

National
Music
Centre

Centre
National
de Musique

amplify



Report to the Community 2011

It's a Wrap! King Eddy Christmas Campaign

No Peeking! NMC Design Launch Dazzles

Generous Donors Name NMC Spaces

Inside NMC: Exhibit Design Process Begins

Dialing Up: 2011 Banner Year for Collections

You +

NMC

A lesson in making music count.



\$950
+
Guitar Club



One inner city kid has a safe place to learn and play for a semester



\$250
+
Good Vibrations



One under-served Grade 3 class gets to learn Science through music



\$1,700
+
Music@Noon



One free emerging classical artist concert experience in NMC's Stage 1 performance space



\$25
+
Canada Music Nation



One under-served Grade 2 student gets to learn all about music and culture from across Canada

Your gift makes a difference! Learn how you can play your part to help the National Music Centre offer exceptional programming for exceptional people!

Visit nmc.ca for more information

Welcome!

Welcome to the first issue of **Amplify**, the 2011 Report to the Community from the National Music Centre. Inside you will find facts, figures and stories that highlight an amazing year for the National Music Centre.

This was a banner year in many ways.

- **We reached record attendance in our in-house school programs with more than 9,000 children learning in our gallery**
- **We had our biggest fundraising year in the organization's history**
- **We completed the design development on our spectacular new building in Calgary's East Village;**
- **The list goes on...**

Flip through these pages and read the incredible stories that make the National Music Centre a unique, inspiring and dynamic organization that's giving Canada a place that amplifies the love, the sharing and the understanding of music.

If you're interested in becoming involved as a volunteer, a donor or a sponsor, visit us online at **nmc.ca** and learn about how you can help us reach our vision of being a national catalyst for discovery, innovation and renewal through music.

As always, we welcome your comments, questions and feedback and we encourage you to contact any of our incredible staff or ourselves anytime.

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Cover photo: Chantal Kreviazuk plays at 'Twas the Night: A CORE Shopping Centre fundraising event that benefitted the National Music Centre. Photo by Tye Carson



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Plus...

The King Eddy Christmas Campaign; meet some NMC donors and more!

Financial Report Page 32.

Note: The National Music Centre changed its name from Cantos Music Foundation on January 17, 2012. While this report carries the NMC brand, many of the activities highlighted herein occurred under the name Cantos Music Foundation.

contributors



Volunteer. Yay Julie!

Julie Pithers works for DIRT Environmental Solutions where she directs their marketing initiatives. Previously she worked as a reporter and producer for CBC television and radio. She is a born-Calgarian.



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Brandon Smith is NMC's Programs Assistant and Maker of Phat Jams.



Candace Elder is NMC's Senior Manager, Programs. She believes every moment deserves a soundtrack.



Jeni Piepgrass is NMC's Director of Development. Also, bassoons remind her of ducks.



Michelle Goshinmon is a local blues singer and fronts the Blue Mondays House Band.

Come Together

NMC uses partnerships and collaborations to amplify the love, the sharing and the understanding of music across the country.

Photos and story by Camie Leard
*Manager, Marketing,
Communications and Public Relations*

Since its inception as the Calgary International Organ Festival nearly 20 years ago, the National Music Centre has been an innovator when it comes to partnerships and collaborations.

From local co-programs with Fort Calgary and One Yellow Rabbit theatre company, to the Canadian Country Music Association in Toronto and the Canadian International Organ Competition in Montreal, the National Music Centre's mandate to amplify the love, the sharing and the understanding of music echoes from coast to coast.

"Partnership is at the heart of what we do," says President and CEO Andrew Mosker. "Much the way music itself is, NMC's goal is to be a catalyst for conversations and collaborations between Canadians about who we are and how we relate to one another and to the world. We do this by partnering with like-minded organizations to deliver programs and opportunities across the country."

The Canadian Country Music Hall of Fame Partnership

When NMC acquired the Canadian Country Music Hall of Fame (CCMHOF) collection from Deb Buck (widow of founder Gary Buck) in 2009, the organization inherited a relationship with the Canadian Country Music Association and the Merritt Walk of Stars who were trying to figure out a way to administer the Hall of Fame and its collection after Gary's passing in 2003.

The CCMA had always made inductions into its Hall of Honour while Gary Buck collected artifacts and memorabilia for his Hall of Fame. In 1999, the two organizations came together as the Canadian Country Music Hall of Fame.



CARAS President & CEO Melanie Berry with NMC Board Member Ross Reynolds.

“It’s our goal to ensure that the location is best for everyone, the National Music Centre project in Calgary seemed like a perfect fit.”

Melanie Berry, President & CEO of The Canadian Academy of Recording Arts and Sciences.

When Buck died, it took some time to sort out the legalities of who owned what and how to move forward.

“While Deb was sorting out Gary’s estate, the CCMA and Merritt got together to ensure the continuation of the Hall of Fame and its collection,” says Mosker. “When we came into the picture as the stewards of the collection itself, we worked hard to help create a partnership that made sense for everyone involved.”

That partnership sees the CCMA continue its role in inducting members into the Hall of Fame, while the Hall of Fame proper in Merritt, BC displays the induction plaques and NMC stewards the Hall of Fame Collection in Calgary.

“We work closely with Merritt, sharing the artifacts and the plaques and will continue to work with the CCMA to grow, care for and exhibit the collection,” says Mosker. “It was a complicated situation with a simple solution that has always worked for us: collaborate, share your strengths and catalyze change when it’s needed.”

The Canadian Music Hall of Fame Partnership

NMC’s partnership with The Canadian Academy of Recording Arts and Sciences (CARAS) began when the JUNO Awards (produced by CARAS) came to Calgary in 2008. Mosker served on the JUNO committee and quickly had CARAS President and CEO Melanie Berry intrigued with the NMC vision and the possibilities of working together on the Canadian Music Hall of Fame collection.

“Creating a physical home for the Hall of Fame has been a part of CARAS’ strategic plan for years,” says Berry. “It’s our goal to ensure that the location is best for everyone, the National Music Centre in Calgary seemed like a perfect fit.”

By tapping into NMC’s experience and expertise in collecting and caring for musical artifacts, CARAS would be able to focus on managing the Hall of Fame.

In 2011, the two organizations signed a Memorandum of Understanding

around the partnership and, as the NMC visitor experience continues to evolve, NMC and CARAS will move towards a solid collection strategy and agreement.

In the meantime, the two organizations are working together to deliver the Great Canadian Music Challenge at festivals and events across the country. This fun and interactive trivia game tests the Canadian music IQ of players with questions about our nation’s musicians, their music and music in Canada.

“People have a great time with this game and there are a lot of a-ha moments,” says NMC Marketing Manager Camie Leard who helped host the game during the Canada’s Walk of Fame Festival in Toronto in October, 2011. “It’s fun to watch people learn about Canadian music and to hear those, ‘Really? I had no idea!’ comments. We know we’re furthering the Canadian music cause every time someone plays.

The legendary Brian Eno plays NMC's rare Novachord during his residency in January 2011.



Local Programming Partnerships

Candace Elder, Public Programs Officer for NMC, spends a great deal of her time working with partner organizations to offer joint programming, program support and other collaborative efforts.

“Working with the great organizations across the city and beyond is a great way to illustrate how music can weave its way through all facets of life,” she says. “Our Canada Day celebration with Fort Calgary highlights music’s cultural and patriotic importance. Our work with the Calgary Public Library was a beautiful way to get people talking about the role of music in their everyday lives and as an instrument of peace.”

