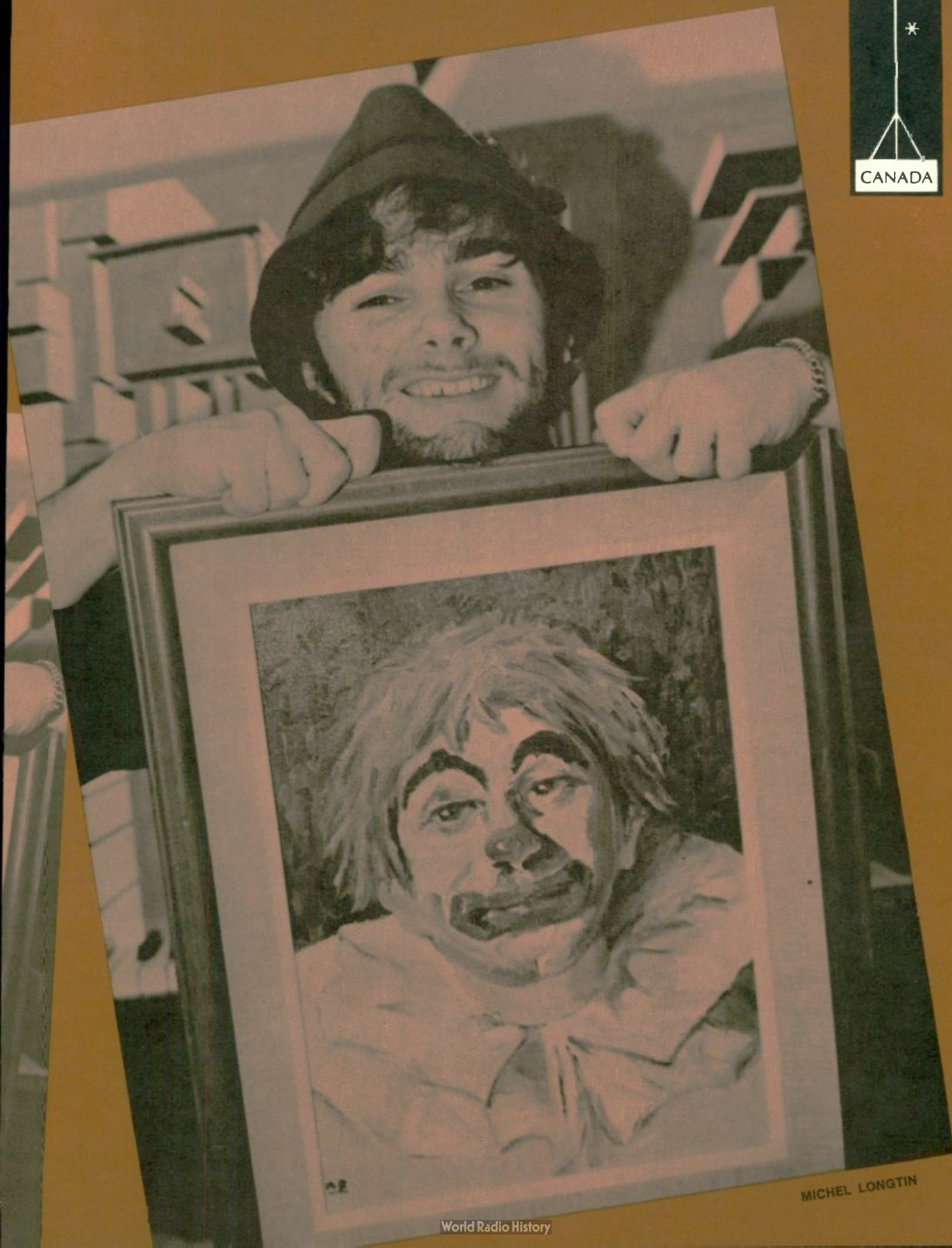


# THE MUSIC SCENE



NOVEMBER - DECEMBER 1976

MICHEL LONGTIN

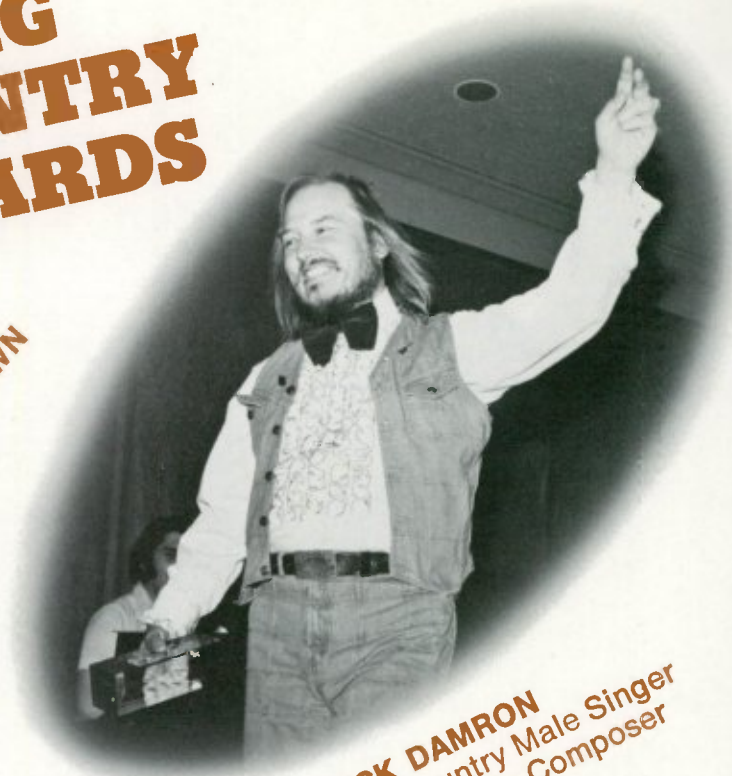


# BIG COUNTRY AWARDS



**CARROLL BAKER**  
Top Country Female Singer  
Best Country Album

**JOE and TRACEY BROWN**  
of The Family Brown  
Top Country Group



**DICK DAMRON**  
Top Country Male Singer  
Top Country Composer

# CONGRATULATIONS



**DALLAS HARMS**  
Best Country Single  
"Georgia I'm Cheating  
On You Tonight"



**R. HARLAN SMITH** (left)  
Top Country Producer  
Award presented by George  
Payne, CJCA-FM.

# COMMENT

How quickly the year rolls by.

The last issue of *The Music Scene* for 1976 causes one to reflect on the speed of events during this Olympic Year for Canada.

BMI Canada and you, our affiliates, were prominent in all the musical events of the year, from the Junos to the cultural events associated with the Olympic Games to all the various festivals across the country that are awakening to the wealth of Canadian music you are contributing to Canada and the world.

1976 is a memorable year for all of us at BMI Canada. We are now a 100-percent Canadian performing rights organization and elected to our Board of Directors are four affiliate members who represent your thoughts and dreams with input to the management and officers of what you would like to see done on your behalf.

We welcome

**JOHN BECKWITH**, Dean of the Faculty of Music, University of Toronto and a BMI Canada affiliated composer of note.

**PAUL HORN**, composer and world renowned jazz performer from Victoria, B.C.

**GENE MacLELLAN**, composer from Breadalbane, P.E.I.

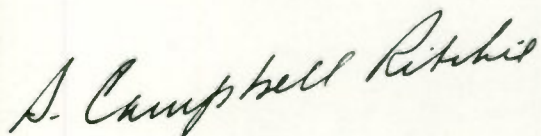
Carole Risch, BMI Canada affiliated publisher, Montreal. P.Q.

BMI Canada will be at MIDEM in January of 1977 represented by your board member Mme. Carole Risch who enthusiastically accepted the assignment. Look for her there.

Ever onward and upward for the music of Canada.


Have a happy holiday season and we'll see you in 1977 with more plans to continue the success of your musical creativity.

Merry Christmas!



S. Campbell Ritchie  
MANAGING DIRECTOR

# THE MUSIC SCENE



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







Left to right: Al Mair, ABOVEWATER PUBLISHING; RAY MERCEY, MERCEY BROTHERS PUBLISHING COMPANY; Bill Kearns, QUALITY MUSIC PUBLISHING LIMITED (Photos by Art Usherson, BIC Photography, Robinson Photography)

## Popular-music field

# CANADIAN PUBLISHERS TALK ABOUT THEIR BUSINESS

**ABOVEWATER PUBLISHING:** Al Mair, President of Attic Records in Toronto, answered queries on behalf of one publishing arm of Attic Records, AboveWater Publishing. Their operation is basically two-pronged, publishing a select number of Canadian writers, including **KEN TOBIAS, HAGOOD HARDY, RON NIGRINI** and **FRANK MILLS**, but also representing non-Canadian writers, including John Lennon, Paul McCartney, David Clayton Thomas, Barry Blue, Tom Bahley and Harry Shannon. Last Spring, at the Canadian Music Industry Awards, Attic was named top Canadian independent label and also received awards as top publisher and best label in Canadian talent.

