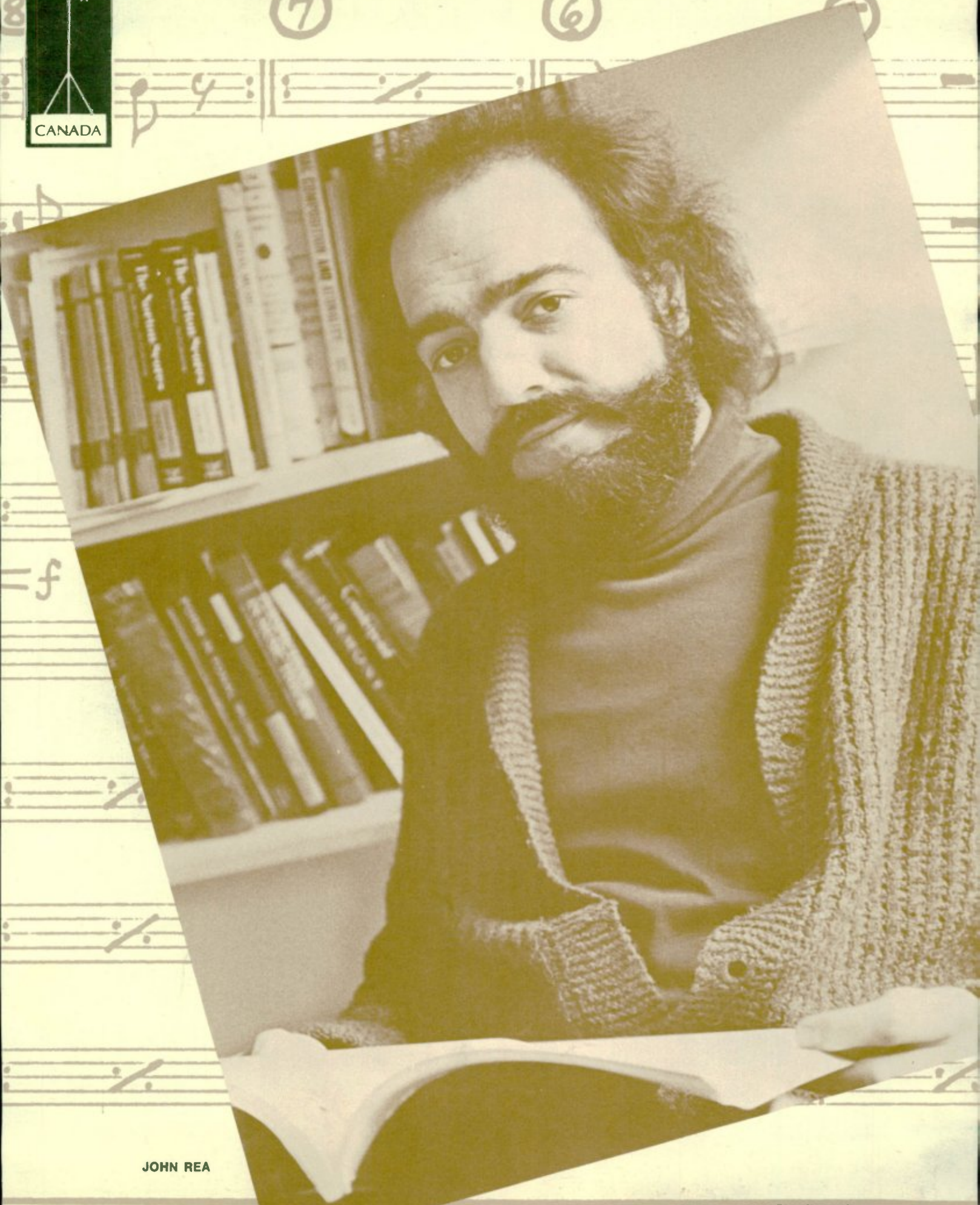


THE MUSIC SCENE



JOHN REA

BMIC'S INTERNATIONAL DIVISION IS HEADED BY JAN MATEJCEK

Dr. Jan Matejcek joined the staff of BMI Canada Limited June 14, heading a new international division of the performing right organization. In making the announcement to the press in late May, BMIC's President, Gordon F. Henderson, Q.C., explained the step is the most important since autonomy was reached a year ago in establishing international contact on behalf of BMIC's more than 8,500 affiliated writers, composers and music publishers.

Dr. Matejcek comes to BMI Canada from the Composers, Authors and Publishers Association of Canada Limited (CAPAC) where he was Executive Assistant and Secretary of the CAPAC Committee for the Promotion of Canadian Music. His credentials for service to Canadian music creators on an international level are impressive. He was born in Hamburg, Germany, and later moved to Czechoslovakia where he received his Doctorate of Law and studied musicology and composition. He speaks six languages.

Before leaving Czechoslovakia for Germany in 1968 he was Secretary in charge of international relations for the League of Czechoslovak Composers and subsequently served as Director of Panton (owned by the League), a publishing company involved in both serious and popular music and recording. After one year in Germany with B. Schott's Publishing in Mainz he moved with his family to Canada.

He had previously visited this country in 1960 as a delegate from Czechoslovakia attending the Canadian League of Composers' meetings for composers and critics at Stratford and in 1965 when he was involved with organizing the music programme for the Czech Pavilion at Expo 67.

During his first months in Canada Dr. Matejcek acted as representative for the West German performing right organization GEMA and as a consultant to the Canadian Music Centre. In 1970 he was named Executive Director of the Ontario Federation of Symphony Orchestras and of the Ontario Choral



Robinson Photography

Jan Matejcek

Federation. He was also instrumental in founding the Association of Canadian Orchestras. In 1971 he joined the staff of CAPAC.

Upon his acceptance of the position of Assistant General Manager, International Division, at BMI Canada, Dr. Matejcek commented on his enthusiasm in establishing a brand new division at BMI Canada. His appointment is effective just as BMI Canada moves into the final steps toward changing its name to Performing Rights Organization of Canada Limited, or P.R.O. Canada.

Dr. Matejcek is married and has a married daughter, Jana Gonda, employed in the CBC's Music Department in Toronto. A son, Jan, recently completed his first year in law at the University of Windsor. His wife Hanja has a career in real estate.

COMMENT

In years past we used to refer to the July-August period as the "summer doldrums" — meaning there wasn't much to do so you left town and did as little as possible. Ha! Those days are long gone. There is so much action at BMI Canada, preparing to become Performing Rights Organization of Canada Limited, Société de Droits d'Exécution du Canada Limitée (P.R.O. Canada), that we are hardly aware summer is upon us.

We have enjoyed another successful showcase of the works composed by our affiliates who participated in the Musical Theatre Workshops during the past season. Many of the workshop graduates are attaining professional successes, among the most recent **JIM BETTS** and **BOB ASHLEY** who wrote "I'll Tell You Mine . . . If You'll Tell Me Yours" at the Buttery in Niagara-on-the-Lake this summer.

We are pleased to announce the establishment of our own BMI Canada (P.R.O. Canada) International Division headed by Dr. Jan Matejcek who joined us the middle of June to develop our relationships with performing rights societies around the world. We know you, as well, welcome Dr. Matejcek to the service of BMI Canada (P.R.O. Canada) affiliates.

As most of you are aware, the Canadian Recording Industry Association (CRIA) has established a pavilion at the Canadian National Exhibition August 17 to September 5 in celebration of the 100th Anniversary of recorded sound. This important and ambitious project involves all aspects of the music industry in booths, displays, demonstrations and performances during the entire C.N.E.

BMI Canada (P.R.O. Canada) is co-operating with the Canadian Independent Record Producers Association (CIRPA) in establishing its booth in the pavilion. BMI Canada (P.R.O. Canada) will be identified in that booth. In addition, the film *The Score*, produced by Broadcast Music, Inc., which depicts how music is prepared, scored and recorded for film, will be shown daily in the pavilion auditorium. Several major BMI film music specialists describe their work and exhibit many of the strange instruments used to create the sounds heard as scene setters and mood background.

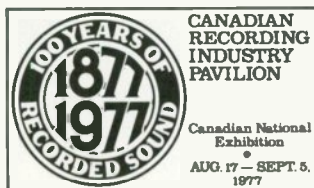
On or about July 1 BMI Canada (P.R.O. Canada) will install new computer links with the master data base that contains the information on your copyrights. We look forward eagerly to using this equipment which should speed up our service to you, our affiliates, and will certainly be the most modern system in existence for the identification of titles. Please, please be sure to register all your copyrights with us so you may have full advantage of the new equipment.

