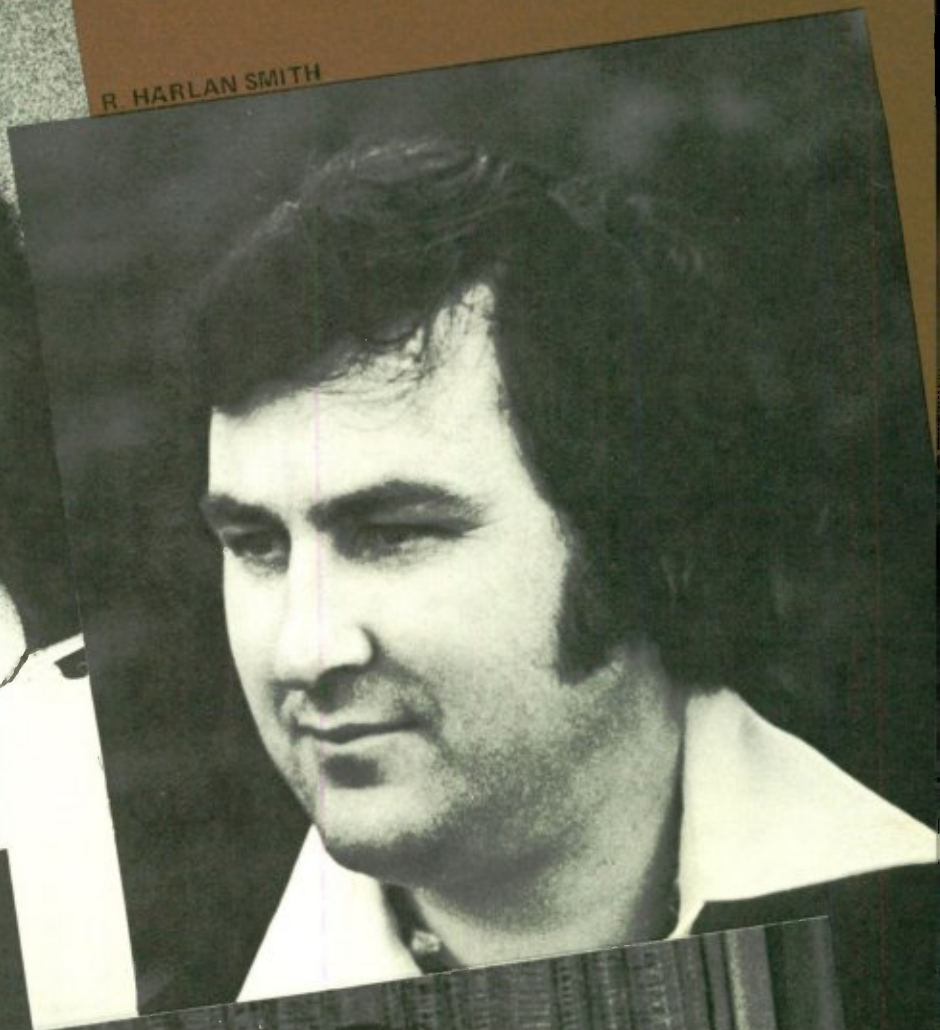


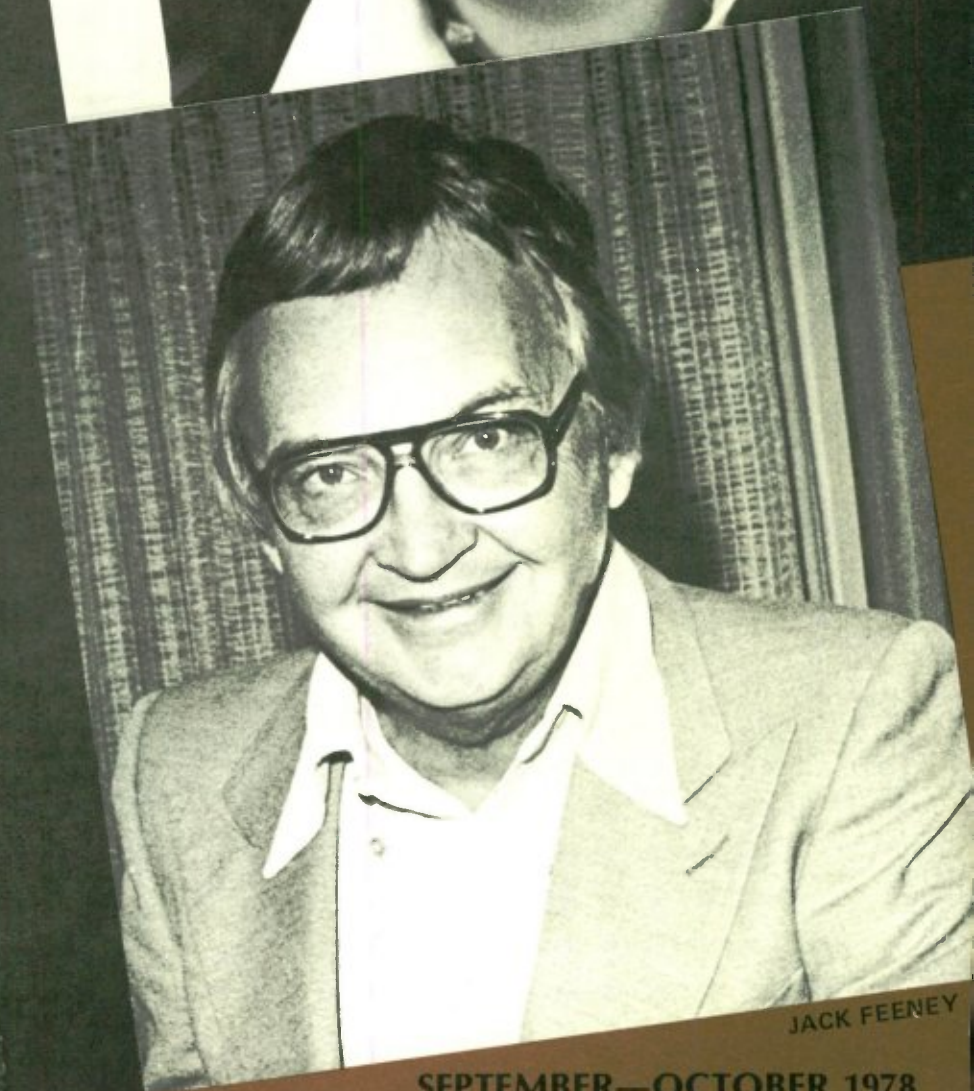
LONNIE SALAZAR



R. HARLAN SMITH



DON GRACHEY



JACK FEENEY

SEPTEMBER—OCTOBER 1978





François Magnan, General Manager of the Orchestre symphonique de Québec accepts cheque from S. Campbell Ritchie, Managing Director of P.R.O. Canada.



Dr. William Charnetski, Public Relations Director, Lethbridge Symphony Orchestra.

## ORCHESTRAS SHOW IMAGINATION, COLLECT \$5,000 IN AWARDS

by Nancy Gyokeres

Delegates attending the Third National Conference of the Association of Canadian Orchestras in Halifax in June were invited to a luncheon sponsored by the Performing Rights Organization of Canada Limited. Cool white wine accompanied the chicken. Nice. But it wasn't until a cheque for \$500 was presented to the New Brunswick Youth Orchestra, one for \$1,000 to the Regina Symphony, one for \$1,500 to the Lethbridge Symphony and a whole \$2,000 to l'Orchestre symphonique de Québec that delegates realized that P.R.O. Canada meant business. It did, indeed, mean to honour those Canadian orchestras which had used a bit of imagination in programming contemporary music.

P.R.O. Canada contacted orchestras across the country earlier this year, announcing an awards programme to honour them for the "imaginative programming of contemporary music". Each orchestra was invited to forward programmes and relevant information regarding the current season, 1977-78. On this basis, as well as with the use of newspaper critiques and personal knowledge, the winners of the \$5,000 available this year were picked. As well, the National Arts Centre Orchestra in Ottawa was presented with a special citation for outstanding programming and presentation of contemporary works, as well as the commissioning of Canadian composers.

"We believe that the promotion and programming of *all* contemporary music can only lead to the introduction and acceptance of *Canada's* contemporary music," said Master of Ceremonies S. Campbell Ritchie, P.R.O. Canada's Vice-President and Managing Director. "Our music must and is competing with that from all over the world. All we ask is that Canadian orchestras help to keep up the momentum."

He explained P.R.O. Canada's role as a performing right organization: to collect performance royalties from the users of music, in turn distributing them to affiliated writers, composers and music publishers, of which P.R.O. Canada currently has 9,600. "Please don't think that we are collecting performance royalties only on behalf of our Canadian affiliates. Not so. Through international agreements with foreign performing right societies and music publishers we also collect for the performance of foreign copyrights. When foreign copyrights are performed in Canada, performance royalties leave this country. Naturally, the more Canadian music performed, the greater the amount that remains in Canada for Canadian composers'."

The enthusiasm by conference delegates for the awards programme was evident. As Mr. Ritchie put it, all he requests at this time is that orchestras give contemporary music "that second thought". He added that in future \$10,000 will be available every two years to Canadian orchestras. ♦



Paul Hartman, Manager, Regina Symphony Orchestra.



Rolf Duschenes, President, New Brunswick Youth Orchestra.



Myra Grimley, Assistant Manager, National Arts Centre Orchestra. (Photos by Wamboldt-Waterfield)

# COMMENT

Response to the P.R.O. Canada "Pop" Concert Royalty Payment has been heartening. It is encouraging to realize that your talents are being recognized all across Canada. It appears that this summer audiences for live concerts have increased in number and enthusiasm. I will try to answer some of the questions that have been raised by many affiliates following our notice of the establishment of the "Pop" Concert Royalties.