**MERCEY BROTHERS PUBLISHING COMPANY:** **RAY MERCEY** answered questions on behalf of the Elmira, Ontario, company. The catalogue consists mostly of MOR/country material. The **TERRY CARISSE/BRUCE RAWLINS** songs recorded by The Mercey Brothers total 25 tunes, with half of these reaching top spot on country charts. Other writers represented by the publishing company include **PETER GRAY, FRANK TRAINOR** and **DAVE JOHNSON**. The Mercey Brothers themselves have won Juno Awards for Top Country Group in Canada seven times.

**QUALITY MUSIC PUBLISHING LIMITED:** Quality Music is one of four BMI Canada-affiliated publishing companies administered by Quality Records. The others are **BROADLAND MUSIC, DOUBLEPLAY MUSIC** and **ESKIMO MUSIC**. General Manager Bill Kearns answered questions and pointed out these catalogues are concerned with pop and country-and-western tunes. Songwriters include **ARTHUR SCAMMEL**, the late **WARD ALLEN, TOMMY HUNTER, RANDY BACHMAN, PETER FOLDY, RAY MATERICK, DALLAS HARMS** (Best Country Single award this year for "Georgia I'm Cheating on you Tonight"), **GARY BUCK** and **DICK DAMRON** (Top Country Male Singer and Top Country Composer, Country Music Awards).

**When a composer or songwriter is making a presentation to you, what do you look for in a satisfactory presentation?**

**ABOVEWATER:** Reel-to-reel tape with no more than three compositions. The instrumentation should be such that the song is properly showcased. Ballads can usually be done on piano or guitar. A rock tune should have bass, drums, and guitar, etc.

**MERCEY BROTHERS:** Four or five songs on either cassette or reel-to-reel tape, lyric sheets and postage if the tape is to be returned. "Anyone listening to the submission is bound to lose interest over five compositions as a sameness in sound becomes evident."

**QUALITY:** "... a tape that is good enough to reproduce well, and also a certain professionalism in the presentation. I think the biggest problem that publishers have is that they receive poor quality demonstration tapes... The writer is asking the publisher to take his time to evaluate his work and possibly have his songs recorded and I think it is to his advantage to send in a more professional appearing presentation."

**Describe the nature of the agreement between writer and publisher and outline what you as a publisher see as your responsibilities to writers or composers. Also, what are the writers' responsibilities to the publisher?**

**ABOVEWATER:** "Most of our Canadian writers are under exclusive contracts to us for a set period of time. Our responsibility is to maximize the writer's income by getting their material exposed wherever possible: records, TV, films, gigs, etc. It is also our responsibility to ensure they receive all the income due them from performing rights societies, record companies, sheet-music distributors, etc. Equally important, the legal aspects such as copyrighting must be done.

"The writer has a responsibility to create material that can be used by themselves and other users, such as artists, jingles, etc."

**MERCEY BROTHERS:** Five-year, first-refusal contracts. "Our first-refusal contracts give us the opportunity to review all the songs the writer composes for five years, but we have only 90 days to accept or reject the song for publishing, giving the



writer the opportunity to submit his songs to another publisher."

"A publisher and writer are in a 50/50 partnership and if both are working together to get the material used, the chances are so much better. The writer should push his songs to artists in his home area or artists passing through and sooner or later the artists or publisher will 'click' if the song is a good one."

**QUALITY:** "The nature of the agreement between the writer and publisher is simply that the writer writes, and the publisher publishes. I feel that our job as publishers is to manage songs, just as a manager of talent tries to keep his talent working and exposed. . . I think that one of the things a writer forgets or doesn't consider is that for our one cent mechanical and our performance money we receive a gross sum, not a net sum. Out of that money we have to pay the rent and the various overhead costs, plus send out demo records, demo tapes, and physically try to encourage record companies to record our material."

**As a Canadian publisher, what general problems have you encountered in attempting to break markets outside Canada?**

**ABOVEWATER:** "Unless you are a successful recording artist, your songs must be successful on their own merits. When a song is submitted to an artist, they don't really care if the writer is Elton John or **KEN TOBIAS**. It boils down to the qualities of the song for that artist at that point in time. . . It is necessary to have the best representatives in each country." "The Homecoming" (**HAGOOD HARDY**) was recorded by more than 10 English artists even though it wasn't a big hit there. **KEN TOBIAS** has had compositions recorded in South Africa and Italy in recent weeks. "A publisher must actively seek and evaluate its foreign representatives."

**MERCEY BROTHERS:** Negotiations are underway for sub-publishing in the U.S., and agreement with another company for representation worldwide.

**QUALITY:** ". . . We have not experienced any exceptional difficulty as far as sub-publishing demands or things of that nature are concerned, and I believe that we have been reasonably successful at having our material recorded outside Canada. I think that this is a situation that, because of the international music conferences, is also improving. There is a much greater demand around the world for good material, wherever it happens to come from."

**Would you comment on the Canadian Copyright Act as it exists now and outline generally revisions you believe would benefit the publisher and the writer/composer.**

**ABOVEWATER:** "Obviously, it is extremely weak. The section dealing with mechanical rates is completely outdated, as is the section dealing with the definition of broadcasting methods which currently excludes cable, etc. These are the two major problems."

**MERCEY BROTHERS:** "We do not recommend Canadian Copyright (registration of copyright) for the simple reason that only the title is copyrighted which really does not protect a composer or lyricist."

**QUALITY:** "I think the revision which has to do with the paying of mechanical royalties could be made much simpler if the mechanical royalties paid by record companies to publishers and writers were a percentage of the retail selling price, as is the royalty paid to the performer. This would fluctuate, of course, with budget recordings, but it would seem to me a simpler situation for an accounting department to work with a fixed percentage of the cost for mechanical royalties rather than determining what percentage 2 or 2-and-three-quarters cents might be. Also, I think it would be much fairer to writers and publishers."

**Please comment on the marketing of Canadian material in Canada and the level of acceptance of domestic product by the Canadian public.**

**ABOVEWATER:** "The marketing of Canadian records seems to falter at the level of record company sales forces and rack jobbing. Record companies sign a Canadian act and record good product. However, if their sales staff doesn't give it extra promotion and attention, it will be available only in a few full-catalogue retail stores and even then will probably be filed under miscellaneous — or even worse, Canadian Talent — in the least busy part of the store. Rack jobbers continue to cherry-pick the vast number of releases, and ignore most Canadian LPs, therefore excluding the record from being available in 75 per cent of the retail stores.

"Broadcasters, in the main, are doing an excellent job, but a more positive approach is necessary to retail and wholesale levels.

"The Canadian public, in most cases, doesn't know the nationality of the artist."

**MERCEY BROTHERS:** "We feel we still need more Canadian recording companies to get these (Canadian) artists and the Canadian material to the general public.

"As for the acceptance of a Canadian song, the quality of recording has improved so much in the last ten years that the Canadian public accepts the song as a song they like. They don't know and don't care where it came from — but when they hear it was written by a Canadian I'm sure they are proud of that."

**QUALITY:** "I think the Canadian public will accept good material, good product, and the CRTC regulations regarding Canadian content have certainly allowed them to hear a lot more. I don't think that we necessarily have to beat the drum every time a Canadian selection is played. This has the effect of sometimes turning the public off. Again, music has a universal appeal and if it's good, will be universally accepted. . ."

Four writer/publisher affiliates of BMI Canada Limited were elected to the organization's Board in October. The Board consists of (standing, left to right) Wm. Harold Moon, Chairman; Gordon F. Henderson, Q.C., President; S. Campbell Ritchie, Vice-President and Managing Director; **JOHN BECKWITH**, Director; Glyn Smallwood, Secretary, appointee of the Royal Trust Company. Directors seated are **GENE MacLELLAN**, Carole Risch and **PAUL HORN**. (Robinson Photography)





## Formidable works admired on paper

# LONGTIN'S CREATIVITY INCLUDES ORCHESTRA, FILM SCORES

by Louise Laplante

**MICHEL LONGTIN** is just 30, yet he has already completed two formidable works: "Il était une fois . . ." (1971) was awarded a Broadcast Music, Inc. Award to Student Composers<sup>1</sup> in 1972; "Le Pèlerin d'Alnéoil" (1974), the Canadian League of Composers prize in 1975.

The word "formidable" is used because both works are for full symphony orchestra, in other words about a hundred musicians including ten percussionists,<sup>2</sup> mixed choir and magnetic tape. The number of personnel necessary for each of these works has meant so far that it has only been possible to admire them on paper and listen to the electronic track. One might think that it is unfortunate that BMI and the Canadian League of Composers do not provide for the performance of the prize-winning works in their competitions, as does, for instance, the CBC in the case of its national Competition for Young Composers competition. However, the principal aim of BMI in this case is to award a cash prize to a talented student to encourage him or her to pursue further studies, whereas the League's prize is more or less symbolic and the organization certainly does not have the means to sponsor performances of works of this amplitude.