Just one more brief word. I have noticed lately some record releases with lyrics printed on the sleeve or album covers. In some instances no credits have been shown. It would be wise when printing lyrics to identify the lyricist and composer and include the copyright notice: ©, copyright, 1977, name of copyright owner.

We hope your summer is rewarding.

Sincerely,

S. Campbell Ritchie
MANAGING DIRECTOR



JULY-AUGUST, 1977 No. 296



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Cover photos by John MacDonald

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



Programmers determined the single

NEW RONNEY ABRAMSON ALBUM REACHES FAR BEYOND FOLK

by Ken Waxman

RONNEY ABRAMSON considered my question for a moment: Why, as a singer/songwriter, had she put together an electric back-up band? Then she tapped another cigarette from her package.

"I guess," she finally said, a glint behind her aviation glasses which reach up almost to her modified Afro, "it shows I'm not a folkie anymore."

She's right, even though her evocative lyrics and sensitive guitar picking are the hallmarks of what we used to call "folk music" in this country. But Abramson's talents go quite a bit beyond that, and any listen to "Stowaway", her new True North album, will show that this folk sensibility has been tempered by a whole range of influences from her earliest classical training to soulful R&B.

Furthermore, if she doesn't watch out the success of that album and her single, "Your Love Gets Me Around", may quickly mean that she'll be regarded as

one of the country's preeminent songwriter/performers, not unlike **BRUCE COCKBURN** and Murray McLaughlan who share the same label and same management (Finkelstein-Fiedler) with her.

But if that does happen it will be the culmination of a musical career which has taken up more than half of her 27 years, and had its first landmark in 1966 when she gave a solo classical guitar recital in Montreal. Abramson had written her first song at 14. "I came home one day and just put together all the chords I knew," she remembers.

Born in Paris, the child of two Montreal artists, Abramson was brought up in Montreal speaking both English and French. She showed an early interest in music, a skill she may have inherited from her maternal grandmother who Abramson found out years later had played guitar in Russia. Her early training was mostly in serious music, but after exposure to folk music her tastes shifted in that direction.

By the time she entered McGill University Abramson had already decided that music was going to be her life. "I was always teaching guitar so it didn't seem that much of a wrench." She became part of the flourishing Montreal music scene.

Eventually she performed outside the city, and even followed the route of other young singer/songwriters, taking the overnight bus to New York City and haunting the coffeehouses and music publishers' offices looking for a break. But back in Montreal she became involved in session work and jingle writing through the André Perry studio. Her first taste of fame (or infamy if you prefer) happened at about the same time when she wrote the lyrics for the songs used in two Québécois skin flicks.

Soon she attracted the attention of Capitol Records, and "Ronney Abramson" was recorded. Shortly after that album she moved to Toronto.

Contractual difficulties kept her out of the studio for the next four years, but she began making inroads in rock music. Abramson worked as a solo artist on the coffeehouse circuit, for a time played lead electric guitar with synthesizer master **JOHN MILLS-COCKELL** and put together a rock trio.

Abramson didn't stop writing either, and when it came time to record an album this year she had 30 new tunes for producers Matt McCauley and Fred Mollin to consider. Each made a separate list of the 10 tunes he preferred, and incredibly they were identical.

The album itself featured stellar back-up work from such musicians as Cockburn, **MOE KOFFMAN**, **BOB MANN** and John Capek, and since that time Abramson has put together her own Stowaway band which now includes bassist Pat Ringley, keyboard player John Sheard and drummer Bob DiSalle. The group will play Ontario Place and Camp Fortune outside Ottawa before the end of the summer.

Interestingly, "Your Love Gets Me Around" wasn't initially earmarked as the single, but after the Moffat chain began programming it like one, Abramson and True North figured why argue, made it into a 45, and since then the tune has taken off from East to West.

Yet with all this happening at once, Abramson seems strangely relaxed. She's rehearsing her band, writing new songs, and generally waiting to see what develops. Those non-recording years gave her perspective: "I used to be really concerned about the ultimate success of things," she admitted, "but right now I'm not sitting on pins and needles waiting for chart numbers and things like that. This isn't just an album by me, but one that I like."

And it seems that every day more and more people feel the same way. ♦



Foresees "absolutely spectacular evenings"

SKIP PROKOP'S ENERGIES DIRECTED TOWARD SOLO CAREER

by Phil O'Hara

The lines around the eyes show the frustration and tension of more than a decade in the front ranks of Canadian rock music. **SKIP PROKOP** is older and wiser and looks firmly entrenched in the lap of luxury. He's not, however. He's starting all over again.

The year is 1964, before the CRTC Canadian content regulations and strange musical rumblings were heard from Liverpool. Prokop was drumming for a Canadian band called The Paupers which was a link in the mushrooming New York Village scene. After four years of fighting to survive the band folded. Prokop toyed with the idea of becoming a session player in southern California. He played with Al Kooper, Mike Bloomfield and Steve Stills on their "Live Adventures" album and did some work with Janis Joplin.

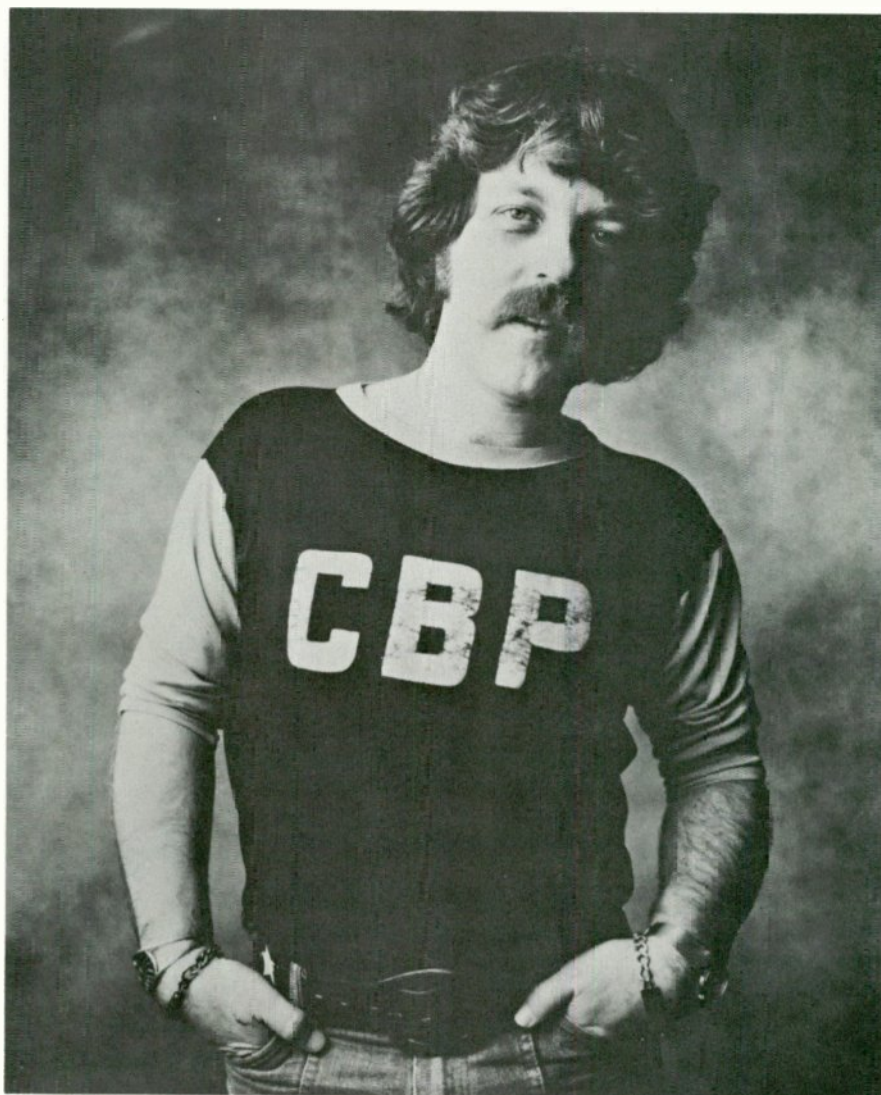
Not content with playing other musicians' material, Prokop left L.A. and teamed up with **PAUL HOFFERT** to form the nucleus of Lighthouse. At that time — before the Electric Light Orchestra and other rock pseudo-symphonies — Lighthouse combined horns, violins, cellos and vibes with rock to create a fresh and vital sound. The band went through numerous line-ups, looking for the mixture of personnel and musical compatibility which would blend the musical styles of pop/rock, jazz and classical into a commercial commodity.

