

THE MUSIC SCENE

JANUARY - FEBRUARY 1977



MANITOBASONGS

RICK NEUFELD
with Prairie Dog

LIVE!
STEREO PDS



STEREO

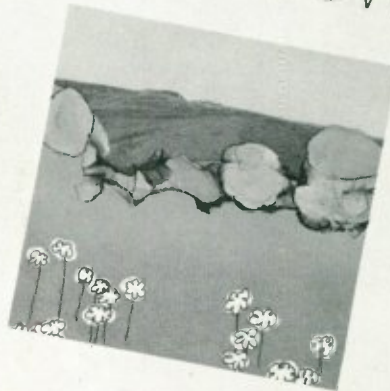
CELEBRATION OF HOPE AND JOY

ROBBIE McDOWGALL



"Do-it-yourself" RECORDING

LEN UDOW



through curved glass

BMI Canada affiliates take top film awards in five festivals

Montreal composer **LEWIS FUREY** was in Toronto in October to accept his Etrog for the Best Original Music Score during the Canadian Film Awards presentation. The award was for the feature *La Tête de Normande St. Onge*, directed by Gilles Carle. This year, for the first time in its 27-year history, the awards ceremony was telecast. The CTV Network presentation culminated several days' of successful public screenings of entries. BMI Canada affiliates were well represented in the award-winning films:

Best Director of a Feature Film: *Goldenrod*, directed by Harvey Hart with music composed by Franklin Boyd, **ART SNIDER**, **IRVING DOBBS**, **MICKEY ANDREWS**, **BILL BRADY** and **TOMMY HUNTER**.

Best Supporting Actor in a Feature Film: **FRANK MOORE**, for his role as the Canadian painter Tom Thompson in *The Far Shore*, directed by Joyce Wieland.

Best Supporting Actress in a Feature Film: Tedde Moore, for her role in *Second Wind*, directed by Donald Shebib with original music composed by **HAGOOD HARDY**. Director Shebib also received the best-editor award for *Second Wind*.

Best Supporting Actor in a Non-Feature Film: David Gardner, for his role in *Camera 76: The Insurance Man from Ingersoll*, directed by Peter Pearson with original music composed by **ERIC ROBERTSON**.

Nominated in the category of Television Drama Film was *Beaverbrook: The Life and Times of Max Aitken*, directed by John McGreevy with original music by **JOHN MILLS-COCKELL**.

Running concurrently with but independent of the Canadian Film Awards was the Festival of Festivals, a huge week-long conglomeration of workshops, panels and screenings of films from around the world. One of the four new feature films which represented Canada was *The Supreme Kid*, directed by Peter Bryand with original music by **HOWIE VICKERS** and a cast including **FRANK MOORE**.

The 1976 Craft Award for Best Original Music Score at the annual Alberta Film Festival was presented to **BILL** and **BEN BOGAARDT** for their work in the film *Time of the Tarsands*. The awards, which were organized in 1974 by the Alberta Motion Picture Industries Association, were presented in Edmonton in September. *Time of the Tarsands* was named Best Industrial Film.

The film which attracted the most attention during the festival was a short documentary entitled *Great Grandmother*. It was judged the Best Film as well as the Best Documentary, shared the citations for Best Director and Best Cinematography, and also brought the Best Editing award. An Honourable Mention for Best Original Music in the Documentary Category was awarded to **ANN MORTIFEE**.

On November 5 at Toronto's Hyatt Regency Hotel the Canadian Film and Television Association announced the winners of its fourth annual motion picture awards for sponsored productions. *Bachman-Turner Overdrive*, directed by Peter Allies, was a winner in four categories including Best Sound Recording and Best Original Music Score. Music is, of course, by **RANDY BACHMAN**, **ROB BACHMAN**, **BLAIR THORNTON**, and **FRED TURNER**. *Gorillas*, from *The Stationary Ark* series, with original music by **JOHN MILLS-COCKELL**, was presented an award in the category of Nature and Wildlife Films.

Bachman-Turner Overdrive was also named Best Documentary at the annual Canadian Film Editors Guild 1976 'Effigy' Awards for Film Editing, held November 13 at Ontario Place. The same day, Don Shebib's *Second Wind*, with original music by **HAGOOD HARDY**, was named Best Film in the category of Feature and T.V. Documentary during the Canadian Society of Cinematographers 1976 Awards for Cinematography.

COMMENT

From Labrador to Vancouver Island, to the Yukon and Northwest Territories, the songs Canada sings are ringing out daily and nightly. The music Canada listens to is entertaining countless hundreds of thousands in taverns, restaurants, night-clubs, hotels, motels and every other conceivable spot where people gather for enjoyment.

You, the creators of much of this wonderful music, are entitled to assurances that the performance of your music is recognized and paid for. Such assurance is yours as affiliates of BMI Canada.

At the present writing, there are 5,514 premises across Canada licensed by BMI Canada for such performances (the total number is still growing). Your representatives are constantly on the move to guarantee that your performances are licensed according to the tariffs approved annually by the Copyright Appeal Board and published in the *Canada Gazette*.

It is not always easy to convince the owners and operators of all these entertainment centres that such an obligation to pay for your music is necessary. Sometimes it is required that BMI Canada, on your behalf, institutes legal actions to enforce collections.

As I write this, there are 175 such actions in various stages of implementation. Actions have been instituted in every province except Prince Edward Island. We have found in the past that, in 99 per cent of these actions, the user settled and paid when he knew we meant business. The one per cent who wished to defend the actions agreed to settle and pay out of court.

You may be assured that BMI Canada will continue on behalf of you, our creator affiliates, to license and collect the fees in a very militant and positive way.


Keep Canada singing your songs and enjoying your creative musical talents.

Sincerely,



S. Campbell Ritchie
MANAGING DIRECTOR

THE MUSIC SCENE



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BMI CANADA LIMITED: THE MUSIC SCENE is produced six times a year by BMI Canada Limited's Publicity and Public Relations Department, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6. Extra copies of this or its companion publication LA SCENE MUSICALE may be obtained by writing to this address. Editor: Nancy Gyokeros.

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Folk artists go it alone

FRUSTRATION, SATISFACTION FOUND IN MAKING OWN RECORDS

by Bruce Kirkland

The jongleur of 800 years ago, with a stringed instrument or bagpipe slung over his shoulder, a chimebells clanging in his packsack, trod the dusty roads of Western Europe looking for audiences, praise and sustenance.

If the classically trained composer was the mind and body of medieval music, then the proud but harassed gleeman was the spirit — a professional secular musician defiant of the church who jealously guarded his repertoire and musical craftsmanship.

LEN UDOW is a modern-day minstrel who embodies that spirit. He has his guitar. Stuffed in his packsack is a stack of his new home-made albums appropriately titled "Through Curved Glass". He came from Western Canada looking for audiences, praise and sustenance.

There are others like him. Perhaps several dozen plodding along in their own way in towns from Newfoundland to British Columbia. They are proud too. But also harassed.

And they are defiant of the establishment music industry which spurned many, they feel, for their supposed lack of "commercial appeal", for their jealous regard for musical craftsmanship, for their individual independence as people.

Together these craftsmen form Canada's folk-music cottage industry. They are artists who own fledgling recording companies sewn together from scrap to produce. For the most part they distribute their own albums.

Udow, a shy, sensitive Winnipegger who has just moved to the Beaches in Toronto, is one of the more recent to follow that route. "Through Curved Glass," his first album, came out from **APPELLATION MUSIC**, his own publishing company, the end of November.

Udow is a good example of why people like him turn to the cottage industry to prove their talents: Stringband, **STAN ROGERS, RICK NEUFELD**, Dave Essig, Raffi, in the folk area; The Climax Jazz Band, **JERRY ROBITAILLE** and **JO-ANNE MOREAULT** of Jerry and Jo'Anne, **SARA ELLEN DUNLOP**, **WALTER McFADYEN** and **BOBBY GRIFFITH**.

Udow, accompanied by friend and pianist **PAT GODFREY**, did it himself. "Patrick and I went around to all those A&R guys and they were all quite interested, saying: 'Very refreshing, intelligent, great. You really play well'. I was complimented on my guitar playing, that it had a certain style, and of course Patrick's piano playing is so incredible, really, so warm and alive and overwhelming at times.

"They (the A&R people) would sort of get a glazed-over expression and then they would say: 'Who's your manager?'"

Then we realized after going up to four or five of these people we shouldn't have gone. We had to send a manager (They didn't have one). They were more interested in having a company (to deal with) . . . They all tell stories about who they've turned down . . . who then sold millions (for another company)." So they told him to keep in touch.

Instead, he has spent the past year organizing himself — for himself. When he began, the concept of joining the cottage industry appealed to Udow. "I like the word cottage industry because it gets back before the industrial age. My ancestors went through that, although they didn't live in cottages; they lived in ghettos in Europe (in Kiev, Russia)." It conjures up the idea of European craftsmen expertly producing the "perfect" finished product.

Even in the recording industry, the cottage concept has a history. "People went into sound booths at circuses to make their own records," reminds Udow. "Charles Mingus made his own records for years. You couldn't get a Mingus record unless you wrote to him."

