



Moe Koffman honoured by P.R.O. Canada

Canadian music encyclopedia well worth 10 years of work

Each page a learning experience

□ The publication last fall of the new *Encyclopedia of Music in Canada* was greeted by the music community with unprecedented enthusiasm. But the editors, Helmut Kallmann, Gilles Potvin, and Kenneth Winters, and the publisher, University of Toronto Press, are confident that interest in "EMC" will not be limited to a select few. Articles on rock music, country music, folk music and jazz, as well as entries on the most time-honoured figures working in those fields, will assure a wide readership, although the bulk of the 3,100 articles and 500 illustrations are admittedly devoted to Canada's contributions in the concert-music vein.

Through international distribution, the book, which sells for \$65, is sure to expand Canada's voice abroad. Even those who thought themselves well acquainted with this country's musical life will find glancing at any page a refreshing learning experience. Did you know, for instance, as the U. of T. Press press release reminds us, that several of Victor Herbert's operettas had their world premieres in Canada? or that Sir Thomas Beecham and Arthur Benjamin were residents of Canada for short periods during World War II? or that in 1825 Beethoven dedicated a round-song to his Canadian visitor, Theodore Molt? These and other fascinating tidbits can be culled from EMC's meticulously compiled index, which lists about 15,000 names and items which do not have their own entries, directing the reader to the various pages and columns in which those items appear. It's very helpful and makes reading EMC a potentially addictive passtime, delving the reader ever deeper into the intricacies of this remarkable 1,000-page publication.

It should be made clear that EMC is not a Canadian version of a general reference book on music but rather a comprehensive source of information about all aspects of music and musicians in Canada. As well as including articles on virtually every Canadian composer whose music has enjoyed consistent exposure, entries appear on performing groups and performers (each with a complete discography, even such lengthy ones as for Jon Vickers and Glenn Gould), music-related organizations, music administrators, cities in Canada, foreign countries (listing therein immigrants from and emigrants to), university schools of music, special Canadian subjects such as the flag, the beaver, winter, lakes and college songs, and titles of many well-known Canadian folk songs and concert works. Especially noteworthy are the "see" and "see also" references, which point the reader to related entries, some of these lists numbering dozens of references.

Composers' entries range from such 19th-century figures as Gustave Smith (1826-1896), whose impressive career is made even more interesting by the fact that he was



Helmut Kallmann, left, Gilles Potvin, right, and Kenneth Winters were encyclopedia editors.

ANDRE PREVOST's great-grandfather, to the still young generation of **ROBERT BAUER, BRUCE DAVIS** and **MICHEL VINET**. Some composers who were not accorded personal entries are listed under re-

gional or topical headings: the Halifax group of **DENNIS FARRELL, ADRIAN HOFFMAN, STEPHEN PEDERSEN**, Alexander Tilley and **STEVE TITTLE** receive biographies under Nova Music, the Halifax-based new-music society; while **JOHN WYRE** is the only Nexus member listed individually, the others mentioned in the Nexus entry. Each composer entry, incidentally, ends with a list of compositions—sometimes selective—a list of the composer's writings, and a bibliography.

The Encyclopedia proper is preceded by a dedication to Floyd S. Chalmers, who initiated funding and who, together with the Canada Council, continued supporting the project throughout its long gestation. Subsequent support for the more than \$1.5-million editorial budget was received from the provincial governments of Alberta, British Columbia, Ontario and Quebec, the Metropolitan Toronto Grants Committee, the Toronto Arts Council and the Social Sciences and Humanities Research Council of Canada.

The consensus of the musical community is that EMC, 10 years in the making, was worth the wait. It is a handsomely produced volume and will be of immense value both as a research tool and as a source of entertainment. Watch your coffee table's legs, though—this book weighs seven pounds!

The French edition of EMC, to be identical in content, will be published this spring by La Corporation des Editions Fides, of Montreal.

—Rick MacMillan



Publishing party to introduce the encyclopedia finds Jan Matejcek, left, Managing Director of P.R.O. Canada, chatting with Floyd S. Chalmers, centre, and **JOHN BECKWITH**. Beckwith is credited with first suggesting the Canadian reference work.

Photos by Mark Miller

The Music Scene



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ENCYCLOPEDIA OF MUSIC IN CANADA	2
MARK SHEKTER by Kate Daller	4
P.R.O. CANADA AWARDS DINNER by Donna Anderson	5
BERTRAND GOSSELIN by Yves Theriault	8
ROBERT PAQUETTE by Yves Theriault	9
P. J. PERRY by Ken Waxman	10
GEOFF HUGHES by Christine Dyck	11
FRANCIS CHAN by Roger Knox	12
MUSIC IN CANADA	13
CANADIAN TALENT LIBRARY by Christine Dyck	18
WELCOME TO OUR NEW AFFILIATES	19

Cover photo of Moe Koffman
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Mark Shekter moves from TV to live musical communication

Writing for a public that's always right

by Kate Daller

"When *Toronto Toronto* opened, I sat in the audience and did not watch the show," MARK SHEKTER, co-writer of the aforementioned hit musical theatre production was saying. "Literally, I was facing the other way. People would come in and I'd look at them and make notes—see what they were wearing, how old they were, what made them laugh. Know what my conclusion was?

"It's all the same buzz," Shekter continued, leaning forward over the table of a downtown Toronto restaurant. "Just the same as when I was writing musicals back at summer camp—that high feeling you get when your communication has been received. Because the public are delightful. They are always right."

Shekter's respect for his audience is perhaps the bottom line of his success as a writer of musical theatre, television variety,

and songs. Slight, dark, and intense, at 35, he could easily pass for the young law student that he once was—for six weeks, more than a decade ago. The surprising thing is not that he dropped law (he was juggling contract law in the mornings with writing the **TOMMY HUNTER Show** in the afternoons), but that he considered any career other than writing. After all, CBC used the first song he ever wrote (at 14) and the first "legitimate play" he penned won a Canadian university competition award.

Along with the Hunter Show, Shekter's initial two years at the CBC saw him a guiding force behind shows like *Bandshell* and *The Good Company* (which also launched **BOB EZRIN** and **CLIFF JONES**). Then came the break that meant he was to join the league of talented Canadians who practically ran U.S. television variety in the early '70s; Shekter was hired to write the *Andy Williams Show*. Several weeks later, he became head writer. He was 22.

It hadn't been many years before that that "I used to neck to Andy Williams records," Shekter laughs. Not that he had much time to dwell on the fact. In the space of 3½ years, the Hamilton, Ontario, native became a "hot" writer. He churned out comedy, special material, and original music for such acts as Ray Stevens, Barbra Streisand, Dinah Shore, Burt Reynolds, David Steinberg and Ray Charles—to name just a few. He had a home in Brentwood, an apartment, cars, and was well acquainted with the Sunday brunch at the Beverly Hills Hotel.

Maybe it had all happened too fast, or—no slight to Shekter's talent—too easily. He developed a nagging suspicion that there was something more to life, and proceeded to take a seven-year sabbatical, living off his earnings. He read, wrote minimally, and spent time in Europe and Florida. He discovered Scientology, and scoffs at the bad press as groundless, crediting it with "opening my eyes to the value of being true to my own goals."

Then, 10 years after Shekter had left Canada, he and his wife returned, for family reasons in particular. Back in Toronto, "I decided to focus on musical theatre, which was a bit of a hobby before."

"Like the naive kid on the block," Shekter says, "I wondered, 'Where's our Off-Broadway?' Productions like *Billy Bishop Goes to War* do O.K., they have their audience, but we're talking about an *Evita* or a *My Fair Lady*." Shekter contacted **CHUCK WEIR** ("I respected his abilities, he could produce") and the two wrote an "experiment"—*Toronto Toronto*. It was received so enthusiastically by the critics "you'd think it was *Star Wars*," Shekter marvelled. Reviews gushed that the production was "American in quality".

While Shekter acknowledges the good intentions of the compliment—"we're 20 years behind the U.S. in musical theatre," which

besides being "one of the most purely indigenous forms of art that the country has created" enjoys "the incredible American marketing expertise"—the writer does take some exception to the insinuation.

The production went on to gross a half million dollars in 1981, before it was picked up by a Pittsburgh promoter, who wants it tailored for major U.S. cities by local writers—though one third of the show remains intact and Shekter and Weir get final script approval.

The "American in quality" accolades continue to follow the team. "Propaganda with panache" is how one review greeted their *All For One* stage musical, which was created for the 10th anniversary of the Ministry of Multiculturalism in Ottawa. Done in two and a half months from conception to execution, Shekter says "I was more tired than I have been in this whole lifetime."

And ironically enough, a song, "It Used to Be Enough," written by the duo for a production on the showbusiness "gypsy", has been selected as an example of American music theatre for a project the Shuster Corporation is sponsoring for the National Library in the U.S.

The musical theatre ventures have left Shekter with "a new respect for the medium. It has to be true to the art forms of drama, music, dance, production, sets and costumes—and it's all live. The communication is right there." The live communication holds a certain awe for Shekter. In Ottawa—where *All For One* had garnered tears, laughter and standing ovations from 2,300 statesmen and ordinary folk—he turned to Weir with "God Chuck, look at the fuss we created!" Within days *All For One* was broadcast on the CBC-TV network.

To a large degree, the discipline of television, where Shekter had to turn out a script a week, was instrumental in preparing him for musical theatre. Preferring to write in the morning, Shekter has no problem with producing eight hours of work. He may be a bit limited now, however, as he has acquired a "day job" as Head of Script Development for Light Entertainment at the CBC. He credits television with his creating with a visual impact in mind; "I was writing, not just songs, but something that would push things ahead." He adds that if you have the proficiency and training (for Shekter the latter includes some piano, harmony and arranging), learning a "form" such as musical theatre is relatively easy.

Shekter, who equates perfectionism with professionalism, cautions that in the real world of studios and agents, "the game becomes to eliminate the role of the middleman" as much as possible. While this doesn't preclude being open-minded to suggestion, he maintains that the writer must always be able to refer back to his original statement, and find it intact—in order to truly reach the public.

And no doubt Shekter will continue to adhere to this maxim, whether—as primarily a writer for whom "music has been the constant link"—he pursues songwriting, jingles, television, movie or book projects. But the admirer of Rodgers and Hammerstein, Cole Porter and George Gershwin is now bent on creating an Off-Broadway "situation" in Canada. With his own high standards of performance, Shekter will do the utmost to live up to his own reputation. And that's what creating a "Broadway" is all about.



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Mark Shekter

Moe Koffman accepts top award at P.R.O. Canada's 13th dinner

Canadian talent spotlighted



MOE KOFFMAN, centre, accepts Wm. Harold Moon Award from Harold Moon, right, and Frances Preston, Vice-President, BMI, of Nashville.

by Donna Anderson

Jazzman extraordinaire **MOE KOFFMAN** was the recipient of the prestigious Wm. Harold Moon Award at P.R.O. Canada's 13th annual awards dinner on October 7. As Frances Preston, Vice President of BMI and head of BMI's Nashville office, presented the award, Koffman jokingly remarked "I will now play a medley of my hit". The song he was referring to, of course, was his smash international success "Swinging Shepherd Blues". Mrs. Preston commented on Moe Koffman's many accomplishments during his professional career and said, "It is Moe Koffman's creative power that has allowed for 150 versions of that 1958 tune, 'Swinging Shepherd Blues', and it is that creative power that has taken the music of this Canadian jazzman south of the border . . ."

Truly a multi-talented performer, Koffman has certainly made his mark in the world of jazz. He has been a featured soloist with the Toronto Symphony Orchestra and with the bands of Benny Goodman, Quincy Jones and Woody Herman. A veteran of radio and television, he recently completed a special for CBC-TV in Australia.

The presentation to Koffman was indeed the highlight of the evening. The awards ceremonies were held in the Four Seasons Hotel's Regency Ballroom in Toronto. Everything from the lovely table arrangements to the live entertainment of the talented **PETER LEITCH** jazz quartet and Cajun songwriter/performer **ZACHARY RICHARD** made this evening special.

Following dinner, Jan Matejcek, Vice President and Managing Director of P.R.O. Canada, opened the festivities with comments on P.R.O. Canada's activities during

the past year. Income, he said, would total \$15-million by the end of 1981, doubling the income from five years ago. Income from performance royalties in 1980 rose 34.6 per cent compared with 1979. Payments for films were introduced, effective in 1982 to cover the 1981 period. Foreign income exceeded the \$1-million mark for the second consecutive year.

CANAMEC, a division of P.R.O. Canada for the collection and distribution of mechanical royalties from abroad, was introduced in 1981. Agreements were concluded with foreign mechanical right societies within the first nine months of operation and the first payments received for distribution.

"P.R.O. Canada was put on the international map once again when it hosted the VIII Congress of INTERGU, the International Copyright Society, in September," Matejcek continued. "This congress brought to Canada people who joined with Canadians to discuss various aspects of copyright protection in the ever-changing world of communications, as well as aspects of a new Canadian Copyright Act."

On these positive notes he then introduced the host for the evening, songwriter/performer, television host **ALAN THICKE**. Alan's personal wit and charm enabled him to handle the hosting duties with ease. His humorous comments on Canadian songwriting added a nice touch to the evening. He explained that 20 awards would be given in the categories of Pop, Country, Jazz, French-language, Concert Music, Film and International.

