the Orchestre symphonique de Montréal under conductor Franz-Paul Decker.

□ **R. MURRAY SCHAFER**'s "Beauty and the Beast", for voice and string quartet, was given its world premiere April 1 in the Salle Claude Champagne, Montreal, in a performance by Maureen Forrester and the Orford Quartet. The work, described by the composer as an opera for solo voice with masks, comprises a retelling of the well-known children's story. The programme was repeated April 2 in Lennoxville, Quebec, May 15 in Convocation Hall, Toronto, and May 16 in Alumni Hall, University of Western Ontario, London, as part of a three-programme Orford Quartet series organized by General Arts Management Inc. and aimed at broadening the chamber-music audience through programming mostly light, accessible works. The quartet appeared in other concerts with pianist André Gagnon and with flutist **MOE KOFFMAN**.

Schafer's "From the Thousand and One Nights", like "Beauty and the Beast" composed for Maureen Forrester, was given its premiere May 6 by Ottawa's National Arts Centre Orchestra, under conductor Mario Bernardi and with the renowned contralto as soloist. The work was commissioned by the NACO.

Another Schafer premiere, that of "Situational Music for Brass Quintet", graced the first Stratford Summer Music festival in Stratford, Ontario. Performing were the Canadian Brass, for whom the work was commissioned through a Canada Council grant. Performances took place July 8 through 12 and featured the Brass in an outdoor setting in City Hall Square. While moving through the work's 11 movements, the members of the quintet dispersed, ascended to the rooftops of various surrounding buildings, then descended to lead

□ **JEAN COULTHARD** was named a Freeman of the City of Vancouver in 1978 and, in appreciation, composed a work for choir and orchestra entitled "Vancouver Lights—A Soliloquy". The composer presented the score to Mayor and Council in July this year.

Coulthard's "Aegean Sketches" received its Hong Kong premiere April 29 in the Theatre, City Hall, as part of a piano recital by Christine Coyiuto.

□ New Music Concerts' 1981-82 season gets underway September 26-27 with the world premiere of **R. MURRAY SCHAFER**'s specially commissioned "Princess of the Stars". An October 16 programme will feature the first Toronto performance of **TIMOTHY SULLIVAN**'s "Pro Tempore", for seven instruments—which was heard in rehearsal during last season's "Reading Weekend" by New Music Concerts—as well as **ROBERT ROSEN**'s "Meditation" for flute, violin and cello. A NMC commission from **JOHN THROWER** will be included in the February 20 concert.

Sullivan's "Pro Tempore" received its premiere July 29 at the Shawnigan International Festival in B.C. The Toronto composer has received a commission from Array through the Ontario Arts Council to write a work for flute and string trio, to be performed this season by flutist Douglas Stewart.

the audience into the City Hall auditorium, where the remainder of the concert was heard.

□ **VIOLET ARCHER** attended on May 1 a surprise launching of *The Albertans*, a single-volume compendium of biographies of 75 notable Albertans, of which she is the only composer. The inauguration, sponsored by the provincial Minister of Education, the Honorable David King, took place at Government House in Edmonton. The 75 notables were chosen from more than 300 nominees, and each of those named received a complimentary copy of the book.

Archer's "Capriccio for Cello and Piano", commissioned by Edmonton cellist **CLAUDE KENNESON**, received its world premiere June 20 in Wigmore Hall, London, England, in a performance by Kenneson and pianist Brian Harris. Both performers are on the Music Faculty of the University of Alberta. A second Archer premiere, that of "Psalm 145" for a cappella choir, took place July 16 in Convocation Hall at the University of Alberta. Performing were the Richard Eaton Singers under the direction of Larry Cook. The same composer's "Primeval" was first heard August 10 at the Banff Festival in Alberta. Tenor David Astor, who commissioned the song cycle, performed with accompanist Harold Brown.

Archer's "Sinfonietta" received its Italian premiere March 17 in a performance by the R.A.I. Orchestra in Rome as part of a programme sponsored by *Donne in Musica* ("Women in Music"). The composer's "Sonata for Bassoon and Piano" was heard in New Zealand for the first time on August 1, in Wellington; performing were Canadian bassoonist George Zukerman and pianist Bernard Greenberg.

□ Toronto Arts Productions' Music at the Centre series in the St. Lawrence Centre will feature next year a commemorative "Nexus Celebration", a three-concert sub-series (March 13, April 16 and May 8, 1982) honouring the 10th anniversary of the founding of this unique percussion sextet. Nexus members include **BOB BECKER, BILL CAHN, MICHAEL CRADEN** and **JOHN WYRE**.