Musical members of Udow's family have produced their own records in the past, "not for the purposes of making a great deal of money or having a hit song, but for the privilege of sharing an experience with other people."

Often it is difficult to share that experience in other ways, depending on the likes and dislikes of the individual artist, says Udow. "It could be any number of things — like smoke-filled rooms, liquor being sold, other people to be paid off, and on it goes. The record was the private sale of something that possibly could be personal and intimate and still be put on radio."

It sounds all very romantic. But Udow, like other do-it-yourselfers in Canada, has found the reality a little more crude.

He began by piecing together a budget of \$8,000, anywhere from half to a quarter of what a major company might spend. Udow reports that money isn't hard to find for these ventures.

Gene Martynec was hired as producer; musicians were hired and paid full session rates; full price for the studio. Three long months waiting for covers and then there were errors in the type and sloppy printing. Problems with vinyl. Now they're stacked in boxes in Udow's house waiting for the painstaking job of distribution.

"I'm still using all the techniques, all the technical apparatus that a recording company uses," explains Udow, "although it's cottage-like because it's more singularly me. But I had to let the amount of money I had dictate what I could do on the album. Yet it's made the whole idea more realistic."

It's the business end that harbours the problems. "So it's not really a craft, not

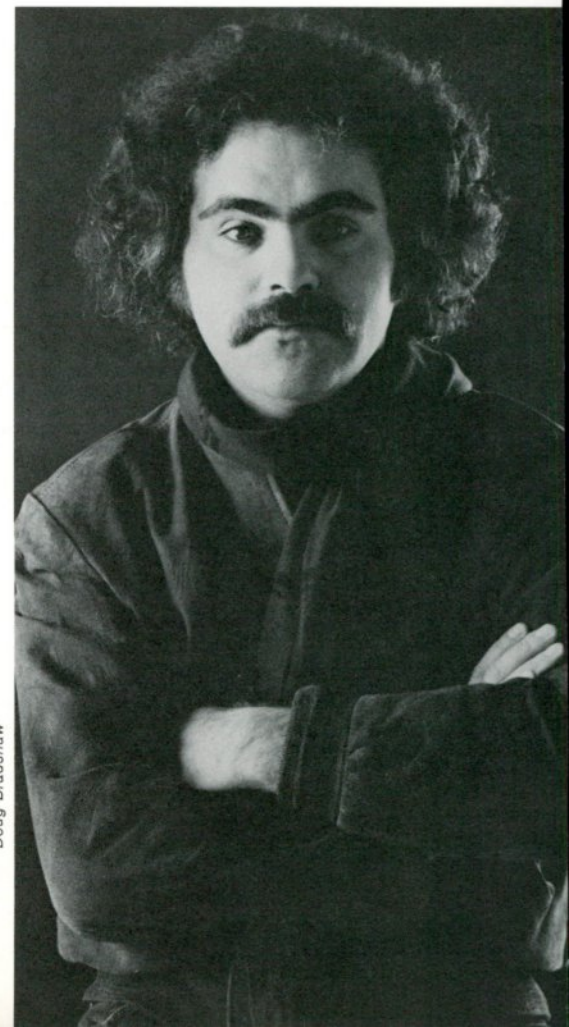
really when it goes beyond you. I mean, I'm not doing copper tooling; I'm not doing weaving; I've really relied on a whole lot of other people, professional people. I paid good money and I got crap and that's what everyone is getting and that's not a craft."

However, lest the reader believe Udow's album is a disaster, it certainly is not. It's really a gem surpassing many of the hyped-up commercial albums. Although it's only one dimension of Udow's talent (he left out his humour, probably because the business side soured him), it's still a very fine album.

Udow himself has mixed feelings, the same I've found in other artists who have taken this independent route. It's a curious combination of frustration and delight. "All I can say is that there were a lot of people who made it difficult to do this and I wouldn't suggest that anyone do this, really," declares Udow.

But that's not all he really does say. Later: "What this meant for me was an experience in playing in a way that I thought was very meaningful, that had a sense of growth to it, an evolution . . . The world is not getting better but it's something to know what the world is. Maybe that's what this album is to me. And I obviously have a love for the music."

It's that hate-love amalgam that almost



Doug Bradshaw

Len Udow

COPYRIGHT CLEARANCE THE PRODUCER'S RESPONSIBILITY

by Chris Stone and John Parry

This article has been prepared for the use of film, TV and radio producers as a general guide to help them through the complexities of music copyright clearances. It is of interest also to composers and publishers.

Do not use the music from a record made for sale to the public in a film, a TV/radio commercial or any other type of audio-visual production without prior permission from the copyright owners.

You should obtain this permission from both the record company and the music publisher. You must obtain a synchronization licence from the copyright owner before usage that gives you permission to use the music in timed relationship with your production. Failure to do this is an infringement of the Copyright Act.

NO CONFUSION

Synchronization Rights should not be confused with Performing Rights. A television or radio station may have blanket BMI Canada and CAPAC performing right licences which grant the station the right to perform music on air, but the synchronization rights are never included in such an agreement and must always be negotiated separately with the copyright owners.

In the case of an original movie soundtrack album, it may be necessary to also obtain permission from the film company which frequently retains film rights to the music. Any of these copyright owners may also require that the musicians be notified and paid according to their union regulations. Because it can be time-consuming and costly to clear the music, many producers find it more convenient to turn to original music or find satisfactory alternatives in existing pre-recorded music libraries. However a recently formed agency, the CMRRA (Canadian Musical Reproduction Rights Agency), exists to administer reproduction rights on behalf of copyright owners. This agency can be contacted in Toronto.

TAKE CAUTION

Caution should be exercised in the use of Public Domain music. In most countries, copyright exists for 50 years after the composer's death. However this can vary from country to country and should be confirmed, especially in the case of a production made for foreign use. It should also be noted that later versions, new arrangements or the addition of new lyrics may have placed the public domain selection back into the copyrighted category.

Original music is the main form of music used in films, TV and commercials. The composer, arranger and musicians

usually work for a creative fee and may or may not receive repeat fees according to the medium involved. In the case where a producer wishes to record a well-known theme, he should purchase a synchronization licence from the music publisher, his representative of that work, or from the CMRRA. The licence obtained will frequently be set at a fixed fee. The licence will specify that the use is instrumental and/or vocal and will list the geographical areas of usage. In the case of commercials, it will limit the months or years that the licence will be in effect. Of course the music must be arranged and recorded in the same way as an original music score.

Music Libraries have been specially created to avoid the often tedious procedures outlined above. A Library is both the publisher of the music and the record company and therefore only one clearance has to be made. A wide range of music is available from these libraries and they often contain music that would be difficult to obtain from a commercially available recording, as they have been especially produced as a service to the industry.

MUST REPORT

Payment to the Music Library or its agent is made only once for a specific production and the film or commercial may use the music indefinitely in conjunction with that production. It is important to report any additional use if the same music is used for any revisions, new versions or when a change is made in the length, script or pictorial content of the production. Additional payment must then be paid to satisfy the music copyright. Rates are normally set at a fairly low level for all recordings within a particular library's catalogue and are available on application to that library or its agent.

Cue sheets must be prepared for all music used in any production. Complete details (covering titles, composers, record numbers, publishers and separate timings for each selection used in the production) should be submitted initially to the music supplier for the synchronization licence to be issued. It is also vital that a copy of the cue sheet be sent to performing right organizations in order that performing royalties may be collected on behalf of the publishers and composers. Cue sheets for this purpose are available from performing right organizations. ♣

Chris Stone and John Parry are associated with Chris Stone Audio Productions Ltd. and The Music People Ltd. in Toronto, consultants and suppliers of background music for films, television, radio and audio-visuals.

brought the cottage industry together in at least one sense. Plans were underway to organize a Toronto meeting of struggling independents to discuss setting up a co-op for distribution. One of the organizers was Mitch Podolak, founder and artistic director of the Winnipeg Folk Festival and owner of his own fledgling record company, Barn Swallow Records.

"To me it's important because I love folk music. I want to see it preserved," says Podolak. "But we need a viable vehicle to do it." The albums the artists have created on their own are worthwhile, he says. "A lot of them are done with a lot of love. They're not hype."

The key about the co-operative was that distribution of all records could be handled by one agency, instead of letting each artist flounder on his own trying to sell records off the stage at infrequent concerts or by mail from his home.

A co-operative fashioned on a company such as New York's Folkways Records could maintain all albums it has in print for years, never deleting, says Podolak. "We would not operate on a hoola-hoop system — here today, gone tomorrow."

No one would get rich out of it. That's obvious to Bob Bossin of Stringband, who said he would welcome the co-operative because of the advantage of Canada-wide, efficient distribution. But Bossin warns that the job of organizing the co-operative would be a full-time job and so far no one has indicated a willingness to take it on.

Also obvious is the plain fact that many of these do-it-yourselfers would gladly sign with an established company willing to put out their music unblemished. There's more money in that game, admits Bossin. More exposure, an easier life than selling subscriptions to make the next album (Stringband sold almost 800 subscriptions at \$5-plus to pay for its third home-made effort).