With the release of the albums "One Fine Morning" and "Thoughts of Movin' On" in the early 70's, Lighthouse reached its musical peak. The band was seeking the springboard to success — a hit single. The release of "Hats Off To The Stranger" and "One Fine Morning" as singles, coupled with strong FM airplay and positive media response, thrust Lighthouse into the limelight.

The band was brimming with vitality and was comprised of several of Canada's top-flight musicians. Paul Hoffert, keyboards and arranger, has since gone on to compose musical scores for films; **HOWARD SHORE**, sax, flutist and arranger for Lighthouse, is now the musical director for NBC's *Saturday Night Live* and **BOB McBRIDE** has launched a solo career.

Their final attempt at cracking the U.S. market was a live double album recorded at Carnegie Hall. After the "Live" album the band lacked a coherent musical direction and Lighthouse formally disbanded in 1974.

Since then Prokop has worked at producing and marketing *Deja Vu*, *Wireless* and *Bob McBride's* career. However, he found this wanting in creative fulfilment. He began writing again and suddenly the timing was right for him to emerge as a solo artist. Prokop explained: "Well, last summer I took the entire summer off and just said screw it. It was the kind of



Skip Prokop

thing I had to do. I was really nuts by last summer. Two years of wondering what I'm doing. I started writing in August and that was it. Obviously, the two months off were really good. I just sat on the dock, fished and went swimming."

Prokop sent a tape around the circuit of record companies. His first solo album, "All Growned Up", on Quality Records, is the refreshing result. By producing, arranging and writing all but one song, Prokop was firmly in control. The songs are lively and they've been given light arrangements, making for an album of lucid pop melodies which fit easily into AM radio rotation. Prokop keeps to familiar ground on this album, distilling intriguing lyrical hooks and sunny melodies.

The revitalization of his career has inspired Prokop to present an ambitious concept when he takes his band on the road later this year. "I've been mulling

this around now for quite a while. I finally just put it together in my head a few days ago. What I want to do is play 25 or 30 concerts across the country and do each with the local symphony orchestra. What I'm saying is that if I'm going to perform, I'm going to perform with a symphony orchestra. It's really going to blow some agents' and record executives' minds. They're going to freak. I'll tell you why I want to do it: It can be so fantastic musically. It'd be thrilling to do and be a part of, obviously, but I think from an audience point of view, man, it would be an absolutely spectacular evening".

Beyond his proven musical abilities, Prokop has been focusing his talents elsewhere. He drew up the plans for his new home in northern Ontario and he's expressed interest in acting in Toronto. The revitalization of his career seems to have broadened his horizons beyond music. ♣

Viewing new relationships

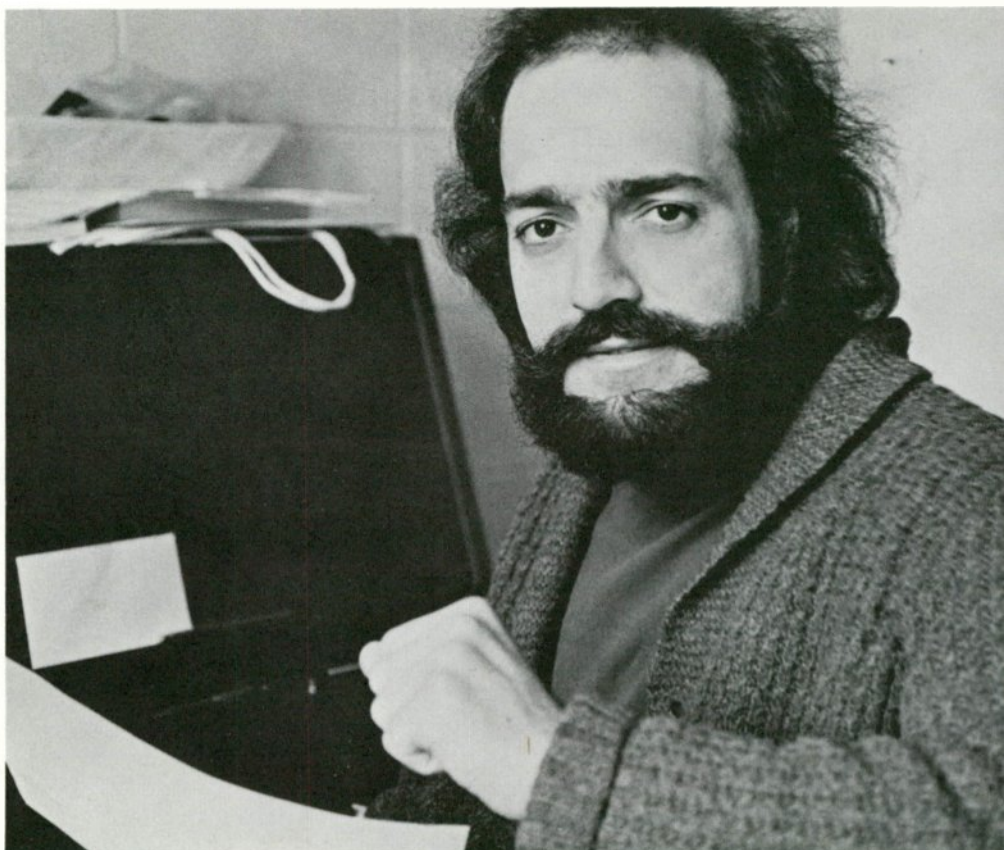
MUSICAL QUOTATIONS ENHANCE NEW JOHN REA WORKS

by Rick MacMillan

JOHN REA has recently become, in a sense, obsessed with the past. That is not to say that his music bows to tradition. On the contrary, the various styles through which he has continued to move have always been the most forward-looking. He refers to his latest work, one composed on commission from the Vancouver new-music group Days, Months and Years to Come, as "a light piece with a few ironies and a move through musical history, in a sense, from the 19th Century, through the early 20th, to the most recent 20th Century". The work, entitled "Jeux de Scene: Fantasie-Hommage à Richard Wagner", calls for six performers playing various combinations of a blacksmith's anvil (probably the most characteristic of Wagnerian instruments — "Das Rheingold" calls for 18 of them), English horn, oboe, cello, piccolo, flute, piano, marimba and three glockenspiels.

Performed February 27 for the first time, at Vancouver's East Cultural Centre, the piece quotes several musical fragments from Wagner to Rea. "I'm not sure most people in the audience were able to appreciate all those crazy thoughts of mine", the composer muses. They were apparently appreciated by Susan Mertens of the *Vancouver Sun* who called the composition "... a reference-rich music-theatre work ... [which] displays a lively musical and visual wit. Written in three parts, the mythical, larger-than-life, Wagnerian quality of the opening 'Tristan und Isolde' prologue is effectively shattered in the second scene ['Mario le Magicien'] with out-of-character stage business (in the course of which two of the ensemble members stalk off and on stage in search of the elusive lighting technician Mario and two others tune, clean and otherwise overhaul their instruments while the remaining two quietly go about playing Rea's 1965 Sonatina for flute and piano). The concluding section, 'Le Marteau sans Maitre' ... brings the six together again ... Throughout, Rea displays a finely attuned and nicely imaginative sense of musical cause and effect." The composer describes "Jeux de Scene" as "a kind of celebratory piece for the 100th anniversary of the foundation of Bayreuth", regarding "Le Marteau sans Maitre" as an allusion to Boulez, who may be the greatest 20th-Century conductor of Wagner's operas.

Rea's equally innovative "Reception and Offering Music" for woodwind quintet with percussion is also a bit of a "move through musical history". The work includes quotations from the music of J. S. Bach, Mozart, Beethoven, Brahms and Mahler which often "overlap, adjoin or evolve into one another", as the composer remarks in a recent programme



John MacDonald

John Rea

note, "so as to depict the sense of transmission or transference between composers." "Reception and Offering Music" was commissioned in 1976 by Toronto's York Winds and performed for the first time on March 22 of that year at York University.

