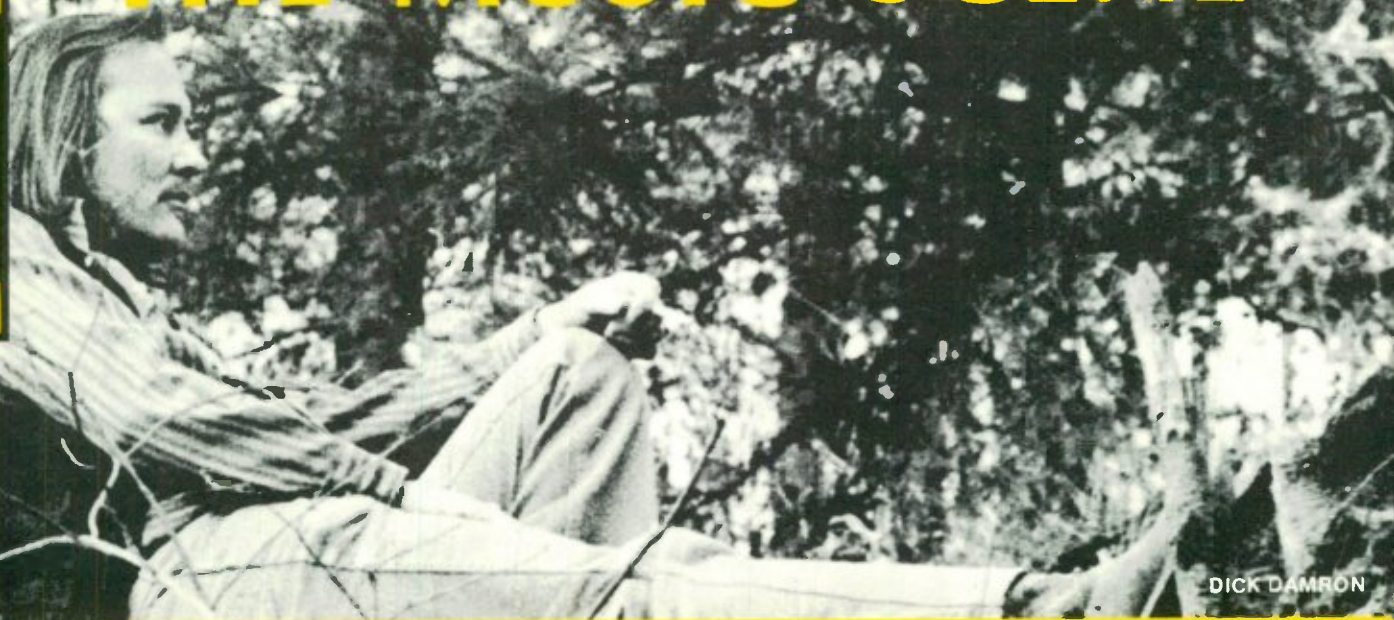


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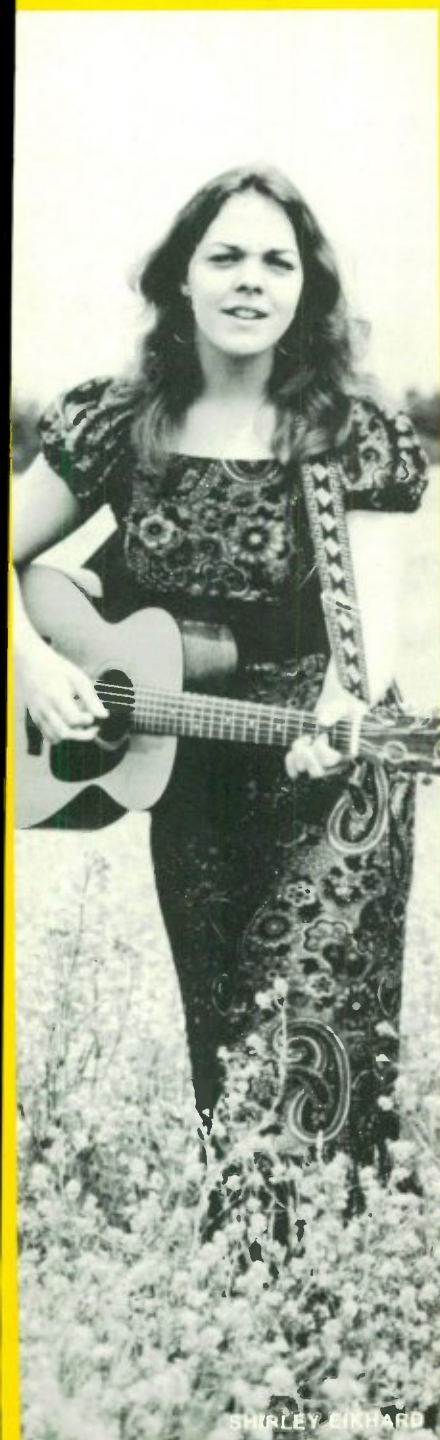
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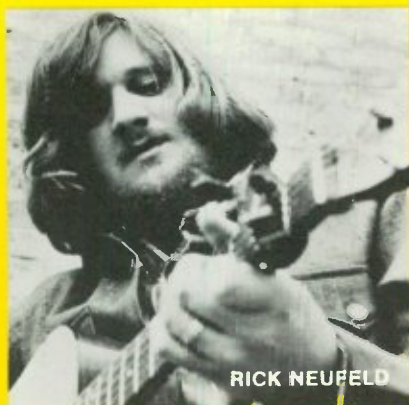


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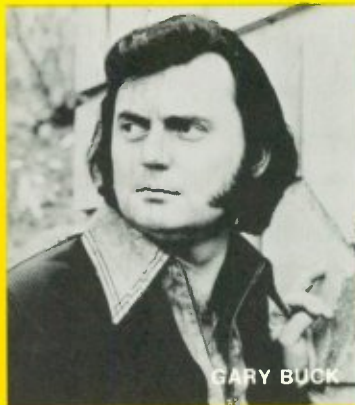
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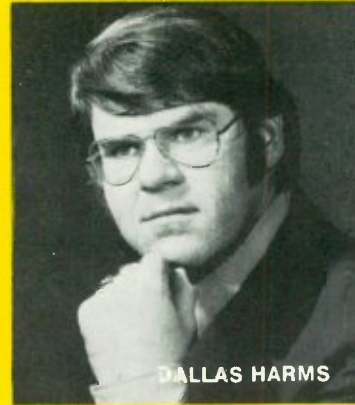
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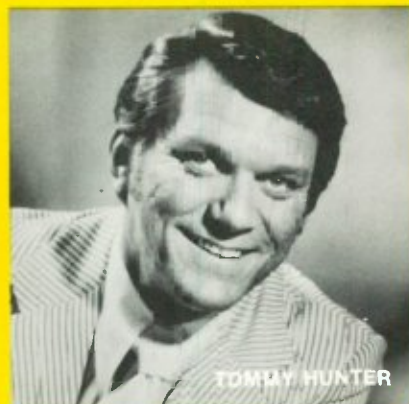
RICK NEUFELD



GARY BUCK



DALLAS HARMS



TOMMY HUNTER



ORVA World Radio History



WILLIE LAMOTHE

SEPTEMBER - OCTOBER 1973



Sisters of Mercy cast

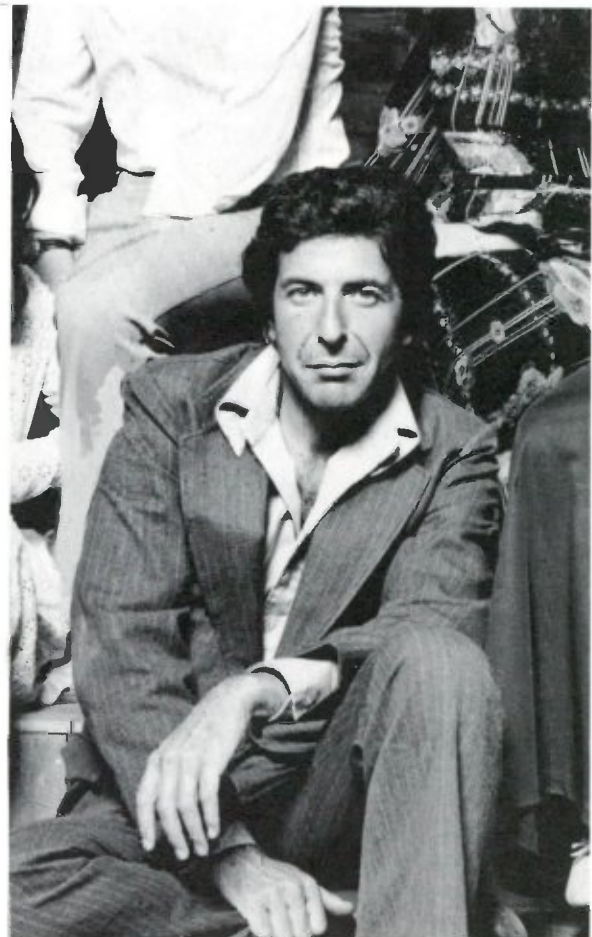
COHEN WORKS BROADWAY BOUND

"A spiritual biography" is director Gene Lesser's description of *Sisters of Mercy*, an engaging collection of **LEONARD COHEN**'s writings and songs performed at the Court House Theatre at Niagara-on-the-Lake this summer. The entertainment is cabaret-style, and concerns Cohen's experiences with different types of women. The poet is not actually mentioned by name, but is depicted by Nicholas Surovy, ably assisted by four actresses, Rosemary Radcliffe, Gale Garnett, Emily Bindinger and Pamela Paluzzi.

The production by Martin J. Machat uses a sensitive and gently humorous approach to Cohen's material, and the cast and three musicians successfully create a warm and intimate atmosphere with the audience. A large double bed dominates the set, which is made up of a series of wide steps around the stage, enabling the performers to drift back and forth as they move in and out of the spotlight. Music and words are cleverly woven together in a continuous action which flows easily from beginning to end, guided skilfully by the musicians, one of whom, Michael Calkins, comes on stage from time to time to join the activity.

The poet's standpoint is seen to change gradually, from being susceptible to the charms of every woman he sees, to returning eventually to the one who has always loved and patiently awaits him. According to Harvey Chusid in the *Vancouver Sun*: "*Sisters of Mercy* is a hypnotically beautiful piece of cabaret entertainment, something that will stir the mind, heart and soul of anyone who has ever loved." And McKenzie Porter in the *Toronto Sun*: "The conception and direction by Gene Lesser is deft, swift and polished. The cast is strong and sure in its attack. The music is rich in melody and exciting in rhythm."

The production, which formed part of this year's Shaw Festival, will be performed at New York's Mercer Arts Centre in the fall with the same cast.



Leonard Cohen

THE MUSIC SCENE



SEPTEMBER-OCTOBER, 1973

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COVER: A number of BMI Canada Limited affiliated writers and composers involved in the country music scene.

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THE MUSIC SCENE incorporates and succeeds the BMI Canada Newsletter and In Tune With The Times.



New mathematical approach to music fascinates Lorrain

by Jacques Thériault

He has played so many instruments he is almost a whole orchestra by himself — some sort of musical Proteus. Picking out chords on a second-hand guitar when he was 10, the young Quebec composer **DENIS LORRAIN** went on to study the piano, the cello, the electric guitar, finally singing in a chorus at the University of Montreal. Since then, his curiosity in music through the ages has increased tremendously and his talent as a composer is now well established.