But the idea of the co-operative is in abeyance. Mitch Podolak met Harvey Glatt of TCD Records and Tapes, an Ottawa independent distributor which has recently been successful in picking up distribution for a number of home-made records. This includes Stringband, **WILLIE P. BENNETT** and David Essig on Essig's Woodshed label, and the west-coast group Pied Pumkin. TCD's Ontario distribution deal for Heart on the Mushroom label has given the company added credibility in recent weeks. Mitch decided to give Glatt a crack at handling Stan Rogers' recent album and will hold off on any plans for a co-operative.

As for Glatt, he told *The Music Scene* he, personally, would not be interested in supporting a co-op. His experience permits him to remain reasonably detached from many of the problems the newer independents are facing. His company is not agreeing to distribute all material that comes its way, feeling credibility is more important. Although he doesn't have the manpower of the major distributors, he feels his people can concentrate on the limited catalogue, and even throw in a bit of publicity to boot. His adage, in fact, is the dream of the independents: total control. ♣

SCHAFER SEES MUSIC REFLECTING COUNTRY'S CHARACTERISTICS

"If you are looking for Canadian identity in music you have to ask yourself what we have in our total acoustic environment that makes us different from people in other parts of the world. Not only do we have forests, but in our soundscape we have a very spaced-out, very quiet acoustic environment. We don't experience that here in Toronto but this is not really typical Canada. Typical Canada is a Canada of wilderness, it's a Canada that exists not necessarily as a physical reality for most people but as a mental reality. The average Canadian carries around with him in his head a vision of spaciousness."

With these words, Canadian composer/educator **R. MURRAY SCHAFER** attempts to come to grips with the various geographical/acoustical factors influencing the Canadian artistic community. The following comments, abridged and edited from a talk which the composer delivered November 27, as keynote speaker for the biennial *Contemporary Music Showcase* in Toronto, present various cogent arguments for the international recognition of a truly Canadian musical identity. The talk is scheduled for broadcast on CJRT-FM on February 20. *The Music Scene* is grateful to the station for having supplied tapes.

The composer began, "'*Music in the Cold*' is the title of a book that I've been threatening to write for the past ten years or so . . . I haven't really had a chance to focus my thoughts but it keeps creeping forward every six months or twelve months . . . What I'm going to do this morning is to talk briefly about some of those thoughts because the book '*Music in the Cold*' will of course be a book about music in Canada. There are not too many books about music in Canada yet. The chief history book we have is the one which I am sure is well known to all of you — by Helmut Kallmann: *A History of Music in Canada, 1534-1914*. Some interesting things can be learned from it. For instance, the fact that — as Kallmann says — music in Canada begins in 1534 when Jacques Cartier arrives and plays a trumpet to the Indians. This was the beginning of our musical heritage . . .

CULTURE BEFORE 1534

"One thing that's so significant about this event is that there is no account taken of the aboriginal culture that existed here before 1534. And of course there was an Indian culture as we know, and an Eskimo culture, but it's one that's always been disdained and been looked-down-on by European immigrants ever since their first arrival. We had never had in Canada any kind of interpenetration between the Indian and Eskimo culture and the European culture in the same way they had in other parts of the new world.

"I think our prejudice against high art of any kind can be dated back to those early days when there was prejudice, sometimes on religious grounds, against singing, making music, dancing, and all of the other things. That prejudice again, as Kallmann brings it out in the book, is not so pronounced in the province of Quebec. In Quebec there seems to be a happier integration — perhaps what I mean is a stronger and easier perception of art — than there is in certain other parts of the country where it has been traditionally resisted. After all, in the city of Quebec, we learn that very early on they were able to perform some quite interesting pieces of music; for instance, the big Mozart String Quintets in C Major and G Minor were performed in Quebec City apparently only six years after they were written in Salzburg.

"The idea that Europeans had the culture and that we were without it and that they were going to give it to us (which is so much a part of the whole colonial era in Canadian history) was also modified in another way: The fact that in Europe there was quality. We didn't have quality but we did possess something else that the Europeans did not possess: We possessed quantity. This is evident in an interesting study that I read by an American geographer David Lowenthal, called *The American*

Scene in which he describes the geography of North America and the attitude of the first immigrants coming and viewing this geography. The hugeness of it absolutely staggered them. In America they saw the broadest plains the like of which they'd never seen or experienced before. They saw huge forests that went on for thousands of miles. They saw huge inland lakes that were literally as big as oceans. Even Niagara Falls, this huge falls, the size of which and the sound of which they had never experienced before. And they comment on it. Not only people like Rimsky-Korsakov, who visited Niagara Falls and wrote about its magnitude, but people like Chateaubriand, the French writer, visited Niagara Falls and wrote quite substantially about the experience. He also says, by the way, that you could hear the falls at a distance of about eight or ten miles in those days (about 1827). This gives you an idea of how quiet the ambient environment around the falls must have been.

PREOCCUPATION WITH QUANTITY

This preoccupation with quantity came out later in not only our engineering achievements, but also in our social achievements, continued Schafer. "We were able to build not only the longest railroads, the biggest bridges or the tallest skyscrapers, but in our social institutions we were able to produce the biggest conferences. A few years ago I was asked to speak at the conference of the American Music Educators and when I asked what size the audience would be they said 5,000. I nearly fell over. 5,000 music teachers! It's too many. And so we have a kind of quantity complex that corresponds to the European quality complex; and it's very important in our history.

"I'm going to talk for a minute about what I was really leading up to and that is the *Music in the Cold* theme. So far I haven't really been describing music as suffering from any particular kind of 'chill'. We've developed quite happily. We've developed to a point where we now have a musical culture which is quite viable, which is taken seriously by people in other parts of the world. But the question whether we have a 'Canadian music' is still very much in abeyance. I think it's a matter, though, of changing the question. If you ask the right question you get the right answer. For instance, if you say 'Is the music of **HARRY SOMERS** as good as the music of Stockhausen? Is it as important in 20th-Century music as the music of Stockhausen (his contemporary)?' The answers would be 'No.' But, if you changed the question and stated 'In what way does the music of Harry Somers differ from the music of Stockhausen? What has he done that Stockhausen has not done?' Then you get a quite different answer and you're able to point to all kinds of things that are unique about that music. I think if you were to take a large number of contemporary Canadian composers and assemble them and ask that question: 'In what way does the music of Harry Freedman, **SERGE GARANT**, Harry Somers, **BOB AITKEN**, Murray Schafer, anyone that you can think of, differ from the music that is being written in other parts of the world?', you would find some things that are different."

A KIND OF GLITTER

Schafer went on to recognize "a kind of glitter" in the music of Serge Garant. ". . . a very hard, brittle, glittering quality that seems to me to be analogous (I know he'd hate this if I suggested it) to the glittering of snow and ice — although he has taken Eskimo texts from time to time and used them, so perhaps he's not quite so oblivious to what I'm suggesting.

"There's a suggestion in the music of Harry Freedman and Harry Somers," he continues, "of a kind of 'hard line', a rough sort of hard line in the melodic writing that you don't seem to find in other parts of the world, except maybe among Scandinavian composers — I feel very strongly that we are related

to Sibelius, Nielsen and the contemporary Scandinavian composers in that kind of roughness.

"I was talking to **ISTVAN ANHALT** not too long ago about this question of Canadian identity in music and I asked him, as an immigrant who's lived here since 1949 and who has written a couple of pieces now very strongly Canadian in content, who he thought was the most 'Canadian' composer. I wonder who you think he mentioned; because it came as a sort of surprise to me. He said **JOHN BECKWITH**. And I said 'Why? I know he's used folk-like material sometimes, even some folk-song material.' He said, 'No, it isn't that that I'm thinking of. I have to explain it by analogy: When I first came to Canada as an immigrant I got off the boat in Halifax and I travelled up to Montreal on the train. As I was going through on the train I thought: What an experience! I'm going to see this whole new country. My eyes were glued to the window and I looked out the window and flashing by was forest! forest! forest! forest! and then occasionally there'd be a little clearing — kind of bulldozed out of the forest — and in this clearing there'd be a few huts thrown up; paste-board cottages; a bit of smoke and so forth; and perhaps a pulp mill or something; and you'd kind of look at it — and go by like that — and then forest! forest! forest! — and then another one — and more forest! forest!' And he said, 'That's exactly how John Beckwith's music sounds.' It's the kind of music that goes percolating along, you know, almost like a train or something, and then you get a hideous modulation and then it moves along again. At first when you listen to this you think 'How incompetent. It's so ugly. It's not the way Honegger would have done it.' But then after a while you begin to realize that there's something there that maybe corresponds to something that we all know and experience.