1. We have no authority to collect tariffs or pay royalties for "Pop" concerts performed outside Canada. If such a royalty is paid in another country, you will be protected by whatever arrangement has been made by your publisher or P.R.O. Canada to protect your performances in that country.

2. There are no percentage reductions for frequency or increased numbers of performances. The rate published is for each performance in a concert.

3. The concert must be performed in a hall, auditorium, arena, etc. to which the public paid an admission fee.

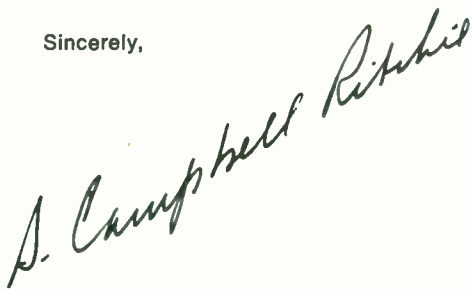
I hope these three points answer any questions you may have had in mind.

Your Board of Directors has approved an expansion of the head office of P.R.O. Canada in Don Mills. The present building has accommodated us for 12 years during which your successes have grown to the extent that expansion is necessary to permit us to continue serving your needs.

Summer is fading into autumn, and country music is again being highlighted from coast to coast. September and October are important months for country music. The Academy of Country Music Entertainment has a big week in Regina the end of September, culminating with RPM's Big Country Awards Weekend September 30 and October 1. Then the Country Music Association in Nashville has its celebration October 9 and the week of October 16. All these events can only bring to the attention of the public the enjoyment that can be experienced as a result of your talents in writing and performing country music.

All the best,

Sincerely,



S. Campbell Ritchie  
MANAGING DIRECTOR

# THE MUSIC SCENE

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SEPTEMBER-OCTOBER, 1978



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## Programmes abound in commissions

# CONTEMPORARY MUSIC GROUPS THRIVING ACROSS CANADA

by Michael Schulman

Contemporary music, the music most Canadian concertgoers love to hate, is flourishing. Often regarded only as ugly, unwanted weeds in the classical music lawn, those weeds have taken root in a variety of locations. And, to the surprise of the public, many of those new plants are yielding flowers of remarkable colour and genuine beauty.

As recently as 1965, there was not one organization in Canada presenting a concert series devoted exclusively to contemporary music. Now, with enlightened government support, there are more than half a dozen, and more can be expected. Each new arrival, in turn, has served to inspire the creation of the next. Here, in chronological sequence, are the seven most active of these organizations.

### **La Société de Musique Contemporaine du Québec**

Pride of place belongs to the SMCQ. In 1965, there was only a vacuum. In 1966, there was the SMCQ.

Wilfrid Pelletier had discussed the need for a contemporary music society with CBC commentator Maryvonne Kendergi. They quickly enlisted others — **JEAN PAPINEAU-COUTURE**, Hugh Davidson, Jean Laurendeau, Robert Giroux and **SERGE GARANT**. The last became the society's music director and conductor, roles he retains today.

The most vital element in the formation of the SMCQ was the creation of a permanent performing contingent, the SMCQ Ensemble, that would devote itself to mastering the special technical and notational demands of contemporary music, thereby affording composers an experienced and sympathetic medium for translating their scores into polished performances.

Aided by a \$10,000 grant from the Québec Ministry of Cultural Affairs, the SMCQ started small, with a "season" of three concerts in Montreal's Salle Claude Champagne. The first concert, presented on December 15, 1966, included music by Garant, **R. MURRAY SCHAFER**, Bruce Mather and Pierre Boulez.

The SMCQ is no longer small. Last year, in addition to its series of seven concerts in Montreal, the SMCQ Ensemble performed in Paris, London (England), Leverkusen, Metz, Bonn, Cologne, Brussels and Düsseldorf.

By now, 40 Canadian composers have had their works performed and many have been recorded on LP by the SMCQ Ensemble. Nineteen works have been especially commissioned by the SMCQ, which has also provided a forum for the works of international composers. Among the leading figures who have come to Montreal as guests of the SMCQ have been Berio, Stockhausen, Kagel and Messiaen.

With the tremendous growth of the SMCQ's role in Canada's musical life has come a concomitant growth in the SMCQ's budget and in the support obtained from government sources. Last season, the Canada Council provided \$55,000, the Québec Ministry of Cultural Affairs gave \$38,500 and the Montreal Arts Council \$8,000.

This season, the SMCQ and the Montreal Symphony are joining forces to present special tributes to two of the world's greatest living composers. In October, the *Tribute to Olivier Messiaen* will bring Messiaen to Montreal for a series of concerts and a public discussion with the composer, pianist Yvonne Loriod, Serge Garant and MSO conductor Charles Dutoit. In March, Krzysztof Penderecki will take part in a *Penderecki Week* with concerts by the SMCQ Ensemble and the MSO as well as a public discussion.

### **New Music Concerts**

In Toronto, composer-flutist **ROBERT AITKEN** and composer-broadcaster Norma Beecroft looked at the success of the SMCQ and decided to create Toronto's New Music Concerts,

with the assistance of the Canada Council and the Ontario Arts Council.

Unlike the SMCQ which started cautiously, NMC began big, with a series of six events, five concerts and a screening of Mauricio Kagel's film "Ludwig Van". Right from the start, Aitken and Beecroft decided to attract audiences by offering a mix of Canadian compositions, some multi-media "theatrical" pieces, plus an assortment of the biggest international "stars" among living composers.

The first concert, held at the University of Toronto Faculty of Music on January 6, 1972, featured Luciano Berio conducting a programme of his own works. Since then, the annual series has grown to a season of eight concerts, and guest composers have included a Who's Who of the international avant-garde: Bedford, Bertoncini, Cage, Carter, Crumb, Davies, Foss, Globokar, Holliger, Jolas, Kagel, Krauze, Lanza, Mamangakis, Nordheim, de Pablo, Reich, Reynolds, Takemitsu and Xenakis. A special feature of NMC programming is the presentation by such famous visitors of informal lecture-demonstrations, free to the public, usually on a weekend afternoon preceding the concert.

Last season's highlights included a retrospective concert of the music of John Cage, who was on hand for the occasion, and the first complete performance of R. Murray Schafer's opera, "Loving/Toi". This past March, following the Toronto premiere, NMC took "Loving/Toi" on tour to Ottawa, Montreal and Halifax.

NMC has also helped to promote Canadian music abroad. In 1976, NMC toured Scandinavia, Britain and Central Europe, performing programmes of predominantly Canadian music. Other NMC tours have included New York City (1975) and Boston (1976). In its first seven seasons, NMC has presented works by 30 different Canadian composers, half of them receiving NMC commissions. The level of performance has been outstanding, with regular appearances by Aitken himself as flutist and conductor, the percussion group Nexus, vocalists Mary Morrison, Patricia Rideout and Gary Relyea, the Canadian Brass, the York Winds, the Lyric Arts Trio, the Oxford and Purcell String Quartets and the Canadian Electronic Ensemble, as well as major contemporary music ensembles from other countries.

This season features the world premieres of commissioned works by Canadian composers Micheline Coulombe Saint-Marcoux, **JOHN BECKWITH**, R. Murray Schafer, Gabriel Charpentier, **BARBARA PENTLAND** and Alex Pauk, plus scheduled visits by international luminaries Aloys and Alfons Kontarsky, Lou Harrison, Sylvano Bussotti and Karlheinz Stockhausen. Making it all possible are grants from the Canada Council (last year: \$55,000) Ontario Arts Council (\$21,000), Metropolitan Toronto (\$13,500) and the City of Toronto (\$5,000), with an extra \$20,000 in federal and provincial grants to subsidize the tour of "Loving/Toi".

### **Array**

In the fall of 1971, just as New Music Concerts was gearing up for its first season, a group of students at the University of Toronto Faculty of Music decided to start their own concert series in order to put their own music before the public.

They called themselves Array, and presented their first concert on April 20, 1972. At that time, the names of the seven founding members meant little in musical circles. Now, **ROBERT BAUER**, John Fodi, Clifford Ford, **GARY HAYES**, Marjan Mozetich, Michael Parker and Alex Pauk are among the best known of Canada's younger generation of composers, with numerous awards garnered in major competitions.

Array's first three years were marked by strident manifestos in the form of *Array Newsletters*, negative reviews from the critics and vanishing audiences. By 1975, Array was in disarray as some of the founders had left Toronto to seek their fortunes elsewhere — Hayes to Ottawa and the CBC, Ford to teach at Halifax's Dalhousie University, Parker to teach at

Newfoundland's Memorial University, and Pauk to Vancouver, where he helped organize Days, Months and Years to Come (see below).

Since then, Fodi and Mozetich have restructured Array. They organized a permanent nucleus of instrumentalists, introduced the names of established composers into their programming and shifted the concert locale from the University of Toronto to much less formal environments, such as the Music Gallery and the Art Works in Toronto.

Through it all, Array has managed to run up an impressive record of introducing Canadian music, mostly by younger composers grateful for the chance to hear their music out loud: in 23 concerts, 106 different Canadian compositions have been presented, 69 of them world premieres, including 12 Array-commissioned works.

Array's 1978-79 schedule of five concerts will add to these statistics, with programmes featuring new commissions from **JOHN THROWER**, James Tenney, **CLAUDE VIVIER**, **JOHN REA**, Rudolf Komorous and Henry Kucharzyk, plus the latest efforts of Fodi and Mozetich themselves. In recognition of Array's continued dedication to the promulgation of Canadian music, the Canada Council and Ontario Arts Council last year provided grants totalling \$9,000, while the CBC added approximately \$6,000 in musicians' fees and broadcast rights.