Canada Day At Fort Calgary

This second-annual celebration showcased emerging and established talent with an opportunity to represent, share and celebrate in the history of our city, our province and our country. The main performance stage showcased the sounds of Canada with a rich variety of music including Tim Hus, Chris Gheran, Karl Schwonik Jazz Quartet, Sarah Vann and Kirby Sewell. Between sets, the Circa 1971 synth jam featured

some of the instruments from our electronic keyboard collection.

One Yellow Rabbit High Performance Rodeo Artist in Residence Visit: Brian Eno

Considered the father of ambient electronic music, Brian Eno was a natural fit for another great partnership with One Yellow Rabbit theatre company. Partnering with OYR to bring Eno to Calgary and take him through the NMC collection was a thrilling experience that had both NMC staff and Eno excited about the musical possibilities our collection presents.

Festivals

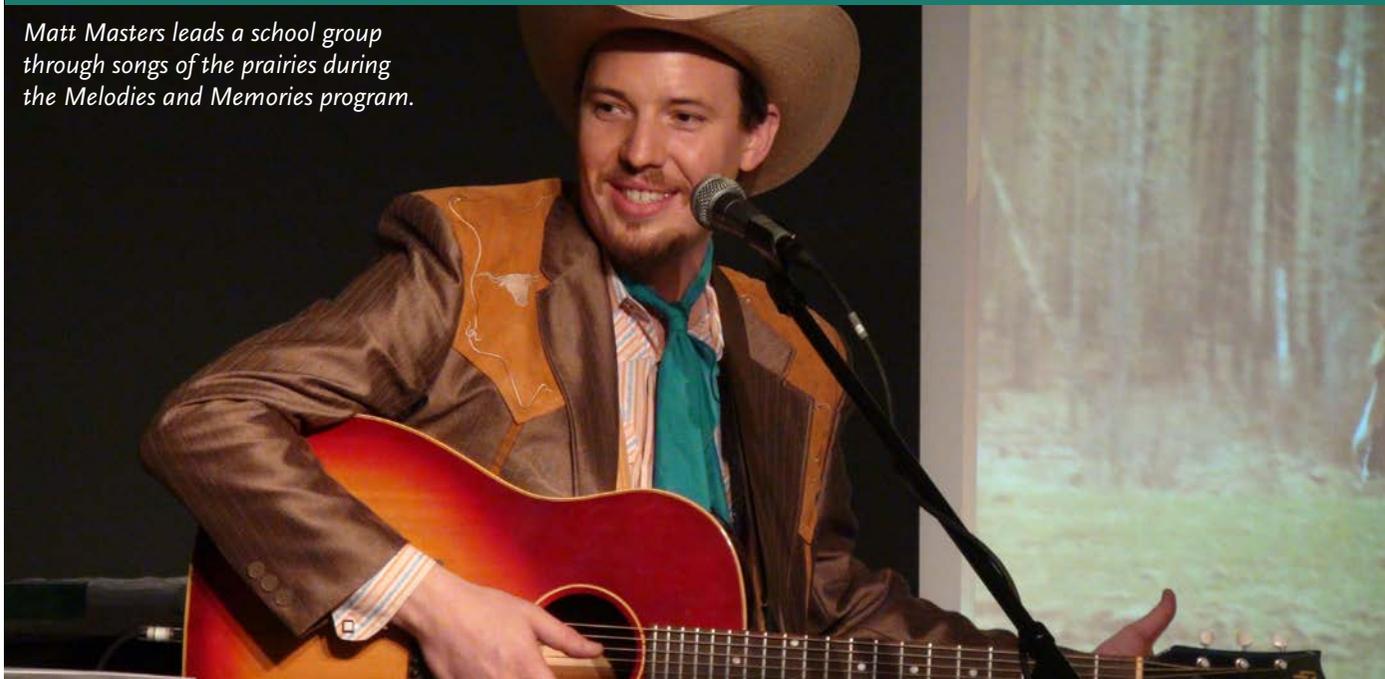
Our performance space, gallery and discovery room were abuzz with activity in 2011 as we partnered with music festivals throughout the year. We were the official venue for the Sled Island all ages contingent, the Calgary Folk Music Festival Boot Camp and the ReggaeFest Lunch ‘n Learn series. We also had a presence on the island during FolkFest... always a great time and great exposure with more than 50,000 people in attendance!

NMC Partners 2011

Alberta Arts Days, Alberta Museums Association, Alberta Music, Alliance Française, American Musical Instrument Association, Calgary Association for the Development of Music Education, Calgary Board of Education, Calgary Downtown Association, Calgary Folk Music Festival, Calgary International Blues Festival, Calgary International Children’s Festival, CIFF, Calgary Opera, Calgary Philharmonic Orchestra, Calgary Separate School District, Calgary Society of Organists, Calgary Underground Film Festival, Canada Science and Technology Museum, The Canadian Academy of Recording Arts and Sciences, Canadian Country Music Hall of Fame, Canadian International Organ Competition, Canadian Music Association, CKUA Radio, East Village Neighbourhood Association, Edmonton Children’s Festival, EPCOR Centre for the Performing Arts, Fort Calgary, Friends of the King Eddy, Glenbow Museum, Heritage Park, Honens, International Council of Museums, Jazz Is, Loughheed House, Merritt Walk of Stars, Mount Royal Conservatory, Music Calgary, Music Museum Alliance, One Yellow Rabbit, Piano Technicians Guild of Calgary, Reel Fun Film Festival, Royal Canadian College of Organists, Six String Nation, Sled Island, Southern Alberta Institute of Technology, Southern Alberta Jubilee Auditorium, Telus Spark, The Banff Centre, The Cultural District, University of Calgary, Word Fest

Melodies and Memories

Matt Masters leads a school group through songs of the prairies during the Melodies and Memories program.



Bringing History to Life Through Music by Matt Masters

Melodies and Memories is a 100-year journey in song, discovering the stories of people and places that make our province unique. Backed by a slide show of archival photos and video footage, **Melodies and Memories** links the Alberta Learning Program of studies curriculum to larger ideas of identity and ancestry allowing students a unique opportunity to experience live performance and engage with a professional musician.

Many of the stories and images come from my own family history, which dates back 150 years in Alberta. We explore how songs grow and travel, just like families and individuals. We feature historic images of the city growing around the Centre Street Bridge, that serves as a metaphor for aspects of continuity, tradition and change.

The second aspect of **Memories and Melodies** is a classroom session, working with groups of up to 30 students in a song-writing lesson titled My Alberta Identity. The students

create lists about Alberta, categories include geography, people, animals, history and traditions. Once the lists are brainstormed, the students vote on which topics will be featured in the song. We guide them through a songwriting process by asking them descriptive questions about the topics they've selected.

Students are asked to describe their chosen scenarios as if they were strangers to Alberta, not familiar with its sights, sounds, smells and so on. We encourage students to use literary devices like simile, metaphor, alliteration, rhyme and repetition and various musical devices including tempo, dynamics, phrasing and tonality. We also discuss word selection and encourage students to choose according to their song, be it funny, reflective, celebratory, serious or story telling. Students are encouraged to bring forth their own stories and experiences in the song writing process and we emphasize how we each have an interesting story to tell. We also

point out ways in which we all share musical traditions as Canadians and Albertans and how each student has an important voice in continuing the growth of our local and national identity.

At the end of it all, students have a finished song they can be proud of and perform for their school, friends and family. This program fills them with the love of music and sets them on a lifelong path to discovering the power of music on their own – something we're thrilled to be a part of!





NMC President and CEO Andrew Mosker addresses the star-studded audience at Canada's Walk of Fame Charity Ball on October 1, 2011.