"NEW" SOUNDS

"Those, to me, are things that give us something quite distinctive that we can work on. When we went to Europe last year with the Soundscape Project, we studied the soundscapes of five European villages. Then, when I came back to Canada and moved up to where I'm living at present (a farm near Maynooth, Ontario, north of Bancroft) I listened to the soundscape and heard sounds I'd never heard before — to me, much more interesting than I had heard in Europe during those six months. The Canadian soundscape is a very quiet soundscape in comparison with those of many European countries, especially in the winter. I'm sure you love as I do those crystalline winter days in which everything is so absolutely still — except for, now, of course, the snowmobiles. And the snowmobiles are ravaging the whole Canadian idea of the quiet, silent, winter space. That's the reason that I wrote a piece called 'North/White' that develops that theme of the ravishing of the idea of Canadian space and Canadian purity. The whiteness and spaciousness corresponds, I think, morally, to a sense of purity. I remember someone once said to me 'Labrador is temptationless'; in that sense, a very strong, sort of moral, integrity corresponds with that white and spacious geography that we have.

"There are some distinctive Canadian sounds that punctuate the calendar — there are great rhythms that are created; for instance, there are only about two days in the year when you hear geese: One day when they're flying north in the spring and then in October for about one day (or maybe two days at the most) as the whole sky is covered with them as they fly south again. So that becomes a regulated sound in the annual cycle of soundscape. There are other sounds which I remember hearing for the first time in the spring after the winter when it thaws. And you hear things beginning to burrow under the ground. Now that surprised me at first, because you open your window at night, for instance, and around the house you can hear things burrowing; and you realize that this is the sign that spring has come and that the farmer can plow the fields.

MATERIALS AT HAND

"Those are some of the things that I think we have that make for the possibility of the exploration of a truly Canadian musical culture. I'm really beginning to feel — and my removal to the country is also part of this feeling — that maybe we should begin to find a totally new kind of musical art form, one which corresponds more closely to that rural wilderness environment that is so much a part of our heritage. It would be very interesting, somehow, to make a simpler art form with the materials that were available rather than having to use materials that are either imported or that cost a lot of money. It is

what, I suppose, Lévi-Strauss would call 'bricolage', taking the materials of the environment and putting them to new uses. Certain societies do this, other societies invent new materials.

"Last summer, with a couple of young friends of mine, we started to build some 'sound sculptures' up in our barn with old ploughshares from a whole sort of junk yard of waste metal that I have. We got very excited because we were reconditioning all this old material and building new 'musical structures' out of it (the purpose of which is, as yet, quite a mystery to all of us).

"I'm more interested in doing that than, I think, in perpetuating electronic music, with which I was involved for quite a while. In the last lecture to my communications students, after they'd had four years of communications and they were going to graduate and go out into the world as communicators of one kind or another, I said, 'Remember that practically everything you've



B/C Photography

R. Murray Schafer

learned depends on one thing.' And their eyes would light up for the first and last time. 'It depends on this: going to a plug — pull it and you're out of a job. Don't think that you are going to be exempt from the idea of having to learn a new vocation. The blacksmith had to learn a new vocation — you might have to learn one too. Just because you've learned the most up-to-date things now doesn't mean that that's the way the world's going to be for ever and ever.'

"We begin to think in terms of energy conservation and so forth and we wonder: Should we really be perpetuating the recording industry in its consumption of petroleum? Should we really be so dependent on electronics? It means that we're going to have to go on producing more and more electrical energy in order to power all those gadgets. Or shouldn't we get back to the great beauty of human power — just the human lip blowing a simple flute or the human hand playing a simple instrument. I'm growing very much aware of the fact that there is this structure, this understructure (technological or social or commercial) which supports artistic activities, which makes possible every art form. In Canada that structure consists of large grants being delivered promptly by the arts councils or the government putting large sums of money into musical enterprises. The unions getting their share, the composers getting commissioned — there is a huge technology involved to support all of these activities and it seems to me that, certainly if you go to many parts of the country, all that seems very inappropriate. If that structure begins to get shaky or rotten it would be best to abandon it and strike out in a new direction. I believe that art is, as Ezra Pound says, 'the antenna of the race' and that it's moving ahead, sensing ahead, all the time. In a very real way, therefore, it's not art that imitates life, but rather life that imitates art". ♣

Scholarship to Berklee

JAZZ, ROCK BACKGROUND COMBINED IN ANDY KREHM'S STYLE

by Ken Waxman

ANDY KREHM has made his decision for good music.

"I don't want to be involved with poor musical jobs any more," the bushy-haired guitarist with the rabbinic beard explained recently, "they just make me depressed." And so Krehm, 29, one of the busiest freelancers on the Toronto scene, is trying to concentrate on his main love — jazz — as well as jobs that allow him a chance to experiment with a variety of pop, rock and jazz that he's melding into his own style.

Playing in an assortment of styles has never fazed Krehm during the more than 12 years he's been a professional musician, and interestingly enough, he started his training learning classical guitar. That was when he was 8 and got his first acoustic instrument. Shortly afterwards he began taking lessons from Eli Kassner, one of Toronto's top teachers. But popular music was also an attraction and at 16 Krehm left home and plugged right into the then bubbling Yorkville music scene, wangling gigs in afterhours clubs with nothing more than an amazing ear and the brashness of a neophyte.

Sometimes during this near-schizophrenic time of working at a day job and jamming with musicians all night, Krehm became a kilowatt convert and at one point was pressed into service as the lead guitarist for a pseudo-Beatles band called the Berries.

Then Krehm returned to high school where he finished top of his class. But here jazz, another variable, came into his life. He won a *Downbeat* magazine scholarship to the famous Berklee School of Music in Boston and immediately after school went right into the school's summer sessions.

He stayed at Berklee for three semesters, studying with, among others, guitarist Mick Goodrich, who is now with Gary Burton. Then after a stopover in Seattle with a pianist friend, he joined pianist **TED MOSES'** band in Vernon, B.C. Moses had been an acquaintance from Toronto, and this band was an attempt to work on the land and play music simultaneously. But the concept didn't work for Krehm and he returned to the East, working lounges on the Ontario bar circuit and getting his first calls as a freelancer.

But then Moses called; he had put together a jazz/rock ensemble and needed a good guitarist. An enthused Krehm drove all the way to B.C. and joined. The band hit Vancouver where it was offered a couple of gigs, and then on to Toronto. With the addition of a horn section the group became the Sunny Side Symphonia (named after the house on Sunnyside where the members lived), worked extensively, and even cut a couple of demos

for Jack Richardson, then the Guess Who's producer, before dissolving.

Krehm had begun playing bass guitar with Sunny Side, and soon he was freelancing on both instruments. During the past five years, in fact, he's chalked up a reputation for impressive versatility — doing studio work and jingles, working as part of a cocktail trio, as musical director of a hotel nightclub, as a member of Bobby Edwards Fat City Guitars, and backing-up performers as varied as Frankie Laine and Carol Channing.

More importantly, he's a member of the Nimmons 'n' Nine Plus Six big band and has put together his own trio with bassist Dave Young and drummer Bob McLaren. Both have been learning experiences, he relates.

"When I first joined **PHIL (NIMMONS)** I would take the book home with me and practice," Krehm remembers. "Playing with the band I was taxed to the utmost and really had to rise to the occasion. Phil writes parts and he expects you to play them." Yet play them he did, and so well that he became a featured soloist with the band on its *Jazz Radio Canada* broadcasts and on its recently released Sackville album, "Atlantic Suite".

His trio, on the other hand, is a labour of love, and a chance to experiment with his still blossoming writing and arranging talent, which he is also working to improve with studies with Gordon Delamont. He's worked out suites and orchestral arrangements for the band and tried to get a new approach to the material in the book by composers such as himself, Nimmons, Moses and **KATHRYN MOSES**.

At the same time he's also experimenting in his playing. "I want to meld the two sides of me — the jazz side and the rock side — and have them come together in a new way. I'm working on a style where I can play the melody and harmony simultaneously with notes on top and chords on the bottom."

The group has worked clubs, concerts and radio broadcasts in Toronto, and Krehm is so impressed with its potential that he's gone ahead with a demo tape.

No matter what happens, though, it seems that his stand for good music is being rewarded. "I was willing to sell my house for my music," he admits, "and some nights I've sat up worrying. I've taken a chance — but so far it seems to be working out." ♦



George Thurston aims to entertain

BOULE NOIRE'S QUEBEC SUCCESS IS ANSWER TO A NEED

by H el ene Pedneault

People talk about Boule Noire as a phenomenon, as the product of a good marketing campaign. It is a fact that for about a year Boule Noire has succeeded in maintaining an honoured place among groups. However, this group is actually a response to a need. **GEORGE THURSTON** is creator and founder of Boule Noire. Like the members of Beau Domag e, Thurston didn't expect the overnight popularity. Having lived in the shadow of other musicians, he longed to cut his own record, never for a moment imagining that this would lead to the sale of 80,000 albums, 150,000 singles and 60,000 tapes. Like the Parti Qu eb ecois, Thurston found himself a surprise winner in a race in which he had modestly hoped to make a decent showing.

It is inevitable that Boule Noire has been associated, since its conception, with George Thurston. "It's much easier to be the leader of Boule Noire than to be simply George Thurston." He finds himself the official spokesman for the group which gives its name to both an album (on the Magique label, distributed by Trans-Canada) and a show.