On further study of the instrumentation and writing of both works, it is immediately possible to see the influence of Mahler, Ligeti, and especially of the Canadian composer **ANDRÉ PREVOST** who is a master of manipulating orchestral and choral masses. Michel Longtin studied under him for six years at the University of Montreal's Faculty of Music where he obtained his Master's Degree in Composition in 1975 with the aid of a Canada Council Grant.

But the master's influence stops where the pupil's interest in electronic sound begins. An excellent teacher, André Prévost always encouraged his pupil not only to study the techniques of this genre (first at Toronto in July, 1971, under **SAMUEL DOLIN** at the Royal Conservatory of Music and subsequently at the electronic music studio of McGill University in Montreal under Paul Pedersen in 1974,<sup>3</sup> Bengt Hambraeus in 1972 and Alcidès Lanza in 1974) but also to take classes in analysis with **SERGE GARANT** and Milan Stibilj and some composition lessons with **JACQUES HETU**.

1 Among 13 prize winners Michel Longtin was the only Canadian; this competition is open to students in composition 26 and under from the Western Hemisphere.

2 For the statistically minded, "Il était une fois . . ." requires 119 musicians and "Le Pèlerin d'Alnéoil", 98.

3 Paul Pedersen is currently Dean of the Faculty of Music at McGill University.

4 Score available from the Canadian Music Centre.

5 This work is made up of two pieces; one for tape alone and the other for string quartet and tape.

6 Recording available from the Canadian Music Centre in Montreal.



Jacques Varrin

Michel Longtin and André Prévost

Before considering the electro-acoustic works, we should mention two interesting pieces which stand out among the rest because of their instrumentation, but which are more closely linked to the composer's early works by reason of their fairly traditional style of writing. These are "Pays de neige" (1971) for choir, published in 1975 by L'Alliance chorale canadienne and performed the same year on the CBC French network programme *A Capella*, and "Brandon North" (1973) for four percussionists.<sup>4</sup>

The electronic works, whose success or failure depends entirely on their author, make up the major component of Longtin's production: there are ten of these to date.

The first two, "Rituel II" and "Mi e meta" (both dating from 1971) were set to choreography by Martine Epoque-Poulin and Paul Lapointe respectively and performed in June, 1972, at Place des Arts by the *Nouvel'Aire* company. Extracts from these dance interpretations were subsequently shown on the CBC French television network, and "Rituel II" was revived in 1974 for *Danse Canada*.

The eight remaining works, all composed in 1972, have each had one or more public performances with the exception of "La Montagne en deuil" and "Deux rubans noirs."<sup>5</sup>

"La Mort du Pierrot", which tells of the suicide of a young mime on his return from a study course at Banff, was heard at the Carrefour électroacoustique held in Montreal in 1972, on the CBC French

Network in 1973 and 1975, and at the International Festival at Bourges, France, in May 1973. It is available on a Radio Canada International record, No. 373.<sup>6</sup>

"Requiem pour St-Charles Borommée", which expresses the distress of the patients in the hospital of that name where Michel Longtin worked as a volunteer for four years, and "Une Croix de bouleau au Nord", on the suicide of a young Indian, were performed at the Bourges International Festival in May 1974 and 1975 respectively.

"Fedhibô", recorded on the Melbourne label, SMLP 4027, is described as a "hymn to the north country, to autumn and to love," as a reflective meditation on "the vast stretches of forest, of pines and birches among which lovers live". This piece was heard on the CBC English network, the University of Montreal's *Nocturnales* series, at the 1973 Festival of Electronic Music in Madrid, and on the Yugoslav radio in Zagreb in 1974.

Inspired by the paintings of Lawren Harris, one of the Canadian Group of Seven painters, "Au nord du lac Supérieur" shared the programme with "Fedhibô" in Madrid and Zagreb; it was also played on Swedish radio (1972) at the American Centre in Paris (1973) at the International Contemporary Music Society's festival in Reykjavik, Iceland (1973), and at the New Music Week in Montreal (1975). In the composer's own opinion, this is his best work. It is pure electronic music: every sound, whether of waves, of birds or of insects, is entirely

*Continued on page 14*



## Mundane matters interfere

# BERNIE SENENSKY MAINTAINS HIGH PROFILE IN JAZZ SCENE

by Ken Waxman

"I've always been primarily known as a jazz player," pianist **BERNIE SENENSKY** notes with quiet satisfaction, and indeed that's an accomplishment to be proud of. For in a Toronto music scene that seems to be made up in equal parts of studio work, jingle sessions and commercial club dates, Senensky has managed to inject a healthy quotient of jazz during the years he's been in the city.

Not as much as he'd like to, of course, but still Senensky, 31, has backed-up some of the top international jazz people on club dates when they come through town, appears in clubs, concerts and radio broadcasts with his own trio, guested as the only Canadian on Oscar Peterson's CTV show, and is now the proud father of his first album, called "A New Life", on the PM label.

Actually the disc, made up of Senensky originals, wasn't really recorded for PM. It was a tape done for Radio Canada International in March, 1975, and released in slightly different form by the CBC. But convinced of its potential, Senensky sent it around to commercial labels, and finally saw it remixed and released by Gene Perla, whose PM label is probably best known for its recordings by drummer Elvin Jones.

The disc (the first by a Canadian on PM, by the way) is an impressive debut for Senensky, a short, round-faced man with reddish hair, wire-frame glasses and a drooping mustache. You might even say that it's the high point so far in his musical career that stretches back at least 15 years to home-town Winnipeg.

It was then he first heard the pseudo-jazz of Henry Mancini's Peter Gunn and realized that here was something different, impressive and as enjoyable as the classical piano music he had been playing since he was 9. Almost immediately he decided to find out more about the sound, and took a few lessons with teacher Bob Erlendson, who led him to understand basic chord changes and helped push him in the right musical direction.

After that he began playing around Winnipeg. His break came at 19 ("on May 18, 1964," he'll tell you precisely) when he was asked to replace a fellow Winnipegger who was leaving his job as house pianist for an Edmonton club. That Alberta sojourn lasted nearly a year.

Shortly after that he signed a contract with the Holiday Inn chain and worked its rooms in Vancouver, Regina and Halifax, mostly as back-up for singers. One of the singers he accompanied was an Israeli named Ahuva Shai, who became Mrs. Bernie Senensky in 1971. He had already decided to move to Toronto "because it's the Mecca, there's more music there, more musicians and more

opportunities," he says, and made the break in 1968.

Nowadays Senensky attributes his high visibility in his adopted city to his versatility, and his ability to play in different styles if the occasion calls for it. There is a finely honed Senensky style, however.

"I play on different levels, depending on my mood. On one level I play in a straight-ahead bebop style, while other times it's a more modal, free, farther-out style."

He got a chance to use that modal style late last year when he realized a life-long dream and joined the Elvin Jones group for a week's stint in Montreal. "I had a ball for a week," he says happily, adding that he'd like to be able to record with the drummer, possibly on his (Senensky's) next disc.

Right now the Senensky trio is his chief interest, but it's still an on-again-off-again thing determined by the playing schedule of its members. It has been featured on CBC radio, CJRT-FM in Toronto, and at concerts at both the University of Ottawa and Carleton University in Ottawa. The album is a little different though. Once Senensky found a "decent studio with a decent piano" (Manta Sound) it turned

out that Dave Field, his regular bassist, couldn't make the session. But Michel Donato filled in ably along with regular drummer **MARTY MORELL**.

As for composing, Senensky admits he's "not very prolific", having written 14 tunes, eight of which are on the album. Inspiration has come from his son Doron, now almost 2, for whom "Another Gift", "Little Waltz for a Little Boy" and "New Life Blues" were written, and his wife to whom "Beloved Gift" is dedicated. Two other sombre tunes are elegies for musician friends who died at early ages.

Senensky blames his small output on the rigors of his present life — rushing from club dates to sessions and back and forth again, working out personal matters in the middle — and claims that if he were involved in a full-time playing situation his creative juices would flow more freely.