Extremely interested in computer composing techniques, and stimulated by an encounter with Iannis Xenakis, Lorrain started a year's study at the Institute of Sonology in Utrecht in August with a grant from the Netherlands Government to a student specialising in fine arts and music. During this course he will attend a series of theoretical lectures on formal grammar, the theory of automatic composition, cybernetics, etc.

"Mathematics has fascinated me for a long time," he says. "It is not easy, since my knowledge on the subject is limited. But this new approach to music via mathematics is very attractive and enables me to give a better structure to whatever I write. It is Xenakis who, so to speak, has opened my eyes — and my ears. His approach to music with extra-musical ideas has challenged the whole history of music."

Emphasizing his thoughts on electro-acoustic music, Lorrain points out: "I am interested in such a composition technique, but I want to do something else. We must not do away altogether with the traditional instruments: their sonorities are as rich as they are inexhaustible. In this respect, I do not like the sound of the synthesizer at all: it is artificial, linear, too pure. It is a long way from the lovely sound of the violin, with its imperfections and surprises. Among composers who rely on machines, Xenakis stands apart. He does not really use electronic instruments: his pieces are based on concrete sounds, on sonorities drawn from the very world in which we live, on a succession of natural events transformed, then amplified. To sum it up, his music remains close to man, very instinctive in spite of the spiritual discipline underneath it all".

Born in Ithaca in the United States in 1948, Denis Lorrain studied composition at the Faculty of Music of the University of Montreal under Jean-Marie Cloutier, **JEAN PAPINEAU-COUTURE** and **ANDRE PREVOST**. He got his BA in music from the university in 1971, with honours; he then went to McGill (Faculty of Music) for further musical studies with Bruce Mather, Alcides Lanza, Paul Pedersen and Bengt Hambraeus. He joined this faculty as an assistant professor in com-

position until his departure for Utrecht. At the same time he was following analysis courses with **SERGE GARANT** at the University of Montreal and worked in the electro-acoustic music studio at McGill — enough to satisfy the most avid and curious temperament. It must also be pointed out that this young ambassador for Canadian music was a member of the research group "Information/Music" of the University of Montreal from 1970 to 1972, and that he had the great opportunity to study with Iannis Xenakis when the latter was a guest-professor at the University of Montreal, during March and April this year.

On the strength of such experience, and attracted by musical research work, Denis Lorrain is very fearful of "becoming a functionary", but he believes the university context is ideal for a composer because it leaves room for research.

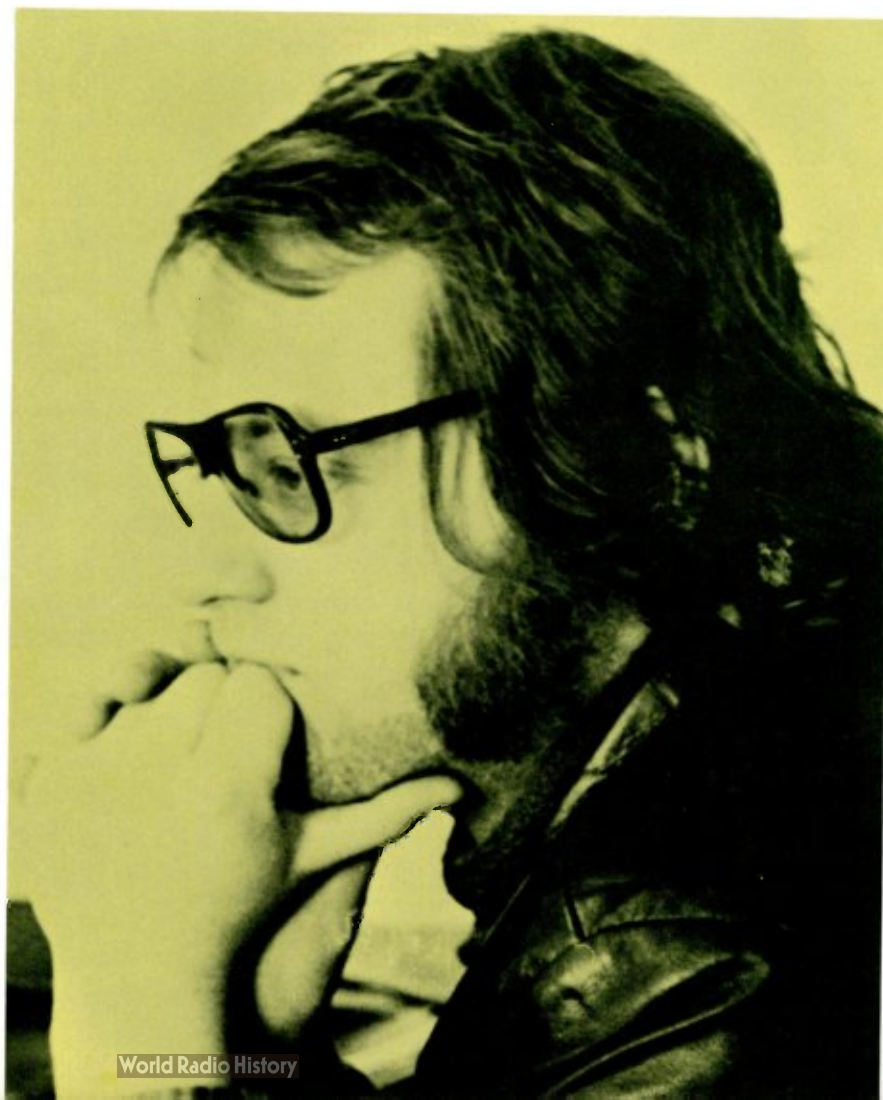
Like most composers, he wishes to "live solely by music but not only traditional music". And he adds with conviction: "My first ambition is to be the best possible composer. That does not mean that I have to become popular no matter what the price is. I do believe that the world needs happy people — people capable of emotion — and not only

machines. Each and every one of us craves culture, some form of heritage, some energy other than mechanical."

Commenting on the composers of his generation in comparison to those of the previous one, he mentions the influence of California and composers such as John Cage.

"Young people take themselves less seriously than their elders. Their creations are more humorous and student concerts prove it. There is a desire for organization: student groups are more and more numerous. Unfortunately I must admit that the English-speaking milieu is much richer and greatly favours the fulfilment of a young composer. The French network of CBC does almost nothing for us. The grants and the prizes which I received in the past years were coming either from Toronto or the United States. And the same applies to commissions and public performances. I must make an exception: the Quebec Symphonic Orchestra gave a performance of "Arc" during the Canadian Music Council conference in May, 1971. All the same, it is the English-speaking community which was the most beneficial to me. What we

Continued on page 7



Denis Lorrain

David Warrack moves from typewriter to piano to stage with ease

by Neil Thompson

"Well, they call me Trundle-Toes."

David Warrack may be slow on his feet but he's certainly fast with the answers. All I wanted to know was if there was anything he couldn't do. I was beginning to wonder. At 28, he hasn't left many stones unturned.

Speaking to Warrack is like turning on a human dynamo. His rapid-fire manner of talking typifies a clear thinking individual with a no-nonsense approach to business. Yet he has a sense of humour that can set audiences rocking back on their chairs.

This sense of humour plus a seemingly endless energy has brought Canadian audiences two top-notch cabaret shows in as many years, plus a myriad of other works which have brought delight to literally thousands.

Last year's hit revue, "OOPS!" was an instant success playing for 27 weeks at the Theatre in the Dell in Toronto, a month at the National Arts Centre in Ottawa and a week in Hamilton as part of the Grey Cup festivities.

"Being Crazy is Fun!" in the form of a mini-musical, opened at Upstairs at Old Angelo's in Toronto on May 30 this year, with reviews running the gamut from pans to raves. Warrack holds no grudge against critics: "I can hardly blame a guy for stating his opinion, but thank God audiences form their own!" As part of that audience myself on two occasions, I can assure you that in the case of "CRAZY", they loved it.

This kind of reaction brings satisfaction to Warrack in many ways, for not only did he produce these two shows, but he was the author, composer, lyricist, musical director and accompanist as well.

Many composers and writers are content to set their ideas on paper and sit back with the hope that something will be done with their works. Warrack is bent on seeing "that something" done.

A Calgarian, Warrack graduated from the University of Calgary and continued his study of composition and orchestration at Berklee School of Music and the University of Toronto. Although realizing the importance of his formal education he places as much emphasis on his practical experience. Nine lead roles on stage, conducting and playing for numerous pit orchestras, and lounge and nightclub gigs across Canada are a part of that experience. He has been a musical consultant with the Charlottetown Festival, played for the Stratford Festival and orchestrated the CBC special of Michel Conte's "Ballade." He also has the distinction of putting out the first original



David Warrack

cast recording of a Canadian musical — "OOPS!"

To the surprise of many there is yet another side to this talent: writing children's musicals. First came "A Snowflake for Elmo," touring successfully in French and English. This led to a commission from a junior high school to write a musical replacing their annual show. He wrote them for two years. "Spaced-out" and "The Bearcat Barber" were tailored specifically to the abilities of the students, presented just enough of a challenge, and provided entertainment far superior to your average school show.

Warrack described how he brings a show to life. Having decided on the topic, he begins his research, reading every available book on the subject. "My research into the background of a show acts as the catalyst to bring my ideas to the fore." A title is chosen which creates the mood of the whole thing, followed by a draft outline which includes all possible spots for songs. "Songs should establish a character, create a mood, or move the plot along. Otherwise they should not be included." He then builds up a file of ideas achieving a firm understanding of what he wants, while becoming thoroughly familiar with the characters of the play, and learning how they would react to certain situations. Then and only then, does he develop the plot, moving it through the characters. At this point he will sit at the typewriter and begin the show. No rough draft is made first. Warrack admits with a smile that the time factor may be important here. "My muse is necessity."

When he reaches a point where a song is indicated, he moves to the piano and translates the gem of an idea into a complete number (music first, lyrics second). The entire process, not counting the research, generally takes between two and three hundred hours. (He asked me not to mention what that makes his hourly wage!)

David Warrack is an intense young man with a level-headed approach to all he does. He states that he realizes the limitations of his talent, though this writer fails to grasp what they are (trundle-toes?). His humour extends from subtle witticisms to raw jokes. His ultimate goal is to be in a position to do whatever he wants to do, which translated means — WRITE! At the moment Warrack is still compelled to perform occasionally to "put the peanut butter on the table".

The future for Warrack holds a commission from the Young People's Theatre for a new show entitled "Billy Green;" arrangements for local artists and groups; a children's show, "Astrid the Ostrich;" his most musically advanced show in terms of rhythm and harmonics called "The Captain's Jester" which looks at Henry Hudson's last voyage (watch for this one, the music is superb); and a revue format starring Warrack himself and an actress. ♦

Neil Thompson is a Toronto organist and conductor and has his own public relations firm.

Rules stringent for choir members

CONTEMPORARY WORKS CONTRIBUTE TO MENDELSSOHN CHOIR'S FAME

by Maud McLean

What does a large, venerable dowager of 79 seasons have in common with a small, sprightly 20-year-old? When you think of two world-famous choirs such as The Toronto Mendelssohn Choir and the Festival Singers of Canada, then the link is the conductor, Elmer Iseler and also the music performed; music which ranges from the 15th to the 20th Century.

Dr. Iseler, who has built an impressive reputation as one of the foremost choral conductors in North America today, became the sixth music director of the Mendelssohn Choir in 1964. At that time the small professional group known as the Festival Singers, which he had founded, was just celebrating ten years of splendid work. The Mendelssohn was into its seventh decade and was known throughout Canada and in the United States for its many performances of great choral works such as Bach's "St. Matthew Passion", Handel's "Messiah" and Beethoven's Ninth Symphony.