Boule Noire's success began with the release of its first album in February, 1976. However, for years people have been reading George Thurston's name on the backs of record jackets.

"It's one of the rules of the game. Before hoping to do anything really serious, a person has to learn. I've played every instrument for every type of musician and artist. Fran ois Guy, Robert Charlebois, Donald Lautrec, Steve Fiset, Claude Dubois, Nanette Workman, Pierre Lalonde, Richard Tate, Tony Roman and **MICHEL PAGLIARO.**"

Ga etan Chabot of *Dimanche-Matin* speaks of him in this way: "Thurston is clever enough not to follow in the footsteps of those whom he has accompanied in the past. He manages to recreate one of the most respectable disco sounds around. He really must have been a brilliant student when he was with other musicians."

He was a member of the group Le 25 me R giment. He recorded three singles and made several television commercials before working with Nanette and Pagliaro. He even played the role of a pianist in Jean-Claude Lord's film, *Parlez-moi d'amour* and had a part in Pierre Harel's *Vidang*. Thurston has written songs (words and music) for Madeleine Chartrand, Nanette and Nicole Martin. He plays several instruments. He dances. He

could easily produce a record and could probably promote it too! Did he choose to become a singer? He has done everything to become one, even though this effort might have, at times, been an unconscious one.

Born in Bedford, in Quebec's Eastern Townships, 24 years ago, he was raised French but speaks English as often and has worked a great deal in that language. At a very young age he started to get into music by joining various local groups. Ga etan Chabot says: "People seem to believe that black musicians are uniquely American and that it is absolutely impossible to imagine that some are actually born in Quebec. In fact for about ten years, Quebec pop music has been carrying the seed of rhythm 'n' blues in its belly. That seed is in the form of the musician George Thurston."

Thurston, the singer, has a hoarse voice that is perfectly matched to the music he creates. The music itself is Qu eb ecois because the words are French, but the distinctive rhythm gives it an absolutely international appeal. Says Thurston: "There are no longer categories for music, but let's say that our music is international. I'd even go so far as to say it's 'disco soul' with a specifically Quebec flavour. This kind of music has never been heard here; so I must try hard to present it well. Disco is happening everywhere in the world right now. It's the new sound. Obviously it's a trend which will pass like all trends. Anyway, Boule Noire is not worried about the future; it rolls with the tide."

To have two big hits on one album is not at all common, but Boule Noire achieved this with its first album: "Aimes-tu la vie comme moi" and "Loin loin de la ville" have exhausted Quebec radio station turntables and have captured their fair share of prizes. In less than a year Boule Noire has given George Thurston a very public position. He is now in the forefront of Quebec music and on the point of being there in both France and the U.S.

Part of the recording for Boule Noire's album took place at Muscle Shoals studio in Alabama in October and November, 1975. This studio is a veritable musical shrine, dedicated to rhythm 'n' blues. Thurston went to Muscle Shoals because of his belief in the superior quality of the mixing and because he was sure that the sound engineers there would take the necessary time with all the small technical details which concerned him. They did.

Of his experience, Thurston says, "I am above all a musician. I have a real professional conscience when it comes to the

quality of the sound. I am neither a poet nor a politician. I don't agree with those who preach politics in their songs. Maybe that's why I feel a little out of the Quebec music scene. I'm not a musical revolutionary. I want to entertain not to moralize. I defy people to find great messages in my songs because they have no definite themes. I just try to let my heart talk. I want to make people dance because they're bored just sitting around. That's the reason I love the atmosphere of cabarets and arenas. People can really move around there. At Thetford Mines nearly 200 people got up on stage and danced along with us. That was the first time anything like that happened to us and we were really happy about it."

The "we" Thurston speaks about are the other members of Boule Noire: David Bendeth on guitar, Zeek Gross on saxophone, flute and vocals, Graham Chambers on drums and vocals, Jimi Oliver on base and vocals and Steve Holt on keyboards. Thurston is singer and soloist, percussionist and guitarist and, of course, the very heart of the group. Curiously, the group was formed after the release of the first album which brought with it a demand for personal appearances at big shows. The musicians, all Canadians, bring with them the fruits of their varied past experience. One worked with Al Green, one with Rod Stewart and another with the O'Jays.

Last July, the group was invited to the French Riviera to take part in the Riviera Festival, a kind of French Woodstock. Boule Noire had the distinction of being the only Quebec group invited.

Last November Boule Noire participated in a special about Quebec for French television as part of the Carpentier programme. After that, the group was heard often on French radio. The album is now distributed in Belgium, France, Switzerland, Luxemburg and North Africa.

A whole series of appearances followed throughout Quebec, in clubs, arenas and recreation centres.

The second album, "Les ann es pass es" has been released. The group is planning a record in English. George Thurston concludes: "Commercial success is unimportant. If it comes, so much the better; but more important is the music you make and the music you feel."

This article by H el ene Pedneault was based on excerpts from various newspapers: Journal de Montr al, Dimanche-Matin, Photo-Vedettes, Pop-Rock, Hebdo-Vedettes, Le Jour, Montr al-Matin, Photo-Journal, La Presse.

Piano is his orchestra

ROBBIE McDUGALL CHOOSES CHURCH AS MEDIUM FOR JOYFUL MUSIC

by Sarah Yates

To **ROBBIE McDUGALL**, Winnipeg-born pianist and composer, the piano is an entire orchestra "from bells to brass, from sweet violins to raunchy percussion. I can make the piano talk, sing, scream, bleed and make love," he claims.

Robbie McDougall, best known for his composition "The Theme", a hit single and a best selling album in 1972, has taken a new turn in his career. The past year has been spent in virtual seclusion composing and preparing for recital and recording of a 13-part mass. Although not a common endeavour for a young popular musician, for Robbie McDougall who had never moved away from the church completely, it seemed in order.

After three years on the road promoting his music and doing concerts, surviving the constant hype familiar to all musicians who have ever been on the road, Robbie described himself as "spiritually lonely and filled with a feeling of emptiness". It was in a Sunday mass at St. Michael's in Toronto that the inspiration came to him that he should retire from the hectic pace of concerts and touring and create for his Creator.

His mass has recently been released by RCA in Toronto under the title "Celebration of Hope and Joy", co-produced by Colin Bennett and Robbie McDougall himself. It is a lively celebration . . . the clear exultant tones of his solo voice, and the strong musical accompaniment of his versatile piano backed by a chorus of six soprano voices, a group called Hope and Joy with whom Robbie works regularly at St. Paul's College.

Each piece has been inspired by a small incident in Robbie's life plus an acquired knowledge of religious forms and the use of choral accompaniment. Words are in English, French, Latin and Greek in a deliberate attempt to overcome the language barriers which seem so ridiculous to Robbie. It is contemporary without offending tradition, joyful without hysteria and extremely musical.

The past year has also been spent as composer-in-residence at St. Paul's College and as music director for the Holy Family Church where he plays the organ and contributes musical training and direction weekly and for special church occasions. He gives workshops in liturgical music, performs his mass, prepared a special midnight mass for Christmas and is currently writing music . . . jazz, pop, religious et al. He released before Christmas a new carol entitled "O'er Bethlehem in Jewry" with words by **ELMA GISLASON**, Winnipeg soloist and choir director, a simple almost folk-like presentation. The piano opens with bell

sounds, then Robbie's slightly cloudy solo voice is introduced. There is no further adornment musically . . . the notes are clean, trilling up and down the piano keyboard. The sound is pure. Co-produced by Colin Bennett, the record is on the Adoramus label. This is Robbie McDougall's own publishing house and record company managed by Jean McKeever, his secretary. The music for the carol with choral parts for four voices will be released by **WATERLOO MUSIC** in time for Christmas '77.

"People think it's strange when I say I work in a church but to me it's all working with people. You have to be a psychologist, a caring person and a musician all rolled into one to work there. Religion is a daily living reality for me but it's not my whole life. I do feel strongly, however, that the church today needs artists. It should celebrate life and loving. Liturgical music shouldn't be sloppy and dirge-like as it is all too frequently. I want my music to bring joy to people."

In the past few months, Robbie has composed prolifically. His first composition was a melody in E flat major for a theory class. He was 12! "Improvisation throughout my life has lead naturally to my composition," he explains.

"I utilize the entire piano keyboard stressing the strength and versatility of the piano as an instrument. My first album had too much stress on instrumentation; it over-powered the piano. Why hide it? Through the piano I feel I can say it all."

Robbie likes to change rhythmic patterns in his music; it adds colour and variety to the piece and forces the listener to educate his ear to new possibilities. In the spiritual realm, he has a tendency to make use of the minor keys to introduce a feeling of reverence.

His latest endeavour is the arrangement of a song entitled "Cavelle", a pop tune written by his brothers, **BILL** and **ALLAN**. It will be a family affair recorded and produced by all three.