One place they have is in photography, black and white portrait work which he sees as an outgrowth of his charcoal sketching. "It's all creativity, and a way of expressing myself," Senensky says of his photographic skills, and that too could easily serve as a description of his swirling piano style. ♦

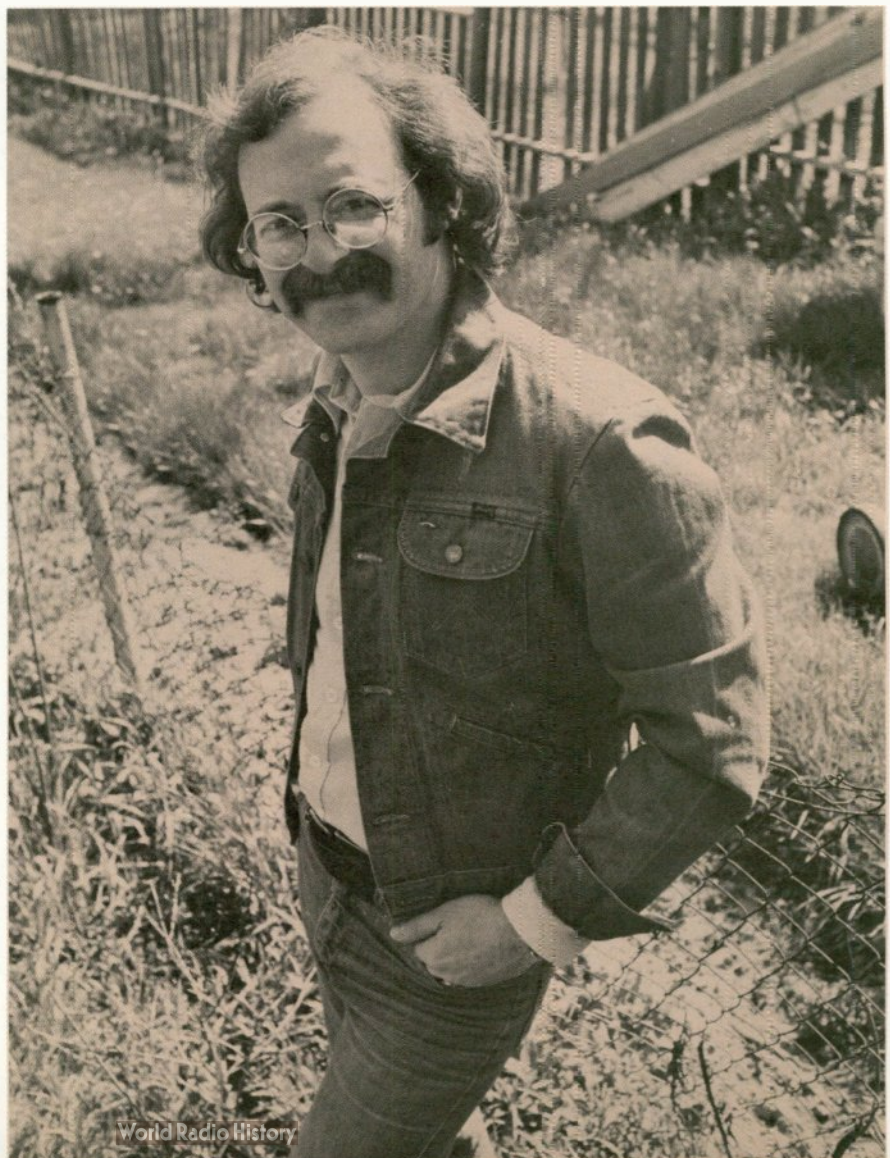


Photo by Bernie Senensky

Bernie Senensky



## Touch the Earth opening doors

# PAUL MILLS AN ACCOMPLISHED PRODUCER, BUT LEARNED BY DOING

by Larry LeBlanc

There are some excellent, if not exciting, programme formats at CBC-Radio. What CBC-Radio has to say and how it says it has changed dramatically over the past five years. Shifting audiences and new economic realities were likely initial reasons for the change but a new breed of CBC producer should receive much of the credit.

CBC programmers and producers are in the position of being able to experiment with varied radio formats. The non-commercial broadcasting service is not the slave to BBM ratings and the compensation for CBC bureaucracy is that radio producers have a great deal of creative freedom and power.

The musical centerpiece to CBC-Radio's liberalism is likely the 90-minute, weekly programme *Touch The Earth*, produced by **PAUL MILLS** and hosted by Sylvia Tyson. It features in-depth profiles on a wide range of musicians, their vocal and instrumental styles, all the factors that have formed their mode of musical expression.

What distinguishes Mills, 31, from some of the older CBC staffers is an inner toughness. On the surface, he's the ideal staffer, alert, responsive, eager to please. He speaks in a modest sort of drawl and measures his words with great care. But, he's capable of devastating bluntness. Plus, he's exacting in the studio.

He works long stretches, 12 to 14 hours a day, six or seven days a week, often in remote Canadian locations. In Toronto mornings are full of meetings, afternoons crammed by auditions and evenings awash in the studio. Discuss radio with him and he talks about texture, nuance, tone and taste. One of the worst feelings he knows is the hot fury every time he is totally insulted by Top-40 radio.

And yes, he likes working at the CBC.

His career has been dotted by contradictions. He's been a Procter & Gamble product manager, a Ph.D. dropout from the University of Western Ontario, and an untrained producer suddenly thrown into producing 26-piece orchestras.

"Actually, the dark secret of my past is I developed Lemon Fresh Joy for the Canadian market."

His hometown is London, Ontario. "Though I had a musical interest during high school, and played with both rock and folk groups, when the provincial SATO tests showed I was good in chemistry and math the guidance counsellor suggested I become a chemical engineer."

At Western, he was part of the large coterie of folk talent on the local scene: "I was President of the campus folk society for a couple of years. It grew into a university coffee house which grew into Smale's Place in town. Some outstanding local musicians were around like **WILLIE**

**P. BENNETT, STAN ROGERS,** Doug MacArthur, David Essig and **BRENT TITCOMB.** Well-known artists like Tom Rush, **BRUCE COCKBURN, VALDY** and the Good Brothers really enjoyed playing Smale's."

Then a year and a half at Procter & Gamble after which he re-enrolled at Western for two years.

He was missing the madness of performing, the intensity of dedication and the late-night companionship of fine music off campus. Most importantly, he had come to the realization that he was always postponing a decision to put everything on the line . . . to go out . . . and do something in music. "I decided that no matter what I did there were going to be pressures. I really didn't believe in soap; teaching didn't turn me on; music seemed to be the answer. I decided to become a producer."

He was fortunate to luck into a producer's spot at CBC-Radio's variety department in Toronto. "I was thrown right into producing Catherine McKinnon and a 26-piece orchestra at Ontario Place for my very first air gig. Shortly afterwards I recorded Blood, Sweat and Tears, Lighthouse, Nana Mouskouri, Benny Goodman and Les Elgart. You never forget those kinds of experiences or working with those people.

"My first CBC broadcast recording was with David Essig. I just felt my way around the studio. Initially, I produced the folkies I was familiar with but I also did broadcast recordings with Catherine McKinnon and with Milan Kymlicka."

Next came production assignments to the weekly half-hour *Jazz Canadiana* and the monthly *Nimmons and Nine*: "I didn't know beans about jazz. I talked with a lot of people and played a lot of records. We recorded at George's with people like **MOE KOFFMAN, Rob McConnell, TED MOSES, RUSS LITTLE, Jodi Drake** and Gene DiNovi. It was **PHIL NIMMONS** who really turned me onto jazz. He's one of the most brilliant jazz composers in the country."

Three years ago he began assembling *Touch The Earth*: "I took over the *Folk Sounds* time slot and renamed the show *Folk Circle*. We set the music in an actuality context rather than commenting on it abstractly. It's a style maximizing music and interviews. It became a pilot series for *Touch The Earth*." The show, now with Sylvia Tyson hosting, quickly drew in a generation that had grown up since the '60s.

Mills is passionately committed to the new performer and the programme offers an environment, national exposure, for a great many new artists and performers outside the commercial pop world. He has produced sessions with Stan Rogers, **FRASER AND DEBOLT, Willie P. Bennett, LEN UDOW, Doug MacArthur, Bim, Graham**

Kee, Nancy Simmonds, **DIAMOND JOE WHITE, Colleen Peterson, RICK TAYLOR, and DON FREED.**

New artists approach Mills constantly. Bad performers sail in with high recommendations. Incoming tapes are closely scrutinized as he looks for the exceptional new artist. People kid about the first break but when it comes everyone is dead serious. "I get six to a dozen tapes a week not to mention live auditions. Some people who 'phone and don't have a demo come in. Some people have been waiting for months to hear from me but my production work on the show is a higher priority. It's my job."

"Maybe five out of a hundred tapes are acceptable for the show. Not many people understand that songwriting is a craft. They throw some pretty words together, make them rhyme, put a melody to it and they think they've become songwriters. I'm not just looking for singer/songwriters, I'm also looking for good performers.

"If I end up with a master tape that isn't suitable for *Touch The Earth* I'll try to get it played on CBC's rock or country shows. Or send it over to broadcast recording. You have to be prepared to write off a certain amount of finished

*Continued on page 14*



Larry LeBlanc



## Lives by the pen

# COJO PRIZE ANOTHER CHAPTER IN ROBITAILLE SUCCESS STORY

by Louis-Guy Lemieux

Wordsmith — full-time lyricist — hardly a common profession. Even in a city such as Montreal where songs, both good and bad, sprout forth in any season with the vigour of weeds, lyricists can be counted on the fingers of one hand.