□ Composers and publishers involved in the "concert" music field may be interested in ordering a new, 21-page booklet entitled *Introduction to Music Publishing*, which has just been made available by C. F. Peters Corporation. Although written from the U.S. point of view, the book is of interest through such general articles as "How Music Publishing Works", "Questions and Answers Concerning Music Publishing", "Publishing Contemporary Music" and "How to Survive as a Composer", authored by such experts as composers Aaron Copland and Otto Luening, musicologists H. Wiley Hitchcock and Joseph Machlis, and BMI Assistant Vice-President, Concert Music Administration, James G. Roy, Jr. Cost of the booklet is \$3.50 U.S.; it may be obtained by writing to C. F. Peters Corporation, 373 Park Ave. S., New York, N.Y. 10016, U.S.A.

□ **ROBERT TURNER's** "Shadow Pieces I" was first heard May 12 as part of an Aurora Musicale concert in Winnipeg. The work is scored for piano, flute, bassoon, violin and cello.

□ **PETER WARE's** "Variations on 'Libera Me Domine'", for two saxophones and two percussion, was given its world premiere March 22 at Northern Kentucky University. The work was commissioned for the concert as a memorial to two of that university's music instructors, the late Everett Neill, Jr. and Robert Roden, both victims of the Beverly Hills Supper Club fire in 1977, and was co-sponsored by the university and the Cincinnati Composers' Guild.

Ware, currently a doctoral candidate at the University of Cincinnati's College-Conservatory of Music, is a native of Virginia. He emigrated to Canada in 1977 and plans to return here when he completes his studies. Earlier this year he was awarded a commission grant from the Ontario Arts Council to compose a nine-minute suite for orchestra for the North York Symphony Orchestra in North York, Ontario.

□ **MICHAEL PEPA's** "Sonata for Solo Viola" was one of three works by Canadian composers receiving world premieres during "Congress 9", the ninth annual international viola congress, held this year in the Edward Johnson Building, University of Toronto, between June 11 and 14. Dedicated to Baird Knechtel and commissioned for the congress through a grant from the Ontario Arts Council, the work was heard June 12 in a recital by Ulrich von Wrochem.

Also heard during the congress were compositions by **VIOLET ARCHER, JEAN COULTHARD** and **ANDRE PREVOST**.

□ **ROBERT AITKEN's** "Spiral" is to be performed at this year's Warsaw Autumn, a festival in Poland.

□ **ANDREW LEONARD CAMPBELL** is the winner of the first Patricia Elliott Scholarship Competition for young composers, administered by the Alliance for Canadian New Music Projects. The composer is a student in the Faculty of Music, University of Western Ontario. His work for voice and piano, entitled "Six Glimpses of Eternity", earned him the \$500 prize.

□ In June The Canadian Music Council held in Toronto a series of seminars on the "concert" music recording industry in Canada. The round-table discussions were organized in conjunction with the commissioning by the Council of a survey on the subject from Earl Rosen of the Canadian Independent Record Production Association.

The Council reminds us that October 1 is International Music Day and urges that it is not yet too late to plan activities which will focus public attention on this important day, co-ordinated annually, world-wide, by the Canadian Music Council. Brochures which summarize the intent of International Music Day as well as a newly designed poster to commemorate the day are now available from the Council's office, 36 Elgin, Ottawa, K1P 5K5.

□ **HARRY SOMERS' "Elegy-Transformation-Jubilation"**, a work commissioned by The Toronto Symphony through a grant from the Canada Council, was given its world premiere by that orchestra on June 2 in Massey Hall; subsequent performances took place June 3 and 5. The work was intended by the composer as an elegy to those friends who have passed away and was originally to have commemorated the final Toronto Symphony concert in old Massey Hall. (The orchestra will now, of course, present one final season there, 1981-82, before moving to the still-to-be-named new Massey Hall.)

Somers' "Love-in-Idleness" for soprano and piano was given its British premiere May 29 in Leighton House, London, in a performance by Kristina Johnston and Michael Dussek. The Toronto Symphony included Somers' "Picasso Suite" in a May 16 concert at Carnegie Hall, New York, under Musical Director Andrew Davis.

□ **PHILLIP WERREN's** new ballet "Telurian", set to choreography by Linda Rabin, had its world premiere May 15 in Ross Hall, Guelph, Ontario, as part of the Guelph Spring Festival, in a performance by Les Grands Ballets Canadiens. Pauline Durichen of the Kitchener-Waterloo *Record* referred to the work as "a powerful synthesis of movement, sound and light" . . . showing "the unmistakable lines of a repertory classic."

