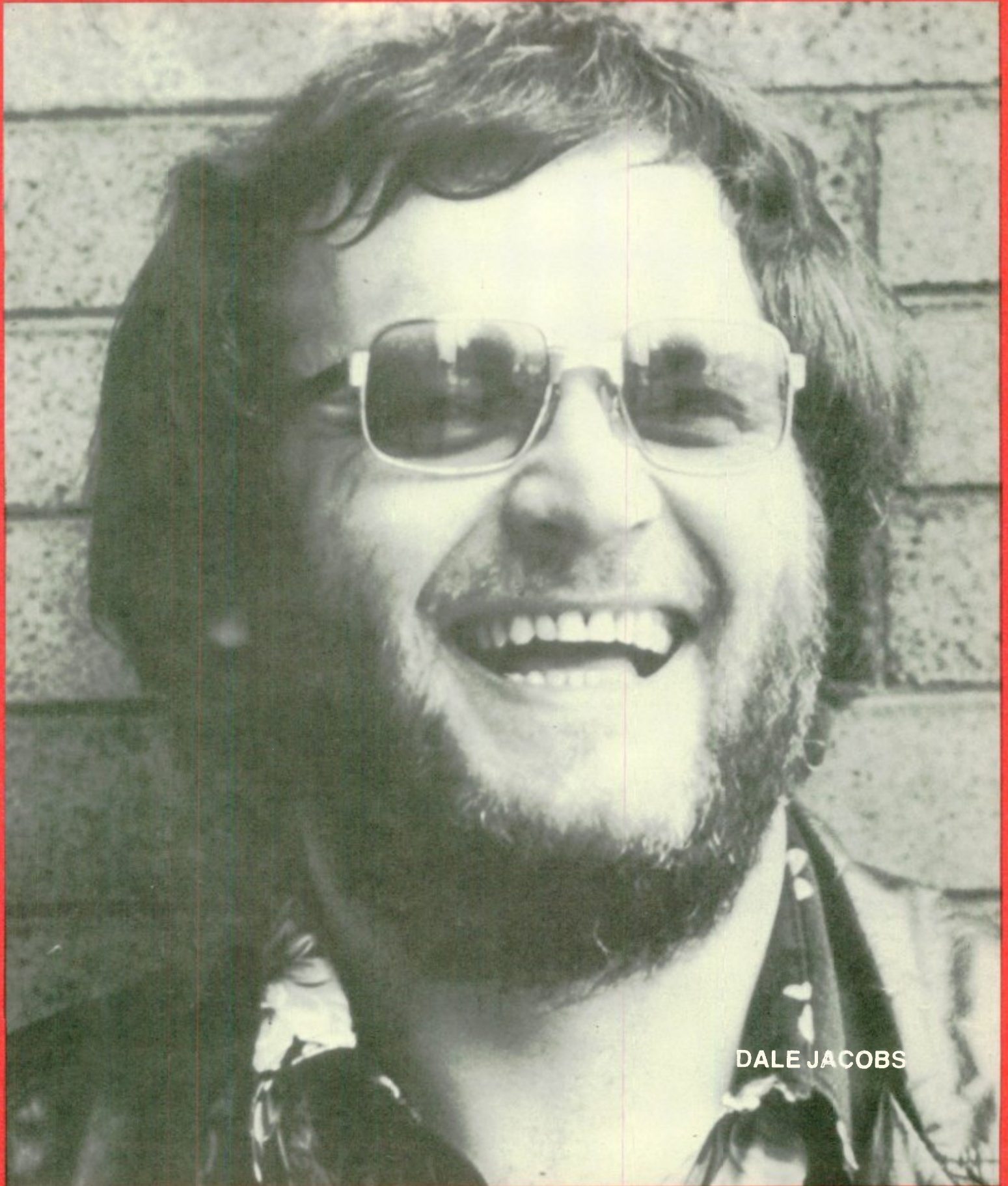


PRO
CANADA

THE MUSIC SCENE

MARCH-APRIL, 1979



DALE JACOBS

P.R.O. CANADA OFFERS CANADIAN COMPOSER BROCHURES

The Performing Rights Organization of Canada Limited is engaged in an on-going programme to update and publish biographical brochures of Canadian affiliates in the serious-music field.

At present 31 brochures are in print; those on **MICHEL LONGTIN, ROGER MATTON** and **NORMAN SHERMAN** were released recently in both English and French while those on **JOHN BECKWITH, SAMUEL DOLIN** and **OTTO JOACHIM** are just off the press.

Brochures on **VIOLET ARCHER, JEAN COULTHARD, MAURICE DELA, SERGE GARANT** and **BARBARA PENTLAND** are currently being revised. In the meantime these and the remaining are available in the old format, in English only. These 20 are: **ROBERT AITKEN, ISTVAN ANHALT, ROBERT BAUER, KEITH BISSELL, BRIAN CHERNEY, GEORGE FIALA, STEVEN GELLMAN, DEREK HEALEY, JACQUES HÉTU, UDO KASEMETS, PIERRE MERCURE, FRANÇOIS MOREL, JEAN PAPINEAU-COUTURE, ANDRÉ PRÉVOST, R. MURRAY SCHAFFER, HARRY SOMERS, ANN SOUTHAM, GILLES TREMBLAY, ROBERT TURNER** and **CLAUDE VIVIER**.

Each brochure contains a list of compositions with timings and instrumentation, a discography, photo and biographical sketch. All are available free of charge from P.R.O. Canada, Publicity Department, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

THE MUSIC SCENE

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No. 306

MARCH-APRIL, 1979

COMMENT

So many times we have heard "Music is a universal language". Never has it been brought to my attention more clearly than this year at MIDEM in France. Six thousand people involved in various capacities in the business of music were in attendance, displaying and playing music truly from around the world.

You were represented at MIDEM by Jan Matejcek, Head of the International Division for P.R.O. Canada, Diane Pinet, Writer/Publisher Relations from the Montreal office, and myself. Each of us in his or her own areas of interest had successful meetings on your behalf, the results of which will eventually benefit you and your music. It was encouraging to note that two members from the P.R.O. Canada Board of Directors were also in attendance: Carole Risch of **CRISCH MUSIC**, Montreal, and **TONY TOBIAS** of Beaver Harbour Productions, Toronto.

The Department of Industry, Trade and Commerce, in addition to monitoring the excellent Canada Display Booth, arranged a very exciting event. A one-hour programme of Canadian music representing all fields from folk, to jazz and serious, both English and French, was prepared and presented by Bernard Garrigou-Torchy of the Department. It was aired on Radio Azur; Radio France (French Africa); R.M.C. Radio; Radio-T.V., Belgium; and Television FR3, France. The programme was presented to indicate the economic value to a country of the cultural efforts of music creators. The importance of Canada's participation in MIDEM on a cultural and economic basis was well illustrated and enthusiastically received. It was encouraging to note most of the music presented was written by P.R.O. Canada affiliates. We appreciate the Department's interest and expertise in this programme.

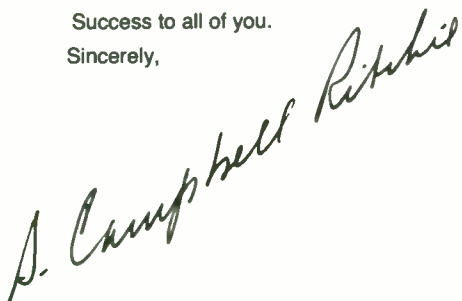
I'm sure our country-music affiliates will join me in extending best wishes to Johnny Murphy who has returned to his first love, broadcasting. He has joined the staff of CKGY in Red Deer, Alberta, to programme and present the country music sound of that station.

Joe LeFresne has joined the staff of P.R.O. Canada to serve the interests of our country-music affiliates. You'll be hearing more of and from him.

As we write this we are up to our you-know-what in snow, but by the time you read it the crocus and other signs of spring should be at hand. We can hardly wait.

Success to all of you.

Sincerely,



S. CAMPBELL RITCHIE
Managing Director



Performing Rights Organization
of Canada Limited
Société de Droits d'Exécution
du Canada Limitée



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



Patricia Cullen

TOTAL IMMERSION PROVIDES MOOD FOR SCORES

by Kate Elliott

PATRICIA CULLEN had been living World War II, and for the 27-year-old composer, the assignment was her biggest challenge to date. As creator of the music for *Portraits of Power*, a film series slated for international television release, Patricia had been contracted to dramatize the personalities and actions of those who shaped the 20th Century during World War II. For six months she totally immersed herself in scoring episodes about Churchill, Mao, Hitler and Stalin. By the fall of 1978 the tracks were completed, and the producers, Toronto-based Nielsen-Ferns International Ltd. and New York Times Productions, promptly awarded Patricia with Series II of *Portraits of Power*. She is immersed once again, this time in the post-war era.