In launching the presentation of P.R.O. Canada Award Plaques to writers and publishers, Alan called on Bill Kelly, drive announcer of CFGM Radio, Canada's largest country-music station. Bill presented the first award in the country music category to co-writers **TERRY CARISSE**, Canada's top country performer for the past two years, and **BRUCE RAWLINS**. The winning song



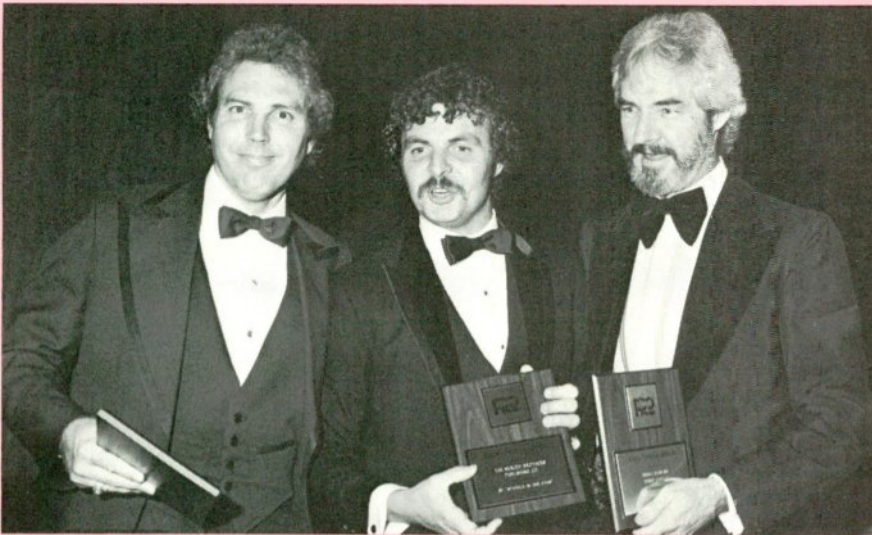
A number of Western Canada award-winners were honoured in Vancouver. Left to right: **TOM LAVIN**; Ella Lavin; Margaret Jacks; Jeannie O'Toole; Virginia Edwards of P.R.O. Canada's office in Vancouver; **TERRY JACKS**; **FRASER MacPHERSON**, front; Jim Wilson (guest of Maureen Jack); **RAY O'TOOLE**; **LINDSAY MITCHELL**; Maureen Jack, **BLUE NORTHERN PUBLISHING CO.**



MARIE-THERESE PAILLE and CLAUDE BLOUIN.



Pierre Marier accepts for "Vol de nuit", from Madeleine Careau, Director of ADISQ.



Bill Kelly, centre, drive announcer on CFGM, Toronto, presents on behalf of P.R.O. Canada to **TERRY CARISSE**, left, and **BRUCE RAWLINS**.



G. G. E. Steele, right, President of the Canadian Association of Broadcasters, presents to **GRAHAM SHAW**, centre, and Bernie Fielder of **SINCERE SERENADES MUSIC (ONTARIO) LTD.**

was "Sparkle In Her Eyes". The publisher was **THE MERCY BROTHERS PUBLISHING CO.** Plaques went to **LAURA VINSON** for "Sweet Mountain Music" and **JAMES ROSS** for 'We've Got The Magic'. Publisher for both was **HELPING HAND MUSIC.**

A short break in the presentations at this point while Allan entertained with a song he wrote dedicated to Canadian songwriters.

Madeleine Careau, director of the ADISQ awards in Montreal, was invited to present the awards in the French-music category. Awards went to **CLAUDE BLOUIN** and **MARIE-THERESE PAILLÉ**, co-writers of "Alabalone", and the publisher, **LES PRODUCTIONS CLAU-VER INC.** **ROGER MAGNAN** received an award as co-writer of the hit "Flash" as well as **JEAN ROBITAILLE** who co-wrote "Vol de Nuit". Co-publisher of the former was **LES EDITIONS DU CHEF.**

Moving on to the pop-music category, Alan explained that seven of the ten most-performed songs were from western Canada. Lynne Partridge of P.R.O. Canada's West Coast Division would present these personally at separate celebrations in Vancouver and Edmonton. These awards went to: **TERRY JACKS** and **GONE FISHIN' MUSIC** for "All the Tea in China"; **RAY O'TOOLE** and **BLUE NORTHERN PUBLISHING CO.** for "Can't Make No Sense"; **TOM LAVIN** and **UNCUT MUSIC** for the Powder Blues' hit "Doin' It Right"; Trooper's **RA MCGUIRE** and **BRIAN SMITH** along with publisher **SURVIVOR MUSIC** for "Janine" and "3 Dressed Up as a 9"; **LINDSAY MITCHELL** for "Night to Remember" and **CHARLOTTE WIEBE** and **HOUSE OF LORDS PUBLISHING** for "Tiny Thing". **BURTON CUMMINGS** was honoured for co-writing "Fine State of Affairs", published by **SHILLELAGH MUSIC COMPANY.**

Ernie Steele, President of the Canadian Association of Broadcasters, presented the final two awards in the pop-music field. They went to **GARFIELD FRENCH** and **GAR-FRENCH MUSIC** for "Buffalo to Boston" and to **GRAHAM SHAW** and **SINCERE SERENADES MUSIC (ONTARIO) LTD.** for "Can I Come Near". Accepting as the publisher, Sincere Serenades, was Bernie Fiedler.

For the second consecutive year, P.R.O. Canada recognized achievement in the



Ernie Steele of the CAB presents on behalf of P.R.O. Canada to **GARFIELD FRENCH**, left.



Mavor Moore, chairman of the Canada Council, left, presents the Film Music Award to **PAUL ZAZA**.



PAUL HORN, right, accepts from Mavor Moore on behalf of **FRASER MacPHERSON**.



John Miller, right, Director General of the Canadian Music Centre, accepts on behalf of **VIOLET ARCHER**, from Mavor Moore.

Photos by A-B Casuals

areas of Film, Jazz, Concert and International Music. Mavor Moore, Chairman of the Canadian Council, presented the awards. For contributions in the area of Film, the winner was **PAUL ZAZA**, who includes in his credits a shared Genie Award with Carol Zittler for the best music score in the 1980 Genie Awards. The score was for "Murder by Decree." The winner of the P.R.O. Canada Jazz Award was **FRASER MacPHERSON** of Vancouver. Fraser is expecting his third album release this year and has achieved international recognition for his 1976 release "Live at the Planetarium". He has toured the U.S.S.R. twice for concert performances.

In the field of Concert Music, **DR. VIOLET ARCHER** was the deserving winner, with an impressive 12 world premieres within one year. Dr. Archer is Professor Emeritus from the University of Alberta where she taught music theory and composition. Accepting the award on her behalf was John Miller, recently appointed Director General of the Canadian Music Centre.

With the awards presentations completed, Alan Thicke commented in a more serious vein on how happy he was to be part of the P.R.O. Canada family. Following closing remarks, guests were invited to remain and mingle in the foyer for a nightcap.



BMI's Frances Preston accepts from Mavor Moore International Award on behalf of Roger Bowling and Roger Bowling Music for "Coward of the County".

Newest album is reflection of Gosselin's quiet lifestyle

Collection numbers 70 instruments

At the beginning of the 1970s, a musician made the following prediction: "The future belongs to small autonomous units, those which are mobile and self-sufficient." The prediction is far from wrong and **BERTRAND GOSSSELIN** is living proof of its veracity. Bertrand's personality has allowed him to sail along smoothly, sheltered from the storm currently buffeting the record industry.

Bertrand Gosselin pursues his career without pretense, quietly, as authentic in his works as in his performances. His audience loves him and is a faithful following.

Because his life is basically his music, he loses no sleep over interest rates and budget constraints. But even though it appears that money is of secondary importance to him, he has the self-confidence of an astute investor whose personal financial security is assured. No doubt the result of careful administration and a relatively modest lifestyle. As long as Bertrand can make music, make a record from time to time (preferably one a year), and collect exotic instruments, he remains unflappable.

In fact, Bertrand Gosselin lives so much for his music, he is willing to sacrifice part of the income he makes from it to make more music. "It doesn't bother me, because my income is the satisfaction I get out of making a record."

It must be emphasized that Bertrand is recognized as a multi-talented musician and that his pet obsession is learning to play new instruments. Indeed, he has an impressive collection of about 70 instruments, each more unusual than the next. Producing an album is therefore an elating experience for him, allowing him to play several different instruments and to work on the harmonies by over-dubbing his voice. Bertrand never suffers from lack of creativity and in fact always ends up with too many songs to fit on his albums.

Bertrand Gosselin has another fascinating quality and that is his ability to adapt to any situation and get the most out of it. Two years ago, he wanted to do a double album on Québec-Disc where all the basic tracks would have been from previous releases. Québec-Disc would rather commit themselves to a single album at first. "If that's the way it has to be," Bertrand then replied, "we'll make two single albums instead of a double." And he kept his word. He proceeded to arrange the songs in such a way as to give a special character to each of the two albums. The first LP, "Vive la bonne sèquence", was released in 1980. A year later, the other songs appeared on his new album, "En l'an dedans", with very definite themes, presented in a conceptual and musical package quite different from the first.

Production of a Bertrand Gosselin album is a reflection of the artist: simple and effi-

cient. He records the basic tracks at home and plays half the instruments himself. He leaves the rest of the work to friends, like Richard Grégoire, who did the superb concerto for mandolin and strings on "En l'an dedans", and Daniel Castonguay, a personal friend who did all the album covers for Jim and Bertrand (together and individually) since "A l'abri de la tempête". While production costs are generally low, the record packaging is given the utmost care to the last detail. And Bertrand always adds the final touch by writing liner notes for each of the songs and endless acknowledgments for all his friends, present and future.

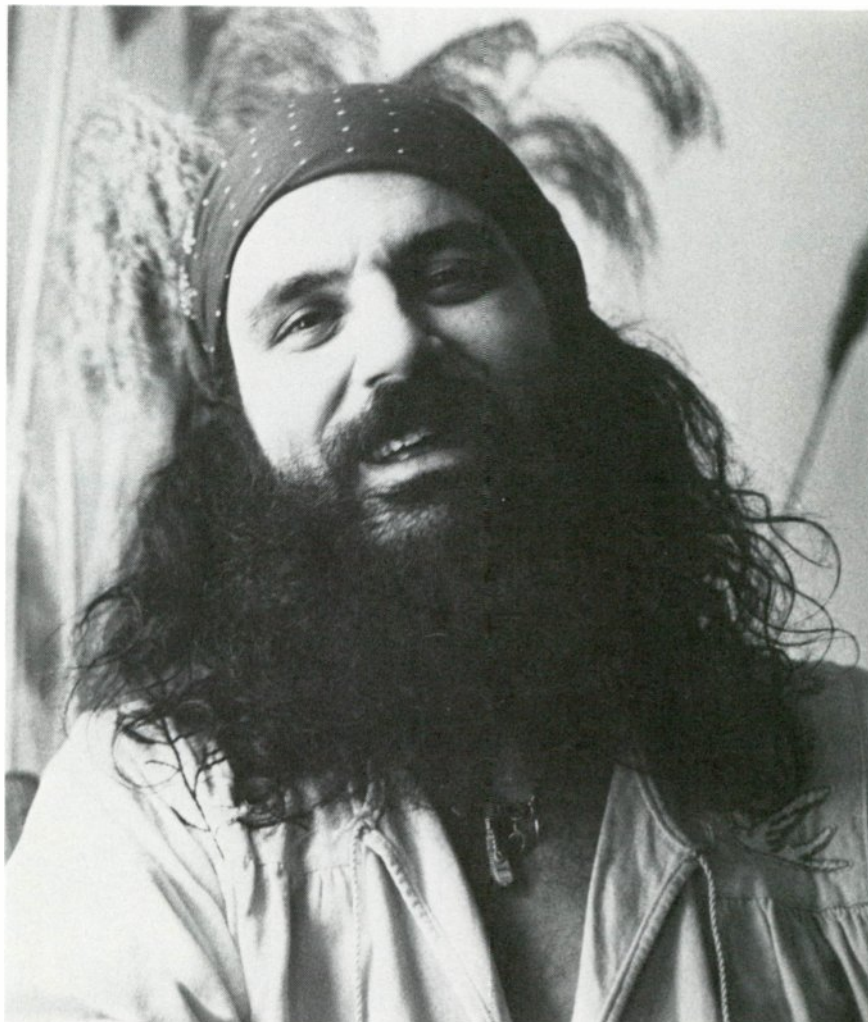
If Bertrand Gosselin has one obsession, it is to give a little extra to his audience. This is why he is so proud of his latest album, which was recorded during performances last Spring at Le Signal (a Montreal club which has since closed). "Since it's a live

album," Bertrand explains, "we could put 55 minutes of music on the record. The people are going to get their money's worth." In typical fashion, Bertrand Gosselin is alone on stage, with the occasional guest appearance. In fact, thanks to the use of special mikes, it is the audience at the club that provides the accompaniment.

Bertrand Gosselin leads a quiet life—much like his music—a happy, simple life that allows him to be somewhat detached from the material cares of this world. "It doesn't always pay, but that's not what counts. Sure, the bottom line is whether my record makes money or my tour is a success. But my profit is the two or three new instruments that I can take home to add to my collection."

Who says a musician can't be happy during a recession?

—Yves Thériault



Bertrand Gosselin



Robert Paquette

Robert Paquette's career spans North America—now to Europe

French students in U.S. are fans

ROBERT PAQUETTE is a fascinating performer, one who is never happy staying on the beaten path. And for a singer-songwriter whom you think you know, his curriculum vitae still reveals a few surprises. For example: Robert is one of that rare breed of French-language artists who is well-known across the continent. Indeed, last Autumn he completed his sixth U.S. tour, an accomplishment that few Canadians have achieved. His concerts took place on such important stages as the Boston Opera House, the Columbus (Ohio) Theater and Carnegie Hall.

If this affable French-speaking songwriter from Ontario did not manage to get into a recording studio regularly, it is because it is impossible to be in two places at once. The list of Robert's concert dates is so extensive it is obvious he has concentrated his efforts on his live performances. However, his album "Paquette" has now been released.

"Of course, two and a half years without making a record is a long time," admits Robert. "We were on the road about ten months a year and it didn't give me much time to write."

When the whole of North America is your

audience, you can go on for some time without a major change in your repertoire. As Robert explains: "In Quebec, you can't tour more than once a year and you always have to come up with new songs. But if you're touring throughout Canada and then the United States, it makes all the difference."

True, but how do English-speaking audiences react to songs with words they don't understand? Robert only sings in French no matter where he goes. "First of all, even though I sing songs in French, I do speak to my audiences in English between the songs. I explain what the lyrics mean and sometimes tell a bit of the story in the song I'm about to sing. Also, I try to organize my show differently when I'm performing in front of an English-speaking audience, concentrating on the rhythm and, especially, changing the style quite a lot."

In the United States, Robert Paquette mostly plays to students (14-21 years old) and particularly to groups learning French as a second language. Since he regularly tours the same circuit, it is not unusual to see young people who saw him the first time return to hear him.

Robert went into Studio Six last June to record nine new songs. Of these, six were

written early in 1981. "These are new songs," Robert elaborated. "I made a conscious effort to expand my musical horizons. I had been struck by the discontent expressed in songs for the past couple of years, in all musical genres. So I chose songs that were more 'up'. To achieve this, I used changes in rhythm which generated a more positive, energetic feeling. I think this element is the most important one on the album: the energy on the album."