### InNOVations in Music

At the same time that the seven young composers of Array were creating their own public forum, another group of seven like-minded musicians were banded together in Halifax. They, too, wanted to present concerts of contemporary music, not least their own compositions.

The seven were composer-trombonist **ADRIAN HOFFMAN**, composer-flutist **STEPHEN PEDERSEN**, composer-double bass player Alexander Tilley, composers **STEVE TITTLE** and **DENNIS FARRELL**, and pianist John McKay. They called their organization InNOVations in Music, or Nova Music for short. A little gimmicky, perhaps, but in 1971 in Halifax, gimmicks were needed to create an audience for the unheard-of kind of music they had in mind.

Another "gimmick" aimed at encouraging people to listen: all Nova Music concerts have been presented in the lobby of the Dalhousie Arts Centre, with people free to come and go as they like. And "free" means just that — no admission charge!

The first Nova Music concert took place on April 9, 1972, and included brand-new works by Hoffman, Pedersen and Tittle balanced with "classics" by Ives and Webern. This pattern has been retained in Nova Music's annual series of six concerts, as Canadian works are presented side-by-side with those of other major 20th-Century composers.

Nova Music has, in effect, introduced Halifax to the music of the 20th Century, by presenting the local premieres of such "basic" repertoire as Bartok's "Sonata for Two Pianos and Percussion", Messiaen's "Quartet for the End of Time", Milhaud's "Scaramouche", Schoenberg's "Pierrot Lunaire" and Stravinsky's "L'Histoire du Soldat".

Meanwhile, more than 30 Canadian composers have been showcased, nearly half of them from the Maritimes. Visiting performers have included Robert Aitken, Mary Morrison, the Warsaw Music Workshop, Trio Ex Voco, composer-pianist Yuji Takahashi, the Canadian Electronic Ensemble and the Mather-LePage piano duo. In 1976, Murray Schafer came for a three-day festival, one day devoted to his "ear-cleaning" exercises, another to the World Soundscape Project, and the third to a concert of his music.

Last year, half of Nova Music's \$18,000 budget came from the Canada Council, with most of the remainder coming from the Nova Scotia Department of Recreation, Dalhousie University and CBC Toronto. But there has been mounting pressure from the government agencies to do away with the free admission policy. By now, it is argued, Nova Music should have developed a following willing to pay *something* for what they hear.

Not yet, says Nova Music, an admission that despite all their efforts, Halifax is still not completely convinced that new music can be good music, too.

### Vancouver New Music Society

In the fall of 1972, CBC producer George Laverock, mezzo-

soprano Phyllis Mailing and conductor Simon Streatfeild met to discuss the formation of a local group. In February, 1973, a constitution and board of directors were created. Originally, the society was conceived as a festival, with its first four concerts crowded between May 14 and June 4, 1973.

The first programme, conducted by Streatfeild, featured Mailing as soloist in Crumb's "Ancient Voices of Children", plus works by John Hawkins, David Sheinfeld and Bruce Mather. Though the concentrated spring festival has since given way to an annual series of 6-7 concerts extended over the full season, that initial programme set the pattern for VNMS programming to date, with Canadian compositions coupled with important international works, often involving vocal and theatrical elements.

Thus, the 1978-79 season includes a multi-media work by Theo Goldberg; premieres of commissioned works by **WALTER BOUDREAU**, **STEVE CHATMAN** and **BARRY TRUAX**; a concert of music for electronic instruments by the Groupe de Musique Experimentale de Bourges (France); a contemporary programme by the Baroque Strings of Vancouver, conducted by Uri Mayer; and an evening of contemporary jazz (co-sponsored by the Vancouver Jazz Society).

The VNMS has attracted its share of important guest performers, including Kazuyoshi Akiyama, Serge Garant, Robert Aitken, Peter Maxwell Davies, Lukas Foss, **UDO KASEMETS**, Sydney Hodkinson, the Purcell Quartet, cellist Gisela Depkat and the Vancouver Chamber Choir led by Jon Washburn.

Last season, the VNMS's budget was \$44,500. Nearly half of the total (\$22,000) came from the Canada Council, with another \$9,000 from the B.C. Cultural Fund. The remainder was derived from ticket sales, local grants and donations.

### Days, Months and Years to Come

This poetically titled organization followed hard on the heels of the successful Vancouver New Music Society. The VNMS proved that audiences would come to the Vancouver East Cultural Centre for entire programmes of contemporary music. Seeing their opportunity, seven young Vancouver musicians got together in 1974 to start their own concert series, devoted to introducing new music written for small chamber ensembles, specifically the instruments they themselves played.

The original group consisted of flutist Kathryn Cernauskas, oboist Tony Nickels, composer-percussionist Paul Grant, pianist Patrick Wedd, composer-conductor-pianist Alex Pauk (one of the Array founders), violinist Angela Cavadas and percussionist Graham Boyle. Over the last four years, the ensemble has changed but slightly; Cavadas and Boyle have left, and cellist Lee Duckles has arrived.

In 1975, DM&YTC became the resident new-music ensemble at the Vancouver East Cultural Centre and in that capacity have presented a season of five concerts annually. The first year, they were funded entirely by the Cultural Centre itself. Since then, funding has come from the Canada Council (last year, \$10,000), the B.C. Cultural Fund (\$2,600), with another \$4,000 from the City of Vancouver, CBC and ticket sales.

Canadian composers who have been commissioned by DM&YTC include John Fodi, Marjan Mozetich, Harry Freedman, John Rea, Thomas Baker, Rudolf Komorous, and Alexina Louie. Other composers who have written works especially for the ensemble include DM&YTC members Pauk and Grant, Olov Franzen, **ALLAN RAE**, Chris Butterfield, and **BRUCE DAVIS**. A dozen additional Canadian composers have had their works presented.

This season features premieres of works that DM&YTC have commissioned from Serge Garant, Claude Vivier and Donald Steven. The musicians of DM&YTC are not content merely to play new works; at each concert, they create a dialogue with the audience by commenting about each of the works performed, and inviting members of the audience to meet and talk with them after the concert.

### Music Inter Alia

The newest of Canada's new-music concert series is more than just a concert series. The brainchild of Winnipeg composer-pianist **DIANA McINTOSH**, Music Inter Alia lives up

*Continued on page 14*



## Concentrating on the U.S. market

# GARFIELD'S SHOWS, RECORDINGS EQUALLY RICH IN SOUND

by Gary A. Binnell

Garfield could well place Canada in competition with leading European countries as a producer of serious, tasteful, progressive folk-rock. No other Canadian band has taken the financial gamble, or for that matter the musical gamble, that Garfield has. The progressive folk sound



Garfield French

that the band delivers may be described in one simple word: unique.

**RONALD GARFIELD FRENCH**, the undisputed leader of Garfield and writer of the group's material, has consistently refused to "play it safe". At one time in his career, he placed himself and the band into an enormous six-figure debt in order to be able to play the music he believed in. That gamble is now beginning to pay off.

Initially, Garfield required special equipment to produce the distinctively romantic, rich, synthesized sound that he and his band members have since mastered. As a result, the band is credited on their first two albums with playing a vast array of instruments, including, along with the usual pop band basics, flutes, electric cellos, synthesizers, a variety of percussion instruments, including vibes, and even a banjo and harmonica. The versatility demanded of each member of the band is phenomenal, but indeed their talent is just that.

Garfield's brother, Dennis, is master of his collection of percussion equipment, and many critics have demonstrated high regard for his drumming ability. Guitarist Walter Lawrence displays equal ability on his guitar. Chip Yarwood and Paul O'Donnell, credited with much of the flute and synthesizer work on the first two albums, have left but Jacques Fillion, also a keyboardist, and Maris Tora on bass have filled the gap extremely well. In any case, new members may still be sought.

Garfield French himself is a superb singer with a wide vocal range. The quivering emotion that he projects in every song is the greatest single factor in the band's sound. As a songwriter, French is prolific, having penned more than 300 songs to date.

The various groups with which the band has been compared compile a who's who in post-1960 rock. Manager Jim Smith dismisses comparisons by terming their sound eclectic. However, he does agree that the music has the fullness of a Genesis-type band, with the subtleness and romanticism of the Moody Blues.

Garfield is signed to Capricorn records, a U.S.-based company which, like the group's earliest label, Mercury, is marketed in Canada by Polydor. "We would like to concentrate on the American market, because that's where the group's future is", remarks Jim. He is a little disenchanted with the band's acceptance in hometown Toronto, a fact which he attributes solely to the lack of airplay given the band by the city's major FM rock station. In a sense, he feels the station is almost avoiding a social responsibility. In Montreal the situation is quite different. After one partial concert there, a CHOM-FM repre-

sentative was so impressed with the band that Garfield received saturation airplay the following day. That evening saw 800 people anxiously waiting to fill a 375-seat club. As a result, Garfield's music has a strong following in Montreal.

Garfield's first two albums were recorded in the United States and the band is currently in Sheffield, Alabama, putting the finishing touches on the third. Their most recent album, "Out There Tonight", is still on the top-ten radio charts in San Antonio, Texas. Although important, Jim is not overly concerned with hometown acceptance. He feels it is much more important to be accepted on a global level and is quite content with the group's international success thus far.

To attend a Garfield performance is a memorable experience indeed. The singer and his band have toured with major acts in recent years, including, most recently, Seals and Crofts. Garfield has also had enormous success as the opening act for such as 10cc, The Beach Boys and The Doobie Brothers. After their appearance in Ottawa with 10cc Garfield and his band were described as having given a "250cc" performance. In San Antonio, Garfield was called upon for three encores and when Garfield French began singing "Private Affairs", which opens with the words "Penny for your thoughts", the audience proceeded to toss pennies onto the stage.