In October of 2011, the NMC team headed east to Toronto for the Canada's Walk of Fame inductions and charity ball. Sponsored by RBC, the Charity Ball recognizes a charitable organization each year with proceeds from tickets, auction and silent auction items going to the beneficiary. This year, NMC was named that charity! NMC's Director of Development Jeni Piepgrass sat down with Amplify to talk about the event and NMC's involvement.



Attendees bid on silent auction items to benefit NMC.



Tell us about Canada's Walk of Fame.



The NMC Gang hits the red carpet for the Canada's Walk of Fame Ceremony.



Established in 1998, Canada's Walk of Fame is a non-profit, volunteer driven organization that engages Canadians in celebrating those who have excelled in music, sport, film, television, as well as the literary, visual, performing arts, science and innovation. They have created a permanent place of recognition and tribute for Canadian achievement on King St. in Toronto, and host a gala induction ceremony annually.

Claiming Fame

National Music Centre named the beneficiary of the 2011 Canada's Walk of Fame Charity Ball

Q

How did NMC become involved?

A

Each year the Canada Walk of Fame team selects a charity to benefit from the proceeds of the gala induction and celebration. Through our relationship with board members and supporters of the Canada Walk of Fame we were identified as the charity they wished to support in 2011. We are very honoured to have been selected to be a part of such a premier Canadian celebration.

Q

How did NMC benefit from the event?

A

In addition to valuable exposure and an opportunity to share our story with a key audience for the National Music Centre, we received a generous cheque for approximately \$32,000 towards the National Music Centre.



Staffers showcase NMC's Walter Ostinek's accordion and Anne Murray's guitar

Q

Tell us about the party!

A

It was an exciting opportunity to meet some of Canada's best and brightest, as well as share the story of the National Music Centre. It was a very exciting night for us as **the RBC Foundation announced their commitment of \$600,000 to the campaign for the National Music Centre** as well! All in all it was a night to remember and a great opportunity to cultivate support for NMC!

Blue Mondays

Passing down the blues from one generation to the next

by Michelle Goshinmon



*“The studio was fun! It was a big help to go in with experienced musicians.”
- Toryin Schadlich*

The NMC **Blue Mondays All-ages Blues Jam** provides a safe and supportive environment where veteran blues musicians have the opportunity to share their stories, their music, their love and their knowledge of the blues with an upcoming generation of musicians. Younger artists and audience members alike have learned much over the past year about the history of blues music and its importance in shaping current musical styles.

The number of young jammers has continued to grow this year and we expect to see that trend continue. Blue Mondays House Band members Greg

“Junior” Demchuk (guitar), Michelle Goshinmon (vocals), Rob Oxoby (bass), Brandon Smith (keys) and Mike Woodford (drums), have all embraced the opportunity to mentor these young budding musicians.

Special guests in 2011 included Amos Garrett, Tim Williams and Country Pete McGill – all of whom delivered powerful performances that inspired audience members and jammers alike to their unique styles, licks and tricks.

As a direct result of **Blue Mondays**, a very generous offer was made by a local musician to donate a night in the studio to some of these young musicians

who have demonstrated that they have something special. In May, the sibling duo of Faith and Toryin Schadlich were accompanied by NMC house drummer Mike Woodford, Kenny Dalla Vincenza and myself for their first recording experience. They did a great job and just rolled with everything that was thrown at them, managing to complete tracking for two songs.

While **Blue Mondays** continues to evolve, the addition of ING Direct’s generous sponsorship in 2012 shows it is a viable and successful program that drives to NMC’s core - amplifying the love, the sharing and the understanding of music!

DIALING UP

2011 was one of the biggest collection years on record for the National Music Centre with the acquisition of a great collection of phonographs and radios, Canadian-made Garnett amplifiers and the personal piano of a Canadian classical composing luminary.

by Julie Pithers & Jesse Moffatt
photos by Don Kennedy





Garnet Mini-Bass G90T, c. 1970s



Violet Archer piano, 1922

Every week the NMC receives calls and emails from people wondering if they can offer the Centre their treasures. While there is a wish list of items for which NMC is constantly on the lookout, most of the offers from the general public have to be gratefully declined due to the resources required to build and maintain the collection. But on a rare occasion, someone contacts the Centre with a jewel of an artifact or collection. This year was an exceptional one for growing the NMC collection. Here are a few of the stories of some great finds of 2011 and the people who owned them...

Collection of Garnett Amplifiers Donated by Brian Mills of Calgary

A true Canadian music story, these amps were built by a small company called Garnett Amplifier Company in Winnipeg, Manitoba. The owner and founder Thomas Garnett (Gar) Gillies built tube amplifiers used by some of Canada's most famous musicians and are now collected by the likes of Lenny Kravitz, Neil Young, Gordie Johnson, Bob Rock and Randy Bachman – who helped name the first pre-amp at Garnet "The Herzog" after the book he was reading on Werner Herzog.

Martin Patriquin wrote about the importance of Gar Gillies work for the *Globe and Mail* newspaper:

Gar Gillies' indelible mark on Canadian rock 'n' roll kicks in after the first four bars of American Woman, by Winnipeg's The Guess Who. It is the sustained, distorted

noise of Randy Bachman's guitar work snaking underneath the rhythm track that gives the song a menacing counterpoint to singer Burton Cummings' raspy wail. Gar and Randy shaped this sound and channeled it through Gar's own Garnet amplifiers, giving birth to what would become known as the "Winnipeg Sound" and securing the windswept prairie city's place in rock 'n' roll history.

Once solid-state components started replacing the tubes in amplifiers, the Garnett Company began its decline, but Gillies continued building custom amplifiers and accessories in his home until he died of bone cancer in late 2006.

Thanks to Brian Mills, an avid collector and guitarist, 17 Garnet amplifiers are now accessible to students and artists alike through great NMC programming like **Guitar Club** and **Blue Mondays All-ages Blues Jam**.

Violet Archer Piano Donated (with the assistance of John Reid and the Canadian Music Centre) by the Estate of Violet Archer, David Archer, Executor

Another great addition to the collection is a 1922 Fischer grand piano — the personal piano of composer Violet Archer. This instrument will play a pivotal role in contextualizing the story of Canadian contemporary composition.

For years, Violet Archer was regarded as one of Canada's most important composers. Her Piano Concerto No. 1 (1956) demands great virtuosity from both soloist and orchestra. It is considered one of the finest concertos composed by a Canadian. In 1984, Violet Archer received the Order of Canada for her contributions to music as a composer and a teacher. She is remembered for her support of new music and for her belief in the

importance of creating 20th century music for generations to come. It is with this in mind that her instrument will be conservatively restored (only replacing what needs to be done in order to function musically) so that artists and visitors alike will have the opportunity to hear what she heard while she sat tirelessly at the keyboard.

With this acquisition, NMC stays true to the goal of collecting and stewarding Canada's National Music Collection. Violet's piano will have a home among more than 2,000 objects and 700 musical instruments and will contribute to the Centre's vision of giving Canada a place that amplifies the love, the sharing and the understanding of music.

Radio and Phonograph Collection

Donated by Reid & Campbell of Toronto, Ontario

How we listen to music is just as important to what we listen to. The collection is rich with inventions and innovations that allowed the democratization of music. The first

such tool is the phonograph. The invention of the phonograph was undoubtedly the single most important technological advancement of the 20th century that directly affected the future of music. Music could now be captured and preserved forever, frozen and fossilized and re-experienced again and again. This fundamentally changed the way people made and appreciated music. For the first time, music could be heard in private without a band being present.

Furthering the act of listening to music in the privacy one's home, but without the need for buying and storing music yourself, was the radio. For the first time ever, music was delivered to the public at large as it was being played live, or from recorded devices. Right from the inception of radio broadcasting, it has had a large impact on music and popular culture.