Patricia looks around the studio in her second-floor apartment in Toronto's old rag-market district. "Soon," she says, "this room will be full of paraphernalia" to serve as inspiration while she works. During the scoring of the war era, the walls were papered with tanks, guns and maps. "As soon as you walked into the room you were surrounded. And I screened about 130 hours of World War II footage. I'd watch cans of film all afternoon and I read tons of books. I got into it 24 hours a day so that it got into my subconscious."

Even after extensive research, the slight, soft-spoken young woman hardly looks like a composer of music for battle. Patricia's creative approach transcends appearances. Like a good actor, she becomes the part. "I really try to get into a space—to get inside the emotions of a soldier on the Russian front—feel the experience from the inside. I do that for everything I write. If you're writing about little kids going to the market, you really have to feel like a little kid, looking at the sights and smelling the smells. Once you've got the mood, it's like working on a canvas. You've got your sketch, and then you're ready to orchestrate—to fill in the 'colours'—strings for emotion, maybe a french horn for a 'fat' sound, and so on."

Patricia has been composing since age 5 (her first piece was called "The Mommy and Daddy Waltz"), but ten year's experience as a professional musician provided the contacts and experience that brought about her emergence as one of Canada's busiest young composers. Born and raised in Toronto, Patricia made her professional debut at 17, as a keyboard player in a rock band. She got a six-month stage-eye view of the music business, quit, joined a band



Stan Carmichael

Patricia Cullen

called Isis, and wound up in the studio. After the group recorded an unreleased album, Patricia took a sabbatical from rock, playing Cole Porter piano solos for Tom Kneebone at Niagara-on-the-Lake, "a great experience and my first official real money." Around the same time, she was hired to write some "kiddie" scores for the then-struggling Nelvana Limited (now Canada's largest animation company). Patricia's technical knowledge got a big boost when a friend, an apprentice recording engineer, offered her free studio time to work out her scores; in the process, she learned how to make audio equipment work as a creative tool.

Patricia continued to do whatever "moved" for her, playing keyboards with Rough Trade, **BOB McBRIDE's** band (for three years), **BILL AMESBURY's** band, the New City Jam Band, and a group called Clear (now "FM"). She scored a feature film, *One Hundred and Twenty-Five Rooms of Comfort*, and here and there worked on various pieces of background music. It wasn't until two years ago, though, that she got what she considers her first big break, the soundtrack for *Star Maker*, a CBC radio show. In television, Patricia made inroads as well, sharing music credits with John Sebastian for Nelvana Limited's animated feature *The Devil and Daniel Mouse*, a special telecast on CBC and NBC last Halloween. The breaks continued; a producer who had worked with Patricia on an O.E.C.A. series landed *Portraits of Power*. He chose her to do the soundtrack. The scoring assignments had finally crowded out the bands.

Patricia's transition from musician to full-time composer has been a natural evolution. She has never methodically set out to find work, work has found her, and she simply philosophizes that "energy attracts energy." It also hasn't hurt to have built up contacts in the music community; her impromptu, word-of-mouth jam sessions have attracted everyone from a belly dancer to a ten-man African percussion team.

There are plenty of outlets for Patricia's energy these days. Besides *Portraits of Power*, her activities include scoring another animated television special for Nelvana Limited (*Romie-O and Julie-8*), completion of her own album of electronic jazz compositions, various commercials, and plans to collaborate on a new radio series—"a definite challenge because in radio, music *must* put images in people's heads". She has ambitions to produce, and two big dreams would be realized if the Toronto Symphony Orchestra performed her music in concert, and "I'd like to score a really good feature film with some of the amazing composers around—they inspire me. I always want to learn."

Patricia credits her work as a composer with broadening her world. Thanks to projects like *Portraits of Power*, "I've had to write for spaces I never would have dreamed of in a million years." Whether Patricia is empathizing with Churchill's bulldog determination, or Romie-O's mechanical passion for Julie-8, her work will continue to be a multi-dimensional ticket to grow as a contemporary, 20-Century composer.

Tom Schudel concerned by cutbacks

REGINA COMPOSER FINDS ISOLATION AN ASSET

by Denise Ball

In 1972, Regina composer **TOM SCHUDEL** won first prize in the prestigious City of Trieste Competition for his Symphony No. 1. The award, and the performance of the work by the Trieste Symphony broadcast on Italian radio, focussed international attention on the 42-year-old composer.

But building a national reputation and attracting the interest of Canadian conductors and musicians hasn't been quite so easy for Schudel. Living in Regina, isolated from major music centres and having little opportunity to sample the works of his contemporaries, hasn't made it easier.

Yet while Schudel may be quietly seeking broader exposure and more performances of his works, he is content to remain in Regina and pursue a variety of local opportunities to write and hear his works performed that would be the envy of many composers.

Schudel came to Regina from the University of Michigan in 1964 to join the Department of Music of what is now the University of Regina. He was appointed department head in 1975 and although administrative duties, lecturing in composition, and teaching bass occupy most of his time, Schudel manages to find time to devote to composition.

"I could never survive financially if I did nothing but write," he says. He would like to compose 80 per cent of his time. "But I enjoy contact with people and I would probably have to find other means of contact if I were to shut myself up in a studio and write all the time."

Schudel's interest in composition began when he was an undergraduate at Ohio State University studying to become a high school band instructor. He found himself writing his own pieces to analyse in harmony class rather than relying on someone else's. After graduating, he taught band at a New Jersey high school for only a year before returning to Ohio State for his masters in composition. He later received his doctorate from the University of Michigan.

Schudel's professors were a major influence on his approach toward composition and his music reflects his early interest in structural analysis.

"My professors, Ross Lee Finney and Leslie Bassett, studied with Alban Berg and Nadia Boulanger and there's an influence there in a direct sort of way. I use the serial 12-tone technique in a tonal way. I feel you need a tonal centre, something around which things can circle and go away from and come back to.

"I like to work in more traditional, formal structures and I think my music is conservative without being stodgy. It should be accessible enough so the performers enjoy playing the music yet I don't feel I should write down to them. I don't want notational problems to get in the way of the music and if the performer can't make sense out of it I'm not sure I've been successful. And if what he has on the page seems to make

sense it will eventually carry over to the audience."

One advantage Schudel finds in working within a relatively small musical community is that he knows the musicians' abilities. He has written a number of works for chamber ensembles for university colleagues and other local musicians. Most recently the Regina Symphony (with which he was formerly principle bassoonist) performed Schudel's "Triptych", a three-movement work for percussion and winds, commissioned by the CBC.

In addition to orchestral, chamber and choral works, Schudel has collaborated with the Regina Modern Dance Works in their highly successful production of the "Nulf Dance," inspired by the work of Saskatchewan artist Frank Nulf, and is currently planning a major dance work with RMDW based on William Kurelek's *A Prairie Boy's Winter*.