Iseler's first job was to prepare the choir for the first Canadian performance of Britten's "War Requiem". It was to be a joint venture with the Toronto Symphony and in only a few short weeks Iseler accomplished the task with tremendous success. From this spectacular beginning, his first years with the TMC were studded with excellent concerts from Massey Hall, Toronto, to Place des Arts, Montreal, by way of Symphony Hall, Boston.

In 1968 it was decided to add the Festival Singers to the ranks of the large choir so that a professional core might strengthen the amateurs and make possible a fuller and more demanding season. This year yet another idea has come into being — a choir within a choir — 100 voices for occasional concerts in halls unable to stage the full 200 voice group.

Chorally minded people of Canada are familiar with the work of the Mendelssohn Choir and the Festival Singers through their concerts, broadcasts and recordings, but perhaps there are others to whom a few background facts might be helpful.

"This chorus easily belongs to the best international teams in existence," claimed an English critic after hearing the Festival Singers of Canada in concert in St John's, Smith Square. For the professional 38-member choir and its founder director Elmer Iseler the acclaim was more than a newspaper review. It meant international status and recognition, something for which both the Singers and Iseler had been striving for many years. Today, the Singers are



Toronto Mendelssohn Choir with Elmer Iseler

ranked with the finest choral groups in the world by discerning European audiences and critics, and their years of dedication and discipline have stood them in good stead since the early beginnings in 1954.

The Toronto Mendelssohn Choir might almost be described as an exclusive musical club. Qualifications for membership are high standards of musicianship,

a good singing voice, ability to sight-read and dependability. Top quality is maintained from year to year by compulsory auditions for every member at the close of each season. This enables the conductor to drop the aging voices and keep the ranks filled with the best singers in the city. Applications for membership are received all through the year, and last June 160 men and women were anxious

to audition for one of the few places available. All singers pay a membership fee and must attend the weekly rehearsals without fail or risk being dropped from membership.

Most of these stringent but successful rules were established by the founder, Dr. A. S. Vogt. When he organized the first choir in 1894, Dr. Vogt planned to build a singing group that would match a fine orchestra in musical excellence, and to do it he developed the Mendelssohn Choir's unusual constitution and an early policy of a *cappella* singing. Most of the music he picked for the choir to perform has long since been forgotten, but it is interesting to go over the lists of works in the Choir's history, "A Responsive Chord". Again and again, one can see the names of composers of Vogt's day (including Brahms who was alive when the choir was founded) and realize that even then the TMC was in the vanguard performing contemporary works.

The late 19th and early 20th Century period was the heyday for choral music in the English-speaking world. Dr. Vogt's concerts set forth an excellent representation of current works by living British and American composers, and even a few arrangements by Canadians. Apparently, however, the Board of Directors showed no interest, or no success, in commissioning works.

It was fashionable to sing folk songs arranged for large choirs, but the TMC also introduced Toronto's first important orchestral concerts when it played host to the Pittsburgh Orchestra and its conductor Victor Herbert. The policy was continued with Vogt's successor, Dr. Herbert Fricker, an Englishman brought to Canada in 1917 for the job. During his regime, the choir worked with Leopold Stokowski and the Philadelphia Orchestra with outstanding results.

During the next 25 years Dr. Fricker continued to build the choir's fine reputation with great performances of the traditional choral repertoire. He too was interested in the music of his era, and saw to it, for example, that works by **HEALEY WILLAN** were often presented. Indeed, Dr. Willan wrote the beautiful "Apostrophe to the Heavenly Hosts" for the Mendelssohn in the early 1920s.

Walton's "Belshazzar's Feast" had its Canadian premiere under Fricker, and many unaccompanied works of his fellow English musicians were sung. On the other side of the picture, it was Dr. Fricker who introduced the TMC, in 1932, to Handel's "Messiah", an annual tradition still maintained.

Sir Ernest MacMillan assumed the leadership after Dr. Fricker's retirement in 1942, and one of his keen interests was the introduction of young Canadian soloists. He also showed an interest in modern works, Britten's Spring Symphony for example, or Willan's "Brébeuf", several Vaughan Williams compositions, as well as the great choral classics.

During the period 1957 to 1963, the choir was led first by Frederick Silvester, later by John Sidgwick and Walter Susskind with continuing success. In 1964,

Elmer Iseler, then in his mid 30s, took over, and the Iseler era began.

Since 1964, the Mendelssohn Choir has performed and commissioned more Canadian music than ever before in its history; works such as **JOHN BECKWITH's** "Place of Meeting" for Centennial Year, Godfrey Ridout's "Four Sonnets". As well, it has dared to do such complex works as the Penderecki "St. Luke Passion", the Bernstein Kaddish Symphony, and highly abstract "sound" pieces like **R. MURRAY SCHAFER's** "Epitaph for Moonlight" which was an instant hit on the Mendelssohn's European Tour of 1972.

All this is possible because Elmer Iseler has a very simple, direct philosophy on contemporary music. "Perform it," he says, and he does! He is totally committed to the important task of presenting audiences with new Canadian music, as well as European and American. He rarely presents a program with the Festival Singers which does not include a modern piece, usually sung in close and highly effective juxtaposition with one from an earlier time.

Under Iseler's leadership of both choirs, works have been commissioned from **ROBERT AITKEN, JOHN BECKWITH, KEITH BISSELL, Godfrey Ridout, MURRAY SCHAFER, HARRY SOMERS, ANDRE PREVOST**, to mention but a few.

What is of equal significance is the fact that even the rehearsals of unfamiliar and sometimes difficult new music are good ones for the choirs as they master the intricacies of the scores, because of Iseler's great belief in the work, and solid knowledge of it. As he introduced the TMC and FS to the Penderecki score for the first time, he cheerfully warned the choristers that their music resembled a road map to Florida! His 'eyeball to eyeball' contact with every singer and his insistence on nothing but the best make rehearsals extraordinarily exciting times, no matter how much concentrated effort is demanded. Little wonder that TMC rehearsals attendance hits 97 and 98 per cent.

In reviewing the programmes given during Iseler's ten years of leadership of the Mendelssohn Choir, the list of contemporary composers is an impressive one. Beckwith, Britten, Copland, Duruflé, Freedman, Holman, **MERCURE**, Novak, Penderecki, Poulenc, Prokofieff, Paynter, Ridout, Somers, Stravinsky . . . and of course if one were to add all the modern composers from the Festival Singers seasons it would be even longer.

The dowager in her long career has a surprising number of modern works to her credit; the 20-year-old is an even brighter star! Together, and with the Festival Singers separately, under the dynamic leadership of Elmer Iseler, these two great choirs are putting Toronto and Ontario and Canada on the world's choral map with outstanding programmes that set forth 400 years of creative music from the pre-baroque to the contemporary. ♣

Mrs. McLean has been a member of the Mendelssohn Choir for 30 years and is a former radio artist and music teacher. She is executive secretary of the Ontario Choral Federation.

Lorrain — Cont'd from page 4

lack is a sense of organization and planning."

He was winner of Broadcast Music, Inc. prizes for student composers of 25 years of age and under in 1970 and 1973, first prize of the annual composition competition of the Canadian League of Composers in 1970, he had three grants from The Canada Council and one from the Ministry of Foreign Affairs, which enabled him to follow a computer course at the Centre National d'Etude des Télécommunications in Paris in 1972. Denis Lorrain defines his method of working as follows: "I never have sudden inspiration. Most of the time, I jot down an idea and I think about it for some time. I am a slow worker but I am the happiest man on earth the day I finish a piece."

"Since I began to study music I have listened to fewer records and I do not go to concerts very often. Because of my work, I am forced to listen to music for specific reasons. I must admit that I miss all that. I am not afraid of being influenced; we all are more or less, anyway. It is a disease to always want to invent incredible things. What is more important is the strength of the whole. We are still listening to Bach today because of the strength inherent to the musical content, and not for the element of novelty in it. This is what one finds, amongst others, in Stravinsky, Penderecki, Ligeti, and of course Xenakis, who has been one of my major influences."

Apart from eight pieces for piano intended for children, scenic music for the Nouvelle Compagnie Théâtrale of Montreal, a few film sound track produced at the University of Montreal and the musical background for a CBC radio drama, Denis Lorrain selects five important works written in the course of the past four years: "Arc," for string orchestra (1969), "P-A," for eight spoken voices (versions 1 and 2 in 1970 and version 3 in 1971), "L'angelus" for clarinet and magnetic tape (1971), "Suite for Two Guitars," (1972) and "Séquence for Organ" (1973). It is with his Suite for two guitars that he won a BMI prize this year; it was previously played at the annual Symposium of student-composers in Toronto, then in Montreal at a students' concert. When he left Montreal for Utrecht, he was completing "Polyphrase," commissioned by CBC in Toronto for the Vancouver Chamber Orchestra. He is also going to write a piece for piano which for him is an instrument "which does not have the same limitation as the others" and which enables one to "express more or less abstract ideas."

Open to everything connected with music, but ferociously against anything this is only advertising and commercial, Denis Lorrain does not deny that he belongs to that category of lonely artists and of course a little withdrawn from the public at large. But he is very fond of music, before anything else, and those who devote their lives to writing it, those who enjoy it — you, him, and myself. ♣

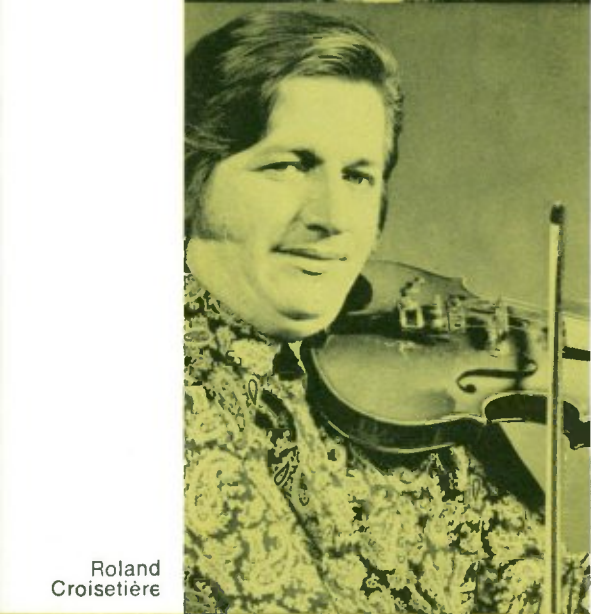
Mr. Thériault is serious music critic for Le Devoir in Montreal.



Bud Roberts



Shirley Eikhard



Roland Croisetière



World Radio History

Chad Allan

Country music may provide identity

Editor's Note — When new affiliates come around to *The Music Scene* office in BMI Canada's Toronto headquarters to introduce themselves, or when not-so-new affiliates drop in to give us their latest news, they are invariably asked "What kind of music are you into? How would you describe your own music?" Since at least the beginning of the year, and probably much earlier, popular-music writers have answered with words to the effect: "Wellll, you couldn't say it's country, and then you couldn't say it's rock. It's somewhere in-between." Some have called their music ballad-country-rock, which doesn't leave much out. If you ask them, they'll say they are jazz-influenced as well.

That's what's happening to Canadian country music. Rock is moving toward country, and vice-versa. The other musical influences are moving in there as well. Many broadcasters are programming border-line tunes they wouldn't have touched a few years ago. More stations are moving toward country formats, some admitting the move as policy and some not so sure. Anne Murray has had her image problems. Even today, is she country, is she pop?

What does it really matter? What counts — and there have been enough hits to confirm this fact — is that if a song warrants it, it will jump over that country-pop line with ease. "Snowbird" was the biggest Canadian-written hit to prove that point. It not only crossed those lines, it did it as the back-side of a single release!