What is thought to be the first live music radio broadcast to the general public was on the 24th of December 1906. It involved Canadian Reginald Fessenden playing 'O Holy Night' on violin.

This collection of more than 80 radios and phonographs, which date back to the 1920s, will assist NMC in highlighting and contextualizing these important advancements.

Gar Gillies' indelible mark on Canadian rock 'n' roll kicks in after the first four bars of American Woman, by Winnipeg's The Guess Who... Gar and Randy Bachman shaped this sound and channeled it through Gar's own Garnet amplifiers, giving birth to what would become known as the "Winnipeg Sound" and securing the windswept prairie city's place in rock 'n' roll history.

- Martin Patriquin, Globe & Mail



Rogers Majestic Radio, c. 1940



Crystalline, Concert Gramophone



DeForest Crosley radio, c. 1930

Sonic Youth guitarist and experimental music pioneer Lee Ranaldo bows the strings of his electric guitar during a workshop at NMC during Sled Island 2011.



NMC was busy amplifying the love, sharing and understanding of music all summer long during its involvement with great Calgary summer music festivals like Sled Island, the Calgary Folk Music Festival, the Calgary International Blues Festival and the Calgary International ReggaeFest.



photos by Kait Kucy



Once again, NMC had the pleasure of partnering with the Sled Island Music Festival which features indie and alternative music on a national and international scale. NMC's performance space featured all-ages and youth programming with approximately 500 in attendance at concerts and workshops throughout the weekend.

Included was a workshop featuring Nimbus Vancouver Records Founder Kevin Williams who shared his tips and tricks of the trade, creating an exceptional afternoon of music discovery. Garth Richardson also made an appearance via Skype and paid tribute to his father, Juno Award-nominated record producer, Order of Canada recipient and Canadian

music icon Jack Richardson. Together, Garth and Kevin opened the vault on Jack's legacy, sharing rare tracks, video footage and the great musicianship and honest production of Jack Richardson – a true music lesson for new artists and producers.

Also included was a standing-room-only workshop with guitar legend Lee Ranaldo of Sonic Youth who gave a talk and demonstration on extended guitar techniques and alternate tunings. We look forward to partnering with Sled Island Music Festival again next summer as well as for special presentations throughout the year.



Nona Marie Invie of Minnesota-based folk band Dark Dark Dark playing inside the NMC tent at the 2011 Calgary Folk Music Festival



Festival Express

by **Candace Elder**,
Public Programs Officer

Our collaboration with the Calgary Folk Music Festival continued as we again hosted the Festival Boot Camp at NMC this summer, exposing festival musicians and registrants to our incredible collection and performance space.

There were songwriting workshops by Catherine MacLelland, David Francey and Joel Plaskett, guitar workshops by Matt Andersen and the Mighty Popo, and a vocal workshop by Chic Gamine.

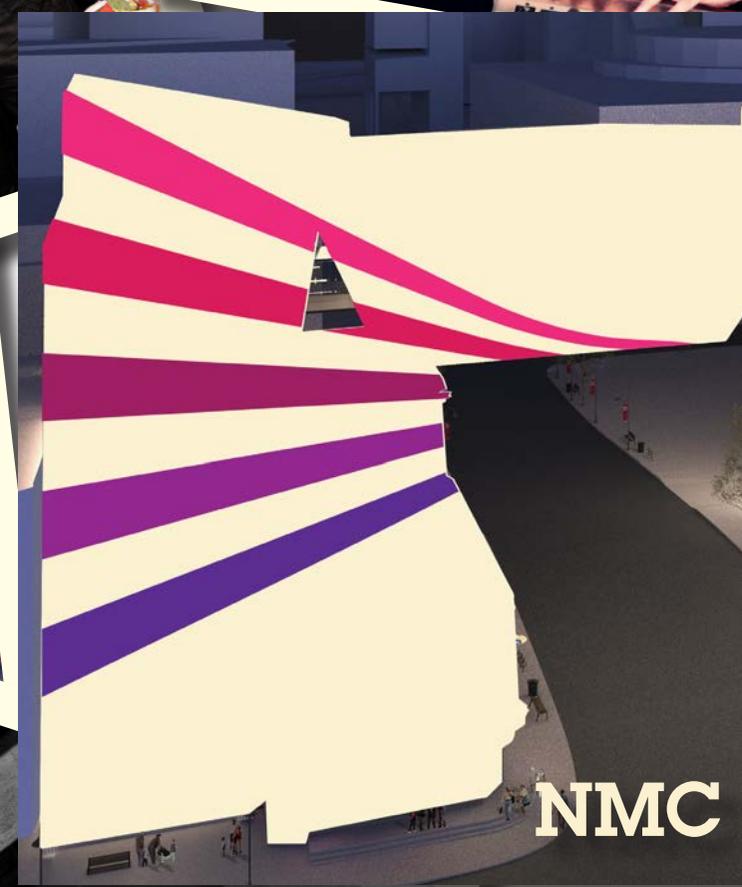
At the Calgary Folk Music Festival, NMC also had the opportunity to once again program performances with festival musicians showcasing NMC instruments in our performance tent as well as our popular Instrument Petting Zoo at the Family Fun Tent.

Performances featured artists like Dark Dark Dark, Cutest Kitten Ever, Swamp Ward orchestra, CR Avery and Lightning Dust who took advantage of our collection of instruments on hand for their sets.

Children of all ages were also thrilled by the Instrument Petting Zoo that allowed them to express their creative side and make all the noise they wanted to with a wide variety of selections on hand to get themselves lost in a world of sound.



Many people took advantage of the opportunity to try their hand at the keytar and other NMC artifacts.



NMC





Launches Final Design



Clockwise from top left:

Blues fans celebrate the new design incorporating the King Eddy.

The famous NMC Synth Jam rocked the house.

A full house at the Uptown Theatre eagerly awaits the great reveal.

Attendees discuss the new design with the architectural flythrough in the background.

NMC staff greet guests at the Uptown.

Architect Brad Cloepfil (left) and President and CEO Andrew Mosker prepare to reveal the design.

Architect Brad Cloepfil speaks with CANA's Fabrizio Carinelli

The crowd is abuzz with excitement about the design for the new Centre.

Photos by Dominika Komarnicki



“

THE DESIGN

The National Music Centre is a gathering of resonant vessels that stand as sentinels to the East Village of Calgary. The building is a silent and powerful instrument that exists to emanate music and light. Nine towers form the body of the building; the concrete walls rise in subtle curves that merge, part and intertwine, modeled by light, gravity and acoustics. Entering from the street, the building is filled with the reverberation of voices and music, drawing visitors up into five floors of performance, education and collections spaces. The apertures at each gallery create a threshold of sound, introducing the content and programs of the particular exhibition. The spaces between are filled with silence, with views that frame the city and landscape beyond. Bridging across the street and back again, the building creates a gateway for the new quarter, uniting the artists residences, club and recording studios with the new presentation spaces.

The building binds audience and performer, student and teacher, the body and the collection. It is an immersion in sound and structure, a continuously enfolding space that creates a perpetual between.

- Brad Cloepfil, Architect, Allied Works Architecture

”



Project Update

In 2011, the new National Music Centre building project gained momentum achieving a number of milestones.

- Completing the design development phase with Allied Works Architecture and GEC Architecture
- Successfully launching the design to great public support and delight
- Hiring a full time project manager and an exhibition design project manager
- Hiring pre-construction and construction services general contractor CANA
- Hiring Haley Sharpe Design for exhibition design
- Signing the development and purchase agreement for the NMC land in East Village
- Beginning remediation work on the King Eddy
- Completing 30% construction contract documents.