Robbie McDougall comes from a musical family. When he was 9 he started to play in his father's band, Colin McDougall and the Seine River Boys, at weddings and socials. So did his four brothers and one sister. Now the oldest, Bill, plays with a local group and has a music store and school; Don plays in rock bands, was once a member of the Guess Who and is now making tapes of his own music; Allan plays piano with Crawford in Toronto but is shortly to return to Winnipeg to work with Robbie; Linda is a cosmetologist at the CBC and the youngest, Jay, dabbles in music but seems more interested in hockey at present.

Robbie plans to continue his compos-

ing, produce more records on his Adoramus label, perhaps even resume his concert career. A baby grand in his apartment now enables him to work at home.

"I run away from composing but I am pulled toward it more strongly all the time," he concludes. ♣



Robbie McDougall

MUSIC IN CANADA

CBC-TV has made its first major programme sale to an Australian commercial television network. The sale includes *King of Kensington* which stars affiliate **AL WAXMAN**, who wrote the theme; and *Sidestreet* and *The Collaborators*, music for both written by **BOB McMULLIN**. The programmes will be broadcast in Sydney, Melbourne, Brisbane and Adelaide beginning in February . . . **MAREK NORMAN** wrote the music for *Love's Labor's Lost*, a segment of the CBC-Radio programme *The Entertainers*. **RICHARD OUZOUNIAN** adapted the Shakespearian satire for the production that was originally presented by the Vancouver Little Theatre Association . . . Lee Major talked to jazzman **PHIL NIMMONS** about his career in music during a segment of CBC Radio's *Jazz Radio-Canada*. On another segment of the same programme, Mary Nelson presented a profile on flutist **KATHRYN MOSES** . . . Performing on the CTV-Network for the Miss Canada Pageant last fall was singer/songwriter **GRANT SMITH**. Orchestration was by **RUSS LITTLE** . . . **JOHN MILLS-COCKELL** composed the background score for the CBC-Radio drama series *The Chase*, written by Harry Junkin for *Playhouse*. His score is for two saxophones, bass, drums and keyboards. Mills-Cockell has received three Canada Council grants and numerous awards. He has written for film, radio and television, dance, and his latest album, "Neon Accelerando", was expected out at year end . . . **BOBBY CURTOLA**'s new RCA album, "Beautiful Things," combines recent standards and original material. Curtola's audiences and MOR stations will be fast to pick up this one . . . Still happy with the success of his latest single, "Little Boy Blue", country writer **TIM DANIELS** was booked solidly into Ontario clubs until February. He is scheduled to play CFGM's *Opry North* in Toronto January 30. Daniels completed taping a *Ronnie Prophet Show* and will appear on CBC-TV's **TOMMY HUNTER Country** March 4. He was also scheduled for the Vic Franklin Show . . . Ned Powers of *The Star-Phoenix* in Saskatoon calls **NESTOR PISTOR** "the Canadian recording industry's hottest novelty attraction of 1976." Powers continued that it is Pistor's RCA single "Winestoned Ploughboy" that has brought him airplay across the country. Formerly from Regina, Pistor formed his first group in 1966. This developed into what he calls the "house-party routine" — a singalong, some comedy, some dance music. In 1969 I created the Ukrainian Dirty Old Man as part of my comedy routine and even after I quit the band business and went into booking I kept getting solo engagements as Nestor." When the real Nestor Pistor — Donny Ast

— steps forward, he's the manager of a mortgage company in Edmonton, and he's of Romanian descent, rather than Ukrainian . . . Singer/composer **MARC JORDAN** has completed video taping *Caught in the Act* for airing on the Global Television network. Jordan has signed a production contract with Captain Capek



Nestor Pistor

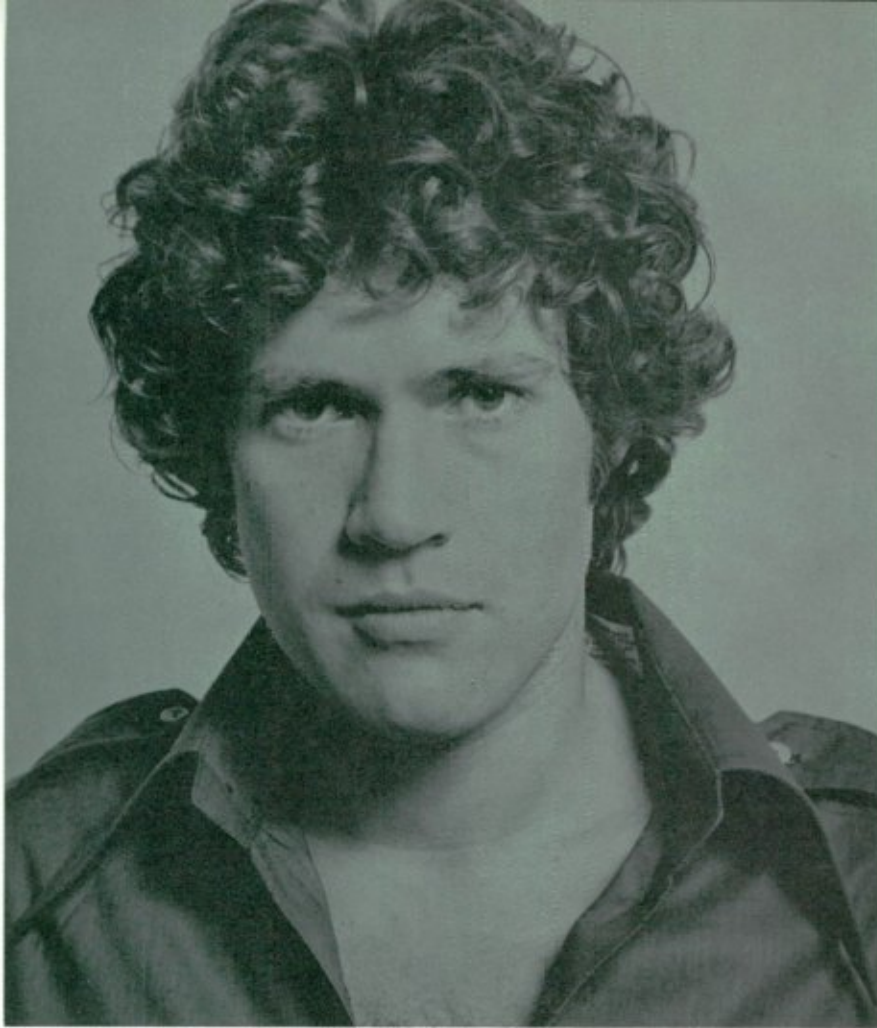
World Radio History

Productions and has commenced pre-production for an album at Manta Sound

. . . **PATRICIAN ANNE MCKINNON** has picked a **GENE MacLELLAN** tune for the flip side of her new single. "Bachelor Husband" is backed by Gene's "Doesn't It Seem Like a Miracle" . . . **FRED DIXON**'s latest album is out on the Snocan label, from Ottawa. "Freddie Dixon: Country and proud of it" contains original material about people and places the writer/performer knows . . . The **DENBY** Family — **KEN, MAE** and sons **STEVE** and **CHRISTOPHER** — all contributed material for their first family album, "Barefoot", on the Skippy label. The band is best known in north-west Ontario

. . . Last November country artist **HARRY RUSK** of Edmonton was one of the recipients of the 1976 Alberta Achievement Awards honouring Albertans in a variety of areas. Harry spends a great deal of time entertaining hospital patients; he recalls the loneliness of hospitals from the four years he spent there in the '50s

. . . Winnipeg's **BOB McMULLIN** wrote the music for *Winterpeg*, a segment of CBC-TV's *Musicamera*, televised December 29. The cinematic ballet without dancers captured the man-made and natural beauty of winter . . . Chilliwack's latest single on the Mushroom label, out of Vancouver, took off for the charts across Canada as it was released prior to Christmas. "California Girl" was co-written by Chilliwack members **BILL HENDERSON** and **ROSS TURNEY**. Hopefully simultaneous Canadian and U.S. release will give this fine West-coast band the success it has deserved for several years now. Chilliwack was scheduled to visit Toronto for the New Year's Eve party at Maple Leaf Gardens, along with Rush and Wireless . . . April Wine's latest album for Acquarius was released just prior to Christmas. "Forever for Now" was produced by group member **MYLES GOODWYN** . . . The purchase of *TV Guide* by Philippe de Gaspé Beaubien of Montreal and Southam Press Limited of Toronto is sure to have positive effects on the Canadian editorial content of the publication. The magazine, along with *TV Hebdo*, aims at a circulation of 2 million by the end of the year . . . **KATHY ROBERTSON** was scheduled to join British country artist Sydney Devine for a 22-city tour last fall and planned to include a number of her own tunes on the programmes. She has extended her stay in Scotland after successful dates in folk clubs and ceilidhs . . . **DENISE McCANN**'s second single for Polydor is the self-penned "Tattoo Man," recorded at Little Mountain Studio in Vancouver. "Tattoo Man" is available as a single and an extended disco single . . . *The Calgary*