That brewing Canadian music pot will settle. It could be, as one writer says, that a "Canadian identity" in popular music will surface — the sincerity, the warmth, the tendency to tell a story, the melody line, the fact that it is easy to understand and has the person-to-person contact necessary to relate. It could be that an identity is there right now. Canadian country music isn't all foot-stompin' and twang, although they have their places as well. One of the best descriptions around for country and pop music is that rock inspires you to action, whereas country tends to make you listen. October is *Country Music Month*. Take time during that month to turn to a country station near you — and listen; somewhere, behind one of those artists and writers is the conclusion to the evolution. Maybe you'll witness it.

The Music Scene has asked a number of Canadian writer/artists to outline their recent activities and comment very briefly on their views of the Canadian country music industry. We haven't necessarily asked those who are best known, although they are represented as well. What we wanted were the thoughts of a cross-section of the creators themselves.

BUD ROBERTS

Boot Records artist **BUD ROBERTS** came from Albert County, New Brunswick, originally and is known across the country from his recordings, personal appearances and numerous guest spots on television. Most of his work is one-night concerts and club work and those to have recorded his songs include **MAX FALCON**, Diane Leigh, the Rhythm Pals and Theresa Cleary.

Without elaborating Bud said he thinks

country music is becoming too commercial. He added, however, that he does believe it is better received now than in the past and audiences are growing.

He remembers well the night he appeared with Roy Acuff at Massey Hall and received seven curtain calls. He began his career by entering talent contests and one of the first prizes led to a guest appearance on CKCW-TV in Moncton. Viewer response led to return appearances.

SHIRLEY EIKHARD

For a couple of years now, many in Canada could tell you that **SHIRLEY EIKHARD** is one of the best country singers in the Canadian music business.

Not 18, Shirley is still very much in the girl-wonder-on-the-way-up category, in the country field. Yet her songs have been recorded by Anne Murray, Donna Ramsay, **GARY BUCK**, **JOHN ARPIN**, Karl Erickson and The Laurie Bower Singers. And her sole Capitol album, titled simply "Shirley Eikhard," was a friendly, pleasant record which offered

a sense of shelter, of quietness and country ease.

These days Shirley spends very little time in her hometown of Oshawa. She is constantly touring on the coffeehouse-country-college circuit and appearing on television and radio shows.

Though she was awarded an *RPM Weekly Juno* for Best Country Female Singer this year, and she records in Nashville, she doesn't classify herself as a country performer. "I like to think of myself as a 'people' singer which is a kinda vague term. I started out singing folk songs. The first song I sang was 'The Jealous Lover' which Ian and Sylvia had recorded. 'Four Strong Winds' was the first song I played on a guitar. I also did a lot of country songs at jamborees when I was 12 and 13. Through my brother I've gotten into jazz.

"It's hard to classify me. Pop music has such a blend of country into it today. I'd rather be a 'people' singer but my leanings are toward the folk/pop idiom".

ROLAND CROISIETIERE

A fiddle player from Quebec City, **ROLAND CROISIETIERE** is a great fan of the late Don Messer. His latest album, due out this month, is titled "Roland Croisietière Rend Hommage à Don Messer," containing fiddle music penned by Roland.

As leader of the group Les Dominos, he plays both fiddle and double-bass, and has made several tours of New Brunswick, and one of Ontario and Quebec. He also does a certain amount of radio and TV work, and has his songs performed by singers such as his wife, Thérèse Bossé, **JEAN BOUCHER**, **LEO BENOIT** and **JACQUES TURGEON**. He feels that radio stations should programme country music more frequently, since it is popular because people can identify easily with its sentiments.

CHAD ALLAN

Point One to be made clear is that **CHAD ALLAN** does not consider himself a country artist — but he has been greatly country-influenced throughout his career and his interest in country music and involvement in MOR and rock seem a prime example of the closer relationship today of these forms of music.

Chad began with The Expressions whose members went on to form The Guess Who and Brave Belt. Then he left music for a few years, returned with Brave Belt and is now on his own. His new album, "Sequel," on GRT is a "kind of liberation" to him. He feels it is more toward what he was trying to achieve over the years. "I've stayed away from fuzz tones and heavy sounds." Could it be that country influence? A bit away from rock? Chad's single, "Spending My Time" and "Sixty Cents A Shot," was released in July and at press time was playlisted by several stations around Toronto and Winnipeg.

About to form his own group, his next album will be centred around the group, with himself as the hub. In the meantime he is performing as a single act in Winnipeg clubs and lounges, playing guitar

and piano, most of the material, of course, being his own.

Chad feels live country performances are more lucrative than pop shows. "People will always flock to see **Johnny Cash** or **Charlie Pride**."

THE RAINVILLES

MORRIS and **DOT RAINVILLE**, who work as The Rainvilles, do not believe audiences are necessarily increasing or changing. They say this is due to a "lack of national television exposure . . . professional artists from Hamilton are not familiar with those from Ottawa."

The two began in country music in the late '50s. They appeared in a weekly television show in Sudbury in 1960 and continued appearances for three and a half years. Moving to the Niagara Falls area they entertained in night clubs and lounges. Five singles and two albums have been released on the Melbourne label. Their first single hit the No. 1 spot on *RPM* country charts.

The couple has appeared on numerous national television shows and commenting on country music on Canadian television said: "Country music on TV is quite stale. It could use some updated changes." They didn't elaborate.

Are new recordings in the works? Not at the moment. "We are writing books at the present time." The couple is interested in hypnosis and parapsychology and their current book, "Perhaps," follows the already published "Search for a Princess."

AL CAPSON

What is the Canadian sound? Writer-performer **AL CAPSON** may have the answer: "I believe a marriage of country and pop music is happening in Canada and I think this is going to be the Canadian sound."

Al lives in New Brunswick and he and his group, The East Coast Conversion, perform in clubs in that area, along with radio and television work in Moncton. He is a Marathon recording artist and an album was set for release in August. Both **MARG OSBURNE** and Colin Butler have recorded his tunes.

"Live country is, I believe, stabilized, with a few big-name exceptions." Al concluded his remarks with a comment on broadcasting: "As for airplay, I believe we rely too heavily on imported music."

PHILIPPE GAGNON

Country music in Quebec stems from music that the original pioneers from France were familiar with, as well as the influences that Nashville has imposed. **PHILIPPE GAGNON** is interested in the roots of Quebec country music, and together with **DOMINIQUE TREMBLAY** forms a strong musical team.

Their music has a wide appeal, and has been performed by a Quebec group, les Karrick, as well as Robert Charlebois. Philippe himself performs solo in coffeehouses and clubs and feels that audiences appreciate the earthiness and down-home sound of rural music.

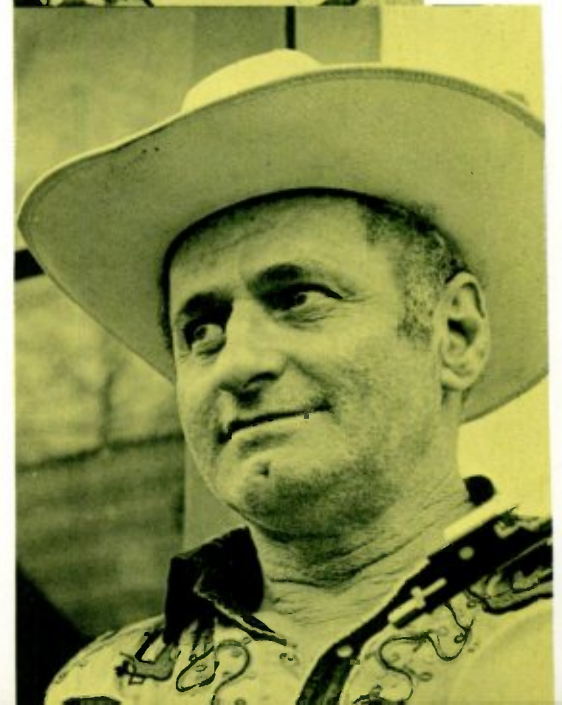
His most recent album is "La Garouine" and he hopes to have a new release this fall.

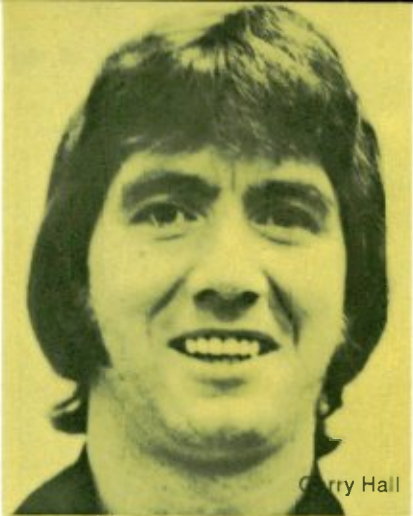


The Rainvilles



Al Capson





Gerry Hall



Mickey Andrews



Eddy Castonguay

GERRY HALL

Newfoundlander **GERRY HALL** is leader of The Good, The Bad and The Ugly, a Toronto country-rock band that's been around for a few years. It was the backup band at the Horseshoe Tavern in Toronto for five years and now has a two-year contract with the Orchard Park Tavern.

Gerry writes his own material and artists who have picked up his tunes include Diane Leigh, Roy Payne and Sweet Daddy Siki. His first break came when his "Roll it Around in Your Mind" was recorded by the Carlton Showband. It was a hit for the group and RCA.

The Good, The Bad and the Ugly has completed an album at Sound Canada Studios and a single, "The Lovin' in Me" and "Make it over the Hill," was written by Gerry. Both will be released on Periwinkle records and five cuts on the album were written by Gerry.

Speaking of recording, Gerry says, "We are becoming more aware of our own talent but it's still hard to get recording companies to take a chance unless you've done something impressive."

The group has worked for the CBC and CITY-TV in Toronto.

Back to the question of popularity of country music, Gerry replies, "I think both broadcast and live audiences are becoming larger all the time due to the fact that country artists now use a lot of rock and pop tunes in their live acts and recordings and so reach a more receptive group of people."

MICKEY ANDREWS

MIKE ANDREWS writes and is a member of The Good, The Bad and The Ugly as well. He is heavily into recording session work for a variety of artists as well as television performances.

Mike believes Canadian country music artists are overly influenced by Nashville and "I blame it on the percentage the radio programmers use in ratio to Canadian material."

His most recent single, "Visions," is self-penned and was released in August on the Periwinkle label. He recorded previously for Vintage and Marathon.

Quality means a great deal to Mike:

OCTOBER IS *

"Generally an audience will react favourably if a good song is done well, whether it's country or not."

EDOUARD CASTONGUAY

EDOUARD CASTONGUAY is from Comté Kamouraska, Quebec, and spends most of his time touring clubs in that province. He plays guitar and his music is mostly in the classic country style. Five albums to his credit, the most recent is "Hommage à Mon Père," on the Guitare label. His tunes have also been recorded by Julie and the Duguay brothers and by **RAYMOND ROULEAU**.

Castonguay feels that country music is well accepted in Quebec, but that its increasing popularity today with all types of people is perhaps due to higher quality recordings.