A native of Toronto, John Rea immigrated to the U.S. with his family at 10 and later attended Detroit's Wayne State University studying composition with Ruth Wylie. Upon returning to Toronto he enrolled in the Master of Music programme at the University of Toronto where he attended the composition classes of John Weinzweig and Gustav Ciamaga. Since 1972 he has pursued doctoral studies at Princeton University — a project he hopes to complete this year. Working under the likes of Milton Babbitt and J. K. Randall, Rea originally devised a two-part doctoral thesis consisting of a full-scale opera, "The Prisoner's Play" (1973), commissioned jointly by the Junior Women's Committee of the Canadian Opera Company and the University of Toronto, and an analytical paper on the work and influence of an often-misunderstood composer, Franz Liszt. Partly as a result of his busy schedule as a lecturer at McGill University, where he has taught composition and theory since 1973, and partly

because the possibilities of the project have continued to expand, the latter half of the thesis has dragged out somewhat longer than Rea had anticipated, growing to the proportions of a book. Its main aim is that of the re-examination of Liszt's middle and late works, which Rea claims exhibit certain advanced tendencies.

At 33 then, Rea has not only produced a one-act opera but also, in addition to an abundance of chamber music and piano pieces, a major orchestral ballet score ("Les Jours", 1969), which, to this date, has been performed only as an orchestral suite. Working at the electronic music studio of the University of Toronto he also completed, in 1969, two pieces for electronic tape. "S.P.I. 51" and "-STER 1.3" can be heard on a Marathon Music album entitled "Electronic Essays", which also includes works by **ISTVAN ANHALT** and U.S. composer Pauline Oliveros.

Rea's next major composition, "Anaphora" (1970), scored for three winds, three strings and piano, was the result of an award through the John Adaskin Project and was first performed under the direction of Marius Constant at Mount Orford, Quebec. This work, as well as the later "Anaphora II", derives its title from the literary term which denotes a verse structure in which initial words are

repeated at the beginning of two or more consecutive lines.

In addition, the composer's earlier output includes a "Piece for Chamber Orchestra" (1967); "Prologue, Scene and Movement" (1968) (for which Rea won a BMI Student Composers' Award); "What You Will" (1969), a set of 12 single pieces or 6 polytonal duets for piano (published by **IROQUOIS PRESS**, London, Ontario) and the 30-minute ballet suite, "Les Jours".

"Les Jours" was written as the composer's Masters thesis and entered in the International Competition for Ballet Music, Geneva, which, at that time, guaranteed performances and/or stagings of the winning compositions by l'Orchestre de la Suisse Romande. Rea submitted the piece, together with a synopsis of the story and a two-piano reduction of the score, in September of 1969 and within two weeks learned that he had won third prize (actually, the second of two prizes, since no first prize was awarded that year). The composer's elation was subdued by several weeks of depressing correspondence between himself and the director of the O.S.R. Informing him that, due to financial problems, they would not be able to perform the piece. It remained unperformed until the summer of 1974 when a Toronto Symphony performance, under the direction of, once again, Marius Constant, was organized for the CBC

Summer Festival. The work is composed of seven episodes, the title of each originating in the mythological deities whose names have become associated with the days of the week (i.e. Sun, Moon, Mars, Mercury, Jupiter, Venus and Saturn). The programmatic and often expressionistic work displays various styles ranging from the dense clusters ("fundamental" sounds or "Ur" sounds, as the composer calls them) of "Sun" to the serene atmosphere of the freely orchestrated version of the "Sarabande" from Bach's first "French Suite", which characterizes "Mercury", to the Ivesian, bi-tonal marching-band effects of "Saturn".

Rea is apparently fascinated with the out-of-context idea of viewing a typical rehearsal as a finished performance. This is noticeable not only in the informal mumbling and theatrical gestures of the "characters" in the second scene of "Jeux de Scene", but also in the opening scene of the opera "The Prisoners Play", which depicts a rehearsal in progress for an opera about Ulysses and Circe. The latter work, undoubtedly one of the composer's most ambitious projects, was staged in 1973 by members of the Opera Department of the University of Toronto with an ensemble of 12 instruments and prepared tape and is based on a libretto by Paul Woodruff, a one-time fellow student of Rea's at Princeton. The action

of the opera does not actually become theatrical until the director and characters have been introduced. The scenery then moves into place to depict the magic isle of Circe, on which Ulysses' sailors are being held captive. Specifically designed to be appreciated by children "The Prisoners Play" is filled with magical effects, cleverly devised in the 1973 production by designer Ed Kotanen. "The assets of this handsome little opera . . . are considerable", wrote John Fraser in the *Globe and Mail* following the premiere. "Rea has assumed that children are not likely to get upset by serial music, unlike most of their parents. It was a correct assumption. The half-talking, half-singing score takes on the air of a fantastical dialogue."

John Rea has recently become a member of the Canadian League of Composers and is on the verge of completing a new piece for piano (the composer's personal instrument) and a string quartet. Looking back he reflects on the varied experiences which have shaped his career. "In many ways", he ponders, "it's as if I'm just now beginning to understand composing, just now beginning to understand what it means to try to compose. It's obviously more than notes and it's more than sounds. It's the relationship between performers and composers, performers and audiences, audiences and composers . . ." ♦

BMIC MUSICAL THEATRE SHOWCASE HELD IN TORONTO

On May 19 in Toronto BMI Canada Limited presented its fourth annual Musical Theatre Showcase to the industry, staging tunes written by songwriters who have attended two or more years of intensive workshop study under Director Lehman Engel. Songwriters involved in musical theatre attend the sessions monthly at BMIC's Don Mills offices. Back row: **JOEY MILLER, WHITNEY SMITH, JIM BETTS**, all songwriters; **DAVID WARRACK**, songwriter and musical director; Edda Gburek, performer; **S. B. JOHNNY**, songwriter; Jane Malton and Victor Young, performers. Front: David Dunbar, performer; **JOY ALEXANDER**, writer; Lehman Engel; **PEG McKELVEY, DR. BARRY LITTLE** and **DAVID STRAUSS**, all songwriters. (Robinson Photography)



The Pear of Pied Pumkin

FOLK DUO MAINTAINS CONTROL OVER ALL ASPECTS OF BUSINESS

by Ken Waxman

Vancouver's most innovative folk band, The Pear of Pied Pumkin, is a perfect example of cottage industry musicians who flourish in an atmosphere of no compromise.

With a rugged individuality so characteristic of the West Coast, the band members — guitarist **JOE MOCK** and dulcimer player **RICK SCOTT** — go out of their way to minimize external distractions. The two play only when and where they want. They produce all their own records, and put them out on their own Squash label (2104 Albert Street, Vancouver, B.C.). Then they sell the albums themselves, publish their songs through their own **GAHNDAVARA MUSIC**, manage and even book themselves.

Yet this intractable stance hasn't seemed to hurt them at all and, if anything has made the band a West Coast institution. Pear sells out its concerts and has peddled more than 7,000 of its three homemade discs, two made when the group was just plain Pied Pumkin and included The Hometown Band's **SHARI ULRICH**.

"We didn't know whether to go on or not when Shari left," admitted frizzy-haired Scott when I spoke to him in Toronto. "But then Joe and I started playing, and even writing songs together. We realized the unity was still there and decided to continue."

And go on they did, so that when we spoke, the two had been delighting audiences in the east, and already sold from the stage 500 copies of their new album, also called "The Pear of Pied Pumkin". The first two albums were called "Pied Pumkin String Ensemble" and "Pied Pumkin Allah Mode", and their sales figures of about 3,000 each are even more remarkable for albums which had no air play, and could only be bought by mail or at Pumkin concerts.

Scott maintains that initially the band hadn't even planned to make records, then their fans pressured them into it. "People kept coming up to us and asking about a record," he remembers, "so finally we said: 'okay if you give us the money we'll get an album to you,' and we did. In about two months we collected about \$3,000, Shari kicked in a little extra, and we put out the first album. Now whatever money we make on sales goes back into making other records."

He and Mock prefer this arrangement, he adds, and have no desire to hook up with any commercial company. This way no outsider can tell them how to shape the records, and any time they want to sit back and do precisely nothing they can do so without any external pressure.

This has always been one of the prime aims of Mock and Scott since they got together in Vancouver in the early '70s.