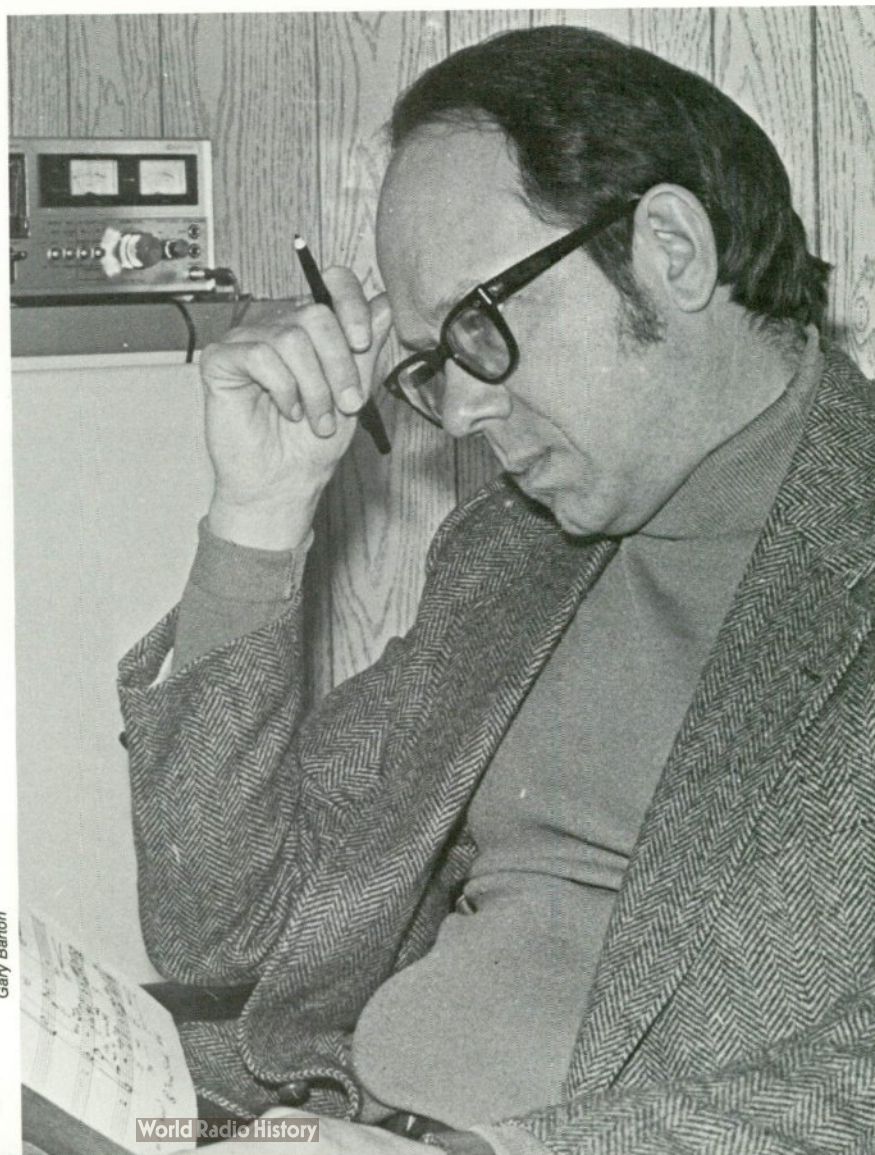
Working closely with the dance company has opened new musical dimensions and rhythmic perspectives, "I enjoy a collaborative effort. Dancers approach music more by instinct than musicians do. They can hear things I don't always hear and they listen with more interest than many musicians.

Their rhythmic approach is very different. It's been a valuable experience."

While Schudel has enjoyed a wide variety of opportunities to work with local musicians and has received a number of commissions from the CBC and others, he's concerned about budget cutbacks within the CBC and the Canada Council and how they will affect commissions in the future. Regulations governing Canadian content in broadcasting as well as Canada Council guidelines which encourage orchestras to include Canadian works in their programming give contemporary composers a chance to have their works heard by a broader segment of the population. "I can see that with the cutbacks commissions will be affected."

Broadcasts of contemporary music help develop national awareness of composers like Schudel who are living in relative isolation. But while the future may be questionable, Schudel is prepared to find other ways of making his name known in Canada while staying in Regina and pursuing the opportunities he has found in the community.

"After all," he says, "we're not as overrun by composers as they are in Toronto and it's fun to have time to write for people you know."



Gary Barton

Tom Schudel

World Radio History

COMPOSERS FIND ADDITIONAL ROLES IN CBC

by Rick MacMillan

By all standards, the Canadian Broadcasting Corporation—including French and English networks, CBC Radio (AM) and CBC Stereo (FM)—programmes more serious music by Canadian composers than any other broadcasting outlet. What many listeners aren't aware of, however, is the preponderance of composers on CBC's permanent staff or working regularly as free-lancers for the Corporation. In the continued presence of such veteran composer/producers as Srul Irving Glick, James Kent and Fraser Macdonald, the 1970s ushered in an era of new, younger broadcast-oriented composers, personified at the production end by, for example, **GARY HAYES, JIM HISCOTT** and David Jaeger.

The composer's place in the broadcasting medium has become firmly established and, by now, is surely reflecting the nature of CBC's programming. With the demise of *Music of the 20th Century*, a Gary Hayes production of Ottawa, CBC programming personnel wisely saw the need to fill the void with a new show of similar intent. Although a title has not yet been decided upon, a new programme catering to early 20th-Century repertoire is scheduled to go on the air later this year. The Halifax production will be by free-lancer **ADRIAN HOFFMAN**.

CBC's opportunities for free-lance producers, script-writers, commentators and interviewers are continually expanding and, as we will see, vary considerably from show to show.

Two New Hours

CBC Stereo—Sundays, 8:00 p.m.

Two New Hours, for example, which is at present the Corporation's only radio show dealing exclusively with contemporary serious music, frequently calls upon the services of free-lance commentators. While Warren Davis has been the show's principal host since its debut in January, 1978, producer David Jaeger usually pairs him with an expert in some particular field, someone appropriate to the content of the show. "I've used people like Andrew Marshall, Billie Bridgman, Norma Beecroft and David Grimes", comments Jaeger. "David [Grimes] probably does 50 per cent of the shows; that's the result of David and Warren working extremely well together."

Of concern to individuals engaged in free-lance broadcasting is, naturally, how much one can expect to be paid. Fees vary and most are dictated by the collective agreements CBC has with the various talent organizations, the unions. Free-lance commentary—which is in the nature of information about music—comes under the domain of ACTRA (the Association of Canadian Television and Radio Actors). Comments Jaeger, "ACTRA has now tightened the rules for allowing non-members to work. It used to be that a novice could do a half dozen or so shows before joining. The rule was that once one had a regular commitment to a pro-

gramme one had to join. Now, if you're a Canadian citizen or resident of Canada and you want to work in the ACTRA domain you have to apply for a work permit from ACTRA for each show. And you have to pay for it—\$15." There are exceptions; for example, if you're speaking as a recognized expert in a field or appearing as an interviewee.

The Corporation agrees to spend so much money on union members each year, and producers naturally give priority when hiring free-lance talent to union members. "Maybe a producer can find \$50 or \$75 for a contribution from a non-ACTRA member", Jaeger admits, "but he always has to think twice: 'What is this doing to our talent commitment to the union?'"

"A really good free-lancer is one who can get to know a large number of producers (someone who has the flexibility of dealing with a wide variety of subjects) and who can make a living on a \$65 interview here, a \$114 hosting job there, and so on. To be able to do enough of these to actually make a living is not easy."

Production, especially documentaries, is, according to Jaeger, "the greatest single source of income for a free-lancer. Unfortunately, ACTRA has negotiated such high fees with the Corporation for documentaries that we usually can't afford to commission them."

"It does happen, though. I recently con-

tracted Billie Bridgman to act as story producer, on a free-lance basis, for an item on the Toronto Sound Poetry Festival. Here we were faced with an eight-day festival. Someone had to be on hand to evaluate the events, decide which ones to record and follow through the production into the packaging. I contracted her because of her special knowledge, her special interest in sound poetry and in vocal work generally speaking. She produced a number of the recordings and subsequently acted as commentator. That is, however, quite rare, since most of the time what we use is music."

Two New Hours' season basically runs from April to April. "Chiefly what I do", explains Jaeger, "is plan a fall-winter schedule and a spring-summer schedule. The latter consists of a series within a series which, for the past three years (dating back to *Two New Hours*' predecessor, *Music of Today*), has been called 'The Sounds of New Music'. This portion of the season tends to concentrate on 'live' events from the country's major new-music societies as well as on special performances that I've picked up. Many of the works heard here are CBC commissions. I personally commission about half a dozen works in any given year."

"When we are able to commission documentaries I'll programme one or two of them in there too. Last year we did documentaries on Bruce Mather and R. MURRAY



Norman Chamberlin—CBC

David Jaeger, right, producer of *Two New Hours*, with occasional host Andrew Marshall.

SCHAFFER. This year we will probably do four. Norma Beecroft is producing those on **GILLES TREMBLAY, JOHN BECKWITH** and **BARBARA PENTLAND.**

Mostly Music

CBC Stereo—Monday through Friday, 12:00 noon; CBC Radio—Monday through Friday, 10:20 p.m.

One of CBC radio's youngest shows and one of the few heard on both the AM and FM networks is *Mostly Music*. As the showcase for "live" productions by large ensembles—notably Canadian orchestras and choral groups—*Mostly Music* is an extremely high-budget programme. Apart from airing concerts by Canada's so-called "commercial" orchestras, this show is the main outlet for the Corporation's "house orchestras"; that is, the CBC Winnipeg Orchestra, the CBC Vancouver Chamber Orchestra and, more and more, Halifax's Atlantic Symphony. While technically not owned by the CBC, this last relies on the Corporation for approximately one-fifth of its income.

According to *Mostly Music's* producer Keith Horner, the programme is calling upon free-lancers with increasing regularity. In fact, the host himself, Howard Dyck, is not a CBC employee. Free-lance interviewers, too, are frequently used, although, as the show's title suggests, it deals almost exclusively with music rather than talk. Recent musical events have included André Laplante performing **FRANCOIS MOREL's** "Deux Etudes de Sonorité" (December 7), a live concert by the CBC Winnipeg Orchestra under Brian Priestman, with soloist Arthur Polson, performing Victor Davies' CBC-commissioned Violin Concerto (December 8) and **ROBERT AITKEN** as soloist with the National Arts Centre Orchestra under Michel Plasseur in Ibert's Flute Concerto.

Currently a one-hour show, *Mostly Music* will be extended to 90 minutes beginning April 2. The April 6 programme will feature a performance by the Canadian Brass from New York's Alice Tully Hall.

Arts National

CBC Stereo—Monday through Friday, 4:00 p.m.

Yielding the same number of hours on the air, but actually twice as much programming as *Mostly Music*, *Arts National* delves into the various arts activities taking place across the country in a magazine-type format. Like *Mostly Music*, the level of musical content is often high and the programme has frequently commissioned Canadian composers to write works specifically for broadcast.

Heard last January on *Arts National* was a broadcast from the National Youth Orchestra's summer season of performances of Robert Aitken's "Nekuia", R. Murray Schafer's "North/White" and **JOHN WYRE's** "Bells". On March 16 folksong arrangements by **MIECZYSLAW KOLINSKI** were heard along with new works by **SAMUEL DOLIN, SAMUEL LEVITAN** and **STEVEN GELLMAN**, commissioned by the Canadian Jewish Congress. A March 22nd broadcast from the CBC Dalhousie Arts Centre Festival highlighted Nexus in performances of various contemporary works, among them **BOB BECKER's** "Lahara".

As for free-lancers, *Arts National* holds a contingent of about 12 reviewers and commentators such as William Littler, Max



Fred Phipps—CBC

Jeffrey Anderson, left, produces *Sound Reviews*. Here he works with technician David Burnham.

Wyman, Jacob Siskind and Paul Murray. In addition to these regulars, some of whom are on guaranteed contracts, executive producer Walter Unger and music producer Karen Kieser often call upon the services of other free-lancers. In the documentary category, a free-lance producer can expect to be paid in the neighborhood of \$500 for a 15-minute complete package. Such opportunities rarely arise on *Arts National*, although a documentary on Toronto's Co-Opera Theatre (which debuted in 1977 with newly commissioned operas by **HARRY SOMERS** and Norman Symonds) was heard last year and a similar item on the School of the National Ballet was scheduled for a February airing. In any event, Canadian artists and Canadian music are placed very high on *Arts National's* priority list.

Sound Reviews

CBC Stereo—Tuesdays, 9:00 p.m.

CBC Stereo's recently established "magazine of the air", entitled *Sound Reviews*, is a unique programme which basically takes the form of critical commentary on new serious music recordings. Of particular interest here is that virtually all the script-writers/commentators taking part are free-lancers. *Sound Reviews's* producer Jeffrey Anderson is primarily interested in using either critics

with experience in the print medium or individuals with extensive musical background. Fees, which the contributor must negotiate himself, vary from \$100 for a 20-minute item (including brief excerpts from the recording under review) to longer packages proportionately scaled. Some novices are considered.

Personality Period

CBC Stereo—Sundays, 10:00 a.m.

The case of *Personality Period* (actually a generic, off-air title) is an interesting one. In reality, this show takes on a new title with each sub-series. For example, October through December of last year was devoted to a series called "The Art of the Collector", produced by Jim Hiscott and hosted by cellist Peter Schenkman. The show has no fixed producer as such. In the words of CBC Network Executive Producer Richard Coulter, "Diana Brown kind of keeps a watchful eye on it but the ideas come from all over the country. Currently, Sharon Marcus and Don DiNovo, two free-lance broadcaster/producers, have a series which started last December called 'The Musician'. In this case, they've done all the work themselves, right down to the hosting. Essentially, we are looking for Canadian or world musicians.

Continued on page 14

JACOBS FEELS "COBRA" WORTH THE WAIT

by Ken Waxman

Keyboard player **DALE JACOBS** is proving that a large audience exists for electronically tinged, contemporary jazz as long as it's presented the right way.

"More young people are listening to jazz than ever before," the tall, bearded musician announced triumphantly as we spoke in his office at Vancouver's Pacific West/Total Sounds West recording studio complex. "That's because the music isn't being sold as 'jazz,' and so the mass audience doesn't turn off immediately. People are deciding that they like the music for what it is, and then finding out that it's jazz."

Certainly "Cobra," Jacobs' Epic lp, substantiates his statement. Playlisted by FM stations across the country, it has already sold 20,000 copies and was scheduled for release in the United States, Norway, Germany, Holland, Japan and Australia in February. And Jacobs says proudly: "Cobra" isn't fusion music, it's jazz."

However he does admit that the tunes he wrote for the Album have strong melody lines and none go on for too long. "It's too easy for a jazz musician to indulge himself,"

Jacobs and I spoke around midnight that night. He was ready to go back into the studio for more taping. His band was set to tour Eastern Canada with Billy Cobham in early February, and before that he planned to complete albums featuring individual members of the Cobra group, as well as much of his second lp, due out in mid-March. Jacobs is producing a pop album featuring guitar-playing brothers **JOEL** and **BRET WADE**, a progressive lp for saxophonist Wayne Kozak, and guitarist **TOM LAVIN's** Powder Blues Band. CBS has announced signing five-year contracts with each. All are scheduled to tour Japan early this year as part of Cobra.

Born in St. Albert, a tiny farming community just outside Edmonton, 38 years ago, Jacobs was winning prizes as an organist, accordionist and pianist in his teens. Around the same time he started teaching with his father, who owned a music school, and began playing every style of music. By the early '60s he had a radio show on CHED; did *Loving Sound*, a CBC summer TV series; had composed his first jingles and, under the influence of Andre Previn and Oscar Peterson, began playing jazz at the Yardbird Suite, a co-operative jazz and folk club.

Finally though, he decided that Edmonton was "too isolated: there weren't enough progressive musicians around to expose me to current changes." In 1967 he headed for Vancouver. Soon he was in the centre of Vancouver's music scene. He taught, experimented with new keyboards like the electric piano and synthesizer when he worked at an organ franchise ("It gave me a chance to sit at the keyboard all day and write."), lead a jazz trio at Puccini's which

broadcast on radio station CKLG, and put together bands which opened for jazz stars like Buddy Rich and Miles Davis.

He was so successful in turning out jingles that he made enough money to open the studios with his partner. "I don't have to go to Toronto for business," he told me proudly.

Jacobs estimates that he's written about 1,000 tunes, including jingles, pop songs and jazz compositions. He most definitely isn't the type of writer who waits for the Muse to illuminate him.

"There's a particular science to writing. You don't have to be inspired to write a tune. The more you write the higher your level of output, and you know as long as you keep it year after year, it's a question of getting into one gear or another. Once your format and chops are worked out you can almost always create something that's up to standard."

As for the music on "Cobra," Jacobs says many people confuse writing and arranging. The lines were basically simple, he explains, but arranged in such a way that each instrumentalist had a particular part to play. Eventually though, he plans to turn out an album which will depart from the guide-

lines, and "experiment for the sake of experimentation."

Although Jacobs has been on thousands of sessions over the years, including "every damn record that's come out of this studio"—such as albums by **DENISE McCANN**, **STONEBOLT** and Jerry Doucette—he had put off recording himself until the conditions were perfect. "I've been in the business too long to want to do a record just for the sake of having it. I already have enough tapes of myself."

Instead, what he did was gather a group of musicians in his studio for a series of late-night sessions which became "Cobra". He had decided that he didn't want the disc to go to a small label that wouldn't have the proper promotion facilities. After choosing the eight best tunes, he signed with CBS. "Cobra is the first chance I've had to record the music I want to record," he says.

Now the success of "Cobra" has given new impetus to his ideas. "Vancouver has always attracted transient musicians—guys who stayed around for six months and then moved on. But now there's a wealth of young, progressive musicians around out here, and you're going to be hearing a lot more about many of them in the next little while."