JERRY AND JO ANNE

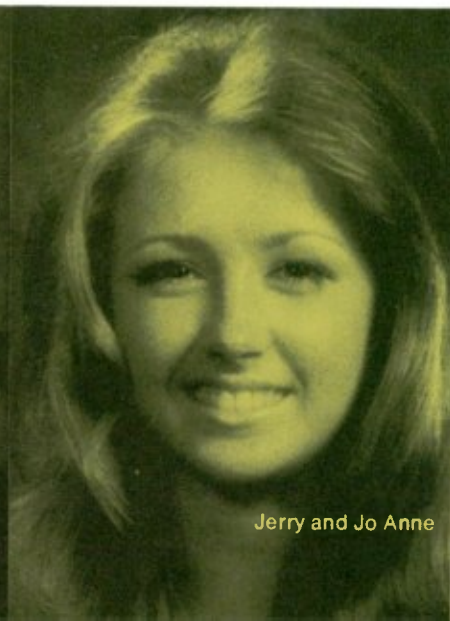
JERRY ROBITAILLE and **JO ANNE MOREAULT** have been performing together now for about three years on a full-time basis. Jerry decided to quit his job at a laundry and devote himself wholeheartedly to his music together with his band, the Cajun Country Gentlemen. Since that time they have become very well known in the Eastern Townships, and frequently tour eastern Canada, including northern Ontario.

Among their TV appearances are guest spots on *Le Ranch à Willie*, the country show starring **WILLIE LAMOTHE**.

Since they sing in both English and French they perhaps have a wider appeal than other French Canadian country artists. They feel, however, that even within the definition of country music there are several different styles, and it is impossible to please everyone with their music. Says Jerry: "We have to please three kinds of people, teenagers, 20-year-olds and those who are 40 years old and older. If you can please 60 per cent of the audience you have a good chance (of being booked again)."



World Radio History



Jerry and Jo Anne

COUNTRY MUSIC MONTH

RUSS GURR

Complaints are a sure sign of success for **RUSS GURR**. He's a favourite at western fairs and exhibitions and his audiences often reach 5,000. Midway managers complain to fair board members that Russ is shutting them down by drawing their customers to his concerts. "I've had this problem all over the West for the last seven years and it is real proof of what good country music can do."

Russ has two albums to his credit and nearly a dozen singles. His third album was recorded this summer before he left on a Western Canada tour. The album, "Lyrics and Music," was completely written by Russ and recorded at Century 21 Studios in Winnipeg. It should be released any day.

Russ can and does perform on his own but his support band for the last eight years has been The Western Union. He has had a weekly television show for five years with CKX in Brandon, Manitoba. Interviewed on television and radio throughout the West, in July he provided the entertainment for a banquet during meetings of The Canadian Seed Growers' Association. Russ wrote a song for the program — "Clean Seed" — a song for farmers written by a farmer. His tunes have that toe-tapping quality and as his album copy reads, one hit, "'Federal Grain Train,' is everyone's favourite."

BEV MARIE

BEV MARIE and her band, The Canadian Showband, are known best for their work in dinner clubs and lounges throughout Ontario and Quebec. She has done the jamboree circuit and in fact began her career with this exposure. She has also appeared on cable television and her benefit shows include those at penitentiaries and for crippled children.

Originally her recordings were on the Paragon label but recently she has been recording for Rodeo Records on the Banff label and it is on Banff that her next single will be released in September. She writes her own material for recordings and one tune, "If I Had You," was picked up for recording on Boot by Con Archer.

Bev Marie agrees with most in country music that country music is more popular today in Canada and she feels writers and performers are "finally being recognized here, thanks to promotion and the general public." She continued that she believes audiences are larger and younger, with many of the young people swinging over to country music from heavy rock.

MIKE GRAHAM

MIKE GRAHAM, a country singer on the GRT label, has recorded an album "Friends" which deserves every bit of listening you can offer.

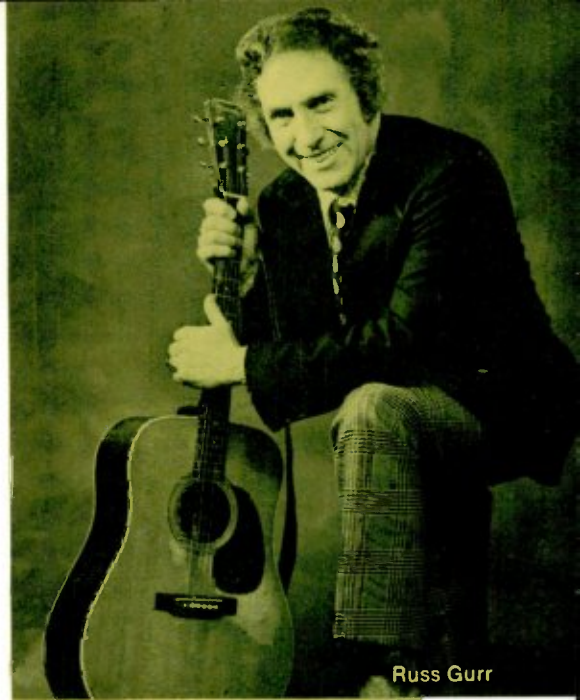
The special triumph of the album is the coming to the fore of Mike Graham, the all-round country entertainer. The album has a stark quality, for the arrangements, so admirably restrained, consistently serve the songs rather than themselves.

Despite a near-perfect album, Graham garnered little radio airplay on country stations in Canada. His next album will likely shift in emphasis to original material.

"I'm going to record in Nashville again," he admits, "but I'm going to record original songs. I lost marks with the Canadian programmers because of the lack of Canadian content on that album which is very unfortunate."

The "Friends" album, emphasized Graham, was cut to attract the large American country market: "With all those top name writers and American songs we wanted to compete with what is being done in the States." Ironically, the album has yet to be released by a U.S. company.

Despite the lack of a solid record backing Graham he maintains a hectic musical pace. He has been appointed (with **MYRNA LORRIE**) co-host of CBC-TV's prestigious *Countrytime* series for the 1973-74 season and taped two *Country Road* shows for CBC's summer season. In-person dates with his backup group "Friends" keeps him very active. He is also working publisher of *Sound* magazine.



Russ Gurr



Bev Marie



Mike Graham,

MUSIC IN CANADA

True North Records has released a **BRUCE COCKBURN** album titled "Night Vision." Cockburn is scheduled to do an October tour of Canada which includes dates at Massey Hall, Toronto (Oct. 19) and Winnipeg Centennial Hall (Oct. 7). Cockburn has completed producing the upcoming David Wiffen album for United Artists Records.

Producer-songwriter-performer **R. DEAN TAYLOR** has established his own record label named Jane Records. The label, based in Toronto and Los Angeles, will be distributed in Canada by GRT Records.

First releases under the Jane banner are "The Rag Doll Song" by Spoon and "Bonnie" by Dean. Taylor indicated that most of the label's recording will be done in Toronto studios and that he will spend six months of the year in Canada.

Bachman-Turner Overdrive is the new name for Brave Belt, the group formed by **RANDY BACHMAN** when he left The Guess Who. It is also the name of their latest album, on the Mercury label, and as well as Randy, features group members Tim and **ROB BACHMAN** and C. F. Turner, the group's vocalist. Says Andy Mellen in the *Winnipeg Free Press*, "... One of the best rock albums I've heard this year." Rob Bachman designed the cover of the album.

KING BISCUIT BOY and Mainline have teamed up and recorded at RCA Studios in Toronto. The "one-shot" sessions were organized by Toronto-based Papillion Productions headed by Wayne Thompson. An album titled "Biscuit Meats Mainline" will be released this Fall. GRT will handle Canadian distribution.

King Biscuit Boy is currently negotiating with a number of labels for a "super-session" concept album which would utilize a number of big-name rock artists. Among those agreeing to appear on the proposed project are Mike Bloomfield, **John Hammond**, Dr. John, **Greg Allman** and Rory Gallagher. **Allen Toussaint** will handle arrangements.

A new revue based on the songs of Cole Porter opened at Upstairs at the Buttery in Niagara-on-the-Lake last June. "Hey, Porter!" starred Denise Fergusson and Tom Kneebone in the two-man show, and musical direction was provided by **HERBIE HELBIG**.

Studio 3 Productions Ltd. of Vancouver and the Vancouver offices of the Yukon government co-hosted a Yukon Moosemilk Bash to celebrate the release of the album, "Yukon and Other Songs of the Klondike" on the Stamp label, and the opening of a second studio complex.

The album was produced by **JAKE DOELL** to commemorate the Yukon's 75th anniversary and includes numbers by **KEN** and **MELODIE STOLZ**, **LEO GUDMUNDSON** and **JIGGER PINE**. Stamp label product is distributed by Quality Records.

A programme of free musical entertainment which formed part of Festival Canada '73 in July at the Astrolabe Theatre, Ottawa, opened with a performance by the **MOE KOFFMAN** Quintet. According to Don Butler in the *Ottawa Citizen*, "Moe Koffman had them hanging from the rafters . . . Koffman doesn't merely play the flute — he owns it. He seems able to make the instrument do whatever he likes, and do it effortlessly."

Both new to the Canadian music scene, Donna Woodward of Kamloops, British Columbia, has been released on the Van-Los label out of Vancouver. "Winter Winds" is backed by "Let Us All Sing Together," the latter written by **KENT FIDDY**. Van-Los Music International Limited is Canadian-owned and is distributed in the U.S. by Van-Los Music, Inc. in Hollywood.

DENIS FORCIER has a new album out, titled "Denis Forcier" on the PGP label, distributed by London Records. Denis both arranged and produced it, and all the cuts were co-written by himself and **PIERRE ROBERT**.

Recent releases from Haida Records include "Simple Life" by **VALDY** and "Expectations," recorded by Kathy Stack and co-written by herself and **CLAIRE LAWRENCE**, who also produced the single. On the foreign market, both Valdy and Claire have had their debut albums released in South Africa.

West-coast artist **CASEY BURKE** has signed with Van Los Music and will publish through **NU-GEN PUBLISHING**. All recordings will be made at Stoney Productions in North Vancouver.

Thunder Bay country artist **JERRY PALMER** was given a spot on the CBC-TV network show *Country Roads*, the summer replacement for the **TOMMY HUNTER Show**, following an audition in Toronto. Jerry told *The Music Scene* that he completed his session, returned to Thunder Bay and the CBC called him back for a second spot.

Palmer and his group, Lovin' Country, perform in clubs and country concerts in the Thunder Bay area. He lived in Los Angeles for three years where he performed pop music but during the last few years has switched over to country completely. Jerry originally recorded his own material on the Gaiety label but is negotiating for a new contract.

DON GRASHEY wrote "Mister Rock," recorded by Jarvis Street Revue and released on Grashey's Gaiety label.

CATHY YOUNG's first GRT album, "Travel Stained," was due out in August. Cathy's made an about-face from folk to contemporary hard rock and is backed on the album by 28 Toronto-area musicians. Seven of nine tracks were penned by Cathy.

"The Badger's Song," a **BOBBY G. GRIFFITH** penning, was recorded by Bobby and released mid-summer on the Ranwood label.

A new CBLT-TV programme scheduled for this fall is *Second Careers*, intended for housewives who have time to spare for outside activities. Due to start in October, the show should run for 13 weeks, and its host will be **PAT PATTERSON**. The series is produced by Chris Paton.

A new album by the Irish Rovers is due out in the fall. Titled "Emigration-Immigration" it deals with Irishmen's thoughts about moving to a new land during the last century, and then the thoughts of their descendants, as they look back to the land of their ancestors torn apart by strife. Included are some compositions by **WILL MILLAR**, together with several traditional tunes. The album was recorded at Vancouver's Can-Base Studios and will be released on the Potato label.

The Canadian Broadcasting Corporation received a special award from the American Federation of Musicians during its 76th annual conference in Toronto in June. The award was presented by J. Alan Wood, Vice-President for Canada of the A.F. of M. to Lister Sinclair, Executive Vice-President and Chief Executive Officer of the CBC "for the Corporation's continuous utilization of fine music and its appreciation of the artists who perform it."

In his remarks Mr. Wood said the CBC is probably one of the world's largest employers of musicians. "In the fiscal year of 1972-73, the CBC expenditure for musicians only exceeded \$6,800,000."