Born in San Antonio, Texas, Scott, 28, took to music early, but ended up in the

American National Guard in the late '60s as a way of avoiding overseas military duty. But the domestic situation became worse, and with the guardsmen being used as riot police in tense, inner-city confrontations, Scott decided it was time to move to Canada. After a spell living in the British Columbia bush, and a tour of Japan as part of a group called The Lotus Eaters, he became part of the vibrant Vancouver music scene.

Long-haired, bespectacled Mock, who claims to be 47, but is probably a decade or two younger, was born in Regina but moved to Vancouver to attend university and soon became known as a folk guitarist. A couple of years later he switched to electric guitar and put together a rock band called Mock Duck, which became a city favourite. After that band dissolved, and a time playing in a duo, he got together with various combinations of musicians, which usually included Ulrich and Scott. Finally one day the three talked it over and decided to become Pied Pumkin.

As Pear or Pumkin, the band, and its mascot Mousse, a large Belgium sheep-dog, have worked everywhere from the tiniest communities in the B.C. interior to Vancouver's prestigious Queen Eliza-

beth Theatre, as well as in Edmonton, Ottawa, London, Ontario, and, of course, Toronto.

The songs they sing are a strange mixture of rock, old-time jazz, nonsense tunes, stringband instrumentals, topical material, traditional ballads and corn-ball humour. As Mock says: "A lot of our material is weird, but still people relate to it. We aim for communication, and humour is a great form of communication. You don't have to speak English to laugh."

As for the future, both men say they've been writing consistently and prolifically and have material for at least six more albums. They've been asked to do a guest spot on an upcoming Dr. Bundolo's TV special, and guest on future episodes of *The Great Canadian Gold Rush* radio programme, and the *Canadian Express* CBC-TV series. They were booked into the Alexander Hotel in Ottawa in June and July will see them at both the Cayuga Folk Festival near Hamilton and the Ottawa Folk Festival.

And of course they still plan to continue creating their unique, inimitable music, with plenty of time off to do just nothing, lie around and get away. For, after all, that's why they're Pied Pumkin.



The Pear of Pied Pumkin

Big Miller forms tour band

JAZZ AND BLUES MAN ADAPTS TO EDMONTON MUSIC SCENE

by George Melnyk

The jazz and blues man **CLARENCE H. MILLER**, friend and colleague of Duke Ellington, B. B. King and Cannonball Adderley, is alive and well and singing his heart out in Edmonton. "Big Red" as he was called then, or simply "Big", is one of the last of the great Kansas City blues singers. From 1949 to 1954 he played with the finest of the "territorial bands" headed by Jay McShann, then he toured with Duke Ellington and worked the top jazz spots on the continent, cut LPs for Columbia and United Artists and then suddenly in the mid-'60s dropped from the scene. The road show he was with folded in Vancouver and Big has been living in Western Canada ever since — mostly in Edmonton where he runs a talent booking agency called Milro Productions.

"People ask why I'm here. They say, 'Why don't you come back down' and I tell them I'm more established here than I ever was there." The Kansas-City sound was very urban and sophisticated. Today, at 54, his sound is purely mainstream, middle-of-the-road. It's a Mr. Clean sound. For jazz and blues purists who remember him from his heyday with the big bands, this may sound like apostasy but Big isn't repentant. He's had to survive on the Western-Canadian music scene where being a jazz and blues singer means certain unemployment.

"In the late '50s we got so big we did things we wanted to do. Before that we had a good feeling with the audience but then we got so far ahead of them we lost them and the jazz clubs folded. I've got to please my public. I work in a commercial world, so I do commercial things." That's his rationale. He's not going to get caught short pleasing purists and ending up without engagements. "When I first came to Edmonton I had to go straight commercial and only drop in the blues here and there. I had to break myself. I had to appeal to what the people already knew — "Stardust", "Hello Dolly", "Blueberry Hill", "Frisco" and a lot of Louis Armstrong numbers. I became a stand-up singer because club owners didn't know how audiences would take a negro singer." He wanted to keep singing. He wanted to survive. Even now, after 12 years, he still earns most of his living from booking. This is country-and-western rock-and-roll country and Big has adapted.

A popular performer who stops cutting albums and isn't part of the major nightclub circuit is headed for oblivion. That's the battle Big has been fighting for the last decade. Neither the Canadian recording industry nor the club scene has done anything for him. "The blues weren't selling and I wasn't a rock and roller," he says succinctly. He's sung with **TOMMY BANKS**, been a guest on Peter Gzowski's *Ninety Minutes Live*, cut an album for



J. Berry

Big Miller

the CBC, appeared on *Jazz Radio Canada* and done numerous local shows, both radio and television, but it hasn't been enough to launch him in a major way.

People still find it hard to accept the fact that a blues singer of world-calibre lives in Edmonton. It wasn't until high-profile entertainers such as Duke Ellington and B. B. King came to Edmonton on tour in the early '70s and had Big perform with them that people began to realize what a major talent they had here. Lately, he's been getting more calls for blues, but he warns, "Don't ask me to sing the deep-southern blues because I don't talk like that and I don't sing like that."

Recently he's formed a 17-piece band to tour Alberta. "I come from a school of music where you learned to do everything (besides being a vocalist and trombonist, he plays drums, bass, bongos, guitar, tambourine and harmonica)

and so I can tell musicians what to do." It's all part of his philosophy of taking the music to the people, playing an educative role, starting where people are and developing their taste. It's not an attitude of appeasement. It's one of respect.

He's still writing songs like "Mojo-Woman" and "Me". He's singing gospel blues as well. "I feel that I'm telling stories in my lyrics, what happened to me in my life. A lot of people in the music business today never lived the songs they sing so they're not portrayed the way they should be. Somewhere in my life, I've crossed all the bridges and I can write about them with feeling. Soul is just a word for feeling and man, feeling is all I got."

Big Miller may have mellowed his sound but he hasn't sold out. He's stuck with us, with this country — and for a jazz and blues man, that takes a lot of soul. ♦

Teachers found his work too good

LEARNING CRAFT IS PARAMOUNT FOR JEAN-FRANCOIS LAMOTHE

by Claire Caron

He states with comic emphasis: "I was born one fine day in June, 1951; I suppose the sun must have been shining!" And for **JEAN-FRANCOIS LAMOTHE**, it seems the sun has never ceased to shine.

Lamothe doesn't look like a writer, composer and singer; at first glance, he lacks that air of inspired superiority. "Perhaps one day I shall look like a singer, but actually, nobody ever looks like what he is. It's other people who stick the labels on." Jean-François talks a lot, and when he talks he reveals a mind constantly on the boil: "You have to work through to the limit of your dreams in order for them to cease to be just that. My own dream is to write songs, but chiefly to learn *how* to write them. I believe in talent, but above all in desire. It's only later that they can say whether or not you have talent. It's like if you decide to take up body-building, you have to work at it! Before, I used to write a lot of songs; I felt I had the inspiration,

but nothing came of it. Then one day I sat down and decided I wanted to write *one* good song. I was merciless; I polished it over and over; I kept reworking it until I was completely satisfied." This song was "L'Îlot" which gave its name to the trio which Jean-François, Fabienne Thibeault and Gilles St-Pierre formed for three years, and also to the young writer's publishing company.

By writing songs he has acquired a technique. It was by writing too well at school that he learned that he could write at all. "I was studying literature at the Cegep. One day, my teachers flunked me on an assignment. They said it was too good, and I must have copied it from somewhere! It was so unexpected that I was tongue-tied, which must have seemed like an admission of guilt! But at least it showed me that I could do something." He has been inspired by other people, too, artists like Peter, Paul and Mary, and Bob Dylan: "They are magical; they have this sort of fragility that stems from the thin borderline between self-confidence and the lack of

it. When I heard them, I was bowled over!"

For two years now, Jean-François has been working alone; it hasn't always been easy! For a while, he could not live on his royalties alone, and contracts were slow in coming; he sold stereo equipment, and he sold paint; he worked as a labourer. But now things are looking up. "I do a show about twice a month and I take part in television and radio broadcasts from time to time. I am beginning to be able to live by my job. Because it really is a job, what I do; it's more up my street than labouring is, but it's still a job. And one day if no one comes to hear me, I shall have to think about looking for another one!" And what is his "job"? That of an artist. "If being an artist means creating things, yes, I'm an artist."