Dale Jacobs

CAREER BROADENED BY MOVE TO CANADA

by Phil O'Hara

JERI CRADEN is a dynamic and ambitious young woman whose diverse talents are establishing her in many fields. She is a cabaret singer and songwriter, a budding novelist, and is frequently used for voiceovers and in singing jingles for radio and television commercials.

Jeri came to Toronto 11 years ago, from the United States. She arrived with ambitions of becoming a nightclub singer until she realized there was only a handful of such establishments in the city. She began to work in musical cabaret with one of her first shows at Theatre in the Dell in "If I Could, I Would", co-starring Billy Van and Doug Chamberlain.

After performing in a series of uninspiring theatrical productions for several years, she began to write seriously. "The Clowns", a musical production with a traditional love triangle set in the circus, was written four years ago. The story is revealed through the performance of more than 25 of Jeri's original songs. The musical has universal appeal because it is garnished with fantasy and romanticism.

Jeri starred in the original stage production of "The Clowns" in Toronto before adapting it for a CBC television production. Retitled "Clowns", the musical was broadcast last September as an hour-long Super-special. Immediately following its broadcast, dozens of listeners phoned the CBC to praise the programme. The show has also been nominated for an ACTRA award.

"Clowns" was Jeri's first musical, but she has written more than 100 songs. Surprisingly, she doesn't play any musical instruments, relying on the tape recorder to compose. She explains that the lyrics and melody generally come together at once, and later she approaches a musical friend to notate the music.

Jeri describes her songs as "very idealistic" and her songwriting "cheap therapy". In her 20s, during the 1960s, she wrote songs that reflected the anger and frustration of those times, but her songs today "tell stories that hopefully linger in people's minds".

She has trained as a singer since she was 5, "but the approach was to look cute, move around, waving your arms and sound good". Today she garners considerable commercial work on radio and television because she can sing many different character voices. She has imitated Shirley Bassey, Judy Garland and Barbra Streisand.

Jeri recently completed a six-month radio series for CBC called *Live Wires* on which she performed a dozen different voices. In a field where she says women do only 10 per cent of the voiceovers for commercials, Jeri is in great demand. She has been the female announcer for the Bay for the past two years on both radio and television. She has also done "everything from Cougar shoes and Ford Capri to Macdonald's". Jeri focuses her



Jeri Craden

creative talents on writing and considers the commercials her "bread and butter".

"It's more exciting for me to be a successful female writer in the 1980s than a successful actress. It's just a personal thing with me." At the moment she is pursuing both fields: a recent guest appearance on *King of Kensington* and her role in a 90-minute CBC documentary on Henry Miller. But, she asserts, "I want to see more of my original works produced. That's much more gratifying".

Although she has been offered live-stage work, the demands of her 7-year-old son don't permit it. Jeri has, however, nearly completed her first novel.

Yes, a lady of many talents, but as she explains, "You have to be in Canada. When I first came here, I thought all I could do was sing. In the States, if you're interested in the arts—or in any area—you're taught to specialize. So I specialized in singing. In Canada, in order to make a living as a performing artist, you have to cover all your bases because there isn't that much work for women in the individual areas."

Jeri feels there aren't the markets in Canada for the realization of her musical production ideas, so she is looking towards New York. Canada is home, but she needs the kind of commercial marketplace New York can provide.



BRUCE COCKBURN, left, presents artist Alex Colville with a gold album for "Night Visions". The album was Bruce's first gold and featured a Colville painting on the jacket.

MUSIC IN CANADA

Total certifications for outstanding record sales rose from 216 to 327 recordings in 1978, reports Brian Robertson, President of the Canadian Recording Industry Association. Canadians sharing in the sales increases included affiliates **BURTON CUMMINGS**, double platinum, meaning sales of 200,000; **TROOPER** (3 albums), **CARROLL BAKER**, **CHILLIWACK** (2 albums), **PRISM** (2 albums) and **BURTON CUMMINGS**, all over the platinum mark (100,000) ... **CRAIG RUHNKE**'s current single, "It's Time to Fall in Love", on Polygram, follows "Wear My Love". Both were written by the songwriter/performer and are co-published by **CANADIANA MUSIC** and **CRUNKY**

Payment For Pop Concert Performances

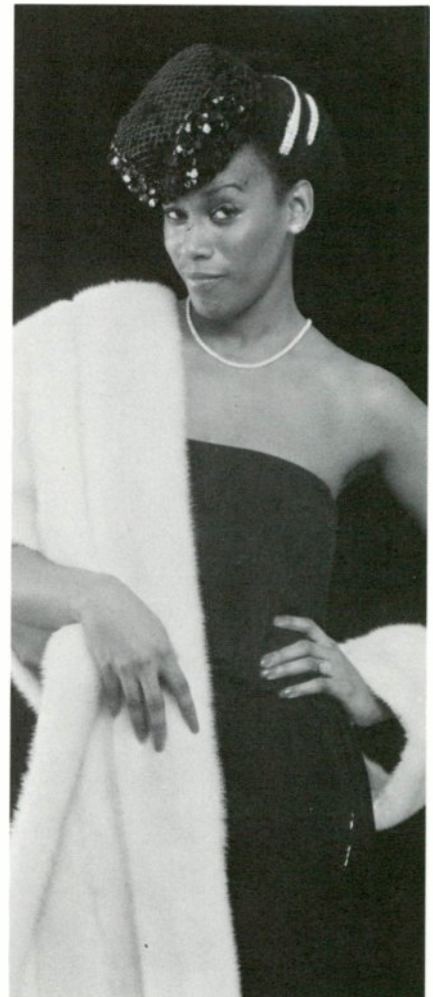
P.R.O. Canada wishes to remind affiliated songwriters that payments have been established for performances of your music at concerts held in concert halls or auditoriums.

Announcement of these payments, along with the necessary form, were mailed previously. If you require additional forms or have questions, please contact one of our three offices.

We feel there are many unreported concerts. You are reminded that proof of the performance is necessary and should accompany the form on which you have listed all copyrights performed.

TUNES. "Wear My Love" has been covered in Sweden, while the current song has been released internationally. The Alberta country group The Chapperells released Craig's "Sweet Feelin'" in '78 and at press time Craig was in the midst of recording upcoming material. He has taped two Patsy Gallant shows and was featured several times on the *Sounds Good* programme from CHCH-TV ... Too late for this year, but worth keeping in mind. The Juno Awards organizing group, **CARAS**, this year added a "general" category to the awards, allowing submissions in areas of recording that are not currently covered by existing categories. This could include children's recordings, comedy and the spoken word. A minimum of three eligible submissions must be received in order that the category be established ... Included in the list of grants totalling \$240,000 from the Touring Office of the Canada Council is one up to \$10,000 allowing the Toronto band Nimmons 'n' Nine Plus Six (**PHIL NIMMONS**) to visit 15 centres in Western Canada next fall. As well, Nimmons wrote and arranged the original music to weave in and out of the action of "The Trojan Women", produced by Leon Major at the St. Lawrence Centre late last year ... The reggae group Soul Explosion Band dates back four years in Toronto. Group members, all from Jamaica, report early airplay on CHUM FM, Q107 FM, CHIN FM and the CBC following the release of their first album, "Out of Many One People". **COLIN WISDOM** leads the group and does the arranging, writing some of the music. **DENNIS WALTON** has written a number of tunes, while **BILL MONONEN** contributed towards one. Recording was at Zaza Sound Production. Band members own Soul Ex Production, on which label the album appears. A second album this spring will be a mixture of reggae and soul ... The Reader's Digest Association (Canada) Limited has published *Canadian Family Song-*

book, a handsome spiral-bound hard-cover collection of 100 songs by or about Canadians. The book is available for about \$16 and begins with favourites from the '40s, working up the late '70s. Also included are Canadian songs made hits around the world, country and western material, folk and "songs of praise". Vocal lines with piano or organ accompaniment are included. Guitar diagrams are also there, along with a nifty accompanying booklet with an extra printing of the lyrics for those singing along. All-in-all, invaluable to those families short on Canadian material ... Vancouver's **BETTY CHABA** was the originator and musical producer for a show late last year in Vancouver, titled *Ladies in Lights*. The idea was to feature singers and dancers who usually spend their careers in the background, in jingles, as back-up dancers, etc. All proceeds went to the Christmas Bureau to assist needy families. Affiliates in the spotlight included Betty; **DENISE MacCANN**, a star in her own right who was reportedly discovered while working as a singing waitress in Kansas City; **BLUE WILLIAMS**, a singer/songwriter originally from Alberta. Band members for the evening included **RON JOHNSTON**, **KAT HENDRIKSE**, **DOUG EDWARDS**, **EDDIE PATTERSON**, **TERRY FREWER** and Graham Coleman. At press time Betty was working on a second show, not a benefit this time, and tentatively set for mid-February ... A highlight of the Christmas season for children in the Toronto area was the Young People's Theatre Centre musical production



Alma Faye Brooks



The Irish Rovers with New Zealand's Prime Minister Robert Muldoon.

of Mordecai Richler's "Jacob Two-Two and the Hooded Fang". Responsible for the musical were affiliated songwriters **JOY ALEXANDER**, **PEG McKELVEY**, **PAT PATTERSON** and **DODI ROBB**. Joy and Peg wrote a number of the songs in P.R.O. Canada's Musical Theatre Workshops, under the direction of Lehman Engel. Shows were sold out each time this reporter attempted to go, and no wonder, the theatre reports "100.1 per cent attendance" for the run . . . **WHITNEY SMITH**, a participant for four years in P.R.O. Canada's Musical Theatre Workshops, has moved into diverse areas. He prepared a 90-minute documentary on composer and teacher Gordon Delamont for CBC Radio. *Gordon Delamont: Taking the Notes Where They Want to Go* was broadcast on *Jazz Radio Canada* in early February. As well, Whitney has formed a pop/rock trio which he showcased in Toronto in mid-February with a view to recording . . . *Edmonton Journal* pop-music writer Graham Hicks took the time to go into Vancouver for a look at the pop-music scene there, and the result was a series of first-class articles describing with insight the lively West-Coast industry. One dealt with the breakup of the Hometown Band for what seems to be artistic reasons. A loss to Canadian music. The band's **SHARI ULRICH** is concentrating on writing for the time being, not sure whether or not it will take her towards a more commercial sound . . . The *Toronto Star's* Peter Goddard has reported that **ADAM MITCHELL's** first solo album, tentatively titled "Red Head in Trouble" will be released by Warner Bros. this spring. Adam left Toronto for Los Angeles several years ago and returned recently for performances at The Groaning Board. He hopes to tour with Linda Ronstadt this summer and fall . . . **BURTON CUMMINGS** will host the two-hour Juno Awards telecast live on the CBC network March 21. The Canadian Academy of Recording Arts and Sciences has announced **NICK GILDER** and members of Vancouver's Chilliwack have been confirmed as performers . . . Music by **JOHN ROBY** was used to underscore the comedy "Filthy Rich" scheduled to open at the Toronto Free Theatre January 20. The play is by Toronto playwright George F. Walker, whose plays have been produced in London, New York and Japan previously. The music has been written for quartet. Bill Lane directed . . . The Toronto progressive "pop R&B" group Jhan-

uary (spelled with an "h") has followed its success in winning a Q107 talent contest over 350 entries by releasing its first single. "One More Chance" is on the Terrono Records label (28 Carondale Cres., Agincourt, Ont., M1W 2B1). The flip side, "Nothing Without You" is the soulful ballad that won the Q107 competition. Included in Jhanuary are **DAN TURCO**, **STEVE DUCAS** and **CARL HENRY**. As the tune was beginning to get disco action, a second single was

being readied for release: "Dream of Life" is by Jhanuary on the G Clef label (21 Vaughan Road, Unit 104, Toronto) and will be released in Canada and the U.S. . . . The **DENNIS TATOMIR** Orchestra works out of Leamington, Ontario, and has had released its eighth album, "Polka Jamboree", on the K & R label, Detroit, Mich. Dennis, who calls himself Canada's Polka King, has been entertaining since the early '40s. He has his own radio show Sunday mornings, and although he prefers country, works with jazz and rock groups as well . . . Now news from Royalty Records: **GLORY-ANNE CARRIERE** has recorded "Kelly Green" by **LAURA VINSON** and **DENNIS CHARNEY**, backed by **R. HARLAN SMITH's** "Momma Brown". Keep an eye on this one. Glory-Anne, you will recall, was Canada's outstanding country female singer last year. This single is from her new album, "Keeper of the Heart". Speaking of Laura Vinson, she and her band Red Wyng have released **WAYNE GUST's** "Dirty Dan", predicted as crossover material. It is backed by "Bluebird" by **HARRY LENT**. R. Harlan Smith has re-released his own "Ding-a-ling Debbie", a 1972 hit. This single is from the album "We've Got the Magic" due out any day. It includes some "recorded live" material. Finally, Royalty has released a single by **GARY FJELLGAARD**, "Me & Martin", from the album of the same title. The tune was recorded by **VALDY** previously . . . Canada's international jazz publication, *Coda Magazine*, has announced two European jazz vacations for this year. You can visit the Moers New Jazz Festival in Germany and the Bim Huis Festival in the Netherlands in May and early June, or the Nice Jazz Festival in July. *Coda's* co-publishers, Bill Smith and John Norris, will direct the tours, Bill to Moers and John in Nice. Contact *Coda* at Box 87, Station J, Toronto, for more information . . . Deadline for entries in the World Popular Song Festival in Tokyo is July 10, 1979, and application forms may be obtained by writing to the competition, Yamaha Music Foundation, 3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan. There is no charge for entry. Each song must be original, and not previously published or performed. Professional photos of the composer and suggested artist much accompany the contest application. The grand prize is \$5,000 and some entrants will be flown to Japan with expenses paid . . . **ALMA FAYE BROOKS** is

Publication goes far beyond title

For the Love of Music: A Guide for Parents of Young Musicians, a new book by Renate Wilson, has just been published by Douglas & McIntyre of Vancouver. This paper-back edition of 167 pages includes an enormous range of information, much of it of value to "parents of young musicians" and much of it, quite frankly, of only specialized interest.

In the former category fall the invaluable chapters entitled "Law and the Musician" (which includes accurate information on such concepts as copyright and performing rights), "Composers" (including words of advice to young composers from **MICHAEL BAKER** and Norma Beechcroft), "The Canadian Music Scene" and "But is it a Steady Job?" This last-mentioned chapter outlines the practical side of pursuing certain music-related careers.

Of only limited interest to parents of young musicians are the introductory history and survey of the various styles of popular and non-popular musical expression and chapters dealing with basic acoustics, the psychology of music and how to build a sound-proof music room.

At any rate, *For the Love of Music* is well researched and can be criticized more for its overabundance of information than for its lack of it. As such, it will certainly prove useful in answering the general sort of questions often posed by young musicians.

far more than simply a strong voice over a dance arrangement", wrote J. J. Linden in a cover story on the writer/performer in *RPM* magazine. He explained her RCA album, "Doin' It!" contains disco material, Top 40, R&B and tunes with FM potential. Alma Faye received a Juno nomination last year as Best New Female Vocalist. Two singles had been released, but her background included session work, modelling, acting and television. Then Dominic Sciscente and Michel Daigle selected her "to fit a mold they were creating to build a Canadian star", according to *RPM*. The two have produced her album, as well as writing the music. They were surprised to discover Alma Faye was herself a songwriter, and she contributed the lyrics. Working out of Montreal, she was scheduled to begin a full-scale promotional tour in early February . . . **RONNIE HAWKINS'** "Sold Out" album on the Roulette label was re-released early this year, and Capitol Records A&R department says Hawkins' newest album will be released in May on the United Artists label. Capitol distributes . . . Victoria, B.C., songwriter **MARK MIDDLE** went to Los Angeles before that city began opening up as it has recently for western talent. From there he headed for London, England, where he now lives and has had released "Sad Song", on the Warner Brothers label. He signed with WEA in Britain . . . **BENEDICT** is a Vancouver-based songwriter/musician who has played West Coast clubs and concerts for a number of years. He has recorded his first album on his own label, *Is No Matter Music*, and feels tunes on "Really Like To Live!" would appeal to top-40 on FM stations. The recording may be obtained from Box 82272, North Burnaby, B.C. . . . **BOB EVERETT's** first single, "Like Nobody Else Can", has been released on the Boot label. Bob was originally from Manitoba but now lives in Ontario. He first became interested in music while down with rheumatic fever at the age of 6. He recorded this single at the Mercey Brothers Studio and is on the Ontario club circuit as Bob Everett & Early Dawn . . . **TIM DANIELS** and **Whiskey River** were on hand to entertain for the opening of Stage West, Toronto's newest country music room, at the Concord Tavern. Country songwriter/performers on hand to give the club a warm welcome included **CARROLL BAKER, BLAKE EMMONS, MYRNA LORRIE, DALLAS HARMS, LARRY and LLOYD MERCEY** and **BOB VAN DYKE**. Upcoming acts include **LAURA VINSON** and Red Wyng March 26 to 31 and **DICK DAMRON** April 2 to 7 . . . **BRUCE COCKBURN's** single "Prenons La Mer" reached the top 10 of Quebec City's CFLS Radio, the equivalent of Toronto's CHUM. The single is from the album "Further Adventures Of" released late last summer on True North, distributed by CBS. In the U.S. it is on the Island label, distributed by Warner Bros. The album is also available in Italy, Japan and Australia. Bruce's deep Christian feelings are appearing more and more in his material. Speaking to Peter Goddard of the *Sunday Sun* last year, Bruce explained, "I'd like to do more (active Christian work), but if I got up in Massey Hall and started to bear witness, they'd all walk out. And they'd be right in doing so, too. Singing is my job—like Paul was a tent maker." Western Canada had the opportunity to hear Bruce the first two weeks in February and in March he is scheduled to tour Quebec. A Japan tour is tentatively set for