**JEAN ROBITAILLE** has been known for about four years now in the Montreal song world, principally thanks to the very successful works he has written for Ginette Reno ("Des croissants de soleil", "Avec des sha lala", etc.). He has also worked with **PIERRE LALONDE**, Patrick Zabé, France Castel and Véronique. Few people, however, are aware that he wrote several numbers and gags for comic Claude Landré ("I did it free, just for fun") as well as scenarios for the CBC program *Les couche-tard* (Night Owls) which enjoyed considerable success about ten years ago.

Recently, his name and works hit the spotlight when his song "Je t'aime", written in collaboration with composer Christian St-Roch, won the COJO (Olympics) closing song competition. An important win for a number of reasons: first, the song revealed to the public the extraordinary voice of the singer Estelle Ste-Croix; secondly, thanks to the scope of the occasion, the song was broadcast round the world to a reported billion listeners on the very evening of the closing ceremonies.

Jean Robitaille isn't overawed by words and figures. He doesn't disguise the fact that he hopes "Je t'aime" will line his pockets quite comfortably. "I figure that in about two years the song should bring in about \$100,000 each to me and Christian St-Roch. The prize money was \$20,000. World television rights run around \$40,000. We've got a terrific contract on the technical rights. Our publisher has put out 15,000 song sheets and we get about \$0.09 per sheet in royalties. And then of course there are the record sales, and our contract gives us \$0.07 on each record sold." The Productel company, an affiliate of National Cablevision, made the record. Estelle Ste-Croix has also recorded the song in English.

A funny thing happened on the way to this song: After his flash of inspiration to create a song around the phrase "I love you" translated into the major languages of the world, Jean Robitaille telephoned various embassies to get the translation and the proper pronunciation. "Sometimes I got people on the line who were reluctant to say 'I love you' to me on the phone — especially men. Some of them got their secretary to say it. I guess I have been told 'I love you' in just about every language on earth"

Thanks to this song, Jean Robitaille has been able to realize an old childhood dream: to live — and if possible to live well — by his pen. Finally, at the age of



Jean Robitaille

33, his work as a lyricist has made it possible. But the road to success has been long and often tough.

Jean Robitaille went through many jobs, many troubles and many cities and countries before finding his safe haven, his own little corner of the world and the form of expression which enables him to express himself sincerely and truthfully. Montreal, Saigon, Paris, London, Rome, Toronto, Quebec and New York are strung like beads along a lifeline as variegated as a rainbow, but always taut as the string of a bow aimed at creativity in all its forms.

A failure as a student, a failure as a pianist, a failure as a journalist, quondam radio personality, civil servant, traveller, television film director, highly rated director of advertising films in New York and Toronto, Jean Robitaille hawked his insatiable curiosity and boundless imagination to all comers in order to make a living.

Three examples:

— Saigon. In 1966 he quit his jobs as information director at CKLM and writer for *Les couche-tard* and, slender savings in his pocket, took off on a world tour. His aim: to open new geographical and intellectual perspectives to himself by visiting some of the hot points of the world; places where "it" was happening. On the spot in war-torn Vietnam, his audacity opened almost every door. He interviewed the Minister of Culture and made contact with television people. He stole film from the Americans. He persuaded Saigon technicians to work with him for free, and borrowed a television camera. He started a major film documentary which he planned to sell to Canadian television. At the same time, he made friends with the poet Nguyen Pham Yui, the Gilles Vigneault of South Vietnam. From some of his poems he wrote

songs, in French, his first attempt at songwriting. As for the film, it was destined never to be shown. "It was much too hard, full of black humour and despair" he explains.

— Quebec. After Paris (where he experienced the 1968 disturbances) and periods in various other European cities, he became information officer at l'Office d'information et de publicité du Québec (OIPQ). He made a film on the first Pan-Canadian Games in Vancouver, which won prizes both in Cannes and in Toronto. He was a bit too unconventional for the OIPQ, which did not prevent Minister of Education Jean-Guy Cardinal from making him his department head. He, who never got beyond Grade 10, now found himself the highest-ranking official in the Ministry of Education, a post he held for eight months until the defeat of the Union Nationale.

— Toronto. Back in Montreal, he did a little radio work, wrote a few songs, a few television scripts, and in particular created and played a character of his own invention, the Pepsychologist. The creation of the character implied a whole new science — Pepsychology. He presented this personage on stage, on television and on record. It was a flop so abysmal that he came within a hairs-breadth of joining the ranks on skid-row. Friends pulled him back together, and after being short even a dime for coffee, he picked up a well-paying job with Doyle, Dane, Bernbach Advertising, the well-known Toronto agency. Within a year and a half, he made several award-winning television commercials: Mona Lisa eating chocolate, how to put the caramel in Caramilk, the celery stalk that stands upright in Heinz tomato juice, and so on.

Jean Robitaille returned to Montreal in  
*Continued on page 14*



# MUSIC IN CANADA



**DICK DAMRON**'s latest single is "Good Ol' Fashioned Memories." Self-penned, it was produced at Nugget Studios in Nashville by Joe Bob Barnhill. The single is taken from the Marathon LP "Soldier of Fortune" and is on the Condor label . . . **PETER FOLDY** signed a worldwide deal with Polydor for the release of his product. Following the signing his most recent single, "Roxanne," on Capitol in Canada, got immediate support in the U.S. with a West-Coast tour by the writer/performer . . . **JON JOHNSTON**'s tune "Canadian Summer" was seeing chart action in late summer following release on the Badger label. The writer/performer wrote both sides, including the flip, "Jaqui is a Lady" . . . **RUSS THORBERRY**'s initial single with Royalty Records is "Strangers Again" backed by "I was Once a Country Boy," both original tunes from his Royalty album "Ten Dollar Songs". Russ, along with **R. HARLAN SMITH**, produced the album . . . **KENNY MARCO**'s first single with Quality Records is the infectious tune "Happy People," backed by the instrumental version of the same tune. It was co-written with **STEVE KENNEDY**. Both are remembered from the group Motherlode, members of which worked on this single . . . Country artist **BOBBY BLUE** has released on his own Blue Star Records label two tunes he co-wrote with

**LLOYD POWELL**: "Canada's Stompin' Tom" backed by "Forgotten Child" . . . **FRASER MacPHERSON** writes from Vancouver of his jazz activities there. Along with **OLIVER GANNON** and Wyatt Ruther, he completed a broadcast recording and jazz album for the CBC, both including original tunes. Last August MacPherson released the jazz album "Fraser - Live at the Planetarium," on his own label, West End Records, available from Record Search, 1294 Gladwin Drive, North Vancouver . . . Robert Strong, manager of the group Saddletramp, writes to announce release of that group's first album "Crazy-Lonesome." **DAVID CORBETT**, a member of Saddletramp, has contributed five songs . . . **GARY HENDRY** and Mel Brunetto co-wrote Gary's Quality release "The Bird," a "tribute" to Mark Fidrych, the Detroit Tigers' Rookie Pitcher . . . *The London Free Press* reported a busy day for songwriter **DAVID BRADSTREET** last September 8: ". . . the 29-year-old singer married a lovely London lady named Brenda and signed a five-year recording contract with A&M" . . . Release is expected any day of two separate singles featuring material by writer/performer/publisher **ROSS ALLEN**. "I'll be Seeing You Someday" has been recorded by **JOHNNY COWELL** and the Brass Works for Broadland and Vic Franklyn has recorded "She Didn't Even

Say Good-bye" for his new CTL album. Also, Ross recorded four tunes for a CBC transcription album. Arrangements for these recordings were handled by Ross through his own publishing company, **JENNIE MUSIC** . . . A single on the Diana label features Ottawa performer **BOBBY MASSEY**. Both tunes, "There's A Man" and "Together," are by **JOANNE MITCHELL**, also from Ottawa . . . Folk writer/performer **BILL RUSSELL**, originally from Louisiana but now living in Quebec, has made a fulltime living from his music since 1970. The abundant folk festivals in Canada last summer kept him busy from Winnipeg, to Regina, to Calgary, then to Ontario centres. Songs from his album "From Old Leaves" have received airplay in South Louisiana (Cajun country) and on a variety of Canadian stations . . . Symphonic Slam's initial album on A&M is causing a stir. Writer **TIMO LAINE** put together the trio, including John Lowry and David Stone, and worked for a month in Toronto's Phase One Studios before the album was released. Laine, who wrote all the material, plays guitar and does lead vocals but also has pioneered the use of the 360 Systems Polyphonic Guitar Synthesizer. The sounds of this instrument vary from a harpsichord to a trombone to a "soulful Motown quack". A&M says, "Symphonic Slam's multi-dimensional instrumentation



Bill Russell



and unpredictable music patterns wind and lead the listener to new spaces."