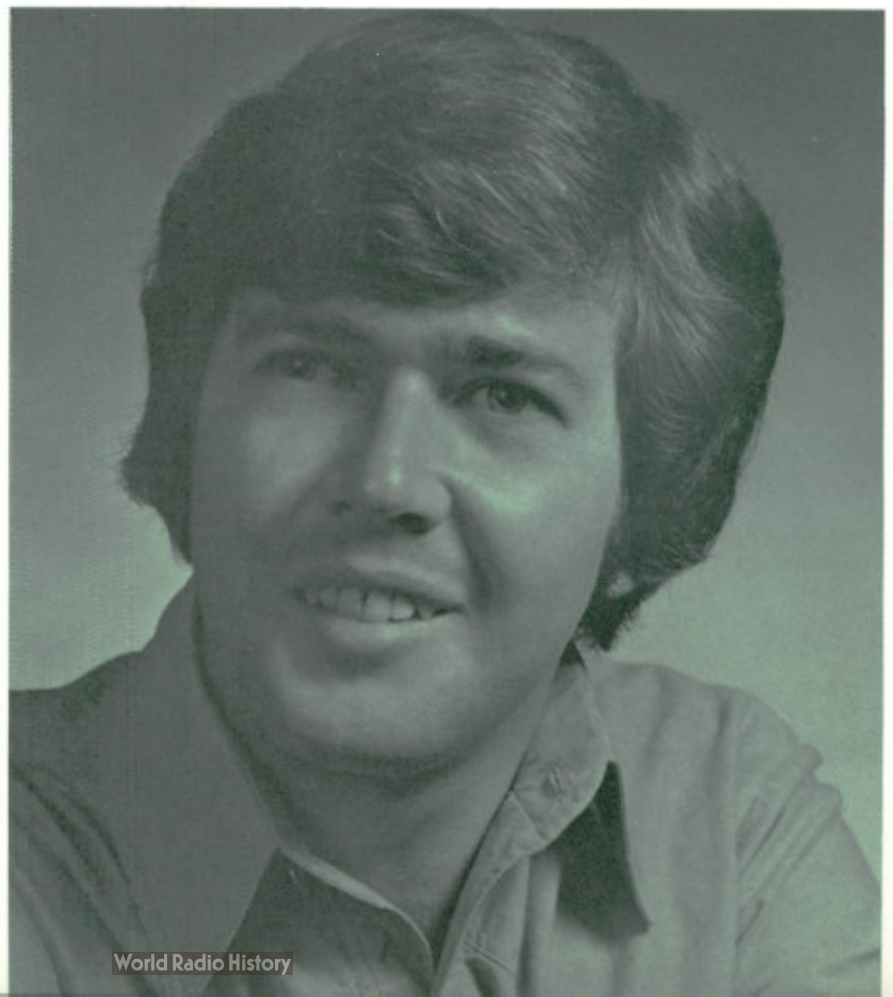


Peter Pringle

Herald gave space to the release of **PETER PRINGLE's** album on Reprise: "An impressive collection of ballads and country rock cuts" Keith Sharp called it. "By far the best track is 'Please Don't Sell Nova Scotia,'" a tune Peter wrote for Anne Murray... The Belleville rock group Creed has made its recording debut with the Peter Townsend tune "The Real Me," backed by "Westminster Abbey" by group member **ANDY FORGIE**. The single is on Skyline, distributed by Quality... Also on Skyline is Bill Reiter's recording of two tunes by **PAT ROSE** and **RICHARD OUZOUNIAN**, "Injun' Jim Blues" and "What's Wrong with a Dream"... At press time the Montreal group Pollen was looking for a fifth musician to complete the group, someone for vocals who can play flute, saxophone or clarinet. A Canadian tour is planned for the spring... By Christmas "Manitoba," written and recorded by **DON COCHRANE** of Kingston, Ontario, was on Canadian charts. The tune is backed by "Hey, Uncle Tom," co-written with **DOUG BALLARD**. Both are included on Don's first album, expected in January on the Snocan label, produced by Barry Brown of Family Brown. Although Don has not recorded before, his material has been picked up by both The Mercey Brothers and George Hamilton IV... **BOB LIDDELL** is responsible for the instrumental "We Travel Together" on RPM's charts. The single was released on the Berandol label and distribution was arranged for Italy, Spain and Japan as well, according to Liddell. He plans to remain with instrumental releases following the success of this single, and will go into the studios this

spring for his first album... CJBC-Radio and CBLFT-TV, the two French outlets of the CBC in Toronto, put out the word last fall that they are looking for new talent. They want anyone with in-depth understanding of some particular sphere

of knowledge, from hobbies to astrology! If you're French-speaking and have an interest, call extension 4837 at the CBC in Toronto, or drop them a line... *Variety* commented after a performance by **PHILIP RAMBOW** in a New York club: "a rock singer-guitarist from Montreal, proves a bright prospect in his first gig at this Bowery bistro. His cleffing ability especially comes through and his skill as writer could carry him a long way." Philip wrote Nick Gilder's first solo single, "She's a Star (In Her Own Right)", on Chrysalis... Country writer **SCOTTY STEVENSON** has included tunes dating back to 1952 on his London album "Traveling Through the Years." The album, he says, was released following requests at his personal appearances. Most of the material is self-penned... Edmonton's Royalty Records has announced that **CHRIS NIELSEN** and **DANNY HOOPER** will have their product released in the United Kingdom. **R. HARLAN SMITH**, who produces for both, says agreements were signed with Music World Scotland which manufactures and distributes through the Decca chain... Through arrangements with the CBC, which produced it, the Canadian Talent Library has acquired manufacturing and distribution rights to **GUIDO BASSO's** album "Love Talk." Material by **JIM PIRIE** and **GENE MacLELLAN** is included on this album. **ROSS ALLEN's** ballad "She Didn't Even Say Goodbye" is on another recent CTL release, Vic Franklyn's album titled "Vic Franklyn & Friends"... **JEAN ROBITAILLE** wrote and produced two television commercials for the Tourism Department of the Quebec Government that have taken top awards in the U.S.A. Television Commercial Festival. The commercials were chosen from 850 entries from around the world.



Andrews — Newton, Ottawa

Don Cochrane

CONCERT

The Canadian Cultural Centre in Paris sponsored the world premiere of **JEAN PAPINEAU-COUTURE**'s "Slano" on December 2, 1976. The work was performed by the Trio Stradivarius. **CLAUDE VIVIER**'s "Proliferation" was performed at the Centre on October 25 in a performance by L'ensemble d'instruments électroniques de l'itinéraire.

Following the immense success of *Guitar '75* held that summer in Toronto, The Guitar Society of Toronto is organizing a second international guitar festival, *Guitar '78*, and is pleased to announce the availability of \$1,000.00 each for five compositions for guitar. The five works chosen, along with five additional compositions, will be performed at the festival, to be held June 18 to 24, 1978, at the Faculty of Music, University of Toronto. Compositions submitted should be a minimum of five minutes in length and may be for guitar solo or any instrumental combination involving guitar. Deadline for entries is September 30, 1977. Further enquiries should go to: Quest for Guitar Music, Guitar Society of Toronto, 139 St. Leonard Avenue, Toronto, Ontario, M4N 1K6, Canada.

BMI Canada affiliates **WALTER BOUTREAU**, **GARY HAYES** and **GILLES TREMBLAY** are among the Canadian composers whose works were selected by a jury (which included composers **OTTO JOACHIM** and **FRANCOIS MOREL**) to represent Canada in final judging at the international level for the 1977 ISCM World Music Days in Bonn next May. An international jury will then decide which of the works submitted by the ISCM member countries will be performed during the 1977 ISCM World Music Days.

BRIAN CHERNEY's "Interlude and Variations", **GEORGE FIALA**'s "Montreal" and **CLAUDE VIVIER**'s "Prolifération" are among the works chosen by the Canadian Music Centre in Montreal for their "Prix Paul Baby" analysis contest. Honoring the name of the Centre's first president, this award assures a better acquaintance with the music of Quebec's composers through publication of the winning analysis in a collection entitled *A l'écoute de la musique d'ici*. This contest is open only to those who have been residents of the province of Quebec since January, 1976. Details may be obtained by writing to: Centre de musique canadienne, 250 est boulevard Saint-Joseph, bureau 501, Montréal, P.Q., H2T 1H7.

NORMAN SHERMAN's "Two Pieces for Orchestra" (1962) have been taped for future broadcast by the Radio Symphony of Israel (Jerusalem Symphony) under conductor Mendi Rodan.



Bill Kenny

"The voice that made the Ink Spots a household word throughout the world is back," read the promo material, and indeed, **BILL KENNY** is back. Living on Canada's West Coast, he has recorded "Tomorrow Always Comes" and "Summer Love" on Aub Records. Both sides were written by **NORMAN LAMPE** and **RICHARD KOLT**.

Performing Arts in Canada magazine reports that in December **JOHN ALLAN CAMERON** was scheduled to act as M.C. for the seventh annual junket by Canadian talent to Canadian Forces bases abroad. Guitarist/composer **ROBBIE MacNEILL** was also part of the troupe. For the first time, CBC-TV sent a film crew along. The trip to Germany, Egypt, the Golan Heights and Nicosia was sponsored by Rothmans.