The album "Paquette", on Kébec-Disc, formed the basis for Robert's new show which he put on throughout Quebec this past Autumn. It will soon open the door to the European market, a development which would not at all displease Robert: "Of course, for Europe, we're going to go overboard. But we can't expect too much at first, because we have to start from scratch. Anyway, we'll have a better idea of the possibilities after MIDEM."

In Europe, Robert Paquette expects to have to make some adjustments, particularly in the area of language. But if his success overseas only depends on how fast he can adapt to European audiences, we can predict here and now a bright future.

—Yves Thériault 9

P. J. Perry began jazz career in Western Canada at 15

Saxophonist settles in Toronto

Every time saxophonist **P. J. PERRY** plays well, he says, he feels he isn't really improvising but "acting as a medium" for the music that's already there. "Playing that way is like experiencing nirvana," he explains "and I've been experiencing it all my life."

Those experiences should be coming even more frequently from now on. For after spending almost a decade in Edmonton, where he built a reputation as a top studio player—sort of a Western **MOE KOFFMAN**—Perry has moved to Toronto where he expects to play more jazz.

So far he's led his own group at different jazz clubs and to keep things moving has done work in the Royal Alexandra Theatre pit band and in the studios.

Not that Perry, 39, a curly-haired fellow, is a stranger to any of those gigs. In Edmonton and Vancouver, for instance, he did so many

sessions that he frankly admits that: "I can't remember who was on many of them."

However he did work with some of the West's best-known performers including **BOB RUZICKA** and **Connie Kaldor** and his sax solo on the Crowcus tune "Running Start" helped make that song a hit in South America.

Outside the studio Perry is also known for his association with pianist **TOMMY BANKS**. Not only did the saxophonist play with various Banks ensembles in nightclubs and concert, but also was prominently featured as part of such TV shows as *Celebrity Review*, *The Palace Presents*, *The Michel Legrand Show* and, of course, *The Tommy Banks Show*.

Perry did numerous *Jazz Radio Canada* outings for CBC and had his own half-hour TV special a few years ago. He was featured on two different sessions recorded by Radio

Canada International at Switzerland's prestigious Montreux Jazz Festival. The first, with Banks and blues singer **BIG MILLER**, won a Juno award for best jazz disc in 1979, the same year Perry was taped as part of an all-star Canadian sextet.

Although much of his studio work consisted of overdubbing saxophone parts on pre-recorded tracks, Perry doesn't think that type of playing is harmful. "If the rhythm section plays good and you can feel it, you get caught up in the music and turn out a good solo. Anyways, I'm able to play difficult parts because of my training as a jazzman. You play hard tunes in hard keys when you play jazz," he told me as he relaxed in his Toronto apartment.

Indeed, Perry's training began early. Son of bandleader Paul Perry, who led a group which could "dance 1,200 people at a time" at dance halls in Vancouver and Sylvan Lake, Alta., Perry was introduced first to the clarinet and then the saxophone. He left home at 15, though, and after a stint playing in sleazy Vancouver strip joints, adopted the life of the itinerant musician. Under the musical influence of bebop saxophonists Charlie Parker and Sonny Rollins, he worked in Toronto for a while, in afterhours clubs and in Jack Gelber's play *The Connection*, then spent time in Montreal's jazz clubs. However, personal problems interfered with his work so he left for Europe in 1963 and stayed three years.

He moved to Prince Rupert, B.C., where he spent what he describes as "the best six months of my life," in the coast guard, patrolling the area between Alaska, The Queen Charlotte Islands and Vancouver Island. "However, there was never any doubt that I would be making my living in music," he adds. He received an offer from Banks and moved to Edmonton.

Banks had a small nightclub group at the time, but soon the jingle and TV work began. He taught himself flute and asks what other bandleader would have allowed him "to learn on the job without negative input?"

Perry says the essence of jazz composition is to bring the bare bones of a tune to a band and have the other musicians help make something of it. One chance he had to do this was when he made his only solo album in 1979 with a rhythm section. "That's what happens when you have a good rhythm section," he says. "I can start to play something and they'll pick it up immediately."

"To me," he adds, "good jazz music is when musicians get so good and have such a righteous concept they can play together regardless of the song."

Many people—critics, listeners and other musicians—have said they've heard this. "righteous concept" from Perry. And it's likely that now he's made a career move, even more will.

—Ken Waxman



P. J. Perry

Mark Miller

VIII Congress/Congrès

INTERGU

Toronto, September 21-25, 1981



Prof. Dr. Erich Schulze, President of INTERGU; the Honourable John B. Aird, Lieutenant Governor of Ontario and Patron of the Congress; Dr. Jan Matejcek, Vice-President and Managing Director, P.R.O. Canada, hosts of the Congress; Col. Frank McEachren, Aide de camp to the Lieutenant Governor.

Prof. Dr. Erich Schulze, Président de l'INTERGU; l'Honorable John B. Aird, Lieutenant Gouverneur de l'Ontario et Patron du Congrès; Dr. Jan Matejcek, Vice-Président et Directeur général de S.D.E. Canada, hôte du Congrès; Col. Frank McEachren, Aide de camp du Lieutenant Gouverneur.



VIII Congress begins . . .



Prof. Erich Schulze, INTERGU



Dr. Jan Matejcek, P.R.O. Canada

In order to provide you with some information on the structure of INTERGU, we are reprinting highlights of the Report of the Secretary General, Dr. Gaston Halla.

As appointed Secretary General of the International Copyright Society, with its abbreviation INTERGU, which stands for Internationale Gesellschaft für Urheberrecht, it is a special pleasure to submit my report to this Assembly of Members in the languages of the Country which has played host to INTERGU's VIIIth Congress.

INTERGU numbers today 392 members coming from 46 countries of all five continents. The Executive Council's aim was to broaden the basis of our international organization acquiring also members from countries belonging to the Third World, thus answering positively the appeal addressed to the Non-Governmental International Organizations by the Directors General of UNESCO and WIPO. This spirit of international co-operation and exchange of experience and ideas has found its best expression in having this VIIIth Congress for the first time—with the help of our hosts, and here again may I reiterate INTERGU's gratitude—in a country outside Europe. I am sure that after this Congress in North America, INTERGU Congresses in the future will be held on other Continents as well.

As for the organization of INTERGU itself, let me remind you that the Executive Council, elected by the Society's Committee, consists of President Prof. Dr. Erich Schulze, Prof. Dr. Johannes Overath, Prof. Dr. Heinrich Hubmann, and Treasurer Dr. Frank Schubert, and 11 Committee Members coming from different countries.

The Executive Council, which nominates the members of our advisory board, the Administrative council, has chosen, after the resignation of Mr. Woodbridge, Mr. John L. Sturman to act as Administrative Council Member in Australia and has nominated Prof. Dr. Yolanda Eminescu to hold the post in Rumania. There are for the time being 32 Members of that Council coming from 31 countries.

Faithful to its aims, proclaimed 27 years ago, the Society has tried to fulfill its task, which is, as I may remind you, to enquire scientifically into the natural rights of authors and to put the knowledge acquired to practical application all



over the world, in particular in the field of legislation and thus lay the foundations for modern copyright whilst serving the interests of the general public. The objectives of the Statutes are to be achieved in particular by the organization of scientific meetings and research projects, by participation in international scientific conferences and by the publication of a series of studies on copyright matters.

The Society's Status of a non-governmental Organization of the B Category—(this is information and consultation)—having special links to UNESCO was reapproved by the General Assembly of UNESCO held in Belgrade in 1980. INTERGU was included in 1973 in the list of those organizations prepared to work on projects of the Economic and Social Council of the United Nations in New York and the United Nations Social welfare institution having its headquarters in Vienna. INTERGU remains a Non-Governmental Organization with consultative status to WIPO as well as to the specialized committee on judicial protection in the Mass Media Field of the Council of Europe.

The wish was recently expressed to the President of the Cultural Commission of the European Parliament to be invited to the intended public hearing on the situation of cultural workers in the countries of the European Community. A decision about that invitation is still pending.

In fulfillment of the wishes expressed in the last Assembly of Members held in 1978 in Athens, a working group on cable television met on May 21 and 22, 1979, in Vienna with the aim to advise the Executive Council in that matter. The President has formulated the expressed views in the answers to a European Council questionnaire sent out to Non-Governmental International Organizations. He has also cautioned in a special intervention the Government of a Country Member to the International multilateral agreements on Copyright from taking premature legislative steps in dealing with the regulation of the distribution of television broadcasts by wire.

Another meeting of a restricted nature was held in Hamburg for German lawyers working in the Copyright Field. The meeting, held under the name Copyright Symposium 1980, took place on the 11th and 12th of November, 1980. Reports on the Soviet Copyright Legislation and the functioning of the Soviet Copyright Agency VAAP were given by Professor Victor Dazarcov from Moscow and the Vice-President of VAAP, Mr. Vassili Sitnokov. A study on Copyright protection in Rumania was presented by Professor Yolanda Eminescu from Bucharest, the Turkish law on Copyright was commented on by Professor Nusin Ayiter

Continued on page 8

Left to right: Prof. Erich Schulze, President of INTERGU; Alderman Anne Johnston, City of Toronto; Clermont Pépin, President of the Composers, Authors and Publishers Association of Canada, Limited; Alderman Maureen Prinsloo, Metropolitan Toronto Council; The Honourable David Rothenberg, Government of Ontario; Gordon F. Henderson, OC, QC, President of Performing Rights Organization of Canada Limited; The Honourable John B. Aird, Lieutenant Governor of Ontario and Congress Patron; The Honourable Gary McCauley, Government of Canada; Dr. Jan Matejcek, P.R.O. Canada; Evgenyi Guerassimov, UNESCO; Dr. Gaston Halla, Secretary General of INTERGU.

De gauche à droite: Prof. Erich Schulze, Président de l'INTERGU; Anne Johnston, Conseiller municipal, ville de Toronto; Clermont Pépin, Président, L'Association des Compositeurs, Auteurs et Editeurs du Canada Limitée; Maureen Prinsloo, Conseiller, Conseil du Toronto Métropolitain; l'Honorable David Rothenberg, Gouvernement de l'Ontario; Gordon F. Henderson, o.c., c.r., Président de la Société de Droits d'Exécution du Canada Limitée; l'Honorable John B. Aird, Lieutenant Gouverneur de l'Ontario et Patron du Congrès; l'Honorable Gary McCauley, Gouvernement du Canada; Dr Jan Matejcek, S.D.E. Canada; Evgenyi Guerassimov, UNESCO; Dr Gaston Halla, Secrétaire général de l'INTERGU.

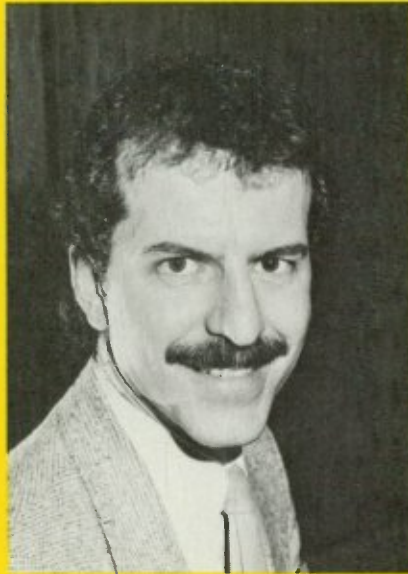


During opening ceremonies, Prof. Schulze presents Honorary INTERGU Membership to Dr. Gerda Krüger-Nieland, a former Chief Justice of the Federal Supreme Court of the Federal Republic of Germany.

Durant les cérémonies d'ouverture, Prof. Schulze présente à Dr Gerda Krüger-Nieland, ancien Président du Sénat de la Cour Fédérale Suprême de la République d'Allemagne, un certificat de membre honoraire de l'INTERGU.



Evgenyi Guerassimov



Claude Brunet



Patrick F. Liehti

Papers are presented . . .

Evgenyi Guerassimov (UNESCO)
Legal Officer, Copyright Division/Juriste, Division du droit d'auteur

"Copyright Problems arising from the Use of Computers for Access to and Creation of Works"

"Problèmes, découlant sur le plan du droit d'auteur, de l'utilisation d'ordinateurs pour l'accès aux œuvres ou pour la création d'œuvres"

Claude Brunet (Canada)
Barrister and Solicitor/Avocat; Montreal

"Copyright and New Communications Technologies: The Canadian Experience"

"Le problème canadien du droit d'auteur face aux nouvelles techniques de communication"

Patrick F. Liehti (Switzerland)
Attorney at Law/Avocat, SUISA, Zurich

"The Application of Art. 11^{bis} of the Berne Convention on Cable Networks in Switzerland"

"L'application de l'Art. 11^{bis} de la Convention de Berne aux réseaux de câbles en Suisse"

Professor Dr. Robert Dittrich (Austria)
Director, Federal Ministry of Justice, Directeur, Ministère fédéral de la Justice, Vienna

"Reflections about Cable Television in Austria"

"Réflexions sur la télévision par câble en Autriche"

Professor Dr. Gerhard Frotz (Austria)
University of Vienna/Université de Vienne

"The Legal Licence in Accordance with Art. 59a of the Austrian Copyright Act concerning the Diffusion of Foreign Broadcasts by Wire in Austria"

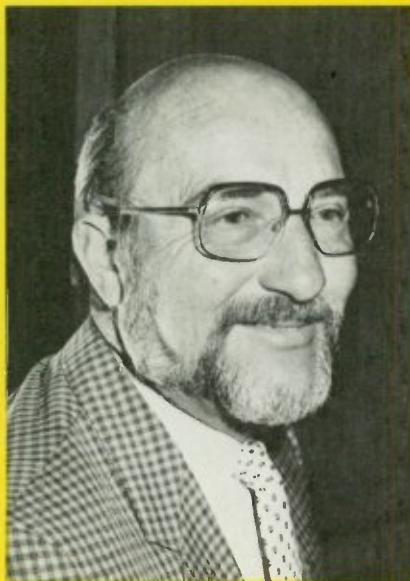
"La licence légale aux termes de l'Art. 59a de la Loi autrichienne sur le droit d'auteur concernant la distribution par fil des émissions de radiodiffusion étrangères en Autriche"



David Ladd



Prof. Dr. Robert Dittich



Prof. Dr. Gerhard Frotz



Dr. Reinhold Kreile

Textes présentés par . . .