... A mid-October episode of television's *Bionic Woman*, shown throughout North America, was written around star Lindsay Wagner's trip to Nashville to become a recording star. The song she performed for her audition was "Good to be Alive in the Country" by long-time friend **KEN TOBIAS**. Ken toured Western Canada in October to back the release of his single "Oh Lynda" from his Attic album "Siren Spell". For the album Ken did the lead and background vocals, electric guitar, electric-acoustic, acoustic and percussion, as well as producing and arranging. He is also responsible for all the material

... **WOYCIECH STELMASZYNSKI** translated the lyrics to English for an album release by ex-Polish performer Jan Lewan. The album, "Remember Me, My Love," contains European hits but with English lyrics... The Robert Fitzpatrick Corporation writes from Los Angeles that "singer, composer, musician, painter and diplomat **JOE MENDELSON** (performing as Mendelson Joe) has signed an exclusive management contract" with that company... Good news from folk performer/writer **DAVE BRADSTREET**. His song "When the Sun Arrives," backed by another original, "Renaissance," has been released in Canada by Angle Records with Dave handling vocals, acoustic and electric guitars... **DAVE NEIMA** from Dartmouth, N.S., has recorded a Christmas album titled "Christmas in the Maritimes" on his own Dane label. The ten original songs on the album are published by Neima's own **DANE MUSIC**... Original tunes by **WALTER McFADYEN** are combined with traditional Scottish material on McFadyen's album "My Scotland Evermore."

The album is on the Fantasy Sound label and was distributed at the CNE during the Highland festivities there last summer. McFadyen produced the recording himself, and is handling distribution... Stony Plain Records in Edmonton, distributed by London, announce the release of an album by **WILL MILLAR**, leader of the Irish Rovers. "Make Believe Days" was co-produced by Millar and Stony Plain's **HOLGER PETERSEN** and is Millar's first solo recording outside the Rovers group. Will wrote most of the 12 selections and one, "Johnathan and Me" has been released as a single. Besides his music, Millar has written a collection of children's poems entitled *Tales To Warm Your Mind* and the story of the Irish Rovers, *Children of the Unicorn*. He is currently working on a fantasy tale in rhyme, *The Seaweed Collector*. The successful run of the Rovers' TV show on CBC has allowed the group to relax its schedule and replace the series with four one-hour specials over the coming year... You'll have to look twice for **MOE KOFFMAN**'s latest GRT album. The album cover tells you little. But keep looking, this record's worth the effort. Moe has written five cuts, **BOB MANN**, Jim Capaldi and Doug Riley contributing the rest. Moe's array of wind instruments includes flute, piccolo, alto flute, soprano, alto, baritone and tenor saxophones.

Since November 3, with a new programme *Ninety Minutes With a Bullet*, CBC-Radio will be making a move on Top 40 stations' audiences.

The programme, hosted by Jim Millican and produced in Winnipeg by Colin Bennett, will carry contributions from freelancers across the country. A singles chart is also being compiled weekly by music researchers working exclusively for the programme. The chart is being made commercially available for reproduction and is intended to indicate only airplay distribution in Canada.

Format includes six major features: thought pieces (three- to four-minute editorials on artists/issues or stories); concert reviews; major album reviews; singles reviews; documentary features (5- to 20-minute documentaries on the record business and pop radio); interviews (with Top-40 artists, major album artists and new trendsetters. Interviews will run 15-20 minutes each and contain at least three records).

The programme is striving for a wide demographic audience and is capable in format of swinging from features on Donny Osmond to Led Zeppelin. As well, host Millican is developing a large interview file on Canadian artists.

The Mercey Brothers have completed recording their new RCA album "Homegrown" at their Elmira, Ontario, studio. New single for the threesome is "If I Believed In Myself," written by **BRUCE RAWLINS** and **TERRY CARISSE**.

Also completed at the studio was a Mercey Brothers radio album with production by Larry LeBlanc. RCA has distributed this 'special edition' record to country and MOR stations across Canada.

Another Polydor release from the producer/composer talents of **JOHN USRY** is the 12-inch commercial pressing by Stratavarious featuring vocals by Lady: "Let Me Be a Lady Tonight," backed by the instrumental "Love Me." Roulette in the U.S. looked after simultaneous release in that country. This single follows the success of "I Got Your Love."

Last year **WILLIE P. BENNETT** recorded his first album "Tryin' To Start Out Clean" for Woodshed Records. It met with a fair degree of critical acclaim in Canada. One of Bennett's compositions on that set, "Music In Your Eyes", has turned up on Colleen Peterson's debut album on Capitol-EMI.

The distributor for *The How and Why Guitar System* written by **AL CARLSON** says the publication will take the student past Grade II of other methods. Carlson explains the basic theory behind the music and answers questions concerning music that have arisen from the pupils of his guitar classes over the past 15 years.

Melody, harmony, rhythm, scales, chords, improvising, ear training and music reading are covered in this volume. The distributor is **CHANTECLAIR MUSIC**, 29 Birch Avenue, Toronto, M4V 1E2.



Producer/actor Jim Bohan listens as R. Dean Taylor works on film score.

**R. DEAN TAYLOR**, formerly of Toronto but now living in Los Angeles where he bases his JANE record label, has scored the music for "Kings of the Hill", a feature to be released in January and distributed through Lone Star Pictures, Int.

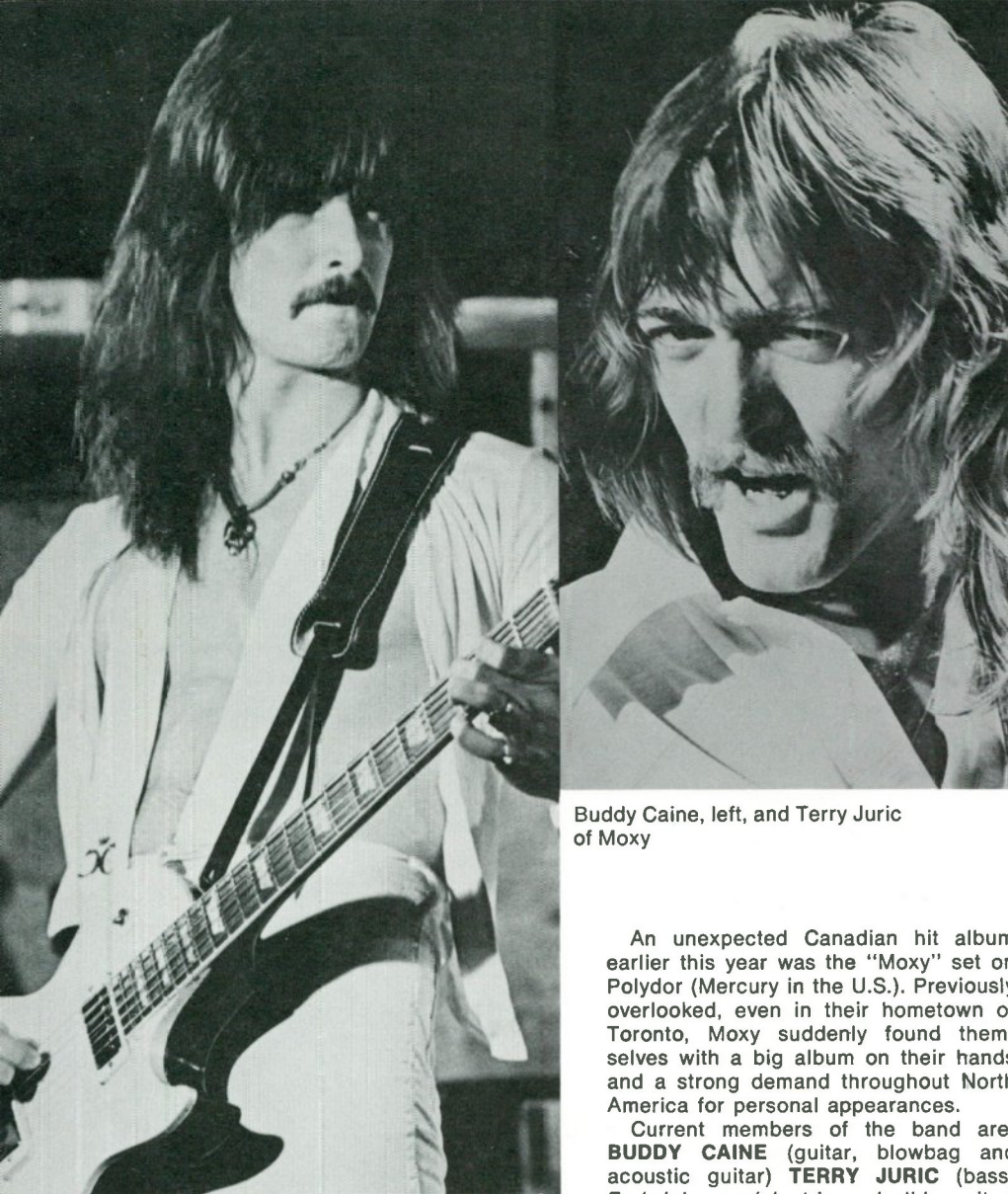
Taylor has written the title song and produced it with artist Tim Daughtry; publishing rights are held by Taylor's **RAGAMUFFIN MUSIC**.

**LEWIS FUREY**'s latest A&M album is described by the label as "a huge musical melting pot." It contains music reflecting Motown and the Supremes, a Baroque string quartet, Cabaret overtones, disco, classical piano and finally Furey's major rock ballad "Legacy." Titled "The Humours Of," the album has been released in Canada and the U.S.