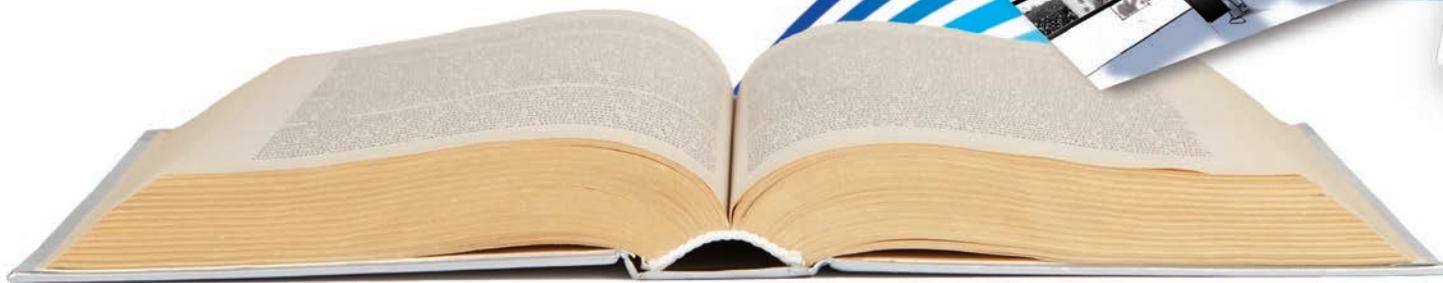
Stay up to date on the latest developments on the NMC building project at nmc.ca!

Once upon a time...

Storytelling is at the heart of designing the visitor experience at NMC

by Naomi Grattan

Project Manager, Exhibitions



Telling stories in 3D for museums and interpretive centres is an art form unto itself. It's a bit like producing a movie, or publishing a magazine: it involves choosing actors (think people and objects) and designing sets, it means choosing great key images and writing punchy headlines, it means identifying key information and deciding how to express it visually.

The National Music Centre has a great story to tell: the story of music in Canada. What kind of music matters to Canadians? Why? How do we, as a country, tell stories about ourselves through song? Have we ever developed any instruments? If so, which ones? How has music and music technology spread across the country over geography and time?

And more than all that – the heart of NMC's story is that this is a story for everyone – all Canadians, all visitors to Canada. The most compelling piece of NMC's story is that YOU can make music.

The story will also incorporate NMC's astonishing collection of keyboard instruments and electronic recording equipment. Among the 2,000 artifacts in the collection are the Rolling Stones mobile recording studio, Elton John's songwriting piano, and the synthesizer used to communicate with the aliens in Spielberg's *Close Encounters of the Third Kind*.

Conveying a story like that is a complicated business, and making it look easy is all part of a day's work for professional exhibition design firms.

Finding the right storyteller

In early 2011, NMC engaged a museum consultant to express NMC's vision for the visitor experience of NMC. It was a careful, iterative, consultative process, and a mere 13 drafts and several months later, the team had reached consensus that the exhibition design request for proposals accurately captured NMC's dreams.

The hunt for a professional storyteller began in earnest in the spring, with an open call to exhibition designers from all over the world. About 20 proposals were received and, following a careful review process, NMC's exhibitions committee invited the short list to Calgary to see which firm would be the best fit. In October 2011, Haley Sharpe Design (HSD) – of Toronto and Leicester, UK – was welcomed to the NMC team.

Formed in the UK in 1982, HSD has worked on a number of significant projects in Canada, including the Canadian War Museum in Ottawa, and the Royal Ontario Museum in Toronto. The work of exhibition storytelling involves writers, industrial designers, fabrication experts, graphic designers, interpretive and education experts, IT systems designers and

a time.



For more information visit nmc.ca and haleysharp.com, you can also follow the project on Twitter:

@nmc_canada and @naomigrattan

lighting designers, as well as operations and visitor services managers.

In their own words, lead designers Jan Faulkner and Bill Haley describe the work of Haley Sharpe as follows:

We are storytellers. We use creative design to make connections between diverse audiences and diverse cultures. And we are passionate about communication. Good design stimulates communication between people and the objects, imagery, environments and ideas around them. It ignites conversation amongst audiences. Through innovative design, we seek out the best intellectual and emotional triggers to spark these connections.

We seek effectiveness, not simply effect. Inspiration as well as impression. Reflection as well as breathless excitement. So our solutions embrace the simple and low-tech as well as the latest gadgets, and seek understanding as well as interaction. And we don't forget that effective communication to visitors starts with sound communication between the creative partners. So we listen carefully to our clients, discuss with them constantly, and keep the dialogue fun and fresh. It's all part of creating great stories – together.

The Big Idea

The exhibition design team began the creative process with a team brainstorm over three days in October. The result of that session was The Big Idea for the visitor experience: the music festival – an exploration of music both well loved and new, driven by curiosity.

This Big Idea of a festival informs creative choices for the project, such as the 'stage' aesthetic for the exhibition spaces: think black stage floors, open ceilings with light rigging, and flexible showcases. Each stage space will showcase the stories of music in Canada related to a specific theme, using artifacts from NMC's collection, digital interactives, large photography, hands-on activities, text and info-graphics and of course – opportunities to play instruments and hear them played.

So far, the story remains 2D: lots of plans and thematic diagrams, lists of artifacts and story frameworks. In 2012, the exhibition design team will work together to flesh out the stories, identify exactly which artifacts will be showcased, whether those objects need conservation treatment, conduct research, source photographs and other archival documentation, plan the interactives – and then work all of these things into a cohesive, compelling – above all FUN – visitor experience.



It's a Wrap!

King Eddy Christmas campaign captures Calgarians' hearts and raises \$41,000 for NMC

by Camie Leard

Manager, Marketing, Communications and Public Relations

When The Core shopping centre approached the National Music Centre about making it one of the charity recipients of the fabulous 'Twas the Night shopping event, the marketing and development teams' imaginations kicked into high gear.

How could NMC leverage this great opportunity to build awareness and raise funds for the capital campaign?

"It just so happened that crews were getting started on the remediation of the King Eddy around the same time," says Director of Development, Jeni Piepgrass. "So we thought the timing was perfect to tie the two things together with the 'All I Want for Christmas is a New King Eddy' campaign."

And tie, we did!

The Eddy Bow

Anchored by an 18-foot Christmas bow stuck on the King Eddy, the campaign certainly captured the attention of Calgarians as they drove past the 9th Avenue and 4th Street site.

"We needed something big," says Marketing Manager Camie Leard. "Something that would not only capture peoples' attention but also their interest and, hopefully, their dollars."

Designed and fabricated by F&D Designs (who also did NMC's award-

winning Calgary Stampede float), the bright red bow had to have special shoring set up inside the Eddy and was hoisted with a crane to attach to the second floor windows.

Lance Chenier, head carpenter at F&D, says he was thrilled to be able to work on this project.

"As an old time customer and patron of the King Eddy, I'm quite happy to be a part of this," he says.

An equally large gift tag directed passers-by to the website where they could make a donation to the cause.

But the Eddy Bow was just the beginning of a many-pronged campaign that spanned November and December of 2011.

The Friends-Asking-Friends Campaign

"We saw this as a real opportunity to engage the community with the project," says Piepgrass. "So we decided to do our first 'Friends-Asking-Friends' campaign where we recruited

Eddy Elves to do their own fundraising over the holiday season."

The Eddy Elves campaign saw a number of our friends take to the task including a few of the Friends of the King Eddy folks, local businesses like Heritage Music and Posters and musicians like Kirby Sewell who donated a portion of his new CD sales at a special birthday celebration.