January 16 is the air date set for the CBC-TV Superspecial *Folksinger Deluxe*, starring **VALDY** and The Hometown Band. CBC-FM simulcasts will originate in Vancouver, Toronto, Ottawa and Montreal. CBC set a 19-day shooting schedule, the longest ever used by the network for a variety special. "This show is a look at life on the road," says director David Acomba, "there is lots of humour and dialogue, and lots of great music." Valdy plans a Canadian tour this year. He and The Hometown Band intend to play "everywhere."

Last September, **CHRIS RAWLINGS**, Gilles Losier and Denis Coté travelled to Dijon, France, for La Fête de la Vigne, a dance and folklore festival that has been held 33 times to date. While accompanying the Quebec dance troupe Les Gens de Mon Pays, the three were recipients of Le Disque d'Argent de l'Académie Charles Cros, the second-highest award that brought with it an agreement to record and release an album. Arrangements for the recording have not been finalized, but the album will include original material by Chris. Les Gens de Mon Pays placed second in the festival, winning Le Collier d'Argent.

At press time **DWAYNE FORD** was watching the Keane Brothers' version of his tune "Sherry" climb the *Billboard* charts. The songwriter/performer has moved around since this time last year. In March he was in Los Angeles and then toured until August with Donovan.

He returned to Montreal where he played piano for Patsy Gallant's recent album and then went into the studio to back **MICHEL PAGLIARO** for his latest French album. In early December he was in Manta Sound Studios in Toronto completing Pagliaro's English album. Backing Pagliaro are **MARTY SIMON**, **BILLY WORKMAN**, **JACK AUGUST**, **JIMMY ZELLER** and Ford. The group is considering a tour of France in the spring.

Canadian pianist and composer **DIANA McINTOSH**, who has made a career of performing and lecturing on works for piano by Canadian composers, is currently undertaking a national tour in this capacity. On November 14 she gave a concert at Toronto's Art Gallery of Ontario which included works by **ANN SOUTHAM**, **JEAN PAPINEAU-COUTURE** and the pianist herself. Ms McIntosh will present this programme in Vancouver, Calgary, Edmonton, Regina, Prince Albert, Winnipeg, Montreal, Halifax, Antigonish and Charlottetown during the months of January, February and March. **BOYD McDONALD's** "Fantasy" will be added to some programmes. Workshops on Canadian piano music, primarily for the benefit of registered music teachers, will be held in a number of centres.

Diana McIntosh has organized a mixed-media programme to be presented April 16 at the Winnipeg Art Gallery. This concert will include music by Canadian composers, with several premieres: two new works by Ann Southam (one a chamber work, the other electronic) and **ROBERT DAIGNEAULT's** "Reminiscences #1" for piano, marimba and clarinet, commissioned with the aid of the Canada Council. Daigneault's "Corridors", for flute and piano, will also be heard.

The Canadian Music Council has announced the establishment of annual awards for broadcasting and recording achievements in the fields of serious music and jazz. Broadcasts must have been transmitted in 1976 in order to be eligible for the 1977 awards. By the same token all recordings must have been released last year. Certificates will be given to those performers, broadcasting organizations or recording bodies involved. In the case of Canadian compositions a presentation will also be made to the composer involved. No recording body may submit more than three recordings in each category and entries must be received by January 20, 1977.

Details may be obtained from or entries submitted to: Mr. Guy Huot, Secretary General, Canadian Music Council, 287 MacLaren, Suite 500, Ottawa, K2P 0L9.

Information released by The Canadian Music Centre on competitions for composers includes:

— "Gino Marinuzzi" International Competition for Young Composers; deadline for entries March 10, 1977; contact "Gino Marinuzzi" International Competition for Young Composers, c/o Italian Cultural Institute, 1200 McGregor, Montreal, Quebec;

— International Composers Competition — Stroud Festival 1977, composition for piano, violin and horn; deadline for entries April 30, 1977; contact International Composers Competition — Stroud Festival 1977, I.C. Secretary, Lenton, Houndscroft, Stroud, Glos., GL5 5DG, Great Britain.

Other competitions which have come to the attention of *The Music Scene*:

— Inter-American Music Awards, open to any composer from the Western Hemisphere between 18 and 40; deadline for

entries February 1, 1977; contact Mrs. Eugenie L. Dengel, 165 West 82 Street, New York, N.Y. 10024, U.S.A.;

— Stowe Institute Composer's competition; deadline for entries March 15, 1977; contact Samuel Flor, 1049 Holly Tree Road, Abingdon, Penn, 19001, U.S.A.;

— Indiana State University Orchestral Competition, works for full orchestra which have not been previously performed, deadline for entries July 1, 1977; contact Neal Fluegel, Contemporary Music Festival, Indiana State University Music Department, FA 304, Terre Haute, In., 47809, U.S.A.

In recognition of *Canada Music Week* (November 21-27) the Music Department of the University of Windsor presented a series of seven concerts featuring works by several Canadian composers, among them **VIOLET ARCHER**, **CLAUDE CHAMPAGNE**, **OTTO JOACHIM**, **BARBARA PENTLAND**, **HARRY SOMERS** and **HEALEY WILLAN**.

FILMS

PETER JERMYN's musical career has moved from work with the National Research Council in the area of electronic sounds, to a two-year stint travelling across Canada lecturing on sound at all levels of education. During this time he scored a number of documentaries and television series, including *W5* and *Question Period*. Working out of Toronto, Peter now feels he has found his bent in writing music for film. At press time he had agreed to score a new Ben Wicks television series.

Producer Harry Gulkin (*Lies My Father Told Me*), director Gilles Carle (*La Tête de Normande St. Onge*) and composer **LEWIS FUREY** (*La Tête de Normande St. Onge*) will collaborate on a film whose working title is *Exit*.

In a *Toronto Star* review of *The Mourning Suit*, a film by Leonard Yakir, Clyde Gilmour noted: "... the music, arranged and adapted by **DONALD GILLIS** consistently gives pleasure."

Producer **IVAN REITMAN's** current project is a horror feature called *Rabid* dealing with an outbreak of rabies that affects Montreal's entire population. The film stars Etrog winner **FRANK MOORE** and U.S. actress Marilyn Chambers and is directed by David Cronenberg, who also directed Reitman's *Shivers* (currently the fourth best-grossing English-Canadian movie on the domestic market with a box office take of \$800,000 by November, according to Sid Adilman of *The Toronto Star*). *Rabid* is budgeted at \$500,000 with investments from the Canadian Film Development Corporation, Famous Players, and Montreal's Cinepix.

WATERLOO MUSIC PUBLISHERS have begun a *Contemporary Guitar Series* which includes music for classical guitar by Canadian composers. Montreal guitarist **DAVIS JOACHIM** is acting as series editor. The first editions include "Monique's Theme (Etude)" by Davis Joachim, which the composer has recorded for Melbourne Records; "Estudio" by **DANIEL PAINCHAUD**; and "Rapsodie pour Guitare" by **PIERRE MARCEL BRULE**.

The premiere of **JEAN COULTHARD's** "Songs from the Distaff Muse (Set II)" took place October 20, 1976, as part of a programme presented by the Vancouver Woman's Musical Club. The cycle of duets was performed by soprano Nona Mari, mezzo-soprano Katherine Fearn and Harold Brown at the piano. The work was written with the help of the Canada Council.

MICHAEL HORWOOD of the Humber College Music Department in Toronto heads a new group from the college called Convergence. The group has been created to explore new music and free improvisation and will perform its first two public concerts January 30 and February 13, both at 3 p.m. at The Music Gallery in downtown Toronto. Horwood is director of the Improvisational Ensemble at the College and Convergence has been formed to give students performance openings outside the college.

The Canadian Federation of Music Teachers' Associations in close collaboration with the Canadian Music Centre in Montreal sponsored a "Week of Canadian Music" in November. The Musée d'Art contemporain in Montreal presented premieres of **CLAUDE VIVIER's** "Pour violon et clarinette" (1975) and **DENIS LORRAIN's** "Contra Mortem" (1975) as well as several auditions of electronic works by Lorrain and **PIERRE TROCHU**.

The Canadian Music Council published in November the first issue of **MUSICANADA**, a new bilingual quarterly containing information about Canadian music and musicians. It is edited by Guy Huot, Secretary General of the Council. The illustrated periodical borrows its name from the Canadian Music Centre publication which appeared from 1967 to 1969. The latter organization is represented in the new publication by a "Centrepiece" edited by the Centre and dealing mainly with new music by Canadian composers.

The first issue of **MUSICANADA** presents articles on the Banff, Habitat and COJO Festivals by, respectively, **RICHARD JOHNSTON**, Max Wyman and Gilles Potvin and a report on the new Massey Hall by John Kraglund. Short news items, regional reports and record reviews are included.

MUSICANADA may be obtained at a nominal mailing cost of \$1.00 for four issues (\$2.00 outside of Canada) by writing to the Canadian Music Council, 287 MacLaren, Suite 500, Ottawa, Ontario, K2P 0L9.

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