A first album by **JOHN LAUGHLIN**, "Morning Moon," was released on the Stamp label last July. All the tunes are by John, with the exception of "Okuzidoo," written by **JAY TELFER**, and are in the country folk vein. The album was produced by Jay Telfer in Vancouver, where John has been living for the past two years. Before going to Vancouver he appeared several times at Ottawa's le Hibou coffeehouse and the Wasteland at the University of Ottawa. He now lives in Toronto and immediate plans are to tour coffeehouses in Ontario and Quebec.

The 1973 Calgary Stampede Queen, Suzanne Randle, recorded a song called "Calgary" earlier this year. She sang it at functions while carrying out her duties as queen. The record was on sale at exhibition grounds during the Stampede and also distributed to record stores. The song was written by **WALLY GRIEVE** and **BRIAN GARCELON**, and the single is backed by "Long Walk In The Summer," also by Wally, dedicated to all those who take to the roads during the summer months.

Rodeo Records has introduced a *Canadian Cavalcade* series which features past and present Rodeo artists. Those featured in the sets are **OMAR BLONDAHL**, Winston (Scotty) Fitzgerald, The Don Messer Family, **GRAHAM TOWNSEND**, Pipe Bands, Paul Curry, Waldo Munro, Terry Parker, The Rhythm Pals, Shirley Ann, **MIKE GRAHAM**, **THE RAINVILLES**, **RUSS GURR**, **BEV MARIE** and **BOB HENDRICKSON**. Rodeo is distributed in Canada by London Records.

"Legend of Meldrum Bay" was co-written by **ARTHUR SCHALLER** and his daughter **HALINA**. The tune, says Schaller, was commissioned by the Meldrum Bay Historical Society and is sung by Halina and her sister Deborah. It was released on Schaller's own Meldrum label. The flip side is the instrumental version of the tune. Schaller was interviewed on CBC Radio's *Compass North* early last summer and three of his tunes were played.

DICK DAMRON's latest Columbia release, "The Prophet," is a lively single heading straight for country charts. It's backed by "All That I was Living For," both are written by Dick.

Damron also has an album released by Columbia and releases of his material are coming out by **GARY BUCK**, The Allan Sisters, The Rhythm Pals and **R. HARLAN SMITH**.

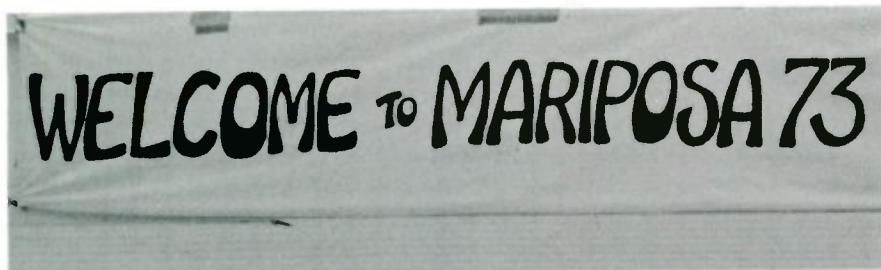
DANNY McBRIDE spent July in England recording for Columbia Records of Canada. The sessions, produced by ex-Shadows member Tony Meehan, features a number of well-known English stars including Rick Wakeman on keyboards and drummer Keith Moon.

Thundermug, the London-based rock band, has signed a recording contract with Epic Records for the United States. First American product for the band will be an album comprised of material from their two Axe Record albums. Epic is preparing a Fall tour of the States for the group.

ROGER MAGNAN's first single, "Le Gros Bonheur," released earlier this year, made good progress on the charts this summer. An LP is planned for the end of the year. Magnan's songs are released on the Zodiaque label.

Two young men who got their start in the Maritimes have had singles released recently. **DAVE NICOL** is originally from St. John's, Newfoundland, and **LLOYD PHINNEY** is from Nova Scotia. Dave sings in the folk-country vein, has travelled across Canada with his music, and has had releases by Columbia "Goodbye Mama" and "Fairytale," both originals.

Phinney's straight country tune, "Come on Home" tells of returning to the Maritimes and is on the RCA label.



BMI Canada affiliates performing at Mariposa this year included, clockwise from top: Salome Bey, John Allan Cameron, Adam Mitchell, Myles Cohen. (Bruce Cole photos)



LORENCE HUD's second album for A & M should be released the end of September in Canada. Hud was in Nashville in August for recording sessions and all material is his own. His second single, "Master of Pantomime," was doing especially well in Western Canada at press time.

A new single from **TONY KOSINEC** was doing well on the charts this summer. "All Things Come from God" was written by Kosinec, backed with "Banging On a Nail," also written by him, and released on Smile Records. An album is planned for later this year.

PAT BALLARD's first single on the Bronco Records label, distributed by Avenue of America, was written by her husband, **DOUG BALLARD**. "Uncle John," also known as "Uncle Tom," is backed by "Don't Count on Me," co-written by Doug and **DON COCHRANE**.

Pat and Doug have been joined by guitarist **CYRIL RAWSON** as a working trio for live performances. Their material is MOR with a country flavour. Pat is lead singer and the other two sing harmony. Cyril, a studio musician as well, writes most of the group's arrangements.

Doug hopes eventually to have his own album, with his own material. To date his tunes have been recorded by The Mercey Brothers, **MIKE GRAHAM**, Don Cochrane and the Travellers.

Attempting to choose a favorite from the performers in "Don't Bother Me, I Can't Cope" that opened in Toronto in mid June, Urjo Kareda of *The Toronto Star* commented: "Well, **SALOME BEY**, an exceptional artist, dominated everything she did . . ."

Unfortunately, after rave reviews, the black musical was forced to close at the Royal Alexandra Theatre in Toronto. Lack of audience support, explained Ed Mirvish, forced the show out after three and a half weeks. Sid Adilman of the *The Star* reported the cast, including Salome, was off to San Francisco for a summer run.

The warmth and joy of an exceptional musical have been lost to perhaps Boston or New York or San Francisco.

By mid-summer **XAVIERA HOLLAND-ER's** first album, "Xaviera," on GRT had reached the gold-record sales figure of 50,000 in Canada. Xaviera travelled across the country promoting the album. It sold 500 copies in an hour and a half in Edmonton, reported a spokesman for Xaviera. Two additional albums are planned.

In late June a musical extravaganza was held in Montreal's Autostade to celebrate St. Jean-Baptiste day, as a tribute to Quebec popular music of the past and present. More than 20 artists appeared on the two stages before an audience of approximately 25,000 and included **RICHARD HUET**, **WILLIE LAMOTHE** and **GILLES VALIQUETTE**. The show was organized by radio station CKAC to celebrate its 50th anniversary.

A new movie directed and produced by **IVAN REITMAN** was released in Canada recently. *Cannibal Girls*, written by **ROBERT SANDLER**, is a horror-comedy concerning a rock musician and his girlfriend who find themselves trapped in a house with three cannibal girls. Distribution is handled by American International Pictures.



Peter Foldy

PETER FOLDY's hit "Bondi Junction" reached the No. 1 spot on the RPM Adult Contemporary chart July 7 and Peter was the subject of RPM's cover story that week. Since then the single has been released on the Playboy label in the United States with especially heavy early airplay in the south and south-west.

Kanata Records states that negotiations are still underway for distribution in Australia, France and England. An Australian release would be particularly interesting, first because Peter, although born in Hungary, grew up in Australia before moving to Canada, and second, because Bondi Junction happens to be in Australia.

Peter wrote all the material on his upcoming Kanata album and his next single, "I'll Never Know," is due for a September release.

Pacific Show Productions of Vancouver announced that country music artist **BLAKE EMMONS** had been signed by Rothmans Pall Mall of Canada to represent the corporation in a series of personal appearances in June and July. Canadian-born and now residing in Nashville, Emmons' appearances included Kamloops Exhibition, the Calgary Stampede, Red Deer Exhibition, the Edmonton Klondike Days, the Medicine Hat Exhibition and radio and TV appearances.

Emmons has signed with Candy Records and has finished a feature film, "You are a Country Song," featuring country song writers. Also appearing in it are **Red Steagle**, **Ben Peters**, Jerry Chestnut and **Sonny Curtis**. Emmons has a tour planned for October with **LeRoy Van Dyke** and hopes to appear in London, Ontario, Hamilton, Toronto and Ottawa.

At press time, **CANDY KANE** was due to play one of the lead roles in *Exiles*, an opera for the theatre which premiered in August at the Third Stage, Stratford, Ontario. Last spring she played one of the leading roles in *Les Belles-Soeurs*, at the St. Lawrence Centre in Toronto.

GORD GRILLS' tune "The Woman Behind the Man, Behind the Wheel," is included on Red Sovine's latest LP for Starday.

Last June the Montreal newspaper *le Petit Journal* organized the first Quebec rock poll, called Québec en fête. Nominations were sent in previously by readers of the paper, for the period April 1972 to March 1973, and a six-man jury presided over the final decision June 15 at the Plateau Hall in Montreal, at which the winners received their awards. The jury included one representative from *la Presse*, *le Devoir*, *Pop Rock*, les Publications Québécois, the CBC and *le Petit Journal*.

BMI Canada affiliates were winners in several categories: **JEAN MILLAIRE**, of the group *Expédition*, was named best guitarist; **YVES LAFERRIERE**, of *Contraction*, was voted best bassist; **WALTER BOUDREAU**, of *Infonie*, best instrumentalist, and Vol. 333 by *Infonie* was voted the best album. Mahogany Rush was named the most popular group, and Octobre the most promising new group.

Vaudeville seems to be enjoying a strong revival in the guise of the Heartaches Razz Band, a Vancouver-based trio which specializes in the music of the 1930s. Their approach is high camp, and their performance is backed up by whistles, bells and car horns, as well as piano and drums. Members are **BARRY "Golden Throat" HEALEY**, the group's vocalist, singing Mack Sennet songs with appropriate gusto; **JOHN OWEN**, who plays piano and keeps the audience amused with his antics, and drummer Brian Tworden, who sings off-key and has the misfortune to be doused with buckets of cold water during the performance. Bookings in clubs across Canada have kept them busy.

CONCERT

Composer **JEAN COULTHARD**, recently retired from the staff of the University of British Columbia, has written of the success of the Okanagan Mainline Regional Arts Council Composers' Festival. She was adjudicator.

"The committees and interested ones came from all over British Columbia. There were four classes: children up to 12, high school age 13 to 17, university ages and open — up to age 70!" Adjudications for 25 entries were held during the morning session with a concert of small groups and solos following lunch. Winners included **MICHAEL BAKER** with his "Three Pieces for Piano."

The festival was supported by the Canada Council, the B.C. Cultural Fund, cultural groups and Hiram Walker. A local newspaper reported following the May 5 event: "Mrs. Coulthard has an international reputation as one of Canada's outstanding composers . . . It was most important that a person of her standing be at this competition. She added stature to the event." The arts council hopes to continue the festival next year.

During the summer Mrs. Coulthard was busy with commissions and "looking forward to being a composer only!"

Last Spring *The Globe and Mail* reported that **KATHLEEN SOLOSE** of Niagara Falls was the winner of the Alessandro Casagrande international piano contest in Terni, Italy, and was awarded the \$1,700 first prize.

The Canada Council has made available a brochure outlining details of grants for artists. Senior Arts Grants range to \$15,000 and applications are accepted at any time of the year. Arts Grants range to \$4,000 and the next closing date is October 15. Short Term Grants for a particular project up to three months provide funds up to \$550. Travel Grants are accepted at any time of the year and Project Cost Grants, up to \$2,000, are for a particular project which is beyond the financial means of the artist.