"I'm a big supporter of the National Music Centre," says Sewell. "Having just released my new CD, I saw an opportunity to work together to sell CDs and help a good cause all at the same time."

Social Media

Facebook and Twitter played major roles in the campaign as the team ran campaigns and contesting to create engagement around the campaign.

"We put together some fun graphics around things you don't want for Christmas and things you do – i.e. a new King Eddy," says Leard. "We ran a social media contest and encouraged



photo by Tye Carson

Chantal Kreviazuk plays Christmas songs and original music for the crowd at 'Twas the Night at the CORE.

people to send in their photographs of the worst gifts they'd ever received or to incorporate a picture of the King Eddy into their old Christmas photos. It was a lot of fun."

Marketing coordinator Kait Kucy recruited some volunteer bakers to create their own Edible Eddys which we put online for voting as well as on display at the 'Twas the Night event on November 29. Voters were entered to win The Core gift certificates.

"Both Calgary Arts Development and Globe and Mail food columnist Stephanie Eddy created beautiful and very different works," says Kucy. "Stephanie went for sweet and traditional, while CADA's King Edward School project team went for the avant garde with a stunning gingerbread structure."

The Edible Eddys themselves were auctioned off at our Christmas mixer and the King Eddy Allstars Blues Jam and Fundraiser.

'Twas the Night

Nearly 7,000 people descended on TD Square, Eaton Centre and Holt Renfrew (aka The CORE) on November 29 for

great food, shopping deals and some fabulous music programmed in part by the NMC programming team.

The always amazing Chantal Kreviazuk wowed the crowd with some Christmas favourites and her original music. Chantal actually stopped by NMC earlier in the day to film some scenes for the documentary *In This Life* and give us a kind "Play Your Part" video spot for the capital campaign.

The entire NMC staff came together to create and run the NMC Chill Lounge on the second floor of The CORE shopping centre. With NMC's own Hammond B3 manned by Steve



photo by Kevin Warren

Donald Ray Johnson schools the room in the blues at the King Eddy Allstar Blues Jam Fundraiser.

Fletcher, some retro furniture, a Christmas tree and an area rug, many of the more than 5,000 attendees stopped by for some great tunes and great company in comfort and style.

Our NMC volunteers donned their special "Long Live the King" t-shirts to spread the word about NMC and drove visitors to the Chill Lounge where they could vote on the Edible Eddys and enter to win The CORE gift certificates as well as talk to staff about the project and how they could get involved.

The King Eddy Allstars Blue Jam

A campaign for the King Eddy wouldn't be complete without some Blues. So the programming team wrangled up the old King Eddy house band, The Hoodoo Sons led by Bill Dowie, as well as some other musicians who regularly graced the Eddy stage.

Candace Elder, public programs officer, says the music community quickly rallied around the cause.

"The Hoodoo Sons and guys like Mike Clark and Donald Ray Johnson loved the chance to get on stage with their old cohorts and pay tribute to the Eddy," she says. "That time and that place had something magical about it that gives these guys a real feeling of brotherhood."

Some of the regular all-ages jammers also got up on stage to strut their stuff and a great time was had by all.

All told, the "All I Want for Christmas is a New King Eddy" campaign was a success – we raised \$41,000 combined with the direct mail campaign that went out at the same time. Not only did we raise money, we also raised a lot of awareness and support for the National Music Centre in Calgary and beyond.



photo by Kevin Warren

Globe and Mail food writer and blogger Stephanie Eddy designed this beautiful edible Eddy for our social media contest.

Q&A

With donor Desirée Bombenon

photo by Wilcosz and Way

DESIRÉE'S PASSION FOR MUSIC AND FOR CALGARY INSPIRED HER FAMILY'S GIFT TO NAME THE DESIRÉE AND MARC BOMBENON BALCONY AT THE NEW NMC PERFORMANCE HALL.



About Music & NMC

Tell me about an experience in your life where music played a particularly poignant role.

I had a very difficult childhood and the only thing I can say played a defining role in my life was music. When everything else seemed to be going wrong I could listen to a track that would fill my heart with hope.

Why is music important?

Music is healing. It is the language best recognized by every citizen of the world... think of the world without music: it is unimaginable. Music is a means of communication; it connects more people to each other than any other medium. Music is something that is special to each of us individually yet collectively bonds us. Music is magic.

When you first heard of the National Music Centre project, what was your impression?

What took us so long? Really I was very excited! It made perfect sense to me that this "home for music" became a real venue. One that could be shared with everyone and be an enabler for so many good programs.

What made you want to get involved in the project?

My love for music and, for me, this is part of a bigger sea change, happening for our community and our country. Canada has always set the bar high, and humbly made our mark in the global

community. This is one step further in our role to make good things happen. I truly believe NMC is ultimately a project that will serve our entire country in many good ways, it builds harmony across the nation.

For you, what is the most engaging part of your work at NMC?

The most engaging part for me is thinking about what this will be like once the project is completed. To have a place that belongs to everyone, that we can all feel part of and is diversified enough to touch every person at any age, it's truly inspirational.

About your gift

Why is philanthropy important?

I have always believed that my life has been significantly impacted by the kindness of others. We are in a world that is reliant upon people who care. If you can make a difference no matter how small in someone's life, you have no idea how significant their impact in turn may be going forward.

How do you decide which charities to support?

We of course would love to support every charity, however we do look at the validity, the transparency and the impact the charity has. We also look at what the vision and purpose is, along with the sustainability and ongoing contribution it will make to future generations.

You've been generous with both time and financial support - tell us about why you decided to support NMC in each way.

This is a project has a cause that touches everyone. I support this project with time, because it is a new project, one that requires genuine effort to get it going. Unlike many other charities that have been around for many years, NMC is fresh and new, and we need to build awareness. I support it financially because I believe in the project and its success, and I lead by example. I want to look back in 20 years and know that I helped to make NMC a reality.

What would you say to someone looking to support arts and culture in Calgary about the NMC project?

NMC is the epitome of arts and culture. Truly, when you are looking at a painting it is enhanced by music. When you are going to the opera it would be silenced if not for the music. When you go to a concert or a friend's house for a party, what would it be without music. Many cultures define themselves with their own style of music. Music is art, music is culture. If you are in support of arts and culture, you must be in support of the National Music Centre.



NMC by the Numbers

Fundraising

\$4.9M + **\$9.3M** + **\$17.6M** =

Annual revenue Received or pledged for building project Sustainability Gift

**BEST
YEAR
EVER**

Programs

727

Number of people who attended Blue Mondays

900

Number of people who attended All That Jazz

10,113

Number of people who attended Creative Spaces programs

10,000

Number of people who attended the CCMHOF

10,000

Number of people who attended Canada Day at Fort Calgary

9,150

Number of students who attended school programs

75,000

Number of people touched through outreach activities

80

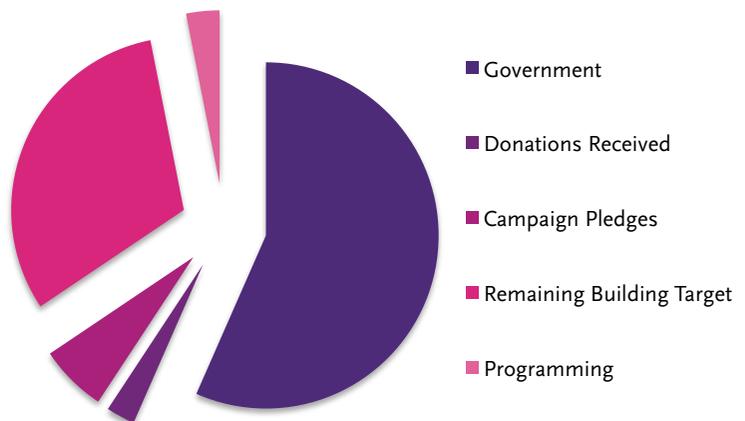
Number of artists we hired in 2011

Campaign Breakdown

Government	\$75,000,000
Donations Received	\$3,559,000
Campaign Pledges	\$8,360,000
Programming	\$4,121,000
Remaining Building Target	\$41,460,000

Total Goal

\$132,500,000



Collections

19

Number of items acquired in the Garnet Amp collection

76

Number of items in acquired the Reid & Campbell collection

2,000

Number of artifacts in the NMC Collection

1,300

Number of items in the Canadian Country Music Hall of Fame

1,470

Number of people who saw our collection on tours in 2011

As a fifth-generation Calgarian, Larry Shelley is more than proud to be taking a leading role in supporting the development of the National Music Centre. The president and CEO of Coril Holdings feels being a donor is a deep responsibility, not only to the city he loves, but for the sake of music history – and perhaps more importantly, music appreciation. by Julie Pithers

Though not a musician, music is a big part of Larry's life. It was during a visit to the Hank Snow exhibit at the current National Music Centre he realized his parents, dyed-in-the-wool Hank Snow fans, didn't care that Hank came from Nova Scotia. Hank's music spoke to them all the way over the Prairies and made their lives richer for it. Larry says he believes this is typical of the universality of music and having the National Music Centre in Calgary means our community should feel called upon to protect, preserve and propel this institution that builds upon the human love of music and the amazing history of it for people worldwide.

"My hope is that the people of Calgary really get behind this project," he explains. "Certainly the National Music Centre has a role to play in a Canadian context, but it has to flourish and succeed in this city. We are the beneficiaries of an incredible opportunity here."

He continues to say he believes we have to look beyond this generation and realize this is something that in 100 years will continue to tell the story of our history.

"The project has both a global and a local importance," he says. "It is no small thing that the new National Music Centre will be in the heart of an area that has not survived the city's history well."

He's speaking about the East Village – a neighbourhood that is undergoing a major revitalization after decades of neglect. He says he believes NMC's catalytic move to be the first institution to say "yes" to East Village speaks to the project's commitment to community.

"It will initiate new thinking and innovation in other cultural components of that community," says Larry from his office at Coril Holdings where he serves as President and CEO. "Suddenly, because of this one facility and all the things it will contribute, the East Village can become one of the most interesting and intriguing communities of its kind in the country. This will rival old Montreal, Yonge Street and the River Park in Winnipeg – this will be an incredible place for Calgarians."

Larry's own roots are deep here. His family moved to Calgary in 1887. His great grandfather was the seventh fire fighter hired at the newly formed

"It doesn't matter what socio-economic background you launched from. It doesn't matter how old you are, what gender you are or where you come from. I think that's the magic of the place."

Calgary Fire Department in the late 1800s. His grandparents lived in Ramsay, one of the city's original neighbourhoods. Larry himself was born on Child Avenue in Bridgeland.

It is Larry's hope that NMC will exponentially build on the greatness of the city, not by being a cold, formidable symbol, but a beautiful icon where everyone will feel welcome to continually drop by formally and informally.

"It's got a little bit of everything for everybody," he explains enthusiastically. "It doesn't matter what socio-economic background you launched from. It doesn't matter how old you are, what gender you are or where you come from. I think that's the magic of the place. Not just through the facility, but through the outreach programs."

Donor in Profile: Larry Shelley

RECOGNIZING MUSIC'S POWER TO UNITE CANADIANS FROM ACROSS THE COUNTRY, LARRY SHELLEY AND HIS FAMILY GENEROUSLY NAMED THE SHELLEY FAMILY ROOFTOP TERRACE AT THE NATIONAL MUSIC CENTRE.



Good Vibrations

by Brandon Smith



photo by Don Kennedy

Interpreter Naomi Cromwell shows a class the inner workings of the NMC "exploded" piano.

NMC's **Good Vibrations** is a continually evolving curriculum-based school program that has become a favourite field trip destination for teachers and students since 2003. Focusing on the Hearing and Sound unit of the Alberta Grade 3 science curriculum, **Good Vibrations** covers everything from how sound travels to the ways various instruments work.

In the past decade, there have been many changes to make it bigger and better, and with the addition of Education Programs Officer, Kate

Schutz, a whole new dimension of activities and teaching approaches have been incorporated into **Good Vibrations**.

Some components have been streamlined to make sure the important points get across. The addition of optional full day programs has been very successful and the afternoon activities are now broken into two parts. The first is an instrument building activity where students construct a "Sound Sandwich." It is a simple

instrument made from Popsicle sticks, elastics and straws that can produce a surprising range of sounds and is an excellent teaching tool for concepts covered in the morning.

The second part is called **Choose Your Own NMC Adventure**, where the teacher selects one of several one-hour activities. By using visual aids, inquiry-based questions, body movement and other tools at our disposal, we explore the collection in a more in-depth and personalized way. Options like "History

Mystery” put the students in the role of museum curators on a scavenger hunt, using evidence and reasoning to put instruments in the gallery in chronological order. It is an activity that inspires critical thinking as well as teamwork skills. “Sketching” is an independent activity where students are taught art techniques and focus on the visual details of instruments. “Body Rhythm” is a very physical group session, where exercises to stimulate brain activity are learned and concepts from the morning activities are “acted out” as the students themselves become musical instruments.

There’s a lot of potential for Choose Your Own NMC Adventure to grow, as we respond to the unique skills and talents of NMC’s educators and offer a deeper look into the collection. Two new activities are being rolled out this school year with more in the works

to come. “Air Powered” will focus on wind instruments and students will experiment with using their own air power to make sound in hoses, pipes and other ordinary objects.

“Sound Sampling” will make use of NMC’s own iPad app, Reel to Real, which uses sounds recorded from the Kimball Theatre Organ. Students will be taught the concept of “sampling” through software as well as hardware instruments like those in our electronic collection. They will learn about “sequencing” and how these samples can be strung together to form a song.

The future of Good Vibrations is bright with even more instruments, artifacts, technology and spaces waiting to meet grade three students at the new NMC building!

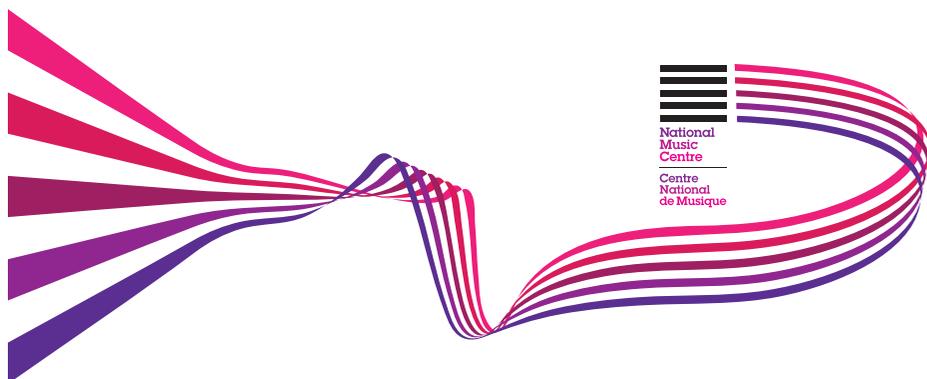
There’s a lot of potential to grow, as we respond to the unique skills and talents of NMC’s educators to offer a deeper look into the collection.

Students see sound waves in action and how different instruments produce different types of signals with interpreter Sarah Davachi



photo by Camie Leard

Financial Report



by **Freida Butcher**

Secretary/Treasurer, Board of Directors

photo by Wilcosz and Way



2011 was a year of transition and growth for the National Music Centre as it strives to reach its goal of becoming a national organization. Both revenue and expenses increased significantly and yet NMC was able to end the year with a significant net surplus of just under \$1.5 million. Five new staff were added bringing the total count to 17 full-time employees plus a group of very dedicated casual staff responsible for tours and events. NMC became owner of the historic Customs House, the building it currently resides in, and relocated its offices to the main floor of this building. NMC also used this new asset to secure debt of up to \$10.5 million to help finance the building project throughout the “silent phase” of the capital campaign.

Spending on the new facility continued throughout the year, mostly on professional design fees bringing the asset value of the new facility to \$9.9 million in a budget of \$127.7 million. As well, a deposit of \$600,000 was paid to Calgary Municipal Land Corporation (CMLC) for the King Eddy Hotel and related land on the east side of 8 Avenue SE. This payment marked a very significant milestone as it not only secured the site for the new facility, but

it also marked the agreement between NMC and CMLC on the direction the facility would take in becoming a cornerstone of the East Village development. By the end of 2011, in addition to the \$75 million pledged from the three levels of government, NMC had received or pledged \$12.3 million from the community, leaving a goal of \$41 million yet to be raised to reach its funding goal for the building.

2011 was NMC's best-ever year for fundraising, with contributions from the community totaling \$3.2 million, up from \$2.7 million the year before. A significant new source of revenue was received in the form of net rental income generated by the property that NMC received as a gift during 2011. The annual income from this property is just under \$1 million and it will be used to fund operating expenses.

Expenditures for 2011 of \$3.5 million were just below 2010 spending but within spending there was a significant shift during the year with salaries and benefits increasing but occupancy costs decreasing. As owner of the Customs House, NMC no longer pays rent, which formerly accounted for 25% of

its annual spending and instead now pays only its share of building operating costs.

NMC also made a targeted investment in staffing, adding two new fundraising staff and two more in marketing and programs, reflecting the focus on raising funds, expanding programs and increasing its profile not only in the local community but across Canada.

NMC ended the year with a strong balance sheet including unrestricted net assets of \$1.7 million compared to \$250,000 in 2010. Current assets, deferred receivables and investments totaled \$4.6 million, well in excess of current liabilities of \$3.0 million.

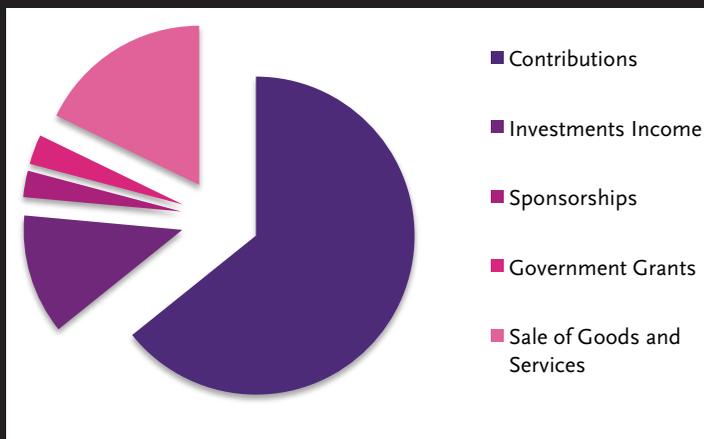
2011 also marked the last year of being known as Cantos Music Foundation. Shortly after year-end, the Foundation changed its name to National Music Centre, reflecting yet another very significant milestone in its transition into a national organization that will amplify the love, sharing and understanding of music across Canada.

For copies of the audited financial statements, please call (403) 543-6284.

NMC Financials 2011

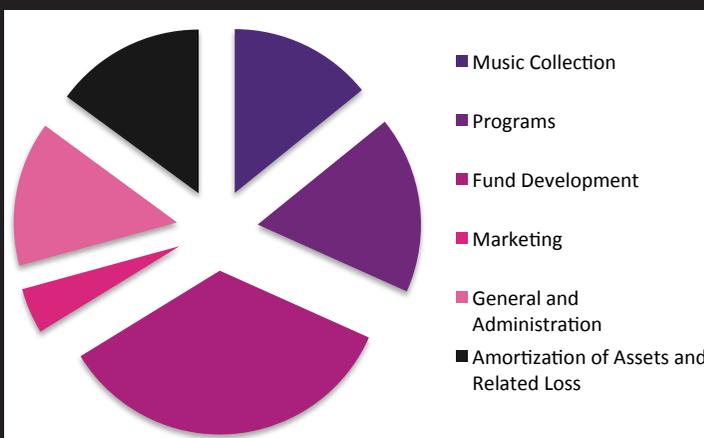
Revenues

Contributions	\$3,200,538
Investments Income	\$607,544
Sponsorships	\$133,636
Government Grants	\$150,711
Sale of Goods and Services	\$888,935
Total	\$4,981,364



Expenditures

Music Collection	\$498,045
Programs	\$613,762
Fund Development	\$1,212,720
Marketing	\$158,009
General and Administration	\$501,654
Amortization of Assets and Related Loss	\$524,319
Total	\$3,508,509



Special thanks to our 2011 Volunteers!

Alex Wright	Chris MacLennan	Gary Trithart	Lindsay Wallis	Mike Leblanc	Ron Mannix
Amara Samchinsky	Christine Kincel	Heather Hayes	Lisa Monforton	Mike Mattson	Ross Reynolds
Anne Murray	Christine Smith	Ingrid Mosker	Luke Robillard	Mike Richards	Roy Beckman
Asani	Clayton Buck	Jan Lisiecki	Marianna Chapman	Murray Wilson	Sacha Lascow
Barbara Bruederlin	Darlene Homenuk	Jane Bunnett	Mark Sadlier-Brown	Nathalie Robertson	Sasha Lavoie
Barbara Robertson	David Blom	Janis Kershaw	Mary Maxim	Neil Bowker	Simple Plan
Barnaby Bennett	DeDe Dundas	Jennifer Weihmann	Mary Ross	Nickie Kasic	Travis McClelland
Bob Pearson	Deirdre Anderson	Julie Pithers	Maryanne Gibson	Ric Singleton	Trevor Beckman
Brian Mills	Desiree Bombenon	Jully Black	Merv Dahl	Rick Harper	Vivian Yu
Cam Crawford	Dianne Kerr	Kathy Chapman	Michael Shaw	Rob Frances	
Catherine Brownlee	Don Kennedy	Kevin Bradbury	Michelle Goshinmon	Roger Jackson	
Charlie Fischer	Freida Butcher	Kirby Sewell	Mike Good		

Music is there for you all year long...

JANUARY June in January <i>Bing Crosby</i>	FEBRUARY February Stars <i>Foo Fighters</i>	MARCH The Ides of March <i>Iron Maiden</i>
APRIL April She Will Come <i>Simon & Garfunkel</i>	MAY Last Days of May <i>Blue Oyster Cult</i>	JUNE Seven Days in Sunny June <i>Jamiroquai</i>
JULY 4th of July <i>U2</i>	AUGUST August & Everything After <i>Counting Crows</i>	SEPTEMBER September Song <i>Willie Nelson</i>
OCTOBER October Nights <i>Yellowcard</i>	NOVEMBER November Rain <i>Guns 'n' Roses</i>	DECEMBER December <i>Collective Soul</i>

...return the favour and
become a monthly donor.

Play your part at nmc.ca