



Music Directory Canada. Edited by Martin McQuaig. 8th ed. St. Catharines, ON: Norris-Whitney Communications, 2001. 655 p. ISBN 0969127286. \$39.95

A quick search of the National Library of Canada's catalogue under the subject heading, "Music - Directories - Canada," reveals that there are few comprehensive music directories published in this country. This is unfortunate for the publishers of the new 8th edition of *Music Directory Canada*, because a little healthy competition might have compelled them to create a better product.

Among the positive features of *Music Directory Canada* is its broad scope. It contains something for everyone in the music business, and all genres of music are represented. In addition to a listing of artists, for example, there are also lists of orchestras, opera companies and choral groups. This book would thus be very useful for music students and aspiring musicians, because a quick look at the table of contents suggests possible careers open to someone with musical training.

The book has a reasonable price for just about any library (\$39.95) especially considering this new edition is just over 100 pages longer than the previous edition. There is a new section in this edition, "Internet Music Resources," which replaces what was only an appendix in the last edition ("Music on the Internet"). The table of contents is quite extensive, and sections are listed alphabetically.

Despite the preceding comments, however, this reviewer feels that the problems with this volume outweigh the pluses. To begin with, although there is a

table of contents, there really needs to be a general index to link the 59 sections together. The artist Sarah McLachlan, for example, is featured in more than one section, but nothing brings together all the page references to her.

There are two formatting issues that need to be addressed. First, the inside margin is far too narrow - some of the text gets lost in the binding. Second, the foreword says, "Keep this book with you wherever you go, and take notes on contacts that have been helpful, reliable, or simply interesting." However, the lack of white space in the book leaves little room to take notes. The margins are too small, there is too much information packed onto each page, and there are no blank pages at the end for note-taking. Even the 7th edition had three blank pages at the back.

Some of the section headings in the table of contents are unclear: "Music Services" and "Music Consultant" are two. It would be helpful if each section began with a short scope note. Readers may not know they need a music consultant until they read a description of what one does.

Nowhere in the book is it stated what criteria were used to determine who got listed in the book and who got left out. In the "Music Education" section, for example, the province of Newfoundland is missing despite the fact that Memorial University has a School of Music. Also, are we to assume that the "Record Distributors" section is comprehensive or does it list only the biggest names? In the foreword it is stated that "the publisher does not necessarily recommend the services or products...in the editorial listings. The listings in this book were submitted at no cost...." Yet, there are

full-page advertisements scattered throughout the book. Were these submitted at no cost as well? If not, which companies were allowed to advertise?

There are two other Canadian music business directories that could rival *Music Directory Canada*: the *Annual Musician's Guide* (2000-01) and *The Essential Contact: Canada's Music and Entertainment Industry Directory* (2001, 12th ed., annual). Even if everything else was equal, these latter two are published

annually, in contrast with *Music Directory Canada*'s somewhat irregular publishing schedule (the 7th edition was released in 1997). There is a claim in the foreword (p. 7) that *Music Directory Canada* is the "most complete, and easy to refer to directory" available in Canada. While it does contain a lot of great information, the editors need to address some of the significant flaws in the work before becoming too complacent.

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