Furey told *The Music Scene* he wrote the music for the film "Jacob Two-Two Meets the Hooded Fang," a children's film shot in Montreal with a budget over one million. Produced by Harry Gulkin who also produced "Lies My Father Told Me," the film is from the book by Mordecai Richler.

**RENEE BONDY**, a former member of BMI Canada's Musical Theatre Workshops, writes from New York where she now resides that a show she began in the workshops was due to open off-Broadway October 16 for a 12-performance trial run. "This show wouldn't even exist had it not been for the unique opportunity provided me by BMI Canada and its workshops," she wrote.





Buddy Caine, left, and Terry Juric of Moxy

The **DOMENIC TROIANO** Band, following negotiations with five U.S. recording firms, has signed with Capitol Records in Los Angeles. New addition to the band is drummer **GRAHAM LEAR**, formerly of the Gino Vannelli backup band and Natural Gas.

The Capitol agreement covers extensive touring support for the Toronto-based band and a guarantee of two albums. Leader Troiano, with production credits in the past including the Mandala, Bush, the James Gang and **SHAWNE JACKSON**, has indicated he will not be producing the first album by the band.

**CARMEN BERNARDO** is responsible for co-writing the hit tune "Let Me Love You Forever" by Enrico Farino that reached No. 1 spot on RPM's MOR chart last summer. And now the songwriter is sharing credits for the flip side of Enrico's latest single, "Ciao Ciao Bambina," at press time well up the MOR listings. The flip side is titled "I Feel Like Singing Today."

Both singles are on E. F. Records and distribution on the first now includes England, Spain and South Africa. The more recent single has been released in Italy. An interesting note: Carmen was asked to submit an Italian translation of the English lyrics for the approval of the Italian broadcasting group screening recordings.

An unexpected Canadian hit album earlier this year was the "Moxy" set on Polydor (Mercury in the U.S.). Previously overlooked, even in their hometown of Toronto, Moxy suddenly found themselves with a big album on their hands and a strong demand throughout North America for personal appearances.

Current members of the band are: **BUDDY CAINE** (guitar, blowbag and acoustic guitar) **TERRY JURIC** (bass) Earl Johnson (electric and slide guitar) Bill Wade (drums and percussion); and Buzz Shearman (vocals).

The first album was recorded at Sound City, Van Nuys, California, with the band members and Mark Smith producing. The album sat for nearly a year as manager Roland Paquin tried to interest record companies on both sides of the border. Finally, at Polydor-Canada A&R director Peter Horvath decided to sign the band and tied up enough contracts to get the album released in nine countries.

Local interest was boosted early by a rave review in the *Toronto Sun* by critic Wilder Penfield III. Almost immediately the album began to sell in the Ontario region.

Last Spring the hard-rock band recorded "Moxy II" in Toronto at Jack Richardson's Sound Stage Studio. First single release from the new album is "Take It Or Leave It," penned by Caine and Shearman. It quickly picked up AM airplay on release with CKLW in Windsor being the first station to add it onto a playlist, followed by CFTR and CHUM.

Moxy's music roots are firmly in Toronto. Shearman and Johnson have played for years in the Leigh Ashford band; Juric and Caine both played in a band put together by former CBS artist John Moran; and Wade has worked with Flagg and Brutus. Currently the band is on tour in the U.S.

The long-awaited solo **BURTON CUMMINGS'** album was released in mid-October on the newly formed Portrait label, distributed by CBS Inc. Titled "Burton Cummings," the album was produced by Richard Perry (Ringo Starr, Carly Simon, Ella Fitzgerald etc.) and contains six originals by the ex-leader of the Guess Who.

The clear standout of the album is the self-penned "Stand Tall" which was issued as a single and picked up immediately with immense airplay and chart action in North America.

The album shows Cummings, using a wide variety of styles and experimenting with various instruments, including grand piano, harpsichord, clavinet, moog, mellotron, and Arp string synthesizer.

Named recently as manager for Cummings was Shep Gordon who also manages Alice Cooper and Anne Murray.

Ex-Five Man Electrical Band leader **LES EMMERSON** is preparing for personal appearances with a five-man back-up band. The initial dates will take place in Southern Ontario in January with arrangements being handled by Concept 376 in Toronto. Since the breakup of Five Man Electrical Band, Emmerson says he's been doing a great deal of writing and is ready to start performing it live.

**PAUL HORN** heard a cassette of music by Brazilian Egberto Gismonti and one week later the two were in a New York studio putting together Paul's latest Columbia album, "Paul Horn, Altura Do Sol (High Sun)", on Epic. The complete album was written by Gismonti. Horn is handling Gismonti's music in Canada through his own **SAMADHI MUSIC**.

Country writer/performer **MIKE GRAHAM** dropped into *The Music Scene's* offices after an absence from the industry of more than a year. He has recorded four cuts of a future album and at press time was talking to major labels with a view to leasing. He plans to record only his own material and says his material is now in a pop/country vein.

Contrary to an item published earlier in *The Music Scene*, Mike's **DEBCAR MUSIC** has not been sold to Brian Chater. Brian administers the catalogue, as he does **BILL HILL'S LIAD MUSIC**.

Calgary folksinger/songwriter **CAL CAVENDISH** has completed a six-part CBC-Radio series titled *West of Winnipeg*, based on his own tunes of the west. His most recent release, "Wild Rose Country", is the theme for CBC Calgary's Alberta Afternoon Show.

Several Cavendish songs are included in the songbook "Singin' About Us", an attractive and informative publication edited by Bob Davis, compiled by Bruce Burron and published by James Lorimer & Company, Toronto. The book is about Canada, its songs and its songwriters. Also represented in the book are **RITA MACNEIL**, **DON McLENNAN**, Newfoundland's **DICK NOLAN** and **BOB RUZICKA**, among others.



# CONCERT

**OTTO JOACHIM** has been commissioned to compose a work for the 11th season of the Société de musique contemporaine du Québec, to be performed March 10, 1977. Other Canadian works to be performed this year by the SMCQ include **FRANCOIS MOREL's** "Ikkii (froidure)", **GILLES TREMBLAY's** "Oral-léluant (December 9) and the premiere of **PIERRE TROCHU's** "Miracrose" (April 14).

The opening concert of the season, on October 7, presented the first concert performance of **SERGE GARANT's** "... chant d'amours", commissioned in 1975 by the CBC as a video-taped presentation for World Music Week.

**JEAN PAPINEAU-COUTURE's** "Chanson de Rahit" was performed May 7 as part of the series *Días de Música Contemporánea* in Madrid, Spain. This work, as well as several others by the composer, was also heard August 26 and 27 in Provence, France.

**MICHEL-GEORGES BREGENT** (keyboards) and Vincent Dionne (percussion) comprise the duo Dionne-Brégent whose first album, "... et le troisième jour", has just been released on Capitol Records. The title piece, which encompasses one complete side of the record, is in a contemporary progressive rock vein, while the other side, "L'éveil du lieu", an electronic work, reflects Brégent's involvement with such performing organizations as the Société de musique contemporaine du Québec.

**VIOLET ARCHER's** "Fanfare and Pas-sacaglia" was heard in London, Edinburgh, Lausanne, Paris and Prague, performed by the Montreal Symphony during the orchestra's highly acclaimed European tour May 17 to June 3. Writing for *The Guardian*, London, Edward Greenfield said the work "presented crisp and cogent arguments, not a bar too long."

Miss Archer has recently completed two new works. The first, a sonata for viola, 'cello and piano, was commissioned by **CLAUDE KENNESON**, 'cellist and professor in the Department of Music, University of Alberta, where the composer is chairman of the Division of Theory and Composition. A second commission comes from the Motion Picture Division of the University of Alberta, for background music for a documentary film.

"The Glory of God", a work for a cappella women's chorus, originally commissioned by the Leo Green Singers of Edmonton in 1974 and given its premiere in the spring of 1975, was performed by this group in August, 1976, in Denmark, Germany and Austria.

Prof. Archer is currently composing another opera based on a libretto by Rowland Holt-Wilson, who was Stage Director for the production of the composer's first opera, "Sganarelle".

**CLAUDE VIVIER** left Canada in September for a tour of the Orient during which time he intends to do theoretical research into non-western musical cultures. Out of this research he plans to compose a new work to be titled "Maritime: Diary of a trip to the Orient".

**HARMUSE PUBLICATIONS** has announced the publication of "Twelve Note Tonal Counterpoint", an introductory textbook on the subject by **GRAHAM GEORGE**.

The Vaghy String Quartet presented a concert July 15 at Memorial Hall, Kingston, Ontario, which included premieres of "Fuguing Music For String Quartet" by **GRAHAM GEORGE** and "Quadron" by **NORMAN SHERMAN**. The concert was presented in conjunction with COJO's Olympic festivities.