David Ladd (U.S.A.)

Register of Copyright, Washington D.C.

"Private Use, Private Property and Public Policy: Home Recording and Reproduction of Protected Works"

"Usage privé, propriété privée et la politique de l'Etat: enregistrement privé et la reproduction d'oeuvres protégées"

William Buxton (Canada)

Coordinator of Computer Music at the University of Toronto/Coordonnateur pour la musique par ordinateur à l'Université de Toronto

"Future Music: Implications of the New Technology"

"Musique de l'avenir: implications de la nouvelle technologie"

Dr. Reinhold Kreile (Federal Republic of Germany)

Member of the Federal Parliament/Député au Parlement fédéral, Bonn

"Technical Progress and Copyright. Thoughts on the Prospective Copyright Act Amendment in the Federal Republic of Germany"

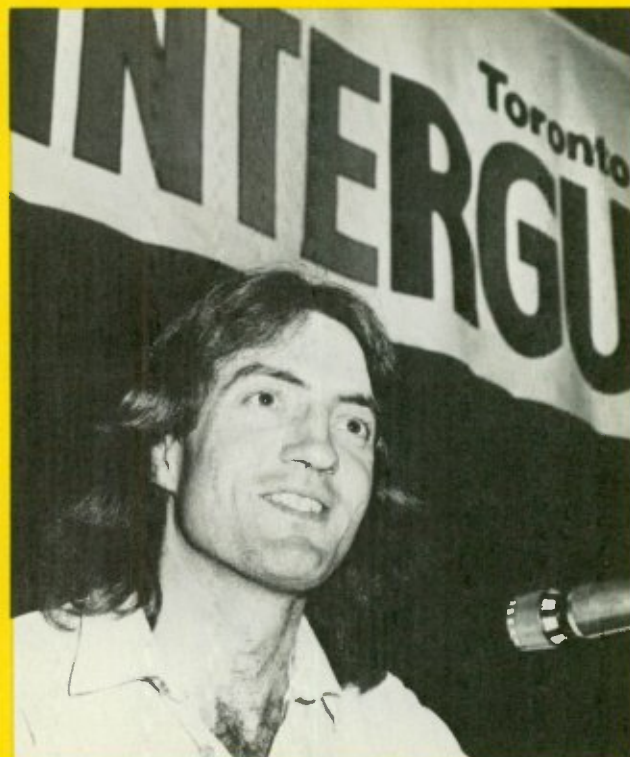
"Progrès technique et droit d'auteur. Réflexions sur l'amendement prochain de la Loi sur le droit d'auteur en République fédérale d'Allemagne"

Dr. Gerhard Reischl (European Communities)

Attorney General at the Court of Justice of the European Communities/Avocat Général à la Cour de Justice des Communautés Européennes, Luxembourg

"Copyright and the Free Movement of Goods in the Common Market. New Decisions of the Court of Justice of the European Communities"

"Le droit d'auteur et la libre circulation des marchandises dans le Marché Commun. Nouvelles décisions de la Cour de Justice des Communautés Européennes"



William Buxton 5a



Left to right/de gauche à droite: Bruce A. Lehman, Victor Nabhan, Jon A. Baumgarten.

Canada-U.S. concerns . . .

Round Table Discussion/Table ronde

"Canadian and U.S. Copyright—Common Problems and Concerns"

"Le droit d'auteur au Canada et aux E.U.—problèmes et soucis communs"

Chairman/Président:

Gordon F. Henderson, O.C., Q.C., LL.D. (Canada)
Barrister and Solicitor/Avocat, Gowling & Henderson, Ottawa
President of the Performing Rights Organization of Canada Limited/Président de la Société de Droits d'Exécution du Canada Limitée

Jon A. Baumgarten (U.S.A.)

Partner/Associé Paskus, Gordon & Hyman, New York and Washington D.C.,
Former General Counsel, U.S. Copyright Office/Ancien conseiller général, U.S. Copyright Office

Bruce A. Lehman (U.S.A.)

Chief Counsel/Conseiller principal, Subcommittee on Courts, Civil Liberties and Administration of Justice of the Committee on the Judiciary, House of Representatives, Washington D.C.

Stanley Rothenberg (U.S.A.)

Partner/Associé: Moses & Singer, New York
President of the Copyright Society of the U.S.A.

Jim Keon (Canada)

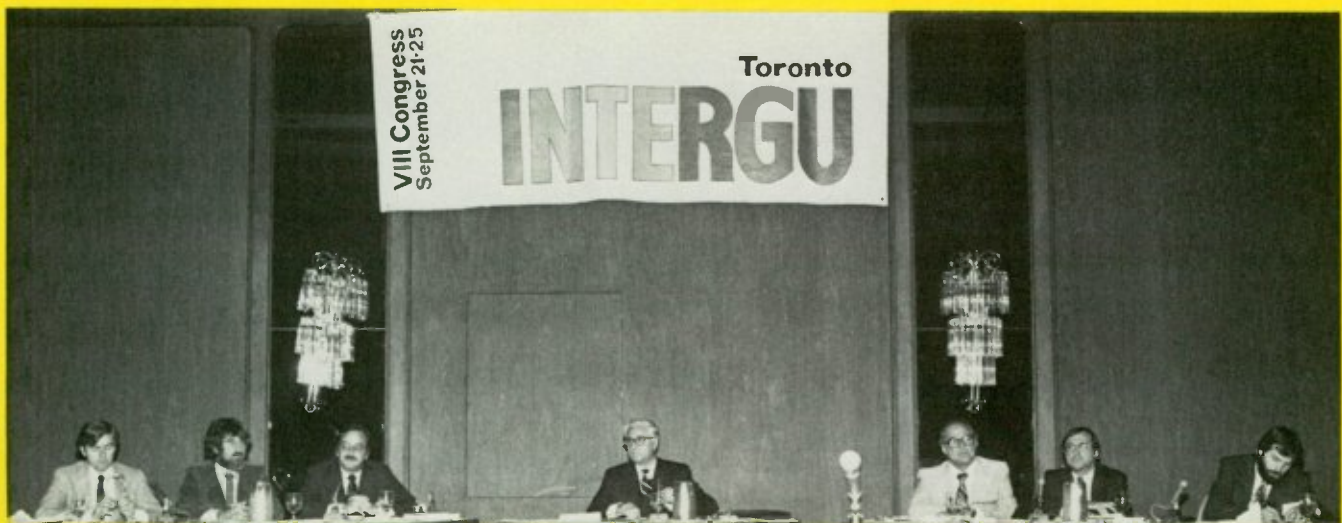
Research Analyst, Department of Consumer and Corporate Affairs, Ottawa/Agent de recherche, Ministère de la Consommation et des Corporations, Ottawa

A. A. Keyes (Canada)

Director of Copyright, Department of Communications, Ottawa/Directeur du Droit d'auteur, Ministère des Communications, Ottawa

Professor Victor Nabhan (Canada)

Université Laval, Québec



6a Panel, with chairman Gordon F. Henderson, centre. Discussion avec Gordon F. Henderson, président, au centre.



Left to right/de gauche à droite: A. A. Keyes, Stanley Rothenberg, Jim Keon.

Discussion de soucis communs . . .



7a

from the Ankara University and problems of recording for private use were treated by the Director of the Hungarian Authors' Society, ARTISJUS, Dr. Mihály Fiscor. The meeting was made possible with the joint help of the German authors society, GEMA, and its staff and the Soviet Copyright Agency, VAAP. We express once more our gratitude for this help. Here I may point out that in the time period between the VII and the VIII Congress, INTERGU has organized two minor meetings, one each year. Let us hope that this will become a habit in the future and that more regional conferences, symposia or seminars will fill the gap between the large INTERGU events.

Dr Halla continue en français

Afin de vous donner une idée de la structure de l'INTERGU, voici des passages importants tirés du Rapport du Secrétaire général, Dr Gaston Halla.

Je passe à la deuxième activité principale de l'INTERGU. La Société a, bien sûr, maintenu sa tradition en continuant à traiter les questions d'actualités dans sa série de publications *INTERGU Schriftenreihe* qui paraît, depuis 1974, en Autriche chez la Maison d'Édition spécialisée dans le domaine du Droit et des Sciences Politiques: Manzsché—Verlags—und Universitätsbuchhandlung, qui mérite nos éloges et nos remerciements pour le travail exemplaire qu'elle accomplit.

En 1978, le Professeur Dittrich a traité dans le volume 55, un sujet dont l'actualité devient de plus en plus pressante en Europe comme ailleurs: "le problème du salarié et du droit d'auteur". Avec l'autorisation de la Confédération Internationale des Sociétés d'Auteurs et Compositeurs, nous avons publié dans le volume 56, un brillant rapport d'un spécialiste des plus éminents, Monsieur Jean-Loup Tournier présenté au XXXème Congrès de la CISAC. L'étude: "Promotion des oeuvres de variétés musicales à travers les voies économiques et médiales actuelles", a été précédée d'une ample introduction du Président de l'INTERGU, le Professeur Dr. Erich Schulze.

Notre membre Maître, Taddeo Collová, dont nous tous connaissons les mérites et la haute compétence en matière du droit de reproduction s'est penché dans un volume de 317 pages d'une manière exhaustive sur les problèmes de la "Reproduction sonore et visuelle pour l'usage personnel". Le tome 57 de l'*INTERGU Schriftenreihe* reste un manuel précieux pour tout législateur s'efforçant d'aborder sérieusement ce sujet qui nous préoccupe depuis presque deux décennies. Le professeur Wiese de l'Université de Mannheim s'efforce de trouver une solution aux problèmes sociaux de l'écrivain dans son étude parue dans le volume 58 intitulé: "Assimilation des auteurs de publications à des salariés".

En rédigeant le volume 59, l'INTERGU a pensé surtout à ses Membres et ses lecteurs dans les pays du Tiers Monde pour qui le rapport du Directeur du Bureau Sénégalais du Droit d'auteur, Monsieur Ndéné Ndiaye précédé d'un avant-propos de l'ancien Président de la République du Sénégal, le poète Léopold Sédar Senghor est d'une importance capitale. C'est à la CISAC que nous adressons nos remerciements pour nous avoir permis de donner une circulation plus vaste à ces études présentées lors de son dernier Congrès à Dakkar. La promotion des oeuvres traitant l'esprit de l'Afrique occidentale a paru dans sa version intégrale en français, allemand, anglais et espagnol. Et enfin le volume 60 qui vient de paraître, présente au lecteur les délibérations du Symposium 80 de Hambourg accompagné d'un minutieux tableau de l'organisation compliquée de l'Agence soviétique VAAP qui va sûrement intéresser beaucoup de spécialistes de la gestion.



Prof. Erich Schulze, Dr. Gaston Halla

Et bien sûr, last but not least, il faut citer le tome 4 de notre Revue—revue qui est publiée après chaque Congrès—dont les grand éloges et les félicitations de toute part l'ont rendu un des livres des plus prestigieux que nous avons publié. Il ne pourra être surpassé que par le tome 5 qui portera tous les rapports présentés à ce VIIIème Congrès de Toronto.

Il faut peut-être dresser encore un tableau des réunions internationales auxquelles l'INTERGU a pu assister depuis son dernier Congrès à Athènes. Outre les sessions du Comité exécutif de l'Union de Berne et du Comité intergouvernemental de la Convention Universelle du Droit d'Auteur ainsi que du Comité intergouvernemental de la Convention internationale sur la protection des artistes interprètes ou exécutants, des producteurs de phonogrammes et des organismes de radiodiffusion, des observateurs de l'INTERGU ont assisté aux réunions des sous-comités des trois comités que je viens de citer, qui avaient été créées pour étudier les problèmes de la télévision par câble et les problèmes de vidéocassettes, ainsi qu'à une Conférence diplomatique sur la double imposition des redevances de droits d'auteur transférés d'un pays à l'autre. Des observateurs de l'INTERGU ont assisté aussi aux travaux de la Commission juridique et de Législation de la CISAC à Madrid, Budapest et Sydney—une coopération louable devenue une tradition. Quant aux autres réunions auxquelles l'INTERGU a pu déléguer ses observateurs, je ne cite que les plus importantes: les groupes de travail et les comités d'experts qui s'occupaient des problèmes découlants de l'utilisation d'ordinateurs, des problèmes sur les oeuvres appartenant au domaine public, des problèmes du folklore, des problèmes du statut de l'artiste, des images en mouvement, des statuts à l'intention des organismes de gestion dans les pays en voie de développement, de l'accès des pays en développement aux oeuvres protégées et de la piraterie des enregistrements sonores et visuels.

Je dois mentionner finalement que l'INTERGU a maintenu, comme dans le passé, des liens étroits avec les organisations internationales qui poursuivent des buts semblables aux nôtres, tels la Consociation Internationale Musicae Sacrae, la FIM, FIA, UIE, l'Instituto Interamericano de Direito de Autor de Sao Paolo et d'autres auxquelles nous devons notre reconnaissance pour l'envoi d'informations et de matériaux.

Je suis heureux enfin de signaler que l'activité de l'INTERGU a suscité l'intérêt de nos confrères en Amérique latine, en Afrique, au Moyen et Extrême Orient. Nous espérons que de fructueux rapports puissent être institués avec eux, afin de pouvoir échanger mutuellement nos expériences ainsi qu'il est advenu au cours de ce mémorable congrès qui vient de terminer, le 25 septembre de l'année 1981.

. . . and a visit to P.R.O. Canada



Dr. Mihály Ficsor, ARTISJUS, Hungary; Salah Abada, ONDA, Algeria; Jean-Alexis Ziegler, CISAC, France; Patrick Liechti, SUISA, Switzerland.

Dr. Mihály Ficsor, ARTISJUS, Hongrie; Salah Abada, ONDA, Algérie; Jean-Alexis Ziegler, CISAC, France; Patrick Liechti, SUISA, Suisse.



Victor Perkins, P.R.O. Canada; Arael Naggi-Brown, SADAIC, Argentina; Oscar Ferrari, SADAIC, Argentina.

Victor Perkins, S.D.E. Canada; Arael Naggi-Brown, SADAIC, Argentine; Oscar Ferrari, SADAIC, Argentine.