Brochures are available from The Canada Council, Awards Service, P.O. Box 1047, Ottawa, Ontario, K1P 5V8.

HARRY SOMERS was named the 1973 recipient of the University of Alberta's National Award in Music. The awards are given in the areas of letters and painting as well and are presented "for distinguished contributions to their country."

MICHEL LONGTIN's electronic work "Au Nord du Lac Supérieur" was performed four times in concerts for tape music at the International Society of Contemporary Music meetings in Reykjavik, Iceland, in June.

Michel reports that he was asked to submit tapes of his electronic music by McGill for an international festival of electronic music in Spain. He was named the only Canadian delegate to the festival and represented the McGill Electronic Music Studio. Three of his works were performed in the week-long festival of electronic music in Madrid. His works were also performed in France last summer.

"Red River Jig" by **ERIC WILD** and "Five Ukrainian Songs" by **GEORGE FIALA** were included in a CBC Winnipeg Festival program in Winnipeg on May 24th. The CBC Winnipeg Orchestra was conducted by Mr. Wild. Critic Chester Duncan called Mr. Wild's work "enormously effective and infectious" and a "well-scored romp."

Fiala's "lavish and free-wheeling arrangements" of the folk songs had been commissioned by the CBC for the occasion and Duncan reported: ". . . they got their money's worth in an appealing (on first hearing) set of songs." Anna Chornodolska, soprano, performed them and they were dedicated to her.

Affiliates invited to participate

APRIL SHOWCASE WILL HIGHLIGHT MUSICAL THEATRE WORKSHOPS

BMI Canada Limited has, for two years now, sponsored Musical Theatre Workshops conducted by Broadway conductor Lehman Engel. The success of these workshops has led to an expanded program in 1973-74, culminating in a "Workshop Showcase" for senior participants. Affiliated writers and composers are invited to participate in the expanded workshops and we ask you to write immediately if you are interested in attending.

Monthly workshops are held in BMI Canada's Toronto offices on Fridays; morning sessions for newcomers and afternoon sessions for those who have attended either or both of the previous years' workshops. It is the results of the latter group's work that will be showcased in a Toronto theatre on Friday, April 26, 1974. Invited to see and hear the results will be film, show and television producers, publishers, record company representatives, agents and the press. This year's beginners will work toward their own showcase the following year.

All workshop sessions, including those for affiliates interested in writing for film, are held without charge to the participants.

Whether or not you have written for the musical theatre previously is not of importance. The workshops are designed for individual and group participation and you will progress according to your own ability and interest.

Dates for the workshops are September 28, November 2, December 7, 1973, and February 1, March 1, March 29 and April 26 for the Showcase.

Details for the Film Music Workshops are not available until a few weeks in advance of each session. Participants in the Musical Theatre Workshops are required to attend on a continuing basis while those interested in the Film Music Workshops may attend on relatively short notice. The latter are usually held in production-house theatres in downtown Toronto and lecturers for each workshop are different. Question and answer sessions are a high point of each meeting.

If you are interested in either of these series of workshops please fill in the form below and return it to *The Music Scene* immediately. You will then be kept in touch with plans for the workshop you are interested in.

The Music Scene
BMI Canada Limited
41 Valleybrook Drive
Don Mills, Ontario
M3B 2S6

Name

Tel. No.

Address

I am interested in attending the Musical Theatre Workshops

Both

The Film Music Workshops

Please keep me informed of meetings.

And what was **JOHN MILLS-COCKELL** doing for the summer? He was travelling through Europe, soaking in the atmosphere and music that surrounded a number of European greats, and then sitting down and writing the music for a series of six one-hour documentaries with a total budget of no less than a third of a million dollars.

John is musical director for the series, co-produced by the CBC and Time/Life's film division. The Toronto-based production company of Nielsen and Ferns is looking after the creative end of the project and John Mills-Cockell has been given by them the composer's opportunity of a lifetime to get the feel of the music that is required.

The series, *A Third Testament*, studies not only the people highlighted (Pascal, St. Augustine, Tolstoy, Kierkegaard, Dietrich von Hoeffler and William Blake) but also offers a comparison study of their surroundings when they were alive and today. "I have been able to travel to where these people were," explained John, "and have quite a specific feeling about the kind of music I am going to write. I want to write music that can relate to these six historical people, but in a contemporary idiom."

The series could be adapted to serious stage or film productions and an album of the music will be recorded in England, where the series is being made. It is being prepared in French and English and commentator Malcolm Muggeridge is writing a good deal of the material.

John told *The Music Scene* that nearly 70 per cent of the music will be his, the rest being recorded on location in Europe. One stop he made was in Copenhagen where he had the opportunity to hear one of the few Renaissance organs still operating. He wrote the music and returned to Copenhagen where the organist performed it for the sound crew. John has included his Moog synthesizer in a few pieces, combining it with a harp, French horn and electric organ for one. No air date for the series has been released by CBC.

Composition competitions announced in Canada through the Canadian Music Centre include the ABA-CCM Ostwald Band Composition Contest, deadline November 1, 1973, c/o Major Albert A. Bader, USAF, The U.S. Air Force Band, Bolling Air Force Base, Washington, D.C. 20332; the 11th Annual Symposium of Contemporary Music for Brass, composition for brass combinations, deadline, November 1, 1973, c/o William H. Hill, Department of Music, Georgia State University, 33 Gilmer Street, Atlanta, Georgia 30303; symphonic composition for Prix de Composition musicale Olivier Messiaen, December 31, 1973 deadline, c/o Jan van Goyenkade 5, Amsterdam, Pays Bas/The Netherlands; symphonic composition for the X "Oscar Espla" Prize, March 15, 1974 deadline, c/o Town Hall, Alicante, Spain; composition for chamber orchestra for the Prix de Composition Musicale "Reine Marie-Jose," May 31, 1974 deadline, c/o CH-1249 Merlinge-Gy, Genève, Suisse.

The Pro Arte Quartet of Zagreb included "Quartet No. 1" by **JEAN PAPI-NEAU-COUTURE** in a series of European concerts. Special mention of the work was made in a review in *Le Matin d'Anvers* following an Antwerp appearance.

DENNIS RILEY, a faculty member of the Department of Music at the California State University in Fresno, conducted his own "Concertante Music No. 1" during a faculty recital in June.

Faith Carriere, pianist, of Toronto was awarded the BMI Canada Limited Scholarship to attend the Royal Conservatory of Music Summer School.

Canadian Music Centre catalogues — between the lines, a revelation

by Keith MacMillan
Executive Secretary

Next to the telephone book, the catalogue has to be the dullest literature invented. Some catalogues, of course, achieve a wide readership — Eaton's or Simpson's for example, or the Canadian Tire Corporation's, although these tend to cheat a little, being liberally sprinkled with pictures and other illustrations.

Not so the catalogues of the Canadian Music Centre! Their is a relentless procession, page after page, of facts (absolutely unillustrated) about instrumentation (orchestral and chamber-music catalogues), songs for high, medium or low voice, never mind which sex (vocal catalogue), folk songs, patriotic songs, church anthems and cantatas for choirs to sing (choral catalogue) and a wide variety of pieces for piano and organ (keyboard catalogue). They were not designed with the casual bed-time reader in mind, although they could doubtless be put to such good and somnific uses.

But, staid reading though they provide to be sure, the CMC's catalogues do tell an extraordinary story of Canadian musical creativity. As you can see from the listing here, Canadian composers, like composers in all countries in all epochs, cannot still their creative impulse. New works arrive on the centre's doorsteps at an average rate of 250-300 a year. Every one of these pieces could excite a willing response in the breast of some searching musician and receptive audience somewhere; a few will become more widely known, and a select royal inner circle will in time take their place in the soul of the nation and even in the consciousness of the musical public of the world at large.

To help in this process, the centre has arranged its catalogues for the maximum convenience of the *user*, whether he be

The first performance of "Mass of St. Joseph" for Christ Church Cathedral in Victoria was given on June 3. The work was written by **JEAN ETHRIDGE** on a commission from the cathedral and will be sung frequently at morning services. It was performed by the cathedral's mixed choir under the direction of organist and musical director Bean Thomas.

Miss Ethridge (whose married name is Nordstrom) has been working in collaboration with a Victoria poet and has returned to performing. A pianist, she has given two recitals with singer Carla Levinson. She has two small children and also managed 17 pupils during the past year. As well, she was President of the Victoria Branch of the B.C. Registered Music Teachers' Association.

orchestral conductor, broadcast programmer, concert pianist, organist and choirmaster, deep contralto (Maureen Forrester has complained that after **HARRY SOMERS** wrote the "Five Songs for Dark Voice" she's been typecast as "dark voice" ever since) or string quartet leader. This variety of catalogue format causes problems for, and wrinkles the eyebrows of, music librarians, who like to see catalogues run to a consistent pattern. But, to take an example, the programming requirements of the singer ("high, medium or low voice") are quite different from those of the choir leader (SATB, or TTBB, or SSA — something for Christmas, or derived from a folk melody, perhaps a far-out cantata for chorus, orchestra and tape).

Each of the centre's five basic catalogue areas therefore is designed for the maximum convenience of that particular kind of musician. The five are: *Catalogue of Canadian Music for Orchestra*; *Catalogue of Canadian Chamber Music*; *Catalogue of Canadian Vocal Music*; *Catalogue of Canadian Choral Music* and *Catalogue of Canadian Keyboard Music*.

As an example of the changing nature of things in the lively creative Canadian music milieu, although the last-named catalogue is for piano and organ (with a few works for harpsichord), due to the strenuous evangelism of the free-bass accordion virtuoso Joseph Macerollo, the next CMC keyboard catalogue will be listing many works newly composed, on order, for that instrument.

The centre has realized for a decade that its material can scarcely keep up with the burgeoning creativity of Canadian composers, so it is about to institute a computerized system of catalogue production, which should be in full swing in a year or two.

And it is already evident that the computerized catalogue will list computer-controlled electronic music! ●

**NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE
FROM MARCH 1 TO JULY 1, 1973**

UNPUBLISHED WORKS/OEUVRES INÉDITES

Opera/Opéra

WILSON, Charles M.
The Selfish Giant (1972)
(Children's opera. Libretto from the story by Oscar Wilde)

Orchestra/Orchestre

BISSELL, Keith
Three Commentaries on Canadian Folk Songs
(string orchestra)
BOTTENBERG, Wolfgang
Fantasia Serena (1973)
FODI, John
Sympanekromenoi, Op. 25 (1969-71)
FREEDMAN, Harry
Tapestry (1973)
HEALEY, Derek
Arctic Images (1971)
KALNINS, Janis
Symphony No. 3 (1973)
MANN, Leslie
Meditations on a Chorale, Op. 31
(string orchestra)
MORGAN, Diane
Overture: Creatures of a Fantasy (1969)
Suite for Strings — Old-Fashioned Songs
(1971)
RIDOUT, Godfrey
Frivolités Canadiennes (Basées sur des mélodies de Joseph Vézina) (1973)

Orchestra with soloist(s)/Orchestre avec soliste

BAKER, Michael
Counterplay
solo viola, string orchestra
BECKWITH, John
All the Bees and All the Keys (1973)
(Text by James Reaney)
narrator, orchestra
BETTS, Lorne
Concertino (1972)
soprano saxophone, orchestra
BUCZYNSKI, Walter
Zeroing In #3 (Piece in Progress) (1973)
solo string quartet, orchestra
Zeroing In #4 (Innards and Outards) (1972)
solo trio (soprano, flute, piano), orchestra
HEALEY, Derek
Concerto for Organ, String Orchestra and Timpani (1960)
KUNZ, Alfred
Concerto for Percussion and Orchestra (1973)
solo percussion section (8 players), orchestra