April . . . **WAYNE MACK's** Grand Slam album "I'll Miss You Tomorrow" was released at press time, as well as his country single by the same name. **DALLAS HARMS** wrote the title tune. One tune by Wayne is included on the Quality-distributed album . . . Following the Irish Rovers' tour last year of Canada's East and West Coasts, with stops in the Western U.S., the five were off on a 31-day tour of New Zealand. All 34 concerts were sold out and they garnered front-page coverage throughout the country. CBC-TV worked with New Zealand's TV-1 in co-producing two Superspecials. CBC-TV broadcast the Superspecial *Irish Rovers in Disneyland* in February. The group, together now for 13 years, includes **WILL MILLAR, GEORGE MILLAR, JOE MILLAR, WILCIL McDOWELL** and **Jimmy Ferguson** . . . The "Hot Rocks" album by **VALDY**, on A&M, had sold nearly 40,000 units in Canada before Valdy ventured on his Ontario and Western

U.S. tour included. Peter will record a solo album, "Third Time Around" this year, also for Black Bear Records . . . Calgary and Halifax took the lead in programming **RONNEY ABRAMSON's** single "Trouble" from her album "Jukebox of Paris" on True North, distributed by CBS. The song is a duet sung with David Clayton Thomas. A second single will be out by the time this appears. A lot of people liked this album, and Peter Goddard of *The Toronto Star* thought it "represents an enormous artistic leap beyond what appeared on her first album . . ." **EVAN KEMP** and **ROBERT S. SCOTT** each wrote material on Kemp's latest album, "Plain Country: Evan Kemp & Frank O'Connell", on the Quest Records label (6979 Curragh Ave., Burnaby, B.C., V5J 4V7). As well, Kemp produced the album "Frank O'Connell, Velvet Country", also for Quest . . . Change Records' interDisc label will feature artists with single product, special projects and interna-



Bruce Lentz

The Pair Extrordinaire

Canada tour during February and March; almost to gold-album status—not bad, before a tour even begins. What's even more surprising is that this album is rock, a departure from Valdy's earlier folk albums. His single, the title tune, was followed in February by the release of "Sister I Love You". *The Music Scene* telephoned A&M for last-minute details about Valdy's career, before going to press. Within an hour a package of no less than two press releases and 32 pages of positive press clippings arrived. Impressive! Valdy is off and rockin' . . . **PETER D'AMICO** and **JOE WILDERSON**, The Pair Extrordinaire have had released their first album, "The Pair Extrordinaire . . . Live!" on the Black Bear label, a new Maritime-based independent label (P.O. Drawer 887, Truro, N.S., B2N 5G6). Formerly of the Ontario rock group Tribe, the duo are high-energy rock and rollers who travel with a complete entertainment package. They are currently booked to September of this year, with a

tional product. One of its first releases is "Goin' Hollywood" backed by **BRIAN MacLEOD's** "You Know I Can't Do Anymore", recorded by **KENNY HOLLIS**, former lead singer with Copper Penny. Great rock 'n' roll for Top 40 . . . "Lost in the Music" is a brilliant effort by an intelligent and sensitive artist," reported the *Evening Post* in London, England, upon the release of **DICK DAMRON'S** latest album, on RCA in Canada. His single "Silver and Shine" followed, backed by "The Minstrel" from the album . . . **RON VAN DYKE** of Ottawa wrote the scores for eight films commissioned by the National Indian Arts and Crafts Corporation and produced by B.T. Film-Sound. The films are a series titled "Indian Arts and Crafts", the product of four years of research and collaboration. In a very precise manner they bring out the unique character of the Indian artist and craftsman. Last year they were awarded a Silver Medal at the New York Film and Television International Festival.

CONCERT

by Rick MacMillan

SID ROBINOVITCH's "Chinese Food", a work for mixed chorus and set to a text by Erica Jong, is to be published by Associated Music Publishers, Inc., New York. The work was first performed in February, 1978, by Toronto's Orpheus Choir.

The Toronto composer's "Canciones Sefardies" (5 songs for voice and guitar) received their premiere last summer at the Toronto guitar festival *Guitar '78*.

The Experimental Arts Department of the Ontario College of Art, in co-operation with the Music Gallery, presented three performances November 16, 23 and 30 featuring a wide range of "word-soundworks". The performances, which included a new work by **UDO KASEMETS** entitled "T(H(E)OUND(E)Red]", were part of a month-long *Wordartfest* during which Toronto's Gallery 76 exhibited wordartworks by established artists working in word-related media.

Toronto pianist/composer **PETER TAMMEARU** gave the first performance of his "Piano Sonata" December 3 at Town Hall, St. Lawrence Centre in Toronto.

"Double Symphony", a musical tour de force featuring 180 combined members of the Vancouver and Tokyo Symphonies, formed CBC TV's *Musicamera* programme of last December 20. The concert was recorded in the fall of 1976 and included the VSO in the world premiere of **MICHAEL BAKER's** "A Struggle for Dominion" with piano soloist Linda-Lee Thomas. The programme closed with a joint rendering of the Mussorgsky-Ravel "Pictures at an Exhibition".

The Canadian section of the International Society for Contemporary Music has announced that 6 of the 38 works submitted in a competition to represent Canada at the 1979 I.S.C.M. World Music Days in Athens have been selected by a jury made up of composers **ISTVAN ANHALT**, Bengt Hambraeus and James Montgomery. Two of the works selected are **JOHN BECKWITH's** "Quartet" and **JOHN REA's** "Reception and Offering Music", for woodwind quintet and percussion.

The Georgian Bay Community Choir with an orchestra under the direction of James Cranny presented the world premiere of **KEITH BISSELL's** "A Celebration of the Nativity" December 10 at Owen Sound Collegiate and Vocational Institute, Owen Sound.

MICHAEL FREEMAN was commissioned by the North American Jewish Students' Network to compose and perform a prelude to their production of "The Trial of Anatoly Shcharansky", directed by Cynthia Grant at the University of Toronto's Convocation Hall last November 16.

As well, Freeman was commissioned by the Youth Department of Beth Tzedec Synagogue in Toronto to write and perform music for a play entitled "Star of David Wars". Written and directed by Rabbi Robert Ingram Binder, the play was first performed on December 17.

A concert at the Toronto home of **CHRISTOPHER WEAIT** on November 21 featured performances of **HAROLD WEVERS'** "Song" for cello, bassoon and piano, Weait's own "Duet" for bassoon and cello, **MICHAEL BAKER's** "Dance Sequences" for unaccompanied cello, and "Bassoon Piece" for solo bassoon by **GRAHAM COLES**, the last in a premiere performance.

FILMS

Cities, a coproduction of John McGreevy Productions and Nielsen-Ferns International with original score by **JOHN MILLS-COCKELL**, won the Gold Medal as best documentary television series in the International Film and Television Festival in New York last November.

Cities is a partially completed series of 13 hour-long specials showcasing cities around the world.

IVAN REITMAN, the 31-year-old Montreal producer of such box-office hits as *Shivers*, *Rabid* and *Death Weekend*, is moving to Hollywood as a result of the enormous success of Universal's *Animal House*, which he coproduced. Reitman is quoted in *Variety* as having claimed his personal share of *Animal House* profits to be "considerably more than \$1-million."

The film, which by December had grossed more than \$100-million in North America alone, will be the subject of a pilot for ABC which Reitman will coproduce. A feature sequel is planned by Universal for 1979, also to be coproduced by the Montreal entrepreneur.