. . . et nous visitons S.D.E. Canada



Prof. Dr. Johannes Overath, Detlof Krüger, Dr. Gerda Krüger-Nieland, German Federal Republic; Mr. and Mrs. Bruno Apollonio, G. Recordi & Co. (Canada) Ltd.

Prof. Dr. Johannes Overath, Detlof Krüger, Dr. Gerda Krüger-Nieland, République Fédérale d'Allemagne; M. et Mme Bruno Apollonio, G. Recordi & Co. (Canada) Ltée.



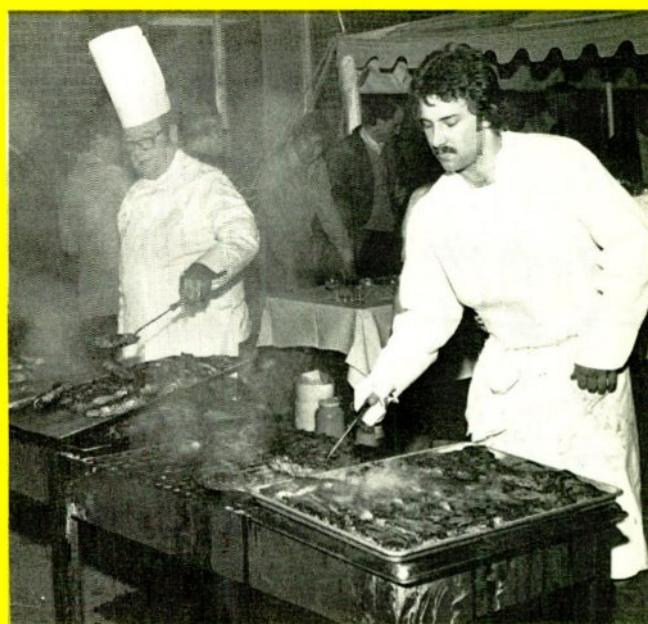
Wm. Harold Moon, P.R.O. Canada; Prof. Heinrich Hubmann, Mrs. Hubmann, and daughter, Miss Hubmann.

Wm. Harold Moon, S.D.E. Canada; Prof. Heinrich Hubmann, Mme Hubmann et leur fille Mlle Hubmann.



Prof. Dr. Mario Fabiani, SIAE, Italy; Wolfgang Schiedung, GEMA, German Federal Republic; Dr. Lucio Capograssi, SIAE, Italy; Dr. Taddeo Collová, representative in France for SIAE.

Prof. Dr Mario Fabiani, SIAE, Italie; Wolfgang Schiedung, GEMA, République Fédérale d'Allemagne; Dr Lucio Capograssi, SIAE, Italie; Dr Taddeo Collová, Délégué en France pour SIAE.



Dr. Reinhold Kreile MdB, Member of Parliament, German Federal Republic; Robert Aitken, member of the Board, P.R.O. Canada; Prof. Erich Schulze, President, INTERGU; Gordon F. Henderson, OC, QC, President, P.R.O. Canada; Dr. Jan Matejcek, Vice-President and Managing Director, P.R.O. Canada, hosts for the congress.

Dr Reinhold Kreile MdB, Membre du Parlement, République Fédérale d'Allemagne; Robert Aitken, membre du Conseil d'administration, S.D.E. Canada; Prof. Erich Schulze, Président, INTERGU; Gordon F. Henderson, o.c. c.r., Président, S.D.E. Canada; Dr Jan Matejcek, Vice-Président et Directeur général, S.D.E. Canada, hôte du Congrès.

Resolutions . . . Résolutions . . .

Revision of the Canadian Copyright Act

The International Copyright Society (INTERGU) meeting in Toronto from September 21 to September 25, 1981, for its VIIIth Congress,

Wishes to commend the Government of Canada for the recent active steps it has taken toward the revision of the Canadian Copyright Act;

Recognizes and acknowledges the deep concern felt by Canadians with respect to Canada's cultural sovereignty;

Underlines that cultural development and sovereignty grows with the degree of protection afforded to the creators of intellectual property;

Notes that Canada is the only major developed country that has maintained its international obligations at the level of the 1928 Rome Revision of the Berne Convention for the Protection of Literary and Artistic Works;

Stresses that the latest levels of copyright protection of the Berne Convention for the Protection of Literary and Artistic Works and the Universal Copyright Convention reflect the consensus of the States, party to these conventions as to the minimum level of protection that should be afforded to creators of intellectual property;

Urges the Canadian Government in revising its copyright legislation to do so with a view to adhering to the Berne Convention for the Protection of Literary and Artistic Works and the Universal Copyright Convention at the latest levels of protection.

Retransmission of radio broadcasts by cable

The International Copyright Society (INTERGU), meeting in Toronto from September 21 to September 25, 1981 for its VIIIth Congress,

In view of the particular importance of cable broadcasting for politics, business and culture,

In consideration of the obligation of the national legislator in the Member States of the Berne Union to adjust the copyright law provisions to the Convention regulations, and

To guarantee the equal treatment of authors in the Member States of the Union

Declares that

The protection of the author in the field of cable broadcasting should be understood as a matter of legal and not technical evaluation;

Every national legislator should practically and effectively solve this matter as quickly as possible in conformity with Article 11bis of the Berne Convention for the Protection of Literary and Artistic Works;

This solution should treat national and foreign authors equally.

Measures for the preservation of the authors' rights in the European Community

The International Copyright Society (INTERGU) meeting in Toronto from September 21 to September 25, 1981 for its VIIIth Congress,

Noting with concern that the national copyright laws of the Member states of the EEC have been adversely affected by recent decisions of the Court of Justice of the European Communities,

Believing that Article 36 of the Treaty of Rome intends that the rights of authors and copyright owners should not be prejudiced by the operation of the free trade rules of the Treaty,

Having regard to the importance of cultural development within the Community which depends upon the protection of authors' rights and interests,

Urges the Council of Ministers of the EEC, the Governments of Member States and authors and copyright owners to devise and adopt measures, either by harmonization of national copyright laws or by the application of Article 36 to rights of copyright or by any other means, which will preserve authors' rights and encourage the maximum production and dissemination of works of culture throughout the Community. Especially by taking into consideration harmonization of copyright law with regard to reprography and cable and satellite television and the use of computerized copyright retrieval.

Révision de la loi canadienne sur le droit d'auteur

La Société internationale pour le droit d'auteur (INTERGU) réunie en son VIIIème Congrès du 21 au 25 septembre 1981 à Toronto

Félicite le Gouvernement canadien d'avoir adopté récemment des mesures concrètes pour réviser la Loi canadienne sur le droit d'auteur;

Reconnait les inquiétudes profondes des Canadiens en ce qui concerne la souveraineté culturelle du Canada;

Rappelle que le développement et la souveraineté culturels sont fonction du degré de protection reconnu aux auteurs;

Constate que le Canada est le seul pays développé d'importance qui a maintenu ses obligations internationales au niveau de la Révision de Rome (1928) de la Convention de Berne pour la protection des oeuvres littéraires et artistiques;

Rappelle que les révisions les plus récentes de la Convention de Berne pour la protection des oeuvres littéraires et artistiques et de la Convention universelle sur le droit d'auteur reflètent le consensus des pays parties à ces conventions quant au minimum de protection qui devrait être reconnu aux auteurs;

Presse le Gouvernement canadien de réviser sa loi sur le droit d'auteur de façon à permettre l'accession du Canada aux plus récents textes de la Convention de Berne pour la protection des oeuvres littéraires et artistiques et de la Convention universelle sur le droit d'auteur.

Radiodiffusion par câble

La Société internationale pour le droit d'auteur (INTERGU) réunie en son VIIIème Congrès du 21 au 25 septembre 1981 à Toronto

Vue l'importance particulière de la radiodiffusion par câble pour la politique, l'économie et la culture,

Considérant l'obligation du législateur national dans les Etats-membres de l'Union de Berne d'assimiler les dispositions légales dans le domaine du droit d'auteur à la réglementation conventionnelle et

Dans le souci d'assurer l'égalité de traitement des auteurs dans les Etats-membres de l'Union

Constate

Que la protection des auteurs dans le domaine de la radiodiffusion par câble devrait procéder d'une évaluation juridique et non pas technique;

Que tout législateur national devrait résoudre cette question le plus rapidement possible de manière efficace et pratique en conformité avec l'Article 11bis de la Convention de Berne révisée pour la protection des oeuvres littéraires et artistiques;

Que cette solution devrait réserver le même traitement aux auteurs nationaux et étrangers.

Mesures pour la sauvegarde des droits des auteurs dans la communauté européenne

La Société internationale pour le droit d'auteur (INTERGU) réunie en son VIIIème Congrès du 21 au 25 septembre 1981 à Toronto

Constatant avec inquiétude que les lois sur le droit d'auteur des Etats-membres de la CEE ont été affectées défavorablement par les récentes décisions de la Cour de justice des Communautés européennes,

Estimant que l'Article 36 du Traité de Rome tend à ce que les auteurs et les titulaires du droit d'auteur ne subissent de préjudices par la mise en application des dispositions du Traité qui régissent la libre circulation de marchandises,

Tenant compte de l'importance du développement culturel dans la Communauté qui dépend de la protection des droits et des intérêts des auteurs,

Incite le Conseil des Ministres de la Communauté européenne, les Gouvernements des Etats-membres et les auteurs et titulaires du droit d'auteur à concevoir et adopter soit par l'harmonisation des lois nationales sur le droit d'auteur, soit par l'application de l'Article 36 aux droits que comprend le droit d'auteur ou par quelque autre disposition, mesures aptes à sauvegarder les droits des auteurs et encourager la production et la plus

Private reproduction

The International Copyright Society (INTERGU), meeting in Toronto from September 21 to September 25, 1981 for its VIIIth Congress, calls for

In consideration

- that intellectual property needs the same protection as material property,
- that the culture of a people is dependent upon the protection of works of that culture,
- that the authors of a work are to share adequately in the commercial results of their works,

Furthermore, in consideration

- that increasing technical progress seriously restricts, undermines and in some cases completely destroys the exclusive right of the author to retain control over his work, due to the continually technically improved equipment made for reproduction, distribution and copying (in particular sound and video recording machines) and the recording material (tapes and video tapes and the cassettes that contain them)

From the national legislators

1. the fundamental retention by the author of the exclusive controlling right in his work;
2. the introduction of a fee to be calculated on the basis of per item fees —for each piece of equipment that makes the recording of copyright protected works possible and simultaneously and equally —for sound and video material supports on which works are to be fixed with the aid of this equipment (tape material, particularly blank cassettes for sound and video);
3. the improvement of procedural rules for the enforcement of copyright claims also having regard to consumer interests;*
4. the improvement of protection under criminal law in the case of copyright infringements (inclusion in business delinquency criminal law).

Utilization of computers for access to and creation of works

The International Copyright Society (INTERGU), meeting in Toronto from September 21 to September 25, 1981 for its VIIIth Congress,

After taking note of the report of the representative of UNESCO on "Copyright Problems arising from the Use of Computers for Access to and Creation of Works"

Notes with great satisfaction that UNESCO and WIPO, being the international organizations acting as administrative authorities respectively for the Universal Copyright Convention and the Berne Convention for the Protection of Literary and Artistic Works, have jointly dealt with the problems which arise from the utilization of computers for the use and creation of copyright protected works;

Voices the wish that both international organizations soon direct the attention of the governments of their Member States to this problem;

Suggests that UNESCO and WIPO continue their efforts in cooperation with the intergovernmental organizations and international non governmental organizations in order to determine a rather concrete demarcation between copyright law, neighbouring rights and other interests arising from the utilization of computers, and thereby to make access to the intellectual works possible or to allow the creation of such works, also having regard to the question of protection of computer-recorded data.

Toronto, September 25, 1981

*Point 3 in the case of Arbitration Commission proceedings in the Federal Republic of Germany, means in particular the appointment of salaried professional judges; Order of Execution of the arbitration proceedings within a limited period of time, e.g. six months.

grande divulgation possible des oeuvres culturelles dans toute la Communauté en tenant particulièrement compte de l'harmonisation du droit d'auteur en ce qui concerne la réprographie, la télévision par câble et par satellite et l'utilisation des ordinateurs pour la récupération des oeuvres protégées qui ont été mémorisées.

La reproduction privée

La Société internationale pour le droit d'auteur (INTERGU) réunie en son VIIIème Congrès du 21 au 25 septembre 1981 à Toronto

Considérant

- que la propriété intellectuelle nécessite la même protection que la propriété matérielle,
- que la culture d'un peuple dépend de la protection des oeuvres de cette culture,
- que l'auteur d'une oeuvre doit participer d'une manière adéquate aux produits économiques de l'exploitation de son oeuvre,

Considérant en outre

- que le progrès technique croissant entrave et érode d'une façon considérable et réduit parfois même à néant le droit exclusif de l'auteur par les appareils toujours plus perfectionnés destinés à la reproduction, la diffusion et la copie (en particulier les appareils d'enregistrement du son et de l'image) ainsi que par le matériel d'enregistrement (les bandes audio et vidéo et les cassettes qui les contiennent)

réclame des législateurs

1. le maintien en principe du droit exclusif de l'auteur à l'exploitation de son oeuvre;
2. l'introduction d'une redevance dont le calcul sera basé sur le principe du tarif par pièce —pour chaque appareil permettant l'enregistrement d'oeuvres protégées par le droit d'auteur et en même temps et dans le même ordre d'idées —pour le matériel servant de support audio et audio-visuel pour l'enregistrement au moyen de ces appareils (bandes magnétiques et surtout les musicassettes et vidéocassettes vierges);
3. le perfectionnement de la réglementation de la procédure judiciaire pour faire valoir les droits des auteurs tout en tenant compte des intérêts des consommateurs;*
4. le perfectionnement de la protection par le droit pénal dans le cas de violation du droit d'auteur (en l'incorporant dans le droit pénal relatif à la délinquance économique).

Toronto, le 25 septembre 1981

*signifie pour la République fédérale d'Allemagne en particulier la nomination de juges de carrière rétribués pour les procédures d'arbitrage; l'obligation de procéder à l'arbitrage dans un délai approprié, par six mois.