Band/Ensemble

GAYFER, James M.
Green Fields and White Hawthorne (1971)
The Wells of Marah (1972)

Chamber Music/Musique de Chambre

BAKER, Michael
Scherzo for Trumpet and Organ (1968)
Elegy (1972)
flute, organ
Concert Piece (1973)
organ, piano, timpani
DAWSON, Edward
Pentad (1971)
string quartet
ECKHARDT-GRAMATTE, S. C.
Duo for Two Violoncelli (1944)
Duo for Viola and Violoncello (1944)
FLEMING, Robert
A Quartet for Strings (1969)
HEALEY, Derek
Stinging (1971)
treble recorder, cello, harpsichord,
prepared tape
LIDOW, David
Alpha Bits (1972)
bassoon, piano
STEVEN, Donald
Illusions (1971)
cello solo
My Friend — The Leper (1971)
string quartet

Chorus/Choeur

BISSELL, Keith
A Festival Anthem (1973)
SATB, 2 trumpets, 2 horns, trombone,
timpani, organ
The Old Men Admiring Themselves in the Water (1973)
SATB, piano
That which was from the beginning (1973)
SATB, organ
ECKHARDT-GRAMATTE, S. C.
Four Christmas Songs (1953)
SSATBB, flute, clarinet, bassoon, 2 horns,
2 trumpets, piano
HAWORTH, Frank
Hail Mary (1972)
SATB (bass optional), piano

HEALEY, Derek

O God of Truth (1966)
treble voices, organ
Discendi, Amor Santo (Come down, O Love divine) (1967)
SSAATTBB, organ
O Trinity of Blessed Light (*1968)
unison voices, organ
There is one body (1972)
SATB, synthesizer or tape
JONES, Kelsey
Kishimaguac (1971)
TTB soloists, SATB chorus
MORGAN, Diane
Master of the Sea (1971)
(cantata)
soprano, tenor, SATB chorus, orchestra
RIDOUT, Godfrey
Cantiones Mysticae No. III (The Dream of the Road) (1972)
baritone or tenor, SATB chorus, orchestra
WILSON, Charles M.
Image out of Season (1973)
SATB, brass quintet

Voice/Voix

BARNES, Milton
Lament (1954)
reciter, piano
BOTTENBERG, Wolfgang
My Funny Little Clock (1969)
mezzo soprano or baritone, clarinet, piano
Eine Weihnachtliche Hausmusik (1973)
voice, 2 alto recorders, piano
FIALA, George
Five Ukrainian Songs (1973)
voice, orchestra
GAYFER, James M.
Lord, Who Createdst Man (Easter Wings)
(1968)
high voice, piano
HEALEY, Derek
Butterflies, Op. 36 (1970)
mezzo soprano, orchestra
MATHER, Bruce
Madrigal IV (1972)
flute, soprano, piano, prepared tape
Madrigal V (1973)
(musique passéiste pour 19 exécutants)
soprano, contralto, flute (picc.), oboe,
2 clarinets (bass cl.), horn, trumpet, string
quintet, piano, electric organ, harp,
mandolin, percussion (2)
MORGAN, Diane
All Things in All Things
voice, piano
Cocoon
voice, piano
False Spring
voice, piano
Find Me a Wood
voice, piano
Refuge
voice, piano
The Seeker (song cycle)
baritone, piano
Walk Up the Mountain
voice, piano
The Other World (song cycle) (1971)
mezzo soprano, chamber orchestra
PAPINEAU-COUTURE, Jean
Chanson de Rahit (1972)
voice, clarinet, piano
PEDERSEN, Paul
An Old Song of the Sun and the Moon and the Fear of Loneliness (1973)
amplified soprano, electric flute,
amplified piano
STEVEN, Donald
Harbinger (1969)
soprano, orchestra
The Gossamer Cathedral (1972)
2 sopranos, 2 altos, chamber ensemble

Piano

BAKER, Michael
Four Piano Pieces (1970)
BUCZYNSKI, Walter
27 Pieces for a 27 Minute Show (1973)
COULTHARD, Jean
Pieces for the Present (1973)
GAYFER, James M.
Cave Pools (1973)
MILLER, Michael R.
Moon Rocks (1973)
MORGAN, Diane
Pensive Dances Sonata
The Toy Box

Organ/Orgue

HEALEY, Derek
Five Pieces for Organ (Cookham Notebook, Op. 30) (1967)
Festus, Op. 33 (1968)

PUBLISHED WORKS/OEUVRES ÉDITÉES

Orchestra/Orchestre

GLICK, Srul Irving
***Sinfonia Concertante** (1961)
(string orchestra) Sunmit Music
HEALEY, Derek
The Willow Pattern Plate
Chapell & Co.
JONES, Kelsey
***Miramichi Ballad** (1954)
Boosey and Hawkes
SYMONDS, Norman
***Pastel Blue** (1963)
(string orchestra) E. C. Kerby
TURNER, Robert
***Nocturne** (1956) Berandol

Band/Ensemble

APPLEBAUM, Louis
***Suite of Miniature Dances**
(1953-arr. 1964) E. C. Kerby
McCAULEY, William
***Canadian Folk Song Fantasy**
(1966) Southern Music

Chamber Music/Musique de Chambre

KLEIN, Lothar
Trio Sonata
clarinet, cello, piano (or harpsichord),
drums Third Stream Music
PAPINEAU-COUTURE, Jean
***Dialogues pour Violon et Piano** (1967) Peer International

Chorus/Choeur

BISSELL, Keith
Sayings (Variations on Sundry Maxims)
E. C. Kerby (Caveat)
unison voices, 2 glockenspiels,
2 xylophones, drum, gong,
contrabass (optional)
HEALEY, Derek
The Shepherd Boy's Song
Royal School of Church Music
SATB, organ
HICKS, Marjorie Kisbey
Ghost Hornpipes
unison, piano Boosey and Hawkes
NAYLOR, Bernard
Invitation to Music
SATB, organ Roberton Publications
Missa sine Credo
SATB Roberton Publications

Voice/Voix

NAYLOR, Bernard
Gentle Sleep
voice, piano Roberton Publications
SOMERS, Harry
***Five Songs for Dark Voice** (1956)
alto, orchestra Berandol

Piano

COULTHARD, Jean
***Variations on Bach** (1951) Novello
HEALEY, Derek
Twelve Preludes Jaymar (Iroquois Press)

Organ/Orgue

HEALEY, Derek
Introduzione, Aria e Passacaglia Novello
The Lost Traveller's Dream
Jaymar (Iroquois Press)
Partita — '65 Novello
Three Preludes on French Hymn-Tunes Novello
Variations, Op. 23 Novello
Voluntary No. 1, Op. 1a Jaymar (Iroquois Press)
Voluntary No. 2, Op. 1b Jaymar (Iroquois Press)
Voluntary No. 3, Op. 1c Jaymar (Iroquois Press)

*MS score in CMC library previously/MS partition à la bibliothèque du CMC auparavant.

NEWSLETTER

GREETINGS —

OCTOBER IS * * COUNTRY * * MUSIC * * ***** MONTH

Yes, it's that time of year again, when the whole world is reminded that October is dedicated and devoted to country music.

Originally initiated by the Country Music Association as "National Country Music Week" to mark the anniversary of radio's longest-running program, *Grand Ole Opry*, it became "International Country Music Week" due to the Canadian and U.S. membership of the CMA.

Over the years, as more and more non-North Americans joined the CMA, the membership increased rapidly and the "week" spread to a "month" of varied participation in country music so that now the whole month of October has become Country Music Month.

As an example of the interest in country music, in August the program following the Broadcast Executives Luncheon in Toronto was given over to country music. Bill Anderson was guest speaker on behalf of the Country Music Association and **GARY BUCK** was master of ceremonies for a program of country music. Artists included Diane Leigh, **JOHN ALLAN CAMERON, JOHN ARPIN** and **RUDY MEEKS**.

The roots of country music are deep and strong. It is truly the music of the people, embracing, as it does, folk, gospel, bluegrass and myriad other classifications, as well as the down-to-earth lyrics and basic melodic patterns that are the mainstream of country music.

Over the past decade country music has gone "uptown" but it hasn't forgotten its origin and new country songs and melodies continue to break forth as basic as those melodies our great-great-grandparents played and sang in the early days of this land.

According to the latest surveys 14 fulltime country music stations are now successfully operating in Canada and to some degree country music makes up important parts of the programming of almost every broadcasting station in Canada.

As this is being written the current edition of RPM magazine contains better than 40 per cent Canadian content in its country playlist, a fair and normal share of the market that is the result of the sincere and longtime interest that Canadians have for country music.

May country music be good for those who support it. It always has in the past and October, 1973, should be the best year yet as Canadian country music finds favour around the world.

Cordially,



Wm. Harold Moon,
MANAGING DIRECTOR

WELCOME TO OUR NEW AFFILIATES

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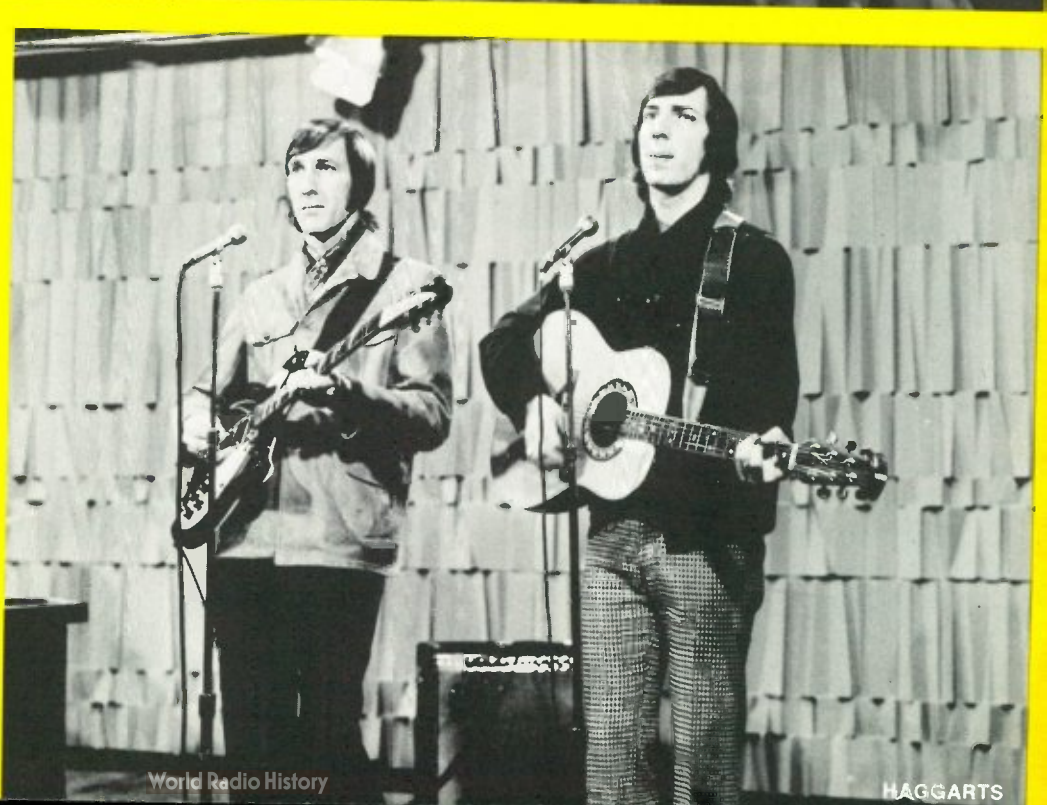
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