"Strange Streets" the first album, is an impressive offering. Garfield indicated some disappointment with the production, but this did not deter critics from giving it very favourable reviews. "Out There Tonight" is as even stronger one, with production credits by Terry Woodford and Clayton Ivey. Garfield has chosen them to produce the third album, due in early September. It is tentatively titled "Cold on the Streets" and Garfield is pleased with its progress thus far. A single, yet to be chosen, will be released and a national tour of Canada this fall is to coincide with both releases.

Those who have seen Garfield French in performance realize he is something special, charismatic. He realizes, though, that both his music and his following are going to take time to build.

Manager Jim Smith, in his own right a popular-music journalist and critic, cannot hide his enthusiasm for the one group he manages: "When the Beatles came out a number of years ago, they didn't get immediate AM acceptance. Their music was a little different. Dylan, too, took a long time to gain acceptance on AM radio. Garfield is also different. It's going to take a while for him to be accepted but he will be accepted. And once he is, I think we'll have somebody who's established for life and not just an overnight sensation." ♦



## Third album important for Vancouver group

# MUSICAL DIVERSITY ABOUT TO CLICK FOR HOMETOWN BAND

by David Farrell

"What I like so much about this particular band is that everyone is participating. I don't pretend to know where it's going to end up, there are some pretty diverse sources of inspiration coming in musically, but I think that if we stick together long enough to see the light, then this is going to be one band to contend with."

That's **CLAIRE LAWRENCE** talking about the Hometown Band, a session band originally formed to back **VALDY** in the studio. As home-spun as the name may be, Lawrence picked it for a particular reason, lifting the line right out of fellow-Vancouverite **BRUCE MILLER**'s song of the same title, which Valdy was recording at the time.

To get back on course though, Valdy's 1977 winter tour brought with it the birth of a live band, Hometown; and as Mike Grier was to pen of that union in the *Brockville Recorder & Times*: "from the start it was obvious they were not just another back-up band. . . ."

In the wake of a much celebrated tour with Valdy, Hometown's members suddenly realized that they could go on alone and all endorsed it. "Not that we weren't committed to other projects," recalls drummer **GEOFF AYRE**. And indeed they were: four of the members represented Vancouver's top session players and singer **SHARI ULRICH** was more than happily wrapped up in an almost idyllic lifestyle with Pied Pumkin.

Lawrence grew up the son of a carpenter and sometime big-band leader, "listening to Coltrane and Adderley on an old tube radio," the saxophonist and producer for the group remembers. After high school he was playing jazz clubs in and around Vancouver for a living.

For a long time Lawrence skillfully knitted a west-coast sound together with **BILL HENDERSON** and **ROSS TURNEY** as The Collectors, and then in 1969 switched names to Chilliwack. Via songs such as "Lonesome Mary" and "Rain-O," the newly named band started earning solid cult audience attention, but Lawrence saw Henderson as becoming too dominant a figure in the band and quit after the second album.

While Lawrence is a strong motivator within the Hometown Band today, it is the pretty auburn haired, contralto Shari Ulrich who presides over the band on stage. A flower child from San Francisco, Ulrich hitch-hiked to Vancouver and fell in with a notoriously unconventional duo, then known as Pied Pumkin, now Pied Pear. Ulrich joined principally as violinist but started singing one of leader **JOE MOCK**'s songs, "A Fear Of Flying."

While recording an album with Pied Pumkin, she met with Hometown's **DOUG**



Hometown Band

**EDWARDS** and Geoff Ayre who were in to play bass and drums on the sessions. Both players were doing studio work full time after a year with the ill-fated Hans Staymer Band in Vancouver. Two other members from that band were to unite as the Hometown Band came into existence, guitarist Ed Patterson and ex-keyboardist **ROBBIE KING** (who also served a stint with Chilliwack earlier and played the organ riff intro to **TERRY JACKS**' multi-million seller, "Seasons In the Sun").

With Lawrence's fascination with the jazz language, and Shari Ulrich's folksy-pop direction, the rhythm section of Hans Staymer added the necessary guts a band needs in order to survive. Ayre, a crack drummer; Patterson, a melodic and inventive guitarist; Edwards, a moody undercurrent on bass; and Robbie King, the Mad Hatter on keyboards.

Following the Valdy tour, Lawrence consulted A&M Records in Los Angeles and Toronto and inked a contract almost immediately for the band. The first album, ("Fear Of) Flying," was praised by the press, showing up on a number of Best Of '77 lists. The band went back into Vancouver's Little Mountain Sound to

cut their second album, originally titled "Halleluya Do Ya," but "somehow the title fell off in the printing process," Lawrence explains, and so it came to be known simply as "The Hometown Band" album.

Ulrich and Lawrence note that there was a "certain amount of pressure coming from the record company to come up with some commercial songs, songs that could be easily played by pop stations." In other words, cut out the sonatas and cut a few hit singles, "which is why I wrote 'Feel Good,'" comments Ulrich. "I figured if I had to hear a song so many times a day on the radio, then I'd better make it sound as positive as possible. Who wants to hear downers?"

At the time of writing, Hometown is in rehearsal for its third and decidedly most important album to date. For this particular project, tentatively titled "Hometown High," Lawrence is abdicating his role as producer to direct all of his energies into the music and having soft-rock genius, Eliot Mazer, direct the album from the studio console. Even with Robbie King's recent departure it would seem that light is slowly beginning to show itself at the end of Lawrence's tunnel. ♣



## Traditional on the wane

# CROSSOVER RECORDS VITAL TO COUNTRY MUSIC: PRODUCERS

by Johnny Murphy

The crossover record or multi-market hit is the key to success for Canadian country music in the opinion of four of the leading record producers in the business in Canada.

Royalty Records' **R. HARLAN SMITH** says he never consciously tries to achieve a crossover. In his opinion it is not the producer on a given session who will determine whether the recording will be both a country and pop hit. That decision is the sole province of the consumer, the record buyer. He allows as how initially the "category" for any successful song is in the ear of the Radio Programmer but the chart route for a hit record, in Harlan's view, depends to a large extent on the artist. A singer's voice is an instrument. If that instrument interprets the tune in such a manner as to appeal to listeners who appreciate only country music, the result will be a hit country tune. If the same song also appeals to listeners who feel the only kind of music they appreciate is pop, then a crossover is born.

Gaiety Records' **DON GRASHEY** admits he does not approach any recording session with the intention of producing anything but a country record for his artist, **CARROLL BAKER**. He feels there are basic priorities beyond his control or influence that determine whether the finished product will become the much-sought-after crossover. First is the song, with the singer as a close second, followed by the arrangement and band tracks. Grashey feels none of these can stand alone.

Jack Feeney of RCA says his approach to a Wilf Carter session does not include thoughts of a crossover. However, sessions with the Family Brown and Carlton Showband always inspire an effort on the part of everyone concerned to achieve a crossover result for the finished product. He, too, regards the song itself as the key factor. It's ultimate potential will determine his production approach.

"I always aim for a crossover" is the position of Lonnie Salazar. His Condor label is to all intents and purposes a country label but Lonnie feels that without crossover potential his productions just wouldn't get the widespread air exposure any record or artist needs to make a hit. He believes the only way to assure crossover success for any record is to budget sufficiently for the session. He cites a figure of \$4,000 which many producers will not exceed. Salazar believes this results in records that are destined for the scrap heap before the vinyl even cools. He points out that his album recording sessions cost between \$12,000 and \$18,000 each.

The four producers feel the market for

traditional country music in Canada is on the wane. Feeney thinks there are areas in this country where the style still has considerable appeal, notably the Atlantic Provinces. Canadian songwriters seem to be more influenced by their environment than do their U.S. counterparts. It is Feeney's opinion that Gordon Lightfoot has directly, or indirectly, influenced more songwriters in Canada than any other single person.

On the subject of traditional country, Harlan Smith believes that the personal taste of the producer, the artist, or anyone connected with a given session should have little or no bearing on the type of music to be recorded. Rather, the industry as a whole must make records that will appeal to the widest possible segment of the audience. Condor's Salazar admits that traditional country music will always have a place in his heart, but speaking as a record executive, it no longer has a place in his bank account, simply because it just doesn't sell. In his opinion traditional country is not as generally accepted as it once was because most fans no longer live in the country. They still have ties to the music of their roots, but are not willing to admit it. They don't turn on to traditional country music, but will accept the more contemporary sound of the crossover.

Don Grashey believes one has to progress with change, or end up like the large number of traditionally oriented artists in Nashville who felt they had to start their own promotional organization just to survive.

There was conflicting opinion on the subjects of record distribution and merchandising at both wholesale and retail levels. Harlan Smith believes that if the product warrants it, proper distribution is always available. He did say that the cost of distributing a small number of specialized records would be prohibitive. He feels Canadians have to learn to tell their own story with particular respect to Canadian country music in order to counteract the heavy doses of U.S. promotion.

Lonnie Salazar is vehement in his condemnation of nearly all facets of the Canadian music merchandising system. Rather than single out a weakness Lonnie maintains there are no strengths. Says he, "We don't promote our product properly. We don't promote our artists properly. Distribution in Canada is horrible and stores in Canada are horrible." He is convinced that, given the same kind of exposure at the retail level as pop and rock music, Canadian country music will sell. Both Salazar and Feeney are not happy with the retail selling methods of many Canadian dealers when it comes to country product. Lonnie feels that the retailers frequently misjudge the demographic make-up of their customers.

He says they concentrate on merchandising to youngsters while surveys prove the age of the actual record-buying public is 18 to 45 and beyond. According to Lonnie's research, the chief buyers of all records, world-wide, are women.

Jack Feeney remarks that most rock sells itself. He is certain the weakness in the sales structure of Canadian country records is not the fault of the consumer. There is a demand to some degree, and that demand would increase, believes Feeney, if record salesmen were better motivated in this area. He has suggested on occasion that sales personnel specializing in Canadian country product be paid a larger commission than their rock counterparts.