He is certainly a very productive artist. Already he claims to have 40 good songs to his credit, and another 20 or so in the works, in addition to a whole collection of drafts and attempts: "I keep them because I wrote them in happy moments — moments which passed very quickly. But I know that they are still alive, inside me." Jean-François' songs are interpreted by other singers: Fabienne Thibeault has made several of them popular, including "Contrecoeur" and "Délire en fièvre". Louise Bernier and Lise Côté also sing his works. The fact that others sing his songs, even though he wrote them for himself, enables Jean-François to raise his sights: "I'd like to have a bigger and bigger audience, to get a good credit rating with the bank, and, of course, to make money; I'd be a hypocrite to pretend otherwise!"

For the time being he leads a peaceful life: "I try to make it as harmonious as possible, on the outside, by developing what I feel. Things aren't always easy, but I know that the hardest years, in terms of anxiety, are over. And I also know that I shan't go through the 'swelled head' phase again; I had that when 'Contrecoeur' started to be played on the radio. You know, I was like, 'What's your name? . . . Contrecoeur!' Well, now that phase is over!"

Jean-François' conversation is peppered with words like dream and magic. And what about love? "It's being in harmony with oneself, in order to be in harmony with others. You have to learn to like yourself first . . ."

Life? "It has to go on, without pain, in the most balanced way possible."

Work? "It's a means of getting in harmony with other people, of learning self-control and control of what you are doing. But by the age of 40, if it's not working out, I think I shall feel as if I am dying a little. We don't live on this earth, we learn to live . . ." and then, in a tone both mocking and self-assured: "In the next world, I'd like to be an angel!" ♦



Raymond Bouchard

MUSIC IN CANADA

JOHN GRAY's musical "18 Wheels" is all about truck drivers and truckin' and is due to open in the Vancouver Cultural Centre June 24 for a five-week run. It will then go on tour and will be remounted in Toronto in the fall. In March it opened at Toronto's Theatre Passe Muraille and then toured successfully Ontario centres. John wrote and directed the show and Boot Records is about to release an original cast recording. The country songs are published through **SKINNER'S POND MUSIC**. Stars include **FRANK MOORE**, Anne Anglin and Robert Haley. *The Globe and Mail's* Bryan Johnson attended a Toronto performance and commented: "... Theatre Passe Muraille's new musical-comedy offering is a good one, damn near marvellous." ... Quebec writer **ROGER GRAVEL** wrote ten of the tunes on his album "Flashback", on the Airedale label. Three songs were written in collaboration with **MARIE-THERESE PAILLE** ... Originally Trooper was Apple Jack, then along came **RANDY BACHMAN** to produce and generally advise, and the group began taking off nationally. Now Trooper's MCA album is out, titled



"Knock 'em Dead Kid", and it promises to do just that. Group members are **BRIAN SMITH, RA McGUIRE, FRANK LUDWIG, TOMMY STEWART** and Doni Underhill. The single from the album, "We're Here for a Good Time", was co-written by Brian and Ra ... Word from Mushroom Records at press time was that Chilliwack was still touring to packed houses in the U.S. to back their gold album "Dreams, Dreams, Dreams" and single "Fly at Night". Mushroom has signed a new act, the Doucette Band, and a "driving rock 'n' roll" album is expected in July. Drummer **DURIS MAXWELL** is in the lineup, along with Jerry Doucette, Brent Shindel and Donny Cummings ... **DON COCHRANE's** first album, on the Snocan label, was released the end of May. Eight of the folk/country tunes are originals, while one is by **TERRY CARISSE** and **BRUCE RAWLINS**. Two singles have already been released from the album, titled simply "Don Cochrane". They are "Manitoba" and "Country Music Isn't Country Anymore". Don appeared on CFGM's *Opry North* earlier in the year, as well as CBC-TV's *Comin' Up Country* out of Halifax ... "This latest heavy-metal excursion by today's most dependable followers of the Jimi Hendrix power trio tradition actually boasts a world brotherhood anthem with a lyric sheet in 11 languages," reported *Billboard* on the release of the **FRANK MARINO** and Mahogany Rush album "World Anthem" on Columbia. The title song was named one of the best cuts. Frank Marino and Mahogany Rush will tour Canada in August and September. Exclusive booking is handled by The Agency ... "Mon coeur est comme le vent" is the title of **GILLES MORIN's** album on the Bonanza label. The ten tunes are original and were produced by **DENIS CHAMPOUX** ... **CARROLL BAKER** received her Gold Record indicating more than 50,000 sales in Canada for her debut RCA album. The May 25 presentation at Onatrio Place marked the first such album presented a Canadian country performer. **DON GRASHEY** and **CHUCK WILLIAMS**, co-producers of the set, also received Gold Records. Carroll's latest hit is the self-penned "I Can't Get Enough" ... "Ride Away to the Country" was written and recorded by **GARY FJELLGAARD**, for Royalty Records. The single is from Gary's album "Me & Martin". Previously Gary's tunes have been recorded by **R. HARLAN SMITH** and **VALDY**. Other recent Royalty releases have included **GLORY-ANNE CARRIERE's** "Rocky Road" and "The Gong Song" by **DANNY HOOPER** ... **HANK SMITH's** latest single for Quality is "Twenty-five Years", a tune that just might relate to the fact that the popular country songwriter this year marks a quarter century in country music. It is backed by "I Still Miss You". Both are self-penned ... **GUIDO BASSO** has co-written with Keith Barrie both sides of



John T. Lutz

the latter's United Artists' single: "My Sicilia (Where all the Songs are Sad)" and "Sicilia Mia" ... Roger Whittaker's Tembo album "Ride a Country Road" contains two tunes co-written by **MYRNA LORRIE** and **ERIC ROBERTSON**: "Remember Love" and "Going Home" ... "A timely MOR/country single with a message for all Canadians" is the way Quality billed the May release of **DONNIE ARMSTRONG's** "Stay Together (Canada)" single. The tune was co-written by Don and **PETER PROUDMAN**. The flip side is instrumental ... Veronique Beliveau has recorded, for Tembo records, "Nous Partirons en univers" by **JEAN ROBITAILLE** and **CHRISTIAN SIMARD** and "Prends-moi comme je suis" by Robitaille and Christian St-Rock ... The latest release from **SARA ELLEN DUNLOP's** Homemade Records label is "Randy The Lad" backed by "Rodeo Clown" by **ROBERT WILLS**. Sara Ellen plans to spend most of the summer working on her musical ballet "The Land of Spiritual Promise". The production has more than 15 musical works and at press time Sara Ellen was looking into staging details ... Brian Chater reports from Montreal that **PAUL GURRY's** single "The Devil's Face" on the Amber label is receiving attention from country broadcasters across Canada and that **MIKE GRAHAM's** single "Then Came You" was being played by 90 stations within three weeks of release ... "Midnight and Dawn" is **JOHN T. LUTZ's** first album on the Philco label. The single "Bittersweet Rock and Roll" has been released. Mike Regenstreif of *The Gazette* in Montreal commented: "... Lutz' work is commercial, folk oriented pop music. His songs are catchy, pleasant and easy to listen to." ... Several years ago **JOE FAHRNI** wrote the musical "Harbor Light", now

called "Flying Angel", which told of his experiences in Chinatown and the dock areas of Vancouver. CBC Vancouver recorded the musical under its newer title. Joe has now completed a second musical, "Chantoozie", and has a third in the works . . . "Fresh Tracks" is **BOB RUZICKA's** new album on RCA. Phil LeSauvage of the *Kitchener-Waterloo Record* hesitated to categorize Ruzicka's material. He wrote: "He's a singer of songs, period, with good guitar playing thrown in". All the material is original with the exception of a tune each by **ADAM MITCHELL** and **ROBBIE MacNEILL** . . . From RCA as well comes news of the signing of **MARY BAILEY**, a dynamic country music artist who also includes a bit of MOR and pop music in her repertoire. Mary promoted her first release, "Easy Feeling (Loving You)" throughout northern Canada. Her RCA release "Pitter Patter" backed with "Brand New Me" was expected at press time . . . The *Minstrels of Mirth* is a new production combining music, theatre, poetry and stories starring **DAVID JAMES BOWEN**, **ALISON REYNOLDS** and Pat Watson (Watson & Reynolds). To date their credits include National Arts Centre concerts, major folk festivals and national broadcasts on radio and TV . . . **BACHMAN-TURNER Overdrive's** latest single for Mercury, "Shotgun Rider" was on the recommended list in *Billboard* in mid-