"Werren's very listenable avant-garde music carried a persistent, resonating undercurrent", she continued, "suggesting one printed programme definition of 'telurian' as the natural electric current flowing near the earth's surface."

A.F. of M.—from page 13

mond, too much of the latter time is occupied with cleaning up situations involving delinquent members or employers.

Salmond finds this frustrating because there are sizeable problems to grapple within the Federation, like an often "crippling" time-consuming, overly democratic system. "If there are by-laws that are outdated, I've seen meetings where they can't even get a quorum of members to change things." And there are sometimes "little dictators" who crop up in some locals. Then there's the geographic reality of the far-flung cities and towns in Canada—Federation representation has to somehow be worked out in areas like Northern Quebec and the interior of B.C.

But changes cannot be wrought without the participation of the membership, Salmond emphasized. "First of all, we're not a union, we're an Association. Members have said 'Why do we have this kind of a by-law—why can't you do that?' If you don't like something you have to go to the meetings—pack the meeting with the people who don't like it, and change it."

But there's apathy among the members, Salmond lamented. A kind of everyone-talks-about-the-weather, but-no-one-does-anything-about-it syndrome.

And there's a crying need for members to be more supportive of each other. A "cancerous situation" is the self-centred ambition of some members, who, in order to be seen, to hasten along what they believe a sure road to "stardom", are "dealing down" under scale to be hired for engagements like club dates. This trend is finding its way into some television and radio areas too, warned Salmond. "It undermines the whole thing for everybody. It's scary." Musicians that follow these "down dealers" are then expected to work below scale as well, Salmond explained. To resist the trend, "Our strength has to be in our membership."

There are other trouble areas. "Everyone wants to make a record" and members are often creating trouble for themselves by not filing something like a contract for demo tape session. It's in their best interest to do so, cautioned Salmond. "Often those demo tapes are pretty good."

And, especially peculiar to rock musicians, according to Salmond, there's too often a preoccupation with image, an insistence on starting out with the best truck, the best lighting, etc. "But they haven't proven anything and they get themselves into debt." In order to keep their equipment, a band will hold off paying agents' fees and Federation work dues—and the debts mount up. "It's often enough to break a band up, and we're 'the heavies' once again."

Someone has to stay on top of paperwork in a band that can't yet afford management, insisted Salmond. "I've never been in a band in my life where there wasn't one person who had something on the ball business-wise."

The future of the Federation lies with the younger membership and at the Federation conventions, apathy notwithstanding, Salmond has seen a glimmer of hope. "When I went to my first one in 1978, I noticed an awful lot of white hair." But, he laughed, "I've noticed over the last few years the hair's getting darker."

out with various rock heavies in L.A., performing around the country as a solo act, eventually coming across Blue Northern in Edmonton several months before joining the band. Previous to his showing up in Vancouver one day to sit in with Blue Northern, he'd been barnstorming Austin, Texas, with Joe Ely.

The combination of Billy and Blue Northern clicked and the lanky singer stayed, Cowsill finding solid roots with the band and Blue Northern getting the benefit of Cowsill's experience in record production and song direction.

"The main thing," Jim Wilson explained over a cup of coffee in his Kitsilano home, "was that Billy was more recording oriented and less intimidated by the studio."

Billy began to write songs again and played for the group tapes he'd recorded with producer Jack Douglas using a guitar borrowed from John Lennon. Late in 1979 the musicians went into tiny Buttertree Sound and made the demo tape that eventually became the band's first EP.

"We originally had done 'Can't Make No Sense' and the whole EP as a demo tape and sent it around. We got back some great rejection notices to add to our collection. DJs and programme directors, on the other hand, loved the sound and said they'd play it. So we took the tape to Ted Thomas (of Quintessence Records, a shop that moved into a short-lived career as record label) and he took the risk."

Thomas pressed 3,000 copies of the record as a blue vinyl, 12" EP while Maureen handled promotion and sent 500 copies to radio stations. These went on the record coast-to-coast, although there were few copies in the stores.

In 1980 Polygram stepped in, leased the EP and reserived it, starting the hit process all over again. Ironically, this process is being repeated again, this time along the U.S. West Coast.