Lonnie believes that if consumers took a more aggressive tack with their retailers, demanding that the records they wanted be ordered and stocked on a regular basis, this sort of demand would filter through the layers of sales bureaucracy to the decision-making level of the industry. He contends that it's easy for a retailer to tell a would-be customer that the Canadian country record is not in stock. The customer too often accepts this when the truth of the matter is that the record is there, but the clerk doesn't wish to take the time to locate it.

Those interviewed for this article agree that the artists themselves must play an important role in merchandising their own records. The biggest part of their work begins as the "take" light goes out in the studio. Artists must be willing to involve themselves with sales promotion schemes. Grashey takes that reasoning a step further. To build a star system in Canadian country music the artists have to reach fans. Don't just stand up and sing. A successful artist has to participate in autograph parties, in-store promotions, deejay interviews, and above all, develop the kind of stage presence that entertains. A star is made, not born.

Smith believes another problem area is management, both at the corporate and individual-artist levels. He points out that the larger record companies have had good management for years, that's why they are big and successful. However, too many of the smaller, independent record and publishing companies, and especially the individual artists, just do not understand the vital "three Ps" relating to the sale of any commodity: product, price and promotion. Some record companies in Canada do involve themselves with every aspect of the careers of their artists, according to Smith. In these cases he feels both artists and company should participate in the cost of a session so that there will be incentive for both to work for the ultimate success of not only the record, but also the career image of the artist.



# RPM Country Playlist

The following codes are used throughout RPM's charts as a key to record distributors:

- A&M
- CBS
- CAPITOL
- GRT
- LONDON
- MCA
- W
- H
- F
- T
- K
- J
- MOTOWN
- PHONODISC
- POLYDOR
- QUALITY
- RCA
- WEA
- Y
- L
- O
- M
- N
- P

1	1	(5)	I CAN'T WAIT ANY LONGER Bill Anderson MCA 40893-J	26	26	(8)	THERE'S MORE LOVE WHERE THAT CAME FROM Joyce Seamans Boot BT 202-K
2	2	(11)	PORTRAIT IN THE WINDOW Carroll Baker RCA PB 50432-N	27	32	(4)	GEORGE THE HERMIT Jack Hennig Damon D 110-K
3	6	(9)	IT'S A HEARTACHE Bonnie Tyler RCA PB 11249-N	28	33	(3)	HERE COMES THE REASON I LIVE Ronnie McDowell GRT 1185-159-T
4	8	(12)	YOU'RE THE LIGHT Family Brown RCA PB 50439-H	28	35	(3)	ONLY ONE LOVE IN MY LIFE Ronnie Milsap RCA PB 11270-N
5	7	(19)	HERE'S YOUR WATCH JOHN Canadian Zephyr RCA PB 50422-N	38	38	(3)	WEEK-END FRIEND Con Hunley Warner Bros WBS 3572-P
6	5	(11)	GOIN' HOME Burton & Honeyman Condor C 97166	(3)			SPRING FEVER Loretta Lynn MCA 40910-J

Courtesy RPM

## Adult Oriented Playlist

1	1	(10)	FEELS SO GOOD Chuck Mangione A&M 2001-W	26	13	(8)	YOU BELONG TO ME Carly Simon Elektra E 45477-P
2	2	(11)	YOU'RE THE ONE THAT I WANT John Travolta and Olivia Newton-John RSO RS 893-Q	27	31	(4)	DAYLIGHT KATY Gordon Lightfoot Warner Bros WBS 8579-P
3	3	(10)	SHADOW DANCING Andy Gibb RSO 893-Q	28	25	(10)	GOIN' HOME Burton & Honeyman Condor C 97166
4	4	(10)	IT'S A HEARTACHE Bonnie Tyler RCA PB 11249-N	28	30	(7)	NEW YORK CITY Ken Tobias Atlantic AT 184-K
5	1	(10)	YOU'RE THE LOVE Seals & Crofts Warner Bros WBS 8551-P	29	30	(7)	MUSIC IN MY LIFE Mac Davis Columbia 3 10745-H
6	5	(8)	YOU NEEDED ME Anne Murray Capitol 4574-F	30	37	(3)	YOU GOT IT Diana Ross Motown 1442-W
7	6	(7)	TAKE A CHANCE ON ME Abba Atlantic AT 3457-P	31	33	(5)	SONGBIRD Barbra Streisand Columbia 3 10756-H
8	7	(8)	ONE LIFE TO LIVE Lou Rawls Philadelphia International B 3643-H	32	45	(2)	LADY OF THE NIGHT Burton & Honeyman Condor 97166
9	8	(11)	GOIN' HOME Burton & Honeyman Condor C 97166	33	35	(1)	LADY OF THE NIGHT Burton & Honeyman Condor 97166

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43	49	(2)	WHEN THE FIRE GETS HOT Zella Leht RCA PB 11265-N
44	46	(2)	SILAS McVIE Ralph Carlson & The Country Mile Snocan SC 145
45		(1)	THE FASTEST GUN Dallas Harms Broadland BR 2288X-M

### Double crossover for Burton & Honeyman

On the subject of producing single records Salazar, Feeney and Smith agree in general. Single Canadian country records are not big producers of revenue but they are useful to introduce artists and to promote albums from whence they come. Airplay brings returns to the producer if he also happens to be the publisher of the song. Jack Feeney is quick to point out that many producers do wear two hats, doubling as a publisher. Jack is adamant that producers should use only the best possible music. If it happens to come from his own catalogue, so much the better.

R. Harlan Smith points out that an individual or company whose sole responsibility is publishing does not have to sustain the costs of manufacturing and distribution of records. He provides to a record company a license granting the right to record his song. The record company then faces the additional expenses of production and distribution. Performance royalties are significant contributing factors to financial success

for a given song, however a company must sell records to at least break even. Don Grashey agrees that publishing can recoup only a portion of the investment because of the relatively few stations in Canada programming much country music. He agrees that publishing considerations should not influence production. On Carroll Baker's most recent RCA album, for instance, his publishing firm has only two of the ten tunes.

There are signs, however, of a successful future for Canadian country music. Harlan Smith believes the excellent production facilities that now exist in Canada — on a par with most installations in the U.S. or elsewhere — must be put to greater use. More independent producers and production companies are needed in Canada.

In Jack Feeney's opinion the Canadian-content airplay regulations have contributed greatly to the development of a music industry in this country and should remain as they are, for the immediate future. There must be, however,

a noticeable increase in the stock of retail record outlets. The trend to more and larger catalogue stores is encouraging and as this trend develops there will be an upsurge in retail sales for Canadian country music. The consumer demand is there, and it is growing. As product is more readily available this demand will flourish.

Television must be properly utilized, according to Don Grashey, to make Canadian country artists household names. When the popularity of performers increases through this kind of exposure, consumer demand will force distributors and retailers to properly stock and display country records.

A more knowledgeable and sympathetic retailer with respect to Canadian country music is the answer as far as Lonnie Salazar is concerned. Contemporary sounding country records with universal appeal will put our kind of music into the mainstream of the music business, not only in Canada, but throughout the world. ●



# MUSIC IN CANADA

The **MICHAEL KLENIEC** Trio appeared at the Cafe Soho in Toronto in mid-July with one of the performances taped for future broadcast on CBC-AM. Another broadcast credit for this classical/jazz guitarist is *Identities* on CBC Radio which on July 2 was scheduled to feature Kleniec's own compositions. Michael's albums include the innovative "Sending" recorded in Vancouver and a jazz/blues album for Sound Canada, in Toronto . . . Progressive rock is the sound of the group Saga, which includes **PETER ROCHON** on Moogs, keyboards and vocals. Their initial album, on Polydor, contained the single "How Long" that

Polydor planned to rush-release due to AM demand, according to Bigland Promotions . . . "**GARY MORRIS** & Crossroads at the Southern Queen" is the title of the group's new album on Pokiok Records, 106 Woodmount Drive, Fredericton, N.B. This is their second album . . . Roger Whittaker recorded **PAT LOGIER**'s "If I Knew Just What to Say" earlier this year and according to RCA the title will also be used for an album scheduled for release at press time on the Tembo label . . . Earlier this year P.R.O. Canada welcomed the well-known **RAMBLIN' LOU** as an affiliate and in June Ramblin' Lou and his wife Joanie Marshall were

inducted into the Country Music Foundation's Walkway of Stars' during Fan Fair Celebrations in Nashville. In addition to recording, their radio and TV shows, Ramblin' Lou and Joanie conduct bus excursions to Nashville and Wheeling . . . William F. Cooke Television Programs announced a second season for the Canadian country series *Nashville Swing*, starring **MYRNA LORRIE** and Tom Bresh. Guests already announced include **CARROLL BAKER** and **NANCY RYAN** . . . **HEATHER HAIG**'s next single will be "I Can't Get Your Loving Off My Mind" and should be out by the end of September, in time for *Big Country* in Regina. The Oshawa country artist will be in Regina with her manager **GEORGE PETRALIA**. Prior to that she'll be completing engagements throughout Ontario . . . Lonnie Salazar has signed with Teller House out of New York for U.S. distribution

## PHIL NIMMONS A PART OF STAGE BAND FESTIVALS

by Ken Waxman

Young musicians who perform during the annual Canadian Stage Band Festival have now reached such a high level of musicianship that it's often hard to criticize their work, confessed clarinetist **PHIL NIMMONS**, who has been an adjudicator since the festival began in 1972.

"It was a lot easier in the beginning," he told me in home-base Toronto in late summer, "because the bands were so much less proficient. But nowadays everyone seems to be working within the top 10 per cent of their capacity, and it makes the job of an adjudicator that much more difficult."

Yet if anyone can arbitrate the grades of big band music in this country it's got to be 55-year-old Nimmons, who has been leading Nimmons 'n' Nine Plus Six, his own large group, for the last 25 years, and who has been involved with bringing big band music to younger audiences for almost the same length of time.

In fact Nimmons has proved to be such an able stage band adjudicator that not only has he been a judge at the national finals each year, but is often asked to serve during the earlier regional finals. This year he helped referee regional contests at Truro, N.S., and Saskatoon, Sask., and estimated that by the time this year's winners were chosen during the finals at the Winnipeg Convention Centre in late Spring he had heard about 200 bands.

Stage bands and stage-band festivals have long been an accepted part of musical training in the United States, explained Nimmons, but the idea never really caught on in this country until three dedicated big-band fans decided to devote their energy to it in the early '70s. The Three — Robert Richmond, now president of the organization, Gary Wadsworth (vice-president) and Paul Miner (secretary) — established the Canadian Stage Band Festival as a non-profit corporation in 1972, and the response to it has grown each year.

From 1972, when 17 bands from the Toronto area were the only participants, to 1978, when 400 groups from every part of the country were involved, the festival has become larger and more varied each year. "It's mostly in response to the groundswell of support from Joe Kid Public in those bands," explained Nimmons. Not only that, but this year all of the winning bands, and some of the runner-ups were recorded by the Canadian Broadcasting Corporation, and the resulting disc is available as part of the CBC's Canadian Collection.

Nimmons' long-time commitment to jazz education made him a natural to lend his skills to the Canadian stageband movement once the festival came into existence. He has been bringing live big-band sounds to Canadian high schools since the early '50s, and from 1960 to 1963, he, pianist Oscar Peterson and bassist Ray Brown taught Jazz at their Advanced School for Contemporary Music in Toronto.

Nimmons is a man of many parts. Besides his festival duties he tours with his band or quartet throughout the country, appears with the band on CBC's *Jazz Radio Canada*, and has just released (through the CBC's Canadian Collection) a two-album set of new compositions, "Transformations and Invocation," featuring the big band. Not only that, but he also finds time to head the summer jazz workshop at the University of New Brunswick in Fredericton, a similar programme at the Banff School of Fine Arts, and a one-week big-band workshop at the University of Toronto (made possible, in part, by a grant from P.R.O. Canada).

His adjudicator duties have always given him pleasure, except for the time at one festival a few years ago when it seemed that every single band had to play its own version of "Alone Again Naturally". During the finals Nimmons judges young musicians on interpretation, intonation, rhythmic concepts and general musicianship, and over the years has been able to carefully observe raw talent in the germination stage.

Nimmons pointed out that while a few of the young musicians involved in stage bands have gone on to professional work — most notably trombonist Al Kay of Nimmons 'n' Nine and saxophonist Vern Dorge, a Toronto freelancer — the rest are turned into an appreciative audience for big-band music. "When 8,000 kids, their teachers and relatives are involved in something like this you just know that the excitement generated will be good for music in general," he added.

As for the festival itself, Nimmons reported that musicianship is often so high that many judges are tempted to act the way U.S. flugelhornist Chuck Mangione did when he adjudicated at the finals a few years ago. "Chuck was so knocked out," recalled Nimmons, "that a large part of his judgement consisted of him telling the kids 'I wish I could invite each and every one of you home with me for some of my mother's homemade spaghetti'." ♦



Ron Addington

World Radio History

Phil Nimmons



of product on his Condor label. That will include the initial single by the Zlamal Sisters (**LILIAN** and **MANON ZLAMAL**), "A Poet Wrote a Song" and their album, "Zlamal Sisters". **BURTON & HONEYMAN**'s single "A Girl's First Love", written by the country duo, will also go into the U.S. The two will play college dates in the U.S. following an October appearance on the **TOMMY HUNTER** Show. As well, they've taped the *Ronnie Prophet Show*. Speaking of Tommy Hunter, Condor had his new album, "Tommy Hunter Country", scheduled for release by mid-August . . . Halifax's **PENNY MacAULEY** was another Maritimer who attended P.R.O. Canada's Songwriters' Session in Halifax. Penny told us about her upcoming album, "Memories", due for release any day. It is her first, on her own label, Cherry Hill, and she and her manager/producer are handling distribution from 14 Hazelholme Drive, Halifax, B3M 1N5. Those represented by tunes on the folk/MOR effort are Penny herself, brother **DUNCAN MacAULEY** and **BETTY BELMORE**, another Maritimer. Penny trained in voice at the Halifax Conservatory of Music and her credits include CBC's *Singalong Jubilee*, guest appearances on national radio and television shows and numerous club dates. It is useful to keep in mind a few other Canadians with similar backgrounds: Anne Murray, **GENE MacLELLAN**, **BRENT TITCOMB**. Maybe Penny's next . . . That lively Toronto label Ixtlan Records has announced the release of a first single by Peterborough, Ontario, writer/performer **BARRY HAGGARTY**. "Come to Me" is self-penned and would appeal to MOR formats. The tune was recorded at The Grange Studio in Whitby. Haggarty is a former lead guitarist for **RONNIE HAWKINS** and his credits include extensive touring with the likes of Dylan and Lightfoot . . . Carol Shannon and Tequilla Sunrise have recorded "My Love For You" co-written by **BOB JOHNSTON**, **BRETT McNAUEAL** and **LIL ZLAMAL**. The country tune has been released on Twin Star and is distributed by Mark II . . . When the Canadian Talent Library issued the latest **GUIDO BASSO** album, "Guido Basso & All That Latin Jazz", it marked the third from this writer/performer for CTL. Three Basso original compositions are included, along with five standards and two Latin tunes. Light and lively . . . **GARY BUCK** and **AUDI HENRY** are back with a second single, "Sandy's Gonna Stay", co-written by Gary and **DAVE PEEVER**. The tune is on Broadland, distributed by Quality . . . Another Broadland single, again with Quality distribution, is **DON COCHRANE**'s recording of his own "Sweet Clover" backed by "My Own Song". Both country and MOR stations will be interested . . . A honky-tonk number by **HANK SMITH**, for Quality, is **BEV MUNRO**'s "Baby Sittin' With The Blues" backed by his "Wasted Years". Quality's obviously been busy: also out are "Just Pick'n" written and recorded by **JOHNNY MACK**, published by **BONNIE PEARL PUBLISHING**. Quality is distributing Grand Slam's "Fat City Blues" written



## MADCATS' FIRST ALBUM PAYING OFF

by David Farrell

Success has come quickly for the Toronto rock outfit Madcats, but dues in this business were paid long ago by the individual members. Their initial album has just gone into the northern United States on a temporary import arrangement awaiting U.S. signing. In Canada Madcats are on the Skyline label, distributed by Quality.

Starting off as a front-man in the Styctch in Time, Madcats' leader **GRANT FULLERTON** took his voice and bass guitar into the ranks of Lighthouse for the first two albums and left to pursue his own career. Since then there has been a myriad of bands along the way, playing The Strip in Toronto and a slew of heartbreak hotels across the province before signing with John Driscoll's Skyline label and recording the "Madcats" album.

With some strong rock arrangements and commercial songs contained on the album, Madcats have managed to tour most of Canada on the strength of radio exposure. Tracks such as "Freewheeling," "Teenage Valentino," "She's Got It" and "Woman's Got the Power Over Me" have quickly established the five pecker as an up and coming attraction, with AM and FM stations in Rochester, Buffalo and New York playing a variety of tracks from the debut album.

Behind Fullerton are a number of stalwart players from in and around the Toronto area: **BRAD MacDONALD**, keyboards and vocals; John Erdman, bass; Glen Gratto, drums and vocals; and Bobby Blake, lead vocals.

Future plans include getting back into the studio to record the second album and then hitting the tour trail in the U.S. and Canada to show that 15 years of dues-paying can have a pay-off.

by **JOHN PAUL ELLIS** and recorded by George Brothers & Ol' Blue . . . **BRUCE COCKBURN** and **GILLES VALIQUETTE** teamed for seven performances throughout Saskatchewan the latter part of June. For Bruce the appearances introduced a Canadian tour that will end with Ontario appearances next November. Bruce's ninth album, "Further Adventures Of . . ." was released by CBS during the summer, on the True North label . . . Country writer/performer **TIM DANIELS** introduced his own Fame label with his single "Hold Me Like a Baby" backed by "The Sun's Coming Up On My Cheating Ways", both Rory Bourke tunes. His first album and a second single, "Lady Sorrow", written by Tim, will be released this fall. J. C. Enterprises (300 Steelcase Road West, Unit 12, Markham, Ontario) distributes . . . At press time country writer **FREDDY DIXON** saw the release of his single "Take It From Me" by **MICHAEL McPHERSON** backed by an original tune, "First Laugh and Only". The coun-

try/rock sides are on the Diana label, distributed by TCD . . . Country writer/performer **NED LANDRY** drove from Saint John, N.B., to Halifax in June to attend P.R.O. Canada's Songwriters' Session in that city. He took the opportunity to report on a special evening at CLUB XL in Saint John in May to honour Ned and mark his 40 years in show business. Mayor Sam Davis presented a special plaque and commented he felt the city's official recognition was overdue . . . A Royalty Records trio are responsible for the country tune "Hold On To My Heart". **CHRIS NIELSEN** and **R. HARLAN SMITH** combine vocals for the tune by **GARY FJELLGAARD**. Another Royalty release is **RUSS THORNBERRY**'s recording of his own "She's An Outlaw". . . **JOHN KITSCO**, Edmonton, who is responsible for writing "Pretty Little Sunshine Girl" with **RICHARD BROWN** who recorded the tune, tells *The Music Scene* his second book of poems, *Looking Back*, is about to be published by New Press, 9624 148 Street in Edmonton.