June. The tune was written and produced by **RANDY BACHMAN** . . . **DICK DAMRON's** single "Susan Flowers" backed by "You Can't Call it Country" received instant and enthusiastic reaction by programmers upon its spring release. The single is included on his new album, "North Country Skyline", on Condor. Both Damron tunes were produced in Nashville by Joe Bob Barnhill . . . Country balladeer **RAY FRANCIS** is remembered from the old band The Whipperwills and now The Rancheros. Condor records has released a single with Ray performing two original tunes: "Out of My Mind" and "Little Bit of Heaven" . . . Country performer **BOB KING** is back after an absence of more than six years. His latest record release is "Let's Make a Fair Trade" backed by his own tune "Josephine". It has been released on the San Lyn label in both Canada (c/o Bob King, R.R. 1, Navan, Ontario, K0A 2S0) and the U.S. Bob is married to Quebec country recording artist Marie King . . . **CHOKER CAMPBELL** has co-written most of the songs on his "Street Scene" album on his own label, Candy Apple. A second album release from Candy Apple is a solo album by **ALBERT JONES**. The label is distributed in Ontario by Motown and in Montreal by Alta Music . . . **ERNIE CASTLE** and his bands go back a long time in Western Canada. Since 1963 The Ernie Castle 4 have worked out of Cal-

gary, travelling the club circuit in the western provinces and the North West Territories. The group's latest album is on Ernie's own label, Dyecast Records (P.O. Box 3681, Station B, Calgary) and is titled "Dine and Dance with The Ernie Castle 4". It includes material by **WALLY GRIEVE**, **HUGH PARSONS** and **HAGOOD HARDY** . . . *The Music Scene* had a note from **JOE MENDELSON** recently, and as he couldn't be reached by 'phone at press time it might be fun to give it to you literally: "Joe has just produced three new albums, two of which are his own (Joe Hard) and (Joe Soft). He is currently soliciting labels in Canada. The third album is Noel Harrison's (his first after a seven-year sabbatical). Noel's album 'Spread it Around' contains one Joe Mendelson composition entitled 'Do What You Do' diplomatically." . . . Earlier this year folk performer **BILL RUSSELL** teamed with Louisiana performer Nancy Tabb Marcantel to record an album in French for children. Although most tunes are traditional, one was written by Bill. A Canadian lease agreement was being sought. Folk performer Raffi included "Spider on the Floor" by Russell on his latest Troubadour album . . . **BOBBY BLUE** and his band The Country Blues moved headquarters from Ontario to Nashville less than a year ago and in a few short months Bobby's first single on his Blue Star label was released south of the border. "13 Years Ago" is backed by "Tammy". Both are original tunes and were produced by Bobby's manager Bob Terry. The country writer/performer has been in the business for more than two decades. His music reflects that of Hank Williams and Bobby's own experiences as a trucker. He was in Toronto in June to open a Canadian publishing company and plans to tour Canada with his band beginning August 1 . . . On April 28 the University of Toronto Jazz band with directors **PHIL NIMMONS** and Ron Chandler placed third in the Ashland College National Jazz Festival in Ohio. Invitations were sent to 1200 high schools and 400 colleges to take part and the competition was divided into the two categories . . . **BURTON CUMMINGS'** album "My Own Way to Rock" for Portrait has received rave notices since its June release. CHUM-FM aired an hour programme on the album, interviewing Cummings from Los Angeles. The single "Never Had a Lady Before" and "Timeless Love" are cuts from the album. This is the album that features the performing reunion with **RANDY BACHMAN**, although he helped write only a single tune . . . Condor has released "605" written and recorded by **BRIAN AUSTIN**. Austin's first Condor release was "Morning's Breaking Over California", a tune that moved from country to MOR charts, according to the label . . . RCA has released a second single by recent signing **DAVID THOMPSON**. "If I Can't Have You" is classed Pop/MOR . . . Another commercial-made-good success story: **JOE FAHRNI's** tune "You, Y'Look Good," recorded by Joani Taylor for Polydor, was a Buick ad before reincarnation on the Canadian Top 40 charts . . . Snocan has released the latest single by **REG**



World Radio History

Ernie Castle



David Thompson

WATKINS, "(Music Ship to) St. Augustine" is an original tune that will appeal to country formats . . . Country writer **BIG KENNY** penned "Give Me" the current single on Thunderbird by **ROGER QUICK**. Each has been in country music for nearly two decades. Roger performs with his own band, the Rainbows, while Big Kenny's group is called the Parkway Trio. Both are popular groups on the Ontario country club circuit . . . Word reached *The Music Scene* at press time that Orillia fiddler **RUDY MEEKS** was awarded top prize at the Grand Masters International Fiddling Championships in Nashville following Fanfare . . . *Maple Sugar* is the name given to a programme of traditional Canadian music that is being staged this summer in the name of national unity. Director Dorothy Hogan of Guelph, Ontario, explains that the programmes include fiddle tunes, folk songs and dances. Performers include champion fiddler **GRAHAM TOWNSEND** and banjo player **MAURICE BOLYER**. A concert was given in late June during the Destiny Canada conference at York University. Other summer dates include University of Guelph July 13, the Royal Ontario Museum, July 28. On July 21 Townsend will present a solo fiddle concert at the ROM . . . Brothers **JIM** and **DON HAGGART** from Nova Scotia have split as a country act. Jim is pursuing a solo country career while Don and his band The Last Generation are moving toward a country/MOR sound . . . Ottawa songwriter **DAVID WIFFEN** is host and performer for the Ottawa productions of the new CBC-TV summer series *Who's Who?* Segments also originate from Toronto with host **HAGOOD HARDY**, London with **TERRY McMANUS** and Windsor, Ontario . . . **WATERLOO MUSIC's** Catalogue for 1977-78 is now available by writing to Waterloo Music

Co. Ltd., Box 250, Waterloo, Ontario, N2J 4A5. Waterloo is Canada's largest educational music publisher and its catalogue extends to musical instruments and recordings . . . The show-stopper at the Capitol Records concert during Fan Fare in Nashville in early June was Gene Watson's performance of his hit "Paper Rosie", written by **DALLAS HARMS**. Gene's act now includes a costume with embroidered roses and paper roses he tosses to his audience. A second Dallas tune, "Old Man on the Horn", has been recorded by Gene and is awaiting release. The crowd reaction on first hearing was every bit as enthusiastic as that for "Paper Rosie" . . . The press was taken on a Sunday evening cruise in Toronto Harbour to launch the Climax Jazz Band's latest album, "Live at Harbourfront". The album was recorded during a concert at the Harbourfront Jazz Club . . . Recorded by Paul's People, the single "Blue Jays", now used as the official theme song for the Toronto baseball team, has been picked up by charts across the country. The tune was written by **MIKE LOCOCO**. Another tune by Lococo, this one written in 1974, will be released any day. Titled "Fly Away Pretty Bird", it, too, was recorded by Paul's People and is on the Little Guy label. Both singles were produced by **PAUL ZAZA** at Zaza Sound in Toronto.

FILMS

JOHN MILLS-COCKELL has composed the music for two Canadian-made feature films: *Lies*, produced by Wayne Arron for Capital Arts Productions Ltd., and *Deadly Harvest*, produced by Tony Kramreither for Burg/Ambassador Productions. The composer was recently honored when the CBC production *Beaverbrook: The Life and Times of Max Aitken*, for which he composed the music, won the award for best television programme of the year at the 1977 ACTRA Awards, broadcast last April. Performers between presentations included **BOB RUZICKA**.

Country artist **DICK DAMRON** has been approached to write several songs as well as the theme for *P. F. Flyer*, a film to star Peter Fonda. Shooting will take place in Western Canada.

In late May the CBC Television Network began a new Saturday series called *Movie Night* presenting outstanding Canadian feature films such as *The Apprenticeship of Duddy Kravitz*; *Goldenrod* (music by **MICKEY ANDREWS**, Franklyn Boyd, **BILL BRADY**, **IRVING DOBBS**, **TOMMY HUNTER** and **ART SNIDER**); *The Man Inside* (music composed and conducted by **DON GILLIS**); *The Rowdyman* (music by **TERRY CARRISSE** and **BRUCE RAWLINS**) and *Second Wind* (music by **HAGOOD HARDY**).

CONCERT

Twenty-three awards in the fields of serious music and jazz were awarded to individuals and companies at the first Canadian Music Council Awards Dinner, held May 1 at Vancouver's Bayshore Inn.