The Toronto Symphony will return to New York City's Carnegie Hall March 17 for the first time in five years and, on the following day, will give a concert in Washington, D.C., at the Kennedy Center. The programme for each concert will include **ANDRE PREVOST's** "Fantasmes", a work composed in 1963 and dedicated to the memory of John F. Kennedy.

**GARY HAYES' "Nuances du Nord"** was premiered May 8 in Chapleau, Ontario, by the Sudbury Symphony Orchestra. The work was commissioned by the town of Chapleau with the assistance of the Ontario Arts Council. Gary Hayes is currently working on a commission from the Douglas Virgin/**ROBERT BAUER** guitar duo, also with the aid of the Ontario Arts Council.

The Festival Singers of Canada have commissioned **JOHN WYRE** to compose a new work for flute, percussion and chorus to be performed November 13 during the choir's 1976-77 season. Wyre's "Utau Kane Nowa", commissioned and premiered last season by the Festival Singers, will also be heard at this concert.

Toronto Symphony trumpeter **JOHNNY COWELL** has been commissioned to compose a trumpet concerto for the University of Western Ontario Symphony Orchestra to be premiered February 6 under conductor **JEROME SUMMERS**. Further performances of the work are scheduled for the 1977-78 seasons of the Oshawa and Toronto Symphonies.

**DEREK HEALEY**, an associate professor in the music department at the University of Guelph, is currently working on a two-act opera entitled "Seabird Island" in conjunction with librettist Norman Newton for next year's Guelph Spring Festival. Commissioned with the aid of a Canada Council grant, the work is based on a Canadian West-Coast Indian legend and will include six principal singing parts. The performances will be conducted by Nicholas Goldschmidt, artistic director of the festival.

**MICHAEL BAKER**, who recently became a member of the Canadian League of Composers, attended the Roehampton Festival in London, England, on August 19 to hear the premiere of his "Duo Concertante" for violin, viola and strings, commissioned by the festival.

On September 26 the Vancouver Symphony gave the premiere of the composer's "A Struggle for Dominion" for piano and orchestra. VSO conductor Kazuyoshi Akiyama has also commissioned Baker to compose a 30-minute symphony with its first performance during the orchestra's 1978-79 season.

## CMC ISSUES NEW CATALOGUE

The Canadian Music Centre announces the publication of its new *Catalogue of Canadian Music for Orchestra*, four years in the making and supplanting the former 1963 Catalogue and supplements.

This new edition is the first of the Centre's series to be computerized which, when the cycle of five publications has been programmed, will reduce to a fraction the cost and effort for subsequent editions. Active work has already begun on the new Choral catalogue, to be followed by those for Chamber, Vocal and Keyboard music.

The 1963 Catalogue listed some 350 works; the new edition triples that number, an obvious sign the intervening years have been productive for Canadian composers. This catalogue is much more than a mere listing of titles. All works are cross-referenced according to type (symphonies, overtures etc.) and each entry gives full details on instrumentation, duration, degree of difficulty, dates of composition and premiere, recordings (disc, CMC tape) and so on, including in many cases a useful programme note usually prepared by the composer. For each composer a short biography is given.

Explanatory Notes preface the Catalogue and the Appendix lists Canadian publishers, performing organizations, a bibliography on Canadian music, plus a brief history and description of the Centre itself.

This publication is a major addition to the growing literature on Canadian music and will be of particular use to those who programme orchestral music. Cost: \$3.50 plus postage; available from the Canadian Music Centre, 1263 Bay Street, Toronto, Ontario, M5R 2C1, or 250 est, boulevard Saint-Joseph, Bureau 501, Montreal, P.Q., H2T 1H7.



LONGTIN — *Cont'd from page 6*

electronically synthesized and contains no concrete elements whatsoever.

Beneath his apparently serious exterior, Michel Longtin conceals, besides his love of nature, a delightful sense of humour which comes through in "Embarque, on ira pas vite" which was played on the Swedish radio, at the American Centre in Paris, and in Madrid, as well as on the Radio-France network this year.

Michel Longtin's works are expressive rather than technical, without ever being facile. By expressive, I don't mean descriptive or sentimental in the romantic sense, but rather that they are works in which the composer tries to express an atmosphere or a state of mind, thus coming closer to the impressionist genre. But perhaps it is this very expressivity which gives the pieces their appeal. Michel Longtin has always been concerned with communication. Possibly it goes back to the time when he was only 17, in 1963, when he was interested in theatre arts — in mime and stage direction — highly visual means of expression and certainly less abstract than music.

Since that time, however, his chosen medium of expression has been music, and within it he has carved for himself a very personal style of communication. After his experiments with electronic music, he found himself strongly drawn to music for films — a visual type of music if ever there was one. He has made two major soundtracks: "Copies conformes" (1973) a science-fiction film destined for the Museum of Man in Ottawa, by the sculptor-cinematographer Raymond Brousseau, and "Sidbec-Dosco" (1974) by Richard Sadler, a pair of technical films about the steelworks of the same name and aimed principally at engineers.

There is no doubt that in film music, Michel Longtin has found a form particularly well-suited to him. Film music also enables him to satisfy, at least partially, his need to reach the greatest possible audience. However, he is by no means abandoning his pursuit of a more polished style of instrumental writing, as demonstrated by "Thrène pour Rachel et Dimitri" (1975) for two flutes, harp, piano, two percussionists and two cellos.<sup>7</sup> This work, which was conducted by Serge Garant for the Vancouver New Music Society,<sup>8</sup> deserves to be performed by our contemporary music concert societies in Montreal and Toronto.

Longtin also has considerable teaching talents. He is in charge of the theory course at the University of Montreal's Faculty of Music; he teaches 20th-Century music at the Vincent d'Indy school of music, and composition at the Saint-Laurent CEGEP. From time to time he takes part in various radio or television broadcasts, sometimes giving simple explanations of electronic music for children, for example, sometimes taking part in panel discussions on music such as the *Musique de notre siècle* series, for adult listeners.

Michel Longtin has a very promising future ahead of him. ♦

<sup>7</sup> Score available from the Canadian Music Centre.

<sup>8</sup> September 26, 1976.



(BIC Photography)

**ROBERT AITKEN, SERGE GARANT and R. MURRAY SCHAFER** make last-minute preparations during rehearsal at the Art Gallery of Ontario for New Music Concerts' opening programme of the season which included works by the three composers as well as by **GILLES TREMBLAY**. The concert marked the beginning of a tour combining the forces of Toronto's NMC and Montreal's Société de musique contemporaine du Québec under conductor Garant. Highlights of the tour were two concerts in Boston on October 24 and 25 at the 1976 International Society for Contemporary Music Festival.

MILLS — *Cont'd from page 8*

tapes. Sometimes they just utterly fail and you can't broadcast them."

Mills' position and friendship with numerous musicians not connected with record companies have placed him in the corner of the small, so-called "home-made" record firms. The companies are mostly controlled by the artists and Mills' programme and radio contacts offer valuable exposure for bands unlikely to gain hearings on AM radio and rarely heard on FM. Mills has produced or played guitar on a number of these albums and provided studio experience for so many artists in this area. An album for which he is responsible for production is Stan Rogers' "Fogarty's Cove" for the independent Barn Swallow label out of Winnipeg. Release is this December.

"The record company A&R men just reflect the existing influences of the radio programmers. They're out looking for sure hits . . . the artist may have staying power and a lot of companies tend to drop people before they hit their stride. The company should really invest a lot of money and time in individual artists. I'm talking about three years of time and, maybe, a quarter of a million dollars.

"You have the situation here where a lot of artists have sore knuckles from knocking on a lot of doors. They're doing everything themselves. An artist can produce a 'quicky' album for \$5,000 and make the money back in a year. He just has to sell 2,000 to 3,000 copies. He holds onto his performance rights and publishing. For any artist who can put the initial capital together it's a good investment.

It's become a rapidly growing phenomenon in this country and in the U.S."

In future Mills will likely take on an even greater load of outside production work but will continue radio shows. "Radio is starting to hold more and more fascination for me as a medium. I'll always be a part of radio. I'm not talking about spinning discs. I'm talking about the kind of things the CRTC has designated for FM radio. And the CBC will always be there." ♦

ROBITAILLE — *Cont'd from page 9*

1972, and while continuing to earn his living with television and advertising, he also buckled down to some serious song-writing. "Des croissants de soleil" (280,000 copies) brought him into the limelight as a lyricist, and since then he has devoted most of his energies to songs.

Today, Jean Robitaille has an office in Old Montreal. He is working full time on his songs, and his spare time is given over to his two children, whom he is raising himself. These days he works mainly with composer Christian St-Roch and the fast-rising group Morse Code. He has written a song for the group, "Migration" which tells of birth and life. He feels that both the group and the song deserve close attention.

That attention should also be given to Jean Robitaille, a prolific writer and a creator in many media, who believes that song has acquired the status of a major art form, a self-contained mode of expression and an important element of that vast amorphous body known as literature. ♦



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