Reitman's newest Canadian project is *Summer Camp*, which he directed last August with the financial assistance of Cinepix and the Canadian Film Development Corporation.

LEWIS FUREY will compose the original score for *Agency*, a Robert Lantos/Stephen J. Roth production directed by George Kaczender and starring **AL WAXMAN**, Robert Mitchum, Lee Majors, Valerie Perrine and Alexandra Stewart.

The \$4-million advertising agency espionage thriller from R.S.L. Productions was set for filming in Montreal in early December. Mitchum is reportedly being paid \$500,000 plus a percentage and Majors \$425,000 plus a percentage, the highest fees yet for actors in Canadian-produced films.

ROBERT AITKEN was a featured performer at *Warsaw Autumn '78*, Poland's prestigious contemporary music festival which last September celebrated its 22nd season. On September 20, Aitken was heard in **BARRY TRUAX's** "Sonic Landscape No. 3" (1976) for flute and tape and the following evening performed his own "Plainsong" (1977) for solo flute.

BERANDOL MUSIC LIMITED announces the publication of "Dandy Man", for soprano and flute, "Four Preludes" for piano, "Hesitation", for violin and celesta (or piano) and "Slink" for solo flute, all by **STEPHEN CHATMAN**; "Resta di darmi noia", for soprano, flute and piano and "Waltz Inventions", for violin and piano, both by **HUGH HARTWELL** and **R. MURRAY SCHAFFER's** "Patria II: Requiems for the Party Girl".

JONATHAN BAYLEY gave the premiere of his "Floresta Azul", for solo alto flute on November 5 during a concert organized by the Latitude 53 Society of Artists, Edmonton.

The Alberta Composers' Association will hold the first annual Alberta Composers Festival on the weekend of April 27-29, 1979. The Festival will consist of a series of three public concerts of chamber music to be held at Convocation Hall, University of Alberta. The Festival will limit itself to performances of works by Alberta composers, but organizers plan in the future to welcome submissions from composers across the country.

Composer/pianist **CARL DERFLER** took part in a November 5th recital at the University of Alberta as a contribution towards his Master of Music degree in composition, obtained through studies with **Dr. VIOLET ARCHER**. Included in the programme were "Two Settings of German Poems" (1976-78), for mixed voices, and "Quintet for Woodwinds" (1978), both performed for the first time.

One of 1978's four top scholarships of \$2,500 each, offered to artists in the province of British Columbia through the B.C. Cultural Fund, was awarded to Victoria composer **ANTHONY GENGE**, who last year was awarded first prize in the solo category of the CBC National Radio Competition for Young Composers.

A total of \$97,000 in arts scholarships and awards was presented to 152 B.C. residents.

The huge success of **ANTHONY ROYSE's** ballet "Alice in Wonderland" has earned the composer a request for a new ballet, "The Emperor's New Clothes", which will be staged at Hamilton Place in 1980.

"Alice in Wonderland" was given its premiere in 1975 by the Oakville Junior Ballet

Company and the Oakville Symphony and has since been taken up by the East York Symphony, by the Elizabeth Peterson Dance Company and the Hamilton Philharmonic at Hamilton Place (last October) and by the St. John's Dance Company and the Newfoundland Symphony (last December). All performances but the one at Hamilton Place were conducted by David Gray. The composer conducted in Hamilton.

The Halifax contemporary music organization, InNOVations in Music, welcomed Toronto's Galliard Ensemble on December 10 for a programme of works by James Tenny, Henri Lazaroff, **CLAUDE VIVIER** and others. In collaboration with the Music Department of Dalhousie University, Nova Music will, on April 22, undertake the premiere of a new chamber opera by **DENNIS FARRELL** entitled "The Birthday of Infanta". Performances take place in the Sculpture Court of the Dalhousie Arts Centre.

"Blues Division", a work for electronically manipulated brass instruments by Halifax composer **STEVE TITTLE**, was given its first performance November 16 at the Toronto Free Theatre by the Canadian Electronic Ensemble. On December 14 the C.E.E. premiered another new work, **DEREK HEALEY's** "Wood", featuring soprano Billie Bridgman in combination with C.E.E. members.

Both compositions were specially written

for the Toronto-based ensemble whose members include David Grimes, David Jaeger, Larry Lake and James Montgomery.

Prairie Winds, a popular woodwind quintet from the Saskatoon Symphony, undertook a series of workshop-concerts in Northern Saskatchewan communities October 13, 14 and 15. The quintet, which includes flutist **WILLIAM EGNATOFF**, gave performances of "Northern Lights" from **MONTE KEENE FLOYD's** "Three Canadian Post Cards", which the ensemble commissioned in 1977.

MICHAEL HORWOOD has received Ontario Arts Council funds to compose a work for accordion and string trio for performance next summer, featuring soloist **JOSEPH MACEROLLO**. Horwood's "Six Pieces for Piano" (1966) have been taped by **ANTONIN KUBALEK** for broadcast over the CBC Stereo network. This will be their Canadian premieres.

"Goofus and the Golden Goose", a fairy tale with music, by **IRENE and SILVIO PASCH**, is into its 12th printing by **WATERLOO MUSIC COMPANY LIMITED**, Waterloo, Ontario. On January 13th the musical received its European premiere at the Basle State Theatre, the first time it was performed in German. Produced by Alex Eckert of the

Children's Music Institute in Basle, Switzerland, the cast included 140 children from youth choirs and instrumental ensembles in the area. Silvio Pasch wrote additional songs, dances and marches for the six performances and added an Orff instrumental orchestra score.

Children's action songs by Mrs. Pasch have been published by **BERANDOL MUSIC LIMITED** (11 St. Joseph St., Toronto, Ont., M4Y 1J8). There are two kits in the series, one for primary ages 5 to 7, titled "Canada Goose" and the second, "Raggle-Taggle Gypsy" for ages 7 to 9 years. Four songs are included in each kit, but along with the sheet music for piano and guitar come transparencies for overhead projection of the lyrics, a teacher's guide and most important an accompanying tape cassette produced, narrated and written by Pearl Cassel. The whole thing is designed for classrooms without talented music teachers where the children can be taught music and movement. "The tape does the teaching".

"This tour has been a richly deserved sellout", wrote James Stevens from London, England, in Toronto's *Globe and Mail* in December, during a tour of England by the six-man percussion group Nexus. "The musicians (including affiliates **BOB BECKER, BILL CAHN, MICHAEL CRADEN** and **JOHN WYRE** at last count) have elevated percussion to a refined art form and play with incomparable virtuosity and amazing good humor," continued Stevens.

CBC—Continued from page 6

The idea is to dig into their musical psyche."

"Quite often a free-lance producer will come in with a really acceptable, first-rate idea", Coulter comments on the subject in general, "but he doesn't know how to realize it in broadcast terms. In such a case, a producer will work very closely with that person—they do it as a kind of duet".

"The nature of free-lancing", adds David Jaeger, "is that the individual is free to make whatever programmes he can. The more skilled he is at presenting an idea, showing all the ramifications of it, showing how it's relevant to radio, showing what the costs involved would be, the more likely he is to get not only spots on existing shows but also to sell original ideas for independent radio series."

Naturally the foregoing outlines the policies of just a few of the many shows regularly heard on CBC Stereo's English network. Other programmes which frequently call upon the services of free-lancers are:

Audience

CBC Stereo—Saturdays, 9:05 p.m.

Executive Producer: Robert Chesterman

The Dance

CBC Stereo—Sundays, 3:05 p.m.

Producer: Diana Brown

Ideas

CBC Stereo—Monday through Friday, 8:05 p.m.

Executive Producer: Geraldine Sherman

Stereo Morning

CBC Stereo—Monday through Friday, 6:05 a.m.

Producer: Harold Redekopp

In the light of the recently announced government cutbacks it is interesting to question whether or not the CBC's policies with regard to hiring free-lancers may be affected.

"I don't think this year's cuts will affect the CBC's free-lance market a great deal," comments Robert Sunter, Head of Music for CBC's English Services Division, "and I

don't expect the effect on programming to be that noticeable. If next year's cuts are equally severe, then some important decisions will have to be made; particularly, for example, with regard to the continuing use of the house orchestras."

At press time, however, a final decision as to the new allocation of funds within the Corporation was yet to be made.

Next Issue—Canada's composers and programming on CBC's French network.



G. Casile—CBC

Producer **ADRIAN HOFFMAN**, CBC-Halifax, co-ordinates *Organists in Recital* heard Sundays.

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