The Canadian Music Council Medals, awarded annually to honour individuals for outstanding contributions to music in Canada, were presented to Helmut Kallmann, Chief of the music section of the National Library in Ottawa, to mezzo-soprano Phyllis Mailing of Vancouver and to Montreal composer **ANDRE PREVOST**. The Council's Composer of the Year award was presented to **R. MURRAY SCHAFFER** for outstanding activity during the calendar year 1976.

Among the newly established radio awards, Best Radio Broadcast of Canadian Music went to the CBC broadcast of **ISTVAN ANHALT's** "La Tourangelle" and Best Radio Broadcast of a Canadian Choir to the CBC for its *Mostly Music* programme featuring The Festival Singers of Canada and the percussion group Nexus in **JOHN WYRE's** "Utah Kane Nowa".

The award for Best Canadian Jazz Broadcast was jointly shared by the CBC French Network's programme *Jazz en Liberté* (ensemble Roger Simard) and the English Network's *Jazz Radio Canada* (**NIMMONS 'n' Nine Plus Six** and the Wyatt Ruther Quartet).

The Council's recording awards comprised, in part, the categories of Best Canadian Jazz Recording (won by the CBC for **KATHRYN MOSES's** first album) and Best Recording by a non-Canadian Company of a Canadian Artist (won by BASF for "Oscar's Choice", performance by Oscar Peterson, affiliated with Broadcast Music Inc., New York).

New members of the Canadian League of Composers include **STEVEN GELLMAN**, **HUGH HARTWELL**, **GARY HAYES**, **RICHARD JOHNSTON**, **MIECZYSLAW KOLINSKI**, **MICHEL LONGTIN**, **DENIS LORRAIN**, **JOHN REA**, **THOMAS SCHUDEL**, **PIERRE TROCHU** and **BARRY TRUAX**. The League now has 90 members.

The 1977-78 season of the Toronto Symphony will offer performances of works by **PIERRE MERCURE**, **FRANCOIS MOREL**, **R. MURRAY SCHAFFER** and **HARRY SOMERS** as well as arrangements by **MARIO DUSCHENES** and **GARY KULESHA**. One of the season's highlights will be the premiere of a specially commissioned work by **JOHN WYRE**. "Connexus" will be performed by the percussion group Nexus (of which Wyre is a member) as soloists with the Toronto Symphony.

JACQUES HETU has been commissioned to compose "Antinomie", an eight-minute work which will be premiered in October, 1977, by the National Arts Centre Orchestra under Mario Bernardi.

A specially commissioned work by **R. MURRAY SCHAFER** will highlight the 1977-78 CJRT Festival Series at Toronto's Ryerson Theatre. The work, entitled "A Hymn To Night", is a setting in the original German of the poetry of Novalis and will be performed by soprano Riki Turofsky. Paul Robinson, music director of CJRT-FM, has announced that he plans to introduce a new Canadian work each season from now on.

University of Alberta radio station CKUA's *Acme Sausage Company* programme will present, on July 14, 1977, at 10:30 p.m., the broadcast premieres of three new compositions by Victoria, B.C. composer **JOHN J. SHEARER**. The works are "Four Pacific Sketches" for string quartet, "Prairie League" for flute and piano, and "Tofino Diner" for alto flute solo. Shearer, who has composed extensively for television, film and the theatre, is leader of the Edmonton-based group Home, a ten-piece music/drama ensemble, and a member of Survival Music, a contemporary jazz ensemble.

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

— Concurso Internacional de Composición Orquesta Ciudad de Barcelona, symphonic composition (20-30 mins.); deadline for entries July 31, 1977; contact Concurso Internacional de Composición Orquesta "Ciudad de Barcelona", Bruch, 110, Barcelona, Spain;

— Concours International de Composition Opéra et Ballet, ballet music; deadline for entries September 1, 1977; contact Concours International de Composition Opéra et Ballet, Maison de la Radio, C.P. 233, CH-1211 Geneva 8, Switzerland;

— International Arthur Honegger Music Prize '77, symphonic composition, oratorio, string quartet; deadline for entries January 31, 1978; contact International Arthur Honegger Music Prize '77, General Prize Secretariat, Fondation de France, 67, rue de Lille, 75007 Paris, France.

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

— Mirafone Corporation/Los Angeles Tuba Quartet Composition contest, composition for any combination of four CC or F tubas (without accompanying instruments, although prepared electronic tapes will be accepted — duration 12-17 mins.); deadline for entries January 10, 1978; contact Tuba Quartet Composition Contest, P.O. Box 7271, Burbank, California, 91510, U.S.A.

— 1977-78 CBC National Radio Competition for Young Composers, prizes totalling \$26,000 (Grand Prize of \$5,000 to composer whose work is judged best in the competition in unanimous decision of the jury) will be awarded in three categories: Electronic Music, Two to twelve instrumentalists or vocalists, unaccompanied or accompanied solo voice or instrument; Winning compositions will be broadcast over the CBC English and French Networks; deadline for entries November 1, 1977; contact Canadian Music Centre, 1263 Bay Street, Toronto, Ontario, M5R 2C1.



Peter Huse

Barbara Pentland

The Canadian Conference of the Arts held its annual Awards Banquet April 28 at Vancouver's Devonshire Hotel. Present to receive one of the three Diplomes d'Honneur was **BARBARA PENTLAND**, who was also treated to a performance by the Purcell String Quartet of excerpts from her "String Quartet No. 3".

The Ottawa Board of Education Central Choir, directed by Arnold Earl, joined the National Arts Centre Orchestra April 7 in the premiere of "Cantate Domino" a commissioned work by **KEITH BISSELL**. The work is a setting of the first seven verses of Psalm 98.

Melbourne Records of Canada has announced the release of the 12th album in its continuing series of recordings of works by Canadian composers. "Lonely Island" (SMLP 4032), featuring Toronto Symphony co-principal bassoonist **CHRISTOPHER WEAIT** and pianist Monica Gaylord, includes the title piece by Weait as well as **JEAN COULTHARD**'s "Lyric Sonata for Bassoon and Piano" (1969), **RICHARD JOHNSTON**'s "Suite for Bassoon and Piano" (1946), **DAVID LIDOV**'s "Fantasy for Bassoon and Piano" (1972) and **HAROLD WEVERS**' "Nocturne for Bassoon and Piano" (1968). Melbourne Records are distributed by London Records of Canada Ltd.

The University of Toronto and Toronto's Royal Conservatory of Music recently collaborated on two concerts devoted entirely to Canadian music and performed by students and faculty members. Works by **JEAN COULTHARD** and **HARRY SOMERS** were included on an April 27 concert as were several shorter compositions by first-year students. On May 26 faculty members performed works by **ROBERT EVANS** and **CHRISTOPHER WEAIT**.

GILLES TREMBLAY's "Fleuves", commissioned last year by the Montreal Symphony Orchestra, had its long-awaited world premiere May 3 at Place des Arts. The performance, conducted by **SERGE GARANT**, was extensively publicized in the Montreal newspapers. Most impressive was the front page of the Arts et Lettres section of *La Presse*, which depicted, superimposed over an extract from the score itself, a full-colour blowup of composer and conductor studying the composition. The layout was accompanied by a lengthy interview by Claude Gingras with the two musicians.

Jacob Siskind of *The Gazette* referred to "Fleuves" as "a work of considerable significance. It is one of those rare contemporary works that has things to say to the ordinary listener as well as to the cognoscenti".

Following this successful debut with the Montreal Symphony, Garant will conduct on February 7, 1978, the Canadian premier of **ANDRE PREVOST**'s "Chorégraphie III". Also scheduled for the orchestra's 1977-78 season are performances of works by **JACQUES HETU**, **FRANCOIS MOREL** and **JEAN PAPINEAU-COUTURE**. Prevost's "Célébration" (1966) will also be heard during the season.

Performances this season at the Victoria Art Gallery of works by **DAVID DUKE** have included the premieres of "3 Pieces for Guitar" (November 25 by Alan Rinehart) and "7 Clavichord Pieces" (January by David Bulmer). Victoria's Christ Church Cathedral was the setting on March 5 for the premiere of the composer's "Sonata da Chiesa" for flute and organ.

David Duke has been commissioned to compose a piano Sonata for Dr. Vivienne Rowley of Selkirk College. He also recently joined **VIOLET ARCHER**, **JOAN HANSEN** and **ERNST SCHNEIDER** in adjudicating this year's Okanagan Composers' Festival.

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