# CONCERT

by Rick MacMillan

The Canzona Trio, a unique ensemble featuring **CHRISTOPHER WEAIT** (bassoon), Margaret Barstow (cello) and Monica Gaylord (piano), embarked on an overseas tour in June. Concerts at Schloss St. Martin in Graz, Austria and at the International Atomic Energy Agency in Vienna featured **JEAN COULTHARD**'s "When Music Sounds", for cello and piano and **RICHARD JOHNSTON**'s "Suite for Bassoon and Piano". The latter work can be heard by the same performers in a recent album from Melbourne Records (SMLP 4032).

**GILLES TREMBLAY** was named Composer of the Year by the Canadian Music Council during its annual conference in London, Ontario, in August. Canadian Music Council Medals were presented to Keith MacMillan, John Weinzweig and affiliates **MARIO DUSCHENES** and **KEITH BISSELL**.

The council's Second Annual Media Awards were presented August 11 in London. The award for best recorded performance of Canadian works went to Radio-Canada International and CBC English Service for a recording (RCI 434) including **R. MURRAY SCHAFER**'s "East," "Psalm", "Miniwanka" and "Arcana" (chamber version). Best Canadian jazz recording was PM Records' "From Canada With Love" (PMR 011S), featuring Ed Bickert, **DON THOMPSON**, Doug Riley, Pat La Barbera and **BERNIE SENENSKY**.

The award for best original score for a television drama or documentary went to Radio-Canada French Service for "Deuxième coup de feu", music by **RICHARD GREGOIRE**.

In the field of radio, the prize for best broadcast of Canadian music was awarded to CBC English Service for "Seabird Island", the much-publicized opera by **DEREK HEALEY** and Norman Newton, a production of the 10th Guelph Spring Festival and produced for radio by James Kent. Best Broadcast of a Canadian chamber music group went to CBC English Service for the *Arts National* Orford Quartet performance of R. Murray Schaffer's "String Quartet No. 2, Waves", producer Irving Glick.

The Montreal Symphony Orchestra gave a concert June 18 in Salle Wilfrid-Pelletier during meetings of the International Congress of Nephrology held in Canada for the first time. Attendance was restricted to participants of the Congress.

Under the baton of the Music Director of l'Orchestre symphonique de Québec, James De Preist, the orchestra performed **ANDRE PREVOST**'s "Overture", **ROGER MATTON**'s "Mouvement symphonique No. 2" and **PIERRE MERCURE**'s "Kaléidoscope", concluding the programme with Dvorak's "New World Symphony".

B.C. composer **DON PUDLAS**' "Sonata for Soprano Saxophone and Piano" received its first performance on May 13 during the last concert of the Quesnel Concerts Association's season. The composer accompanied saxophonist Les McIntosh.

**UDO KASEMETS**' "Whole Earth Music", described by the composer as "an everongoing and everchanging replay-cum-mix of recordings of sounds/musics of varied origins, cultures, ages, locations and character", received its first public hearing on April 6, 7 and 8 at the Ontario College of Art. The performance, which takes the form of a continuous playback of 64 recordings of the combined length of 48 hours distributed between eight separated listening stations, was repeated on April 28, 29 and 30 at a college open-house.

Mrs. Margaret Fleming, widow of composer Robert Fleming, and Professor Maryvonne Kendergi, President of the Canadian Music Council, have announced the creation of the Robert Fleming Award for Young Composers. A committee together with the generous contributions of the late composer's family and friends have made available an endowment of \$10,000, the interest of which will be awarded annually to an outstanding graduating student in composition from university schools of music and conservatories across the country.

## FILMS

*Blackout*, a Cinepix production by **IVAN REITMAN**, which opened in some Canadian centres during the summer, triumphed this year as the top-grossing Canadian picture at the Cannes Festival, earning about 80 per cent (\$800,000) of its budget in foreign sales.

**HAGOOD HARDY** scored and conducted the music for Janine Manatis' first feature film, *I, Maureen*, which was seen at this year's Cannes Festival, as well as for *Just Jessie*, a new feature starring Hollis McLaren.

**ERIC ROBERTSON** composed original music for two recently completed feature films, Harmony Productions' *Mutation* and a CBC production entitled *Tyler*.

Playing on the phenomenal success of last year's *Outrageous*, which appeared on *Variety*'s top-grossing-films chart for a continuous 4-month run, Toronto composer **PAUL HOFFERT** is currently represented by original scores for two feature films: *Highballin'*, a Jon Slan production for the Pando Company which stars Peter Fonda and Jerry Reed, and *The Third Walker*, produced by Teri McLuhan for Quadrant Films and starring William Shatner, **FRANK MOORE** and Monique Mercure. *Highballin'*, which is presently running in 700 U.S. theatres as well as in Canada, is already showing lucrative box-office returns.

**ALLAN BELL** composed incidental music for a Banff Festival Production of Anton Chekov's *The Seagull*. The play, directed by Malcolm Black, was staged at the festival during August.

**PAUL HOFFERT**'s "Israel", a work for soloist, chorus and small orchestra, received its premiere May 10 at Toronto's Beth Tzedek Synagogue. A second performance, by the Hamilton Philharmonic, took place June 4 at Ontario Place.

The composer's "Violin Concerto", especially commissioned by Steven Staryk, has been recorded by that artist for the Toronto-based direct-to-disc label Umbrella and will be coupled on one disc with a performance of Stravinsky's "l'Histoire du Soldat" conducted by Hoffert.

A specially commissioned work by **NORMAN SHERMAN**, "The Events of November 10th, 1812" for narrator, cannon and orchestra, was first performed June 21 by the Kingston Symphony under Alexander Brott at the city's historic site, Old Fort Henry. Dedicated to "the good people of the city of Kingston", the work draws its text from two of the war Proclamations of General Isaac Brock plus an eye-witness report of the attack on the town of Kingston during the War of 1812.

**MICHEL LONGTIN** has been commissioned to compose two electronic works for the Montreal modern dance group, Le Groupe Nouvell'Aire.

As the finale to their 20th Anniversary Ballet Series, Les Grands Ballets Canadiens presented "Suite Carignan", a new ballet choreographed by Brian Macdonald and scored by **DONALD PATRIQUIN**. Performances of the ballet, based on the fiddle music of the renowned Quebec fiddler Jean Carignan, took place in Montreal's Place des Arts on March 16, 17, 18 and 19 and featured Carignan as soloist.

The Toronto Mendelssohn Choir performed three Canadian works during an April 22nd concert at Washington's Kennedy Center: **ANDRE PREVOST**'s "Missa de Profundis", **DEREK HEALEY**'s "In Flanders Fields" and three of **HARRY SOMERS**' "Five Songs from the Newfoundland Outposts".

**MICHAEL BAKER**'s "Duo Concertante for Violin, Viola and String Orchestra" received its U.S. premiere February 28 in a performance by the North Carolina Symphony under conductor John Gosling. Soloists were Paul Gorski and Hugh Partridge.

Canadian pianist Robert Silverman made his New York debut May 7 in a recital of four pieces, including the New York premiere of the Piano Sonata No. 1" by **HARRY SOMERS**, described by *The Daily News* critic Bill Zakariasen as Canada's most important composer. "Like most Somers", he wrote, "it's a strong, passionate work that says a lot in a refreshingly concise manner."



**ALLAN RAE's** "Mirror of Galadriel", a five-movement suite for harp, received its world premiere May 29 in a Carnegie Hall recital by Calgary-born harpist Carroll McLaughlin. The recital, sponsored by Alberta Culture, was Ms. McLaughlin's New York debut.

A few days later, on April 8, Rae's "On the Wind", a work commissioned by the Calgary trio One Third Ninth, received its premiere at Mount Royal College's Leacock Theatre, Calgary.

Radio Canada International, the international arm of the CBC, has released a three-record set (RCI 450-52) comprising the complete piano music of **HARRY SOMERS**. Pianists featured are Reginald Godden ("Sonata No. 1, Testament of Youth"), Karen Quinton ("Three Sonnets", "Strangeness of Heart"), Paul Helmer ("Sonata No. 2"), André-Sébastien Savoie ("Sonata No. 3"), John McKay ("Sonata No. 4"), Jacinthe Couture ("12 x 12, Fugues for Piano") and **ANTONIN KUBALEK** ("Sonata No. 5").

Copies may be purchased by writing to: Droits dérivés, Radio Canada, P.O. Box 6000, Montreal, P.Q., H3C 3A8. Cost is a very reasonable \$9.00.

New additions to the Thompson Choral Library of **HARMUSE PUBLICATIONS** are **KEITH BISSELL's** "A Song of Longing" (SSATB), **JOHN BECKWITH's** "Papi-neau" (arranged for two equal voices), **HARRY SOMERS' "Trois Chansons de Nouvelle France"** (SATB) and **CLAUDE VIVIER's** "Jesus Erbarme Dich" and "O! Kosmos" (SATB).

The coming season should prove one of the most prolific of **VIOLET ARCHER's** long and distinguished career. Having just retired as professor and chairman of the division of theory and composition in the Faculty of Music, University of Alberta, Miss Archer has seized the opportunity of accepting no fewer than five commissions for 1978-79.

Requiring the composer's immediate attention is a CBC commission for the CBC Edmonton Festival to be held this November. The work, for baritone solo, chorus and orchestra, will call for the participation of the Da Camera Singers of Edmonton and the Edmonton Symphony Orchestra.