Last last year, manager Maureen Jack took the initiative once more and produced Blue Northern's first album at Gastown's Water Street Sound. Early this May Polygram signed a production deal with Jack of Hearts Productions Inc. and scheduled the LP (ten tracks including "Can't Make No Sense" and "Too Late") for release in July, prefaced by release of Blue Northern's new single "You're Not The Same Girl".

The LP, produced by Billy Cowsill with co-production by Ray O'Toole and Jim Wilson, is an accurate reflection of the band's diverse musical interests, from Ray O'Toole's "Searcher's/Byrds" pop synthesis in such songs as "100 Per Cent" and "You're Not The Same Girl", Gary Coe's bright "Be My Girl", Billy Cowsill's country classic "Vagabond", to Wilson's love of Cajun music in "Fais Do Do".

With layered harmonies, rich guitars and a solid rhythm section, Blue Northern's recording has eclipsed its country-rock beginnings. However, says Wilson, the band wants to remain true to its strong country following and will continue to release songs in this genre. "Country is a strange trip for us and has been from the beginning. We've always been into it, always liked it and always wanted to do something creative with it. But you can't please everyone. Ultimately you just do what's right for you."

Canadians record his tunes after Ross moves to Nashville

Winnipegger concentrating on songwriting



James K. C. Ross

□ Every year, Nashville attracts thousands of musicians and singers from all North America eager to make a career and get recognition. Few, however, are blessed with talent, luck and determination needed to strike it rich. Winnipegger **JAMES K.C. ROSS** is one of these exceptions.

It all started when he moved with his family to Nashville in 1978. For Ross the doors opened when one of the biggest publishers, Coal Miner Music, owned by superstar Loretta Lynn, published more than 15 of his songs. Last year Loretta Lynn recorded his "Everybody's Looking For Somebody New," co-written with Len Chiriacka.

Before moving south the former Winnipegger spent 10 years playing guitar and keyboard in various Winnipeg bar bands. After leaving arts courses at the University of Manitoba Ross started playing full time and began to demo his songs in local studios, paying for studio time by singing and

writing jingles. While he was a member of the Canadian Country Jubilee Showband, Ross got his first song recorded by steel guitar player Ben Mayo: "Easy Eyes To Love", on M.C.C. Two songs to follow were "Rough and Tough Cowboy", recorded by **ART YOUNG** and "Springtim Lovers" by Harvey Henry and Rhonda Hart, both on the Downs label.

He gave up performing when he moved south and concentrated on songwriting to be able to spend more time with his family, working during the day on his music in his home outside Nashville. He hopes that established artists will record his songs and eventually he will return to performing when he has made a name for himself.

By some twist of fate, the two biggest names to have recorded his songs since he moved to Nashville are Canadian. **R. HARLAN SMITH** had a hit with "We've Got The Magic", a song Ross wrote before he left Winnipeg. Then, **CARROLL BAKER** went to Nashville to look for material and chose Ross's composition "Hollywood Love" for an album. That song has been released by Baker in the U.S. "Hollywood Love" has been picked No. 1 country song of 1980 in RPM. At press time, the single "Breaking and Entering", co-written by Ross and Sally Coker and recorded by Baker, was on the RPM country and adult oriented charts.

In Japan, his cross-over single "I Love Making Love To You" b/w "Still Falling In Love", was recorded by Hitomi Ishikawa while side B was recorded by the Japanese rock group Whoopee.

SHELLY-LOU MARIE, from Winnipeg, has recorded "Breaking and Entering" and, at press time, she had the Ross tune "I Love Making Love To You" on the country chart. Ross was Shelley-Lou Marie's piano and rhythm guitar player in the Canadian Country Jubilee Showband.

James Ross was interviewed by Joan Sadler for the *Trib Magazine*, in Winnipeg last year. She reported: "... The Manager of Coal Miner Music, Meredith Stewart, feels James Ross has the makings of a top Nashville songwriter, maybe even more than that since a lot of his songs have a pop flavour to them."

"I have no doubt in my own mind that James is going to get some big cuts," she said. "From a publisher's standpoint I would say James is one of my own top projects. I believe in James as a writer or as an artist, but he feels he has to be a writer first."

"About 200 songwriters file through Stewart's office with demo tapes each month, and she has time to listen to just a few seconds of each tape. Ross's songs were good enough to stand out in the crowd, Stewart says, and they have improved since."

"He first came in as a good writer and he's grown since then. I would say he's one of the best we have," she said.

"Most successful writers have a business head. They look at it as a job, not a talent that just happens. James has that attitude and he works hard at it."

—Liliane Habash

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