Utilisation d'ordinateurs pour l'accès aux oeuvres et pour la création d'oeuvres

La Société internationale pour le droit d'auteur (INTERGU) réunie en son VIIIème Congrès du 21 au 25 septembre 1981 à Toronto

ayant pris connaissance du rapport "Problèmes, découlant sur le plan du droit d'auteur, de l'utilisation d'ordinateurs pour l'accès aux oeuvres ou pour la création d'oeuvres" présenté par le représentant de l'UNESCO

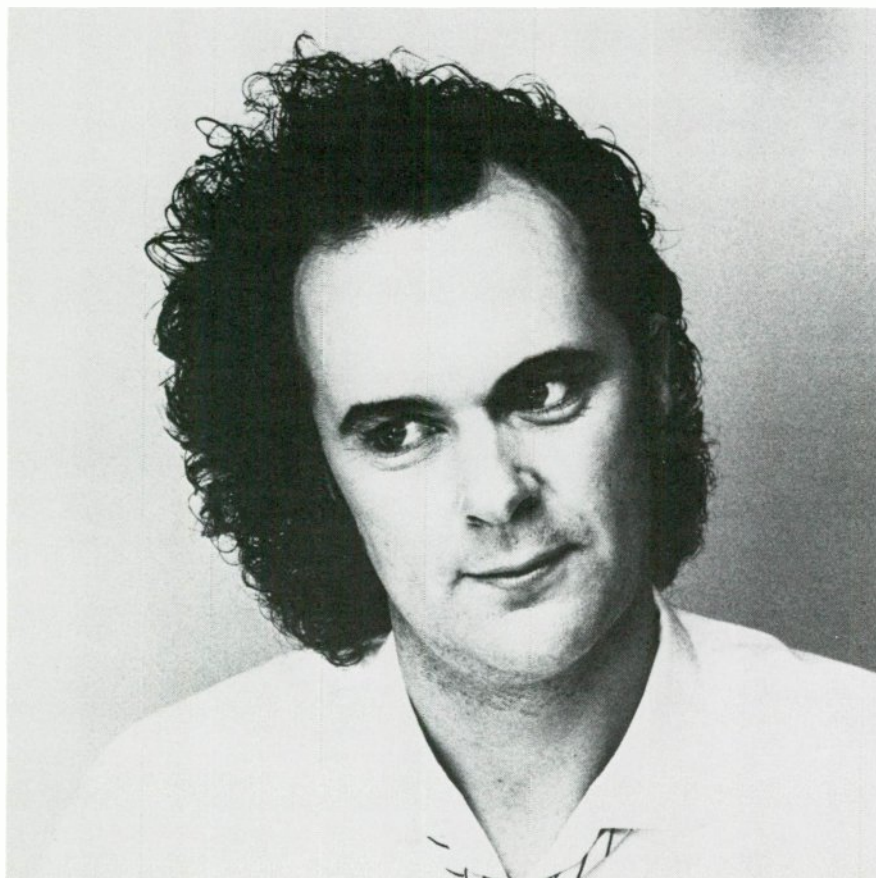
constate avec la plus grande satisfaction que l'UNESCO et l'OMPI en tant qu'Organisations Internationales administrant respectivement la Convention Universelle sur le Droit d'Auteur et la Convention de Berne pour la protection des oeuvres littéraires et artistiques ont déjà traité en commun les problèmes relatifs à l'utilisation et à la création par ordinateurs des oeuvres protégées par le droit d'auteur;

exprime le souhait que les deux Organisations Internationales attirent à temps l'attention des Gouvernements de leurs États-membres sur cette question;

suggère que l'UNESCO et l'OMPI veuillent bien continuer leurs travaux en collaboration avec les Organisations intergouvernementales et avec les Organisations internationales non gouvernementales pour établir les délimitations les plus concrètes que possible entre le droit d'auteur, les droits voisins et les autres intérêts éventuels engagés lors de l'utilisation d'ordinateurs pour rendre l'accès aux oeuvres intellectuelles possible ou pour permettre même la création de telles oeuvres, tout en tenant compte aussi du problème de la protection des dates enregistrées par les ordinateurs.

Geoff Hughes brings British new-wave roots to Canada

Entertaining important to songwriter



Geoff Hughes

"It always starts with an image. It's either the story of someone I meet, or something I've experienced, and the right words come for the image I want to create." Thus **GEOFF HUGHES** begins the process of writing a song, and for this well-travelled, articulate singer-songwriter the experiences and images are many.

Born and raised in South Wales, Hughes now makes his home in Montreal. He has been a Canadian citizen for several years; but the years he spent in the London music scene during the 1970s seem to have had the most influence on his musical development. New-wave music was born and Hughes was there. He was in several bands, one of which toured Holland supporting the Sex Pistols. He associated with musicians who were to eventually find their own musical avenues in bands such as Dire Straits and Ultravox.

However, a connection Hughes had made earlier with Montreal musicians Chris and Mike Pelo was never severed, and eventually their relationship came to fruition in Hughes' debut album on WEA Records, released in the spring of 1981. The album, titled "Geoff Hughes", includes ten different

images to the beat of ten different rhythms. This variety of musical styles and lyrical content is nevertheless consistently entertaining and contemporary.

About ten years ago, Hughes began playing acoustic guitar and writing his own tunes. Then, excited by the pulse of punk music, he switched to the electric bass in 1976. Though he still composes on both guitars, it's the bass that provides the framework around which he likes to build a song.

"The six strings tend to create six different harmonies on the guitar," explains Hughes. "But when you play the bass, you've got just the one note. This lets the vocal harmonies come out, rather than just the musical harmonies." The bass gives him the freedom to express the melody, unencumbered. He says, "I'm a melodic person and have thousands of melodies floating around in my head at the same time." He attributes this to his Welsh upbringing where music was an integral part of life.

As a songwriter who is continually drawing from his experiences, Hughes finds he must be alone to write. "As the line comes out, I usually hum. I get one line, two lines,

three lines of the verse and as it develops, I sit down with the guitar. I find the best songs are when the chorus comes automatically from the verse, when you don't have to patch them together. The best songs just flow."

Hughes is not about to hinder the flow. He likes to be about six months ahead of himself with plenty of songs for recording or performing. "Then you've got time to discard, to rearrange and still put some in at the last minute," he says.

When it came time to arrange the tunes for the album, Hughes feels that the songs themselves seemed to dictate the rhythms. "In 'Feel Like Changing', I just had to go into a semi-reggae chorus," he says, "and 'This Time's The One' had to be rock and roll." But whatever the song said, there were four persons deciding if it was right: Producer **STEPHANE MORENCY**, engineer Chuck Gray, musician Chris Pelo, and Hughes all shared producing and arranging responsibilities. It was truly a team effort, according to Hughes.

However, Hughes is the front man, the focus of attention. He's happy to be free and independent; but when he performs, those who stand behind him are far from inconsequential. Hughes and the members of his band have been friends since 1974. In fact they are the only musicians he has played with in Canada. Theirs is a relationship wherein the band—called Hollywood and Vine—remains a self-contained unit with its own identity and local Quebec gigs. When Hughes is recording, session musicians are not always from his band. In either case, he is a flexible leader. He explains, "I am a solo artist, so I have the last word on the material. But if any one of them comes up with a song and I like it and it fits the style, then I will do it."

Geoff Hughes has been performing for eight years and he takes it seriously. This songwriter wants to entertain. He speaks of "theatre" in his shows: "I was involved heavily in Britain and Europe with fringe theatre where we often combined music with live performances. I'm very used to audience participation, to audience reaction and interaction with them. I like to see the whites of their eyes." Does this mean surprises? "I do like ad libbing between songs," he says. "I also like dancing."

"When I say 'theatre', it's the way I respond to the rhythms that are going on at the time. What they do to me. They do different things to me every night, so the show's different, I hope, every time."

What begins as a mental image, then a few lines hummed to chords on the guitar, ends with a lively, physical representation on stage. The process is complete. Geoff Hughes has covered all the bases.

—Christine Dyck 11

University offers performance opportunities for Francis Chan

P.R.O. Canada Award brings recognition

Canada's West Coast experienced a dramatic increase in contemporary musical activity during the 1970s. From this region several young composers emerged to win both national and international recognition, among whom **FRANCIS KA-NIN CHAN** has been particularly successful. Born in Hong Kong in 1949, at 16 he moved with his family to Vancouver, where he graduated from Lord Byng Secondary School. He studied composition with **JEAN COULTHARD** and Elliot Weisgarber, but at the University of B.C. he completed a bachelor's degree in electrical engineering before receiving his music degree.

Already he had won a number of prizes from the Okanagan Music Festival for Composers and other regional competitions, and in 1976 a prize from the Vancouver New Music Society's Orchestral Composition Contest resulted in a major commission from the CBC for the Vancouver Bach Choir. This work, "To God of All Nations," for mixed chorus, piano, and percussion, exemplifies the lyrical, expressive and dramatic elements which are all present in his music, in its settings of texts from the Bible, Koran and Buddhist writings. (Knox points out that an orthodox priest from the choir refused to sing the three religious writings together, completely destroying the purpose for combining the three texts.)

A series of Canada Council fellowships and a major John H. Edward university fellowship have enabled him to continue his studies at Indiana University, where he received a master's degree with high distinction in 1978, and has nearly completed the extensive doctoral composition requirements.

The enormous performing resources at Indiana, the largest music school in North America, have enabled him to expand and refine his gift for handling all kinds of sonic possibilities. "Composers here are generally spoiled by the gigantic collection of percussion instruments," he says, adding that "One thing I like about I.U. is that there is the opportunity to 'do things'. There are many excellent players, and composers can usually have a good performance of their work if they can get the right people. A beneficial aspect of the doctoral programme is that the orchestral dissertation piece will be performed."

Francis Chan speaks of his recently retired teacher, Bernhard Heiden, with affection: "From him, I learned to become a musician, and not just to be a composer." He also has had the opportunity to collaborate with composer John Eaton, whose critically acclaimed operas have placed him in the forefront of contemporary dramatic composition. "For John Eaton's opera 'The Cry of Clytemnestra,' I realized the taped electronic



Francis Chan

music, which is all *musique concrète*. Recorded orchestral sound or solo instrumental sound was manipulated to create a particular effect described by the composer. It was a good experience for me to see how he uses electronic music in a way that is functional and organic, and always dramatically effective."

Chan's own work "Yeh-Pan Yueh," for soprano and tape, was chosen for a New York concert of music by Indiana composers given in the spring of 1981. The programme was one of five events constituting an Indiana University "invasion" of New York City, including the first student opera production ever given at the Metropolitan Opera. On the new music programme, Nicholas Kenyon of the *New Yorker* found "Yeh-Pan Yueh" to be "the concert's most alluring piece. It combined the expressive voice of Edith Anne Diggory and a tape of electronic and natural sounds—an attractive collage, skillfully assembled, which grew from colour-

ful noises to include snatches of song that the soloist matched in her meditation. The soloist's text, a Chinese poem, was elusively summarized in the programme: 'What a poet sees while travelling,'" Bernard Holland of the *New York Times* concurred, calling the work "the fascinating event of the evening".

Francis Chan received wider recognition in Canada after receiving the first prize in the initial P.R.O. Canada Young Composers' Competition in 1979. The major work submitted was "Foung" for symphonic wind ensemble, the title of which is a transliteration of a Chinese word in the Cantonese dialect meaning "wind". This evocative work consists of a combination of opposing elements: equal-tempered and microtonal pitch, metric and non-metric notation, dissonant clusters and consonant modal melodies, and fluctuating tempi. After receiving the P.R.O. Canada prize the work was given a successful performance by the University of Toronto Wind Symphony, conducted by **CHRISTOPHER WEAIT**, and it was one of the works recommended by the Canadian jury for consideration by the ISCM for the 1981 World Music Days.

The composer has also written for a variety of chamber combinations, for which he has received honourable mention in the Hartt School of Music Composers' Competition, finalist standing in the Esther Burstein Memorial Competition in Washington, D.C., and an Award of Merit in the Los Alamos Arts Council International Chamber Music Festival. As his list of works grows he finds that "I am always aware of my Oriental heritage. It is more apparent in one piece than another, but I don't intend to base my style on it exclusively." When asked if there is any one of his compositions that he finds especially representative or he particularly likes, Chan replies, "Usually I like a piece for one particular aspect, but I don't think there is any one piece that would represent my style."

Francis Chan is quite unassuming in discussing his compositions, but great determination and patience nevertheless show in both his music and his attractive calligraphy. From time to time he likes to retreat for a few days in a monastery, or spend time building toys that show his delightful sense of humour. One summer he worked at the University of B.C. on a "talking typewriter" for the blind using mini- and micro-computers, for which he built an electric Braille keyboard.

His most recent musical project is a commission from the Vancouver New Music Society with the aid of the Canada Council, to write an extended work for members of the Purcell String Quartet "who I know are excellent musicians. I offer some challenges to the musicians and to myself—hope it will work out!" There seems to be little doubt that it will.

—Roger Knox

Music in Canada

□ Last October, the Drake Hotel in Toronto opened its doors as the new home of the Mother Necessity Jazz Workshop, a club for both jazz fans and jazz artists. The key man behind it is **TED MOSES**, a well-known composer and musician. He was responsible for the original concept and the first opening in 1976. It has been his dream to re-establish the club. Mother Necessity Jazz Workshop is located at 1150 Queen Street West, Toronto, Ontario.

□ **STEVE DUCAS** has opened his new 16-track studio, Nova Sound Studio Ltd., 210 Don Park Road, Unit #5, Markham, Ontario, L3R 2V2. A songwriter himself and aware of today's rising costs, Ducas offers songwriters a professional degree of completeness, comfort and efficiency.

He is the same person who scored success as co-writer with **DANIEL TURCO** of the 1979 Juno award nominee "Dream of Life" by Nana McLean. Also, he was co-writer and band member of the rock group January's first prize-winning recording, "Nothing Without You", in Q107's 1978 Homegrown contest.

□ At press time New York-based composer/arranger/singer **MAREK NORMAN** was working on a new tap-ballet for the National Tap Dance Co. of Canada, entitled "Oliver Button is a Sissy". Its premiere was scheduled for Christmas in Toronto.

Norman has been working with Radio Band of America, a music firm for advertising, for the last six months. He has written a couple of new shows in collaboration with his wife of a year, **BARBARA BARSKY**. The most important work for him has been a series of three industrial film scores for Prudential Insurance. As he puts it: "Important not so much in their size or merit, but more for the sake of experience. I decided long ago that I wanted very much to pursue a career in scoring music for film . . . and, I'm happy to say, it seems to be coming along nicely. . . ."

