

MUSICWORKS

Andrew Timar editor
John Oswald production

Lama Labs typesetting

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unsolicited material for publication is welcomed and can be returned upon request. please type texts double spaced and use the grammar and spelling you'd like to see in print.

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the proportion of interview material in this issue may lead one to think of andy warhol's popular, society magazine and a number of imitators that have recently appeared; we welcome the comparison. transcription of conversation is a fast, economical way for us to present the ideas of music artists - it's personal, spontaneous, experimental, inquisitive, relevant, and hopefully readable. we try to transcribe talks from tape recordings as accurately and completely as we think is informative. the form of this process is itself subject to ongoing discussions.

three of the talks (cusack, parker, davies) are specifically addressed to the subject of existing musicians organizations, both here and models abroad that are concerned with the promotion and sustenance of new music. sessione millano and crawford/harwood/oswald talk about improvisatory activity and pauline oliveros discusses her music and the world.

somewhere in this issue there's a fascimile of a 'concert comment form' which we'll be sending out to the new music concert facilities we know of (and if you are presenting a performance, please inform us) which will be available for the spontaneous and/or rehearsed reflections of listeners. we will print comments received instead of commissioned reviews (the arm twisting and consequent begrudging attendance sometimes unfortunately produces criticism in the john kraglund school of suffering style). in future we hope to feature criticism provoked by the music rather than by editors.

please note we are gradually cutting back on our free distribution and encouraging faithful readers to subscribe as this is probably the best way for us to contact and know our audience.

our next issue will exclusively feature the work of dennis burton, an item of whose is to be found herein.

stay tuned.