A second commission comes from the Royal Canadian College of Organists for a work for solo organ to be premiered during August 1979 at that organization's National Convention in Edmonton. That city's Leo Green Singers have invited the composer to write an a *capella* choral work for performance during their European tour, in the summer of 1979. Pianist Charles Foreman of the University of Calgary has asked Professor Archer to compose for him a work to receive its first performance during the spring of 1979 and flutist/composer **JONATHAN BAYLEY** has requested a work for alto flute for performance in the fall of 1979.

**MAURICE DELA** (né Albert Phaneuf), one of Montreal's most active and versatile composers, died in Montreal April 22, 1978 following a brief illness.

Born in Montreal on September 10, 1919, Maurice Dela obtained his Bachelor of Arts degree from the University of Montreal, continued his studies there in Latin and literature and later in English at Notre Dame University in Indiana. A former student of **CLAUDE CHAMPAGNE** and a long-time member of the Canadian League of Composers, Dela had been, since 1965, director of music education for the Chambly County School Board.

On June 1, 1978, the Ecole Polyvalente André Laurendeau in St-Hubert, Quebec, named their concert hall "Salle Albert Phaneuf" in recognition of the composer's years as a music teacher at their school. Maurice Dela is survived by his wife **SIMONE DELA**.

Free-bass accordionist/composer **JOSEPH NATOLI**, now residing in Columbus, Ohio, has received a \$4,000 grant from the Ohio Arts Council to produce an LP recording of his own compositions for the free-bass accordion (alone and/or with ensemble). The works to be included are "Tocatta" (1973), "Eclat I" (1975), "Nascence" (1976), "Mutation" (1978) and two new works yet to be completed.

**THOMAS SCHUDEL**, Assistant Head, Department of Music, University of Regina, has received a CBC commission to compose a work for winds and percussion for the CBC Saskatchewan Festival. The premiere is scheduled for September by the Regina Symphony during the orchestra's first concert of the 1978-79 season.

## P.R.O. CANADA COMPETITIONS ANNOUNCED

The Performing Rights Organization of Canada Limited announces the establishment of the P.R.O. Canada Young Composers' Competition with up to \$5,000 to be presented annually to young Canadian composers actively engaged in the study of music. As well, a second competition, titled the P.R.O. Canada Copyright Award, amounting to \$2,500, will be presented each year to law students or lawyers in their first year of articling for essays dealing with the subject of copyright and music.

Closing date for the P.R.O. Canada Young Composers' Competition is April 30, 1979. Contestants may submit scores and/or tapes of up to three works, each at least 5 minutes in duration, composed during 1978/79. These will be judged anonymously by a panel of three professionals and the winners will be announced in June, 1979.

Deadline for entries in the P.R.O. Canada Copyright Award competition is August 30, 1979, and the first award will be presented before the end of 1979. The competition has been introduced to attract more interest on the part of young lawyers to questions of copyright in music, both on an international level and at home. The competition will be adjudicated by a panel of prominent Canadian lawyers.

Entry forms may be obtained by writing to P.R.O. Canada's head office at 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

These awards are in addition to P.R.O. Canada's annual Awards Dinner honouring popular-music writers and publishers, and the *Wm. Harold Moon Award* presented by P.R.O. Canada to the affiliate who has generated internationally the greatest interest in Canadian music. In addition, P.R.O. Canada also presents \$10,000 every two years to Canadian orchestras for "imaginative programming of contemporary music".

The Edmonton-based improvisation group Otherwise, which includes members **JONATHAN BAYLEY, REINHARD BERG, Oliver Botar, BILL DAMUR** and Jerry Ozipko, presented on November 9, 1977 at Grant MacEwan College, Edmonton, the first performance of Jonathan Bayley's "Thought in Ink 8/10/77-2". The Edmonton Art Gallery was the site of the premieres of Bayley's "Structure II" (November 17) and "Thought in Ink 8/10/77-3" (April 6, 1978), performances which also involved members of Otherwise.

Recent concerts presented by this unique ensemble have featured premieres of Reinhard Berg's "Tinkle" and Bill Damur's "Remember Skylab" (March 7 at the University of Alberta) and Berg's "Motivation" (April 6 at the Edmonton Art Gallery).

The 1977-78 Otherwise season will consist of a series of nine concerts, beginning October 1.

The Vancouver New Music Society was featured June 11 at the Vancouver East Cultural Centre in a special concert of contemporary works conducted by Sidney Hodkinson. The event, which formed part of that city's annual Heritage Festival, included the premiere of **STEPHEN CHATMAN's** "On the Contrary". The performance was broadcast July 16 on CBC-FM's national show *Two New Hours*.

**RICHARD GIBSON's** "Not Another Dance!", for three percussionists, received its first performance May 14 during the final concert of the season by the Halifax new music group, Nova Music. The concert, held at Rebecca Cohn Auditorium, Dalhousie University, opened with guitarist **DAVIS JOACHIM** performing **SAMUEL DOLIN's** "Ricerare" and **STEPHEN PEDERSEN's** "Duet for Guitar and Sunflower".



## RCI'S ANTHOLOGY OF CANADIAN MUSIC RELEASED WORLDWIDE

by Rick MacMillan

Radio Canada International, the international arm of the Canadian Broadcasting Corporation, began a momentous undertaking over the summer months which will eventually partially constitute a re-vamping of recordings of works by Canadian composers currently in the CBC archives. The project, under the series title *Anthology of Canadian Music*, has been initiated with the release of a 4-record volume of the music of **SERGE GARANT** and a 5-record set of the music of John Weinzweig. Each of these volumes devotes one disc to a recent interview with the composer in question conducted in French or English. A translation of that interview into the second language is printed in an accompanying 18-page bilingual booklet which also features a photo of the composer, a facsimile of his signature, a biographical sketch, notes on each work included in the Anthology and a complete listing of all his works.

Once completed, this ambitious project will include close to 300 original works by 35 Canadian composers whose works already appear in the RCI catalogue, among them affiliates **ISTVAN ANHALT, VIOLET ARCHER, JOHN BECKWITH, CLAUDE CHAMPAGNE,**

**JEAN COULTHARD, OTTO JOACHIM, ROGER MATTON, PIERRE MERCURE, FRANCOIS MOREL, JEAN PAPINEAU-COUTURE, BARBARA PENTLAND, ANDRE PREVOST, R. MURRAY SCHAFER, HARRY SOMERS, GILLES TREMBLAY, ROBERT TURNER and HEALEY WILLAN.** It is hoped that at least six individual Anthologies will be completed by the summer of 1979.

During the first phase, the Anthology will draw its recordings mainly from the CBC, be it the English or the French Services Division or Radio Canada International. Beyond this phase, efforts will be made to include in the Anthology recordings from other sources. In fact, some discussions with the BBC have already been undertaken in this regard.

Radio Canada International, which produced its first recordings of Canadian music in the years 1946-47, was, until the 1960s, the main promoter of Canadian music through its recording policy. In the early days recordings were primarily made for shipment to radio organizations abroad. In 1966, as a Centennial project, RCI collaborated with RCA Limited in the production of the prestigious series *Music and Musicians of Canada*.

In 1971, the English Services Division

of CBC also entered into the production of phonograph records, with an increasing number of Canadian works being recorded. Since the 1940s RCI has recorded and broadcast well over 500 works by dozens of Canadian composers.

Today, RCI recordings are offered free of charge to radio broadcasters abroad. Distribution head, Gérard Poupart, reports that in the last fiscal year RCI distributed 135,000 discs, including slightly over 30,000 different music recordings, to a mailing list of some 2,000 addresses. In the last few years, in collaboration with Canadian diplomatic missions, RCI has made important deposits of its recordings in major cities and countries, more than 10,000 in all.

In Canada, copies of individual composer's Anthologies can be purchased through the CBC at \$20.00 (Garant) and \$25.00 (Weinzweig) that is, \$5.00 per disc. These can be purchased by mail order only by writing to either of the following: Anthology of Canadian Music, c/o CBC Learning Systems Publications, Box 500, Station "A", Toronto, Ontario, M5W 1E6; Anthologie de la musique canadienne, a/s Droits dérivés, Radio-Canada, Case Postale 6000, Montréal, P.Q., H3C 3A8. ♣



Serge Garant conducts SMCQ concert in Montreal

### CONTEMPORARY — *Cont'd from page 5*

to its name (music among other things) by bringing together contemporary music, dance, mime, slide projections, creative lighting and other visual resources.

McIntosh started small; Winnipeg is not yet ripe for anything too grandiose. In 1974, she organized a programme of chamber music by Winnipeg composers at the Winnipeg Art Gallery, which has since become the headquarters of Music Inter Alia. In 1975, International Women's Year, she produced a concert of music by Canadian women composers.

In 1976, McIntosh planned the first MIA concert, subtitled "contemporary music for people who hate contemporary music", which took place in April, 1977. This concert featured no fewer than seven world premieres, and included compositions by John Weinzweig, **ROBERT DAIGNEAULT**, Peter Allen, Norma Beecroft, and the concert's co-organizer, **ANN SOUTHAM**, all of the music accompanied by various visual effects.

This concert was such a success that the energetic

McIntosh immediately began planning what was to become Winnipeg's first contemporary music series, three MIA concerts, which were presented in November, 1977, January and April, 1978. Ann Southam was represented by three works, two of them receiving first performances. Other premieres included compositions by Arthur Lewis, Bruce Carlson, Peter Allen and McIntosh herself.

Every work is discussed and described before it is performed, and the resulting critical and audience response has been enthusiastic. Funding for the series, which this season again consists of three concerts, is budgeted at \$18,000, derived from the Canada Council, the Manitoba Arts Council and local grants.

Montreal, Toronto, Halifax, Vancouver and Winnipeg. Five Canadian cities with contemporary music series. The seeds have been sown.

But the list of Canadian cities *without* such series is, unfortunately, much longer. The winds that carry contemporary sound-waves will have to spread those seeds further. Blow, winds. ♣



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