□ Affiliate **BRUCE CASSIDY** has been appointed musical director of UCA studios, Cape Town, South Africa. He left Toronto in late November for his new job. Formerly with Blood, Sweat and Tears, he will be writing jingles, film and television music.

□ **BRIGITTE ST. AMAND** of Windsor, Ontario, gave her first professional performance in November as part of the Windsor March of Dimes campaign for the Year of the Handicapped. Brigitte, 19, a high-school student, performed her own material along with popular tunes and the show was taped for broadcast over CBET Windsor.

□ An exciting feature of the Canadian Record Catalogue, introduced late last year, is the on-line availability of information for the entire music industry in Canada. The publication's database has been developed for use with Telidon and demonstrations at MIDEM this year promise to be a highlight of the pop-industry gathering.

The Canadian Record Catalogue has been developed by the Canadian Independent Record Production Association (CIRPA) and ADISQ, although administration and sales are expected to be handed to an independent company early this year. The printed versions, available for \$250 from CIRPA (Suite 330, 144 Front St. W., Toronto, Ontario, M5J 1G2), includes information such as label, format, musical category, playing time, catalogue numbers, performing rights, etc. Retailers and broadcasters will find this first-ever Canadian catalogue invaluable, and quarterly updates will keep it current.

□ Montreal musician **HERBERT RUFF** was presented with a Special Merit Award by the Children's Broadcast Institute in tribute to the many years he dedicated to children's television.

Mr. Ruff studied at the Stern Conservatory of Music in Berlin and was a UFA studio musician in the German film industry. He taught piano and composition at the Nanking Conservatory in China. In 1952, he immigrated to Canada and, a year later, began his career in broadcast music with Société Radio-Canada. Among the many children's television series for which he composed and conducted music are: *Grujot et Délicat*, *Flip et compagnie*, *Le Pirate Maboule*, *Picotine*, *Nic et Pic*, *Les Egregores* and *Alexandre et le Roi*.

Film

□ **DOMINIQUE TREMBLAY** has composed original music for *Paroles du Québec*, a 90-minute Radio-Québec feature documentary directed by Jean-Claude Labrecque.

□ *Chairman of the Board*, a half-hour drama series now in its second season from Inglewood Communications in association with CITY-TV, Toronto, features music by **SHARON SMITH**.

□ **SAM BARI** composed music for *B.C.—A Christmas Special*, a Cinera production in association with Hardlake Animated Picture Corp. and Field Newspaper Syndicate. The film was produced and directed by Vladimir Goetzelman.

□ **PAUL HOFFERT** and **BRENDA HOFFERT** have scored *Firebird 2015*, a Mara Films feature produced by Harold Sobel.

□ **BRUCE COCKBURN** composed music for *Clown White*, a one-hour TV drama from Martin-Paul Productions and directed by Paul Shapiro.

□ "Theatre of the Film Noir", by **GEORGE F. WALKER**, music by **JOHN ROBY**, is to begin previews in Vancouver in January. The show, which received national and international press coverage, reopened in Toronto mid-November.

Roby composed the music for "Fire on Ice", a musical about the life of Howie Morenz. It ran last summer at the Blyth Summer Festival. Currently he's writing a country and western musical, "A Country Chorale", with book by Raymond Storcy. Roby also will score the new Walker musical, "Science and Madness", produced by NDWT Theatre, in February/March '82.

Aside from scoring for films, radio and TV commercials, he has written "Suite For My Brother", a collection of four pieces written for an 11-piece band, and is working on "Tempus Fugit", for 17-piece band.

□ "Song for Ottawa", a contest aimed to promote the City of Ottawa, is offering \$8,000 in cash prizes and is open to any Canadian Citizen or person with landed immigrant status. It is sponsored by Ottawa City Hall/Ottawa Carleton Board of Trade, CFRA/CFMO-FM.

Contestants may submit any number of songs at \$10 per song. The song should stress the identity of the City of Ottawa as opposed to its role as the National Capital.

The closing date of the contest is Friday, February 26, 1982. Official rules and further information are available from: Song for Ottawa Contest, c/o City Clerk, Information Centre, City of Ottawa, 111 Sussex Drive, Ottawa, Ontario, K1N 5A1.

□ Since its inception a year ago, The New Brunswick Songwriters' Guild has been active in sponsoring workshops and a series of concerts, featuring its members. Autumn Concert, the second in a series, took place at the National Exhibition Centre in New Brunswick. The programme featured performances by **CHRIS RAWLINGS**, founder of the Montreal Songwriters' Guild; Eve and **ROBERT SAKELL's** rock band, Even Odds and **PETER ALAN**, who sang two songs by **HAROLD DeLOREY** and **BERNICE PALMER**.

Autumn Concert is to be taped by CBC and aired as four separate programmes during the winter months.

Administered by its founding members, **PETER ALAN**, **LUTIA LAUZON**, **PAUL LAUZON** and John Sniderman, The New Brunswick Songwriters' Guild aims to promote and encourage songwriters living in New Brunswick. The Guild may be contacted c/o Lutia Lauzon, R.R. No. 2, Longs Creek, Harvey Station, N.B., E0H 1H0.

□ Three awards were presented to The Book Ends duo at the 1981 B.C. Country Music Molson Danny Awards, held in the Commodore Ballroom in Vancouver. **MARILYN ANN TAYLOR** and **SIM DRISCOLL** were voted Top Country duo; won Top Album of the Year for "The Book Ends"; and Taylor came out with Top Country Female Vocalist of B.C.

Singles out

□ **JOHNNY ALLEN**, from Vancouver, has released "Valley of Old Lake Louise", b/w "Red Rooster", a self-penned single on the Remlap label. At press time, he had finished recording his new album, "Steelin' Feelin'".

□ "I'm Alone Again", b/w "Missin' the Beat", is a new single by the group the Reproductions on the Mole Records label (878 Sawcut, Vancouver, B.C., V5Z 4A3). Both songs were penned by the group's founder, **GRAHAM BLEASDALE**, an ex-sociology instructor. The songs are a combination of social criticism with melodies by the Reproductions in a rock style.

□ Three years ago, **LOIS GARRITY**, from Thunder Bay, Ontario, joined the Northwestern Ontario Fiddle Club and began taking lessons. It resulted in the release of her first self-penned single, "That Gol-Darned Fiddle", inspired by the frustration she encountered in learning to play the fiddle, b/w "He Picked Up the Pieces", on the North Track label (270 Rogers Street, Peterborough, Ontario).

Garrity has been writing songs since public school days but has only started performing the last two years. Last May, she won the Scamatti-Derosier award for outstanding musical achievement, an award given annually by the Northwestern Ontario Fiddle Club.

□ The Collins Brothers duo has released its second single, "Hold On To Me", written by **PAT COLLINS**, in which an 8-piece string section from the Edmonton Symphony has been added. The flip side is "Lovely Lady", an instrumental written by brother **KEN COLLINS**, on the Skysong Records label (P.O. Box 97, Postal Station "G", Calgary, Alberta, T3A 2G1).



The Collins Brothers



Medd and Shaw

□ At press time, the Vancouver band Rocky Swanson & The Carousel Cowboys, comprised of **ROCKY SWANSON**, Karl Katola, Larry Olson and Helen Duguay, was on tour in Eastern Canada. The band made a guest appearance on the pilot *The Wayne Rostad Show*. At the same time, their single, "Long Time Running", b/w "Living Without You", recorded in Nashville, was to be released by MWS Music Productions.

In Nashville, Rocky Swanson & The Carousel Cowboys took part in the first International Battle of the Bands and came out third over 1,500 bands from Canada, Australia and the U.S.A.

□ **LAURA RUSSWURM's** single "Come On, Dear Santa", written by her, b/w "When Jesus Came", written in collaboration with **LYNN RUSSWURM**, has been released on Circle 'M' Records (P.O. Box 972, Mount Forest, Ontario).

□ Medd & Shaw duo, consisting of **DORIAN MEDD** and **BOB SHAW**, from Vancouver, has been writing, performing and recording together for the past nine years. For two years, they toured with a band but found that they prefer taking the time to concentrate on writing and recording.

Early 1982 will see the release of their third single, "Babe, I'll Always Love You", b/w "I Need You", on the Riser Records label (P.O. Box 2213, Str. "R", Kelowna, B.C., V1X 9Z9).

□ Tinges of new wave and power-pop are to be found mixed with the rock 'n' roll popular standards and original compositions in the music of **JOHN T. LUTZ** and his band. The Montreal-based group's new single is the title song from its album, "Kiss and Tell", on Solastrum Records (5031 Sherbrooke St. West, Montreal, H4A 1S8). Lutz plays guitar, harmonica and sings lead vocal.

Lutz began performing in a Halifax coffeehouse, moving to Montreal in 1973. Of "Kiss and Tell" he says, "We've tried to capture the feel of the city—the buzz of nightlife on St. Catherine St. and in Old Montreal. This is night music, weekend music for kids who value their weekends very much."

□ The Edsells, a group from Vancouver, comprised of **ALLAN DAVIE**, **CHRIS SCHOENEFUHS**, **SHAUN MURPHY**, **GENE MURPHY** and **DARREN MURPHY**, has released the single "Wanna Go To School", b/w "She Escaped" written by members of the group on D.S.M. Records.

□ The **STANLEY ANDERSON** originals "Sing It To the Monkeys", b/w "Take These Chains from my Heart", a bilingual version of the Hank Williams classic, has been released on the Big Wheel label.

New albums

□ "Santa Claus Is Canadian", an album written by Canadian composers, including **GUIDO BASSO**, **TOMMY BANKS**, **ALEX OSTEN** and **DOROTHY BLAKEY**, has been released on the Quality label.

The production was funded by the Ontario Lottery Corporation and produced by Music Writers Productions as a Canadian cultural project.

□ **EDDIE SCHWARTZ**'s second album, "No Refuge", written by him in collaboration with **DAVE TYSON** and Robin Lener, has been released on A&M in Canada and on Atco worldwide. It was co-produced by Schwartz and Tyson.



Eddie Schwartz

□ In its first year of release, **FRED PENNER**'s debut children's album "The Cat Came Back", sold more than 18,000 copies and earned him a nomination for a 1980 Juno award. Now his second album, "The Polka Dot Pony", released on the Troubadour label (6307 Yonge Street, Willowdale, Ontario, M2M 3X7), is on the market and contains mostly original tunes.

For several years the Winnipeg-based artist has been singing and performing for children. He took interest in youngsters when working with severely disturbed children. He wanted to try his hand at rock 'n' roll and joined Bob King and Al Simmons to form Kornstock, a showband that did improvisations, comic songs, comic sketches, etc. They disbanded in 1977 and Penner's experiences led to the theatre. Also finding their way back into his heavy schedule were children's performances. He developed a series of shows sponsored by the Manitoba Theatre Workshop, incorporating dance, mime, singing and storytelling. He became active in the Manitoba Arts Council's "Artist in the Schools" programme, performing for students in schools. His credits include appearances in concerts and TV shows such as *WOW Special*, a children's programme seen nationally on CBC-TV, and continues to make frequent appearances on the CBC-TV Winnipeg series, *Just Kidding*.

□ Corner Brook composer/performer **MICHAEL T. WALL**, known by his friends as King of the Newfies, now living in Pickering, Ontario, has released "Welcome to Newfoundland" on his own label Down Home Records. The album features a song by the same title and a gospel bluegrass number. For Christmas, Wall released a single "Santa Claus is a Newfie", written by Gerald Shaw, b/w "The First Fall of Snow", an old Hank Williams song, on the same label.

For more than 15 years Wall has been performing for the Muscular Dystrophy Benefit Show and last year raised more than \$1,000.

His credits include performances at the Royal York, the Grand Ole Opry in Nashville and appearances with such performers as Anne Murray, Johnny Cash and Hank Snow. He spends a great deal of time doing shows at prisons. In the future, he would like to do some acting in Canadian films.

□ At press time, Stonebolt was back in Vancouver following a nine-week tour of Japan. Highlights included performing to sold-out houses at a top Osaka club. The group is preparing to tour to support its January album release, "Juvenile American Princess", on RCA. It includes songs written by group members **RAY ROPER**, **DAVID WILLS** and **BRIAN LOUSLEY**.

□ It all started last spring for a group of six inmates, when a prison psychologist asked if Sylvia Tyson could perform at the Edmonton Institution, a federal penitentiary near Edmonton. Her charitable commitments were already set for the year, but she offered to visit, with Alan Katz her manager, to give some pointers to any musicians who might be interested. They invited inmates to send cassettes of their work and planned to make some comments and return them.

Tyson and Katz discovered that there was obviously some real talent, despite the lack of training. One thing led to another and the end result is "Inside Out", an album written and sung by six inmates. The album includes "Dr. Jekyll and Mr. Hyde", a song written by **ROBERT W. JOHNSTON**, and "Time and Eternity", written by **PAT PETERSON**, a mixture of folk, country and pop music. It was released on the Salt Records label (14 Butternut St., Toronto, Ontario, M4K 1T7), recorded at the Edmonton Institution and produced by Salt Records, Sylvia Tyson's company, which spent several days at the prison during production.

The inmates managed to borrow \$12,500 to finance their project which has to be paid before the principals can realize any profits. "After the loan is paid," said Johnston, "the next \$3,000 will go to the Inmates Welfare Committee to buy books, movies, hobby equipment and such, over and above the normal penal system allotment. The inmates helped us with the project and we want to do something for them in return." Johnston hopes the record will launch him on a career.



Shari Ulrich

□ "Big Bird and Oscar the Grouch—Camping in Canada", the first Canadian Sesame Street album, has been released on the Kids' Records label (Box 670, Stn. "A", Toronto, Ontario, M5W 1G2). Songwriter **MENDELSON JOE** contributed to the album. It is a rollicking musical collage featuring contemporary rock and folk rhythm and blues, classical interludes and marches.

□ **J. J. BARRIE** visited *The Music Scene* offices on his way from home in London, England, to Nashville and Los Angeles. Two projects on the go: his album "Love 'n' Country" was due for a January 1 release in the United Kingdom, on the Monarch label, distribution by PRT-Pye. He produced the album at Morgan Studios in London and six of the 12 tunes are originals. A Spanish version is expected in time for MIDEM.

Monarch was the label, as well, for his U.K. single "Christmas", released in Britain only. He co-wrote the song with Tom Parker.

Barrie has co-written with lawyer/author Mel Stein the story line for the feature film "Shoot a Falling Star". He wrote all feature songs for the film. His trip to North America was to finalize production details.

□ Last Spring, **SHARI ULRICH** began writing material for her second solo album "One Step Ahead", that resulted in its release on A&M at the end of 1981.

The album follows her debut solo album "Long Nights", which brought her from the West Coast to the Juno Awards.

Concert

—Rick MacMillan

□ The Canadian Music Centre has founded a new corporation—the Canadian Music Centre Distribution Service—to encourage all aspects of Canadian recording and to promote and distribute recordings of Canadian music. Records on the Melbourne, Music Gallery Editions and Centrediscs labels will be among those available through the service.

Clare Richman was appointed Regional Director of the Canadian Music Centre—Prairie Region. A native of Saskatchewan, Mr. Richman studied music at the Universities of Toronto and Western Ontario.

□ The Bayley-Creaghan Duo, comprising flutist **JONATHAN BAYLEY** and guitarist **ANDREW CREAGHAN**, has released its second album, "Between the Silence", available on the BCd label. The LP includes original works by both Edmonton-based composer/performers as well as pieces by Saint-Saëns, Gretry, Sanz, Marcello and others, arranged by the duo. The duo's first album, "Music for Flute and Guitar", is available on the Dyna West label. Both recordings list for \$8.98 and are distributed by Almada Corporation, Montreal.

Jonathan Bayley's "From Within", included on the "Between the Silence" album, received its concert premiere October 26 at the Alberta College Music Centre, Edmonton, the composer performing. Andrew Creaghan gave the first performance of his own "Leaving the Sea Behind" on October 19 in the Alberta College Music Centre.

□ **MICHAEL HORWOOD** and Doug Livingston were sound directors for a three-week run of Toronto Workshop Productions' season opener, Walter Bruno's play *Shouting for Joy*. The play opened October 15 under director George Luscombe.

□ **MICHAEL CONWAY BAKER's** "Three Plus One" was the featured Canadian work in a viceregal tour last summer of Scandinavian countries by Toronto's Galliard Ensemble, accompanying Governor-General Edward Schreyer during his first state visit to the Nordic countries. The Baker work was heard in Stockholm (May 19), Helsinki (May 22), Oslo (May 27), Copenhagen (June 2 and 3) and Reykjavik (June 4). State radio recordings were made in Stockholm, Helsinki and Oslo, each programme including the Baker work as well as **ROBERT DAIGNEAULT's** "Bugs No. 2" and **STEPHEN CHATMAN's** "Nocturne".

Resurrecting a marriage of art and diplomacy more akin to earlier times, the quartet performed for the heads of state visited by Schreyer. The tour was launched on a suggestion from the cultural division of the Department of External Affairs.

□ A group of classical guitar pieces by **ROBERT BENEDICT** has just been published: "Arioso", "Crosstian" and "Divertimenti Nos. 1-8", by **WATERLOO MUSIC COMPANY**, and "Twenty Fantasy Etudes", by **CAVEAT MUSIC PUBLISHERS**. Early this year Waterloo will publish the Toronto composer's arrangements for guitar of 25 Christmas carols, as well as a set of piano pieces entitled "Water Colours". Benedict has been commissioned by the University of Toronto group Brass Magic to do an arrangement for brass quintet of one piece from the "Water Colours" set; this will receive its premiere March 2 at the U. of T. Faculty of Music.

□ **DONALD PATRIQUIN's** score for the ballet "Hangman's Reel" has been recorded by fiddler Jean Carignan and l'Orchestre des Grands Ballets Canadiens under conductor Vladimir Jelinek (McGill University Records 80010). A group of fiddle tunes played by Carignan and pianist Gilles Losier completes the disc.

□ The Donovan Chorale of Montreal is the 1981 winner of the **HEALEY WILLAN** Prize for Amateur Choirs, the Canada Council has announced. The prize was established by the Council in 1980, honouring Dr. Willan's lasting contribution to the musical life of Canada. The prize is a special award of \$2,000 for the best, the most-promising or the most-improved group in the Canada Council Music Section's annual amateur choir competition.

□ At the annual general meeting of the Canadian League of Composers held last June in Windsor, Ontario, in conjunction with the League's 30th anniversary conference, president Victor Davies and vice-president Paul McIntyre were returned to office for another year. **MICHEL-GEORGES BREGENT** and Gregory Levin were elected secretary and treasurer, respectively, and the following were named to the League's executive council: Murray Geddes, **GARY HAYES**, **JAMES HISCOTT**, Anne Lauber, James Montgomery, Alex Pauk, **JOHN REA** and John Weinzweig.

Composers are honoured

□ **ANTHONY GENGE**, of Victoria, is the 1981 winner of the Robert Fleming Award. The award was created in 1978 in memory of the late Canadian composer Robert Fleming and is given each year to an outstanding graduating student in composition from a university music school or conservatory in Canada. The interest from a fund of \$10,000, donated by friends of the composer, constitutes the prize money. Applications submitted by the schools are examined by a jury and the award is administered by the Canadian Music Council. Past winners have been **ANDRE LAMARCHE**, 1979, and **DENYS BOULAIN**, 1980.

Genge has received a commission from the CBC to write a string quartet for the Purcell String Quartet, to receive its first performance January 9 in Vancouver.

□ **MARGARET K. DAVIES** of Toronto was first-prize winner, Open Class category, in the 1981 Okanagan (B.C.) Festival for Composers, for her "Brass Quintet". Vancouverite **SHERILYN FRITZ** won first prize in the University Class for her "Requiem Mass", while second in that division went to Toronto composer **DEBORAH AUSTEN** for "I mui" and third to Suzanne de Montigny for "Direct Current".

The 1982 Okanagan Music Festival will be held May 14, 15 and 16 in Kelowna, B.C., and will celebrate its tenth anniversary with four concerts. Guest adjudicators will be Oskar Morawetz, for the Open and University Classes, Patrick Carpenter, Secondary, and **SYLVIA RICKARD**, Elementary. On May 15, the Purcell String Quartet will present a concert of first Canadian performances of quartets by **VIOLET ARCHER**, **JEAN COULTHARD**, Elliot Weisgarber and, possibly, **FRANCIS CHAN**.



John Rea

□ **JOHN REA** is the winner of the 1981 Jules Léger Prize for New Chamber Music for his "Com-Possession (... demonic after-images in the theatre of transitory states ...)", premiered last spring in Montreal. The work was performed at Rideau Hall, Ottawa, on November 29 on the occasion of a concert sponsored and recorded by the CBC during which Governor General Edward Schreyer presented the prize to the Montreal-based composer.

The Jules Léger Prize was created in 1978. It includes a trophy designed by Montreal sculptor Louis Archambault and an award of \$5,000 offered by the Canada Council. Past winners are **R. MURRAY SCHAFFER**, Bruce Mather and **SERGE GARANT**. Deadline for next year's competition is May 31.

Premieres

□ **R. MURRAY SCHAFER's** "Princess of the Stars" launched the 1981-82 season of Toronto's New Music Concerts on September 26 and 27 in a unique outdoor setting: the waters and shores of Heart Lake, north of Brampton, Ontario. An inquisitive, dedicated and surprisingly large audience braved inclement weather at 6:30 a.m. to watch and listen as a cast of 11 characters in spectacular costumes (led by Katherine Terrell as the Princess), 10 instrumentalists (among them **ROBERT AITKEN**, flute, **SCOTT IRVINE**, tuba, and **JOHN WYRE**, Percussion) and The Tapestry Singers related a quasi-Indian legend of Schaffer's own creation.

"And there they sat and stood on the sandy lakeshore," wrote William Littler of the *Toronto Star*, "pelted by nature's tears, through what has to have been one of the most remarkable 75-minute chapters in the history of Canadian music." Littler went on to call it "a fascinating event, because Schaffer hadn't simply taken an indoor concert outdoors; he had tried to show how different the whole experience of music can be for its makers and listeners when they leave behind the architectural, acoustical and commercial inheritance of the past few centuries and return to the wilds."

Another Schaffer premiere, that of the "String Quartet No. 3", took place September 27 at the New England Conservatory in Boston, in a performance by the Orford Quartet. The work was commissioned by the CBC and the Boston performance was recorded and broadcast October 25 over CBC Stereo's *Two New Hours*.

"Cortege" and "Hymn to Night", two of Schaffer's most recent orchestral compositions, have been published in study score form by Universal Edition (Canada) Ltd. Meanwhile, the composer's own publishing company, **ARCANA EDITIONS**, has put into print seven Schaffer works: "Hear Me Out", "Gamelan" and "Felix's Girls", all for mixed voices; "Jonah", a musical-dramatic work for singers, actors and flutist; "La Testa d'Adriane", a theatre piece for soprano and accordion; "Music for Wilderness Lake", for 12 trombones; and "Breueuf", a cantata for baritone voice and orchestra.

Finally, CBC Merchandising has issued a new recording of Schaffer's "Hymn to Night" backed by "Adieu Robert Schumann" (SM 364), both premiere recordings. The former work is heard in a performance by soprano Riki Turofsky with the CBC Vancouver Chamber Orchestra under conductor Dwight Bennett, while the latter features contralto Maureen Forrester and the National Arts Centre Orchestra conducted by Mario Bernardi.

□ A specially commissioned work by **JOHN BECKWITH** will receive its premiere February 27 at Toronto's Church of the Holy Trinity. The event will be the second in a six-concert CBC Festival Toronto series featuring the Elmer Iseler Singers and guest artists.

Beckwith's "Taking a Stand" was given its

Los Angeles premiere last February 2 by the Modern Brass Quintet during the 1980-81 season of Monday Evening Concerts, an annual series presented in that city by the Southern California Chamber Music Society.

□ The 1981-82 season has been a very busy one for Toronto composer **GARY KULESHA**, with four world premieres taking place in November and January and more planned for the coming months. The Halcyon Woodwind Quintet presented the premiere of his "Two Bagatelles" on November 16 at Toronto's Heliconian Hall, and Marina Piccinini will be soloist on January 24 at MacMillan Theatre with the University of Toronto Wind Symphony under conductor Ron Chandler in the first performance of Kulesha's "Concertino for Flute". Two versions of the composer's "Concerto for Tuba" will be introduced on January 22 and 31, the first in orchestral dress and featuring soloist **SCOTT IRVINE** with the Etobicoke Philharmonic Orchestra conducted by Eugene Kash, the second a band version with Salvatore Fratia as soloist with the U. of T. Concert Band led by Stephen Chenette.

Two Kulesha works, the "Divertimento for Brass Trio" and "Suite for Percussion", were heard respectively on November 18 and 25 in CBC Festival Toronto's noon-hour concert series at the Church of the Holy Trinity. The former was performed by The Brass Company, the latter by the Toronto Percussion Ensemble. Both performances were slated for broadcast premieres by CBC Radio.

Competitions

□ April 17, 1982, is the deadline for entries in The New Massey Hall Fanfare Competition, organized by the Canadian Music Centre (1263 Bay Street, Toronto, Ontario, M5R 2C1). The fanfare will be played at the opening concert of the New Massey Hall in Toronto next September 13.

The aim of the competition is to create a fanfare of two to three minutes in length, in E flat major, for 12 modern fanfare trumpets or natural trumpets, valveless and long, and full orchestra and organ.

The competition is open to all composers who are Canadian citizens or landed immigrants and the only prize will be \$5,000 to the winning composer. All details regarding the competition may be obtained from the CMC.

□ Deadline for the biennial Concours international de composition pour orgue, which awards the Grand Prix de St-Remy-de-Provence, has been set at April 30, 1982. The competition is open to composers of any nationality, without age limit, and requires candidates to submit two works, one for large organ 10-15 minutes in duration, the other for small organ with combined keyboard and pedal, 7-10 minutes long.

First prize will be 10,000 Fr., second prize 5,000 Fr.; both prize-winning works will be performed in a public concert to be recorded for broadcast and will be published by Alphonse Leduc. Applications and further information are available from Grand Prix de St-Remy-de-Provence, 5, rue Carnot, 13210 St-Remy-de-Provence, France.

□ **JEAN PAPINEAU-COUTURE's** "Complementarité" and **STEVEN GELLMAN's** "Veils" received South American premieres last August 11 and August 28 during a tour there by Canadian pianist Jean-Paul Sevilla. The first event took place in the Teatro municipal de la Salon filarmónico in Santiago, Chile, while the second was held in the Museo de bellas artes, Buenos Aires, Argentina.

During the tour, Sevilla's attention was drawn to an all-Canadian concert which had been held last March 26 in Santiago. Heard for the first time in South America were **ROBERT TURNER's** "Serenade for Woodwind Quintet" (1960), **VIOLET ARCHER's** "Divertimento" (1949), **BRIAN CHERNEY's** "Woodwind Quintet" (1965), **GEORGE FIALA's** "Chamber Music for Five Wind Instruments" (1948) and **JEAN PAPINEAU-COUTURE's** "Suite" (1947). Performers included the Quinteto de vientos Hindemith with Helen Schmidt, piano.

Papineau-Couture's string trio "Slano" will be performed this March on a Canadian tour by Zagreb's Pro-Arte String Quartet.

□ Several works by Vancouver composer **STEPHEN CHATMAN** received premieres during the late months of 1981. "Gossamer Leaves" was first heard October 16 at the University of Redlands, Redlands, California, in a performance by Phillip Rehfeldt, clarinet, and Barney Childs, piano, and was heard subsequently at San Bernardino Valley College (October 21) and at the University of B.C. (October 28), where the composer serves as assistant professor of composition and orchestration in the music department; this last performance featured Ronald deKant and Jane Coop and was recorded for broadcast by the CBC.

Chatman's "Shadow River", commissioned through the Vancouver Arts Council, was given its premiere November 16 at the U.B.C. by Phyllis Mailing, mezzo-soprano, and the woodwind quintet Camerata d'Amici. The composer's "Northern Drones", for solo viola, received its Canadian premiere October 8 at the U.B.C. in a performance by Hans-Karl Piltz.

Chatman has received a CBC commission to compose "Black and White Fantasy" for pianist Jane Coop. It will be heard first in Winnipeg (January 31) and later in Vancouver (March 31) at the U.B.C., the latter performance to be recorded for broadcast by CBC.

□ The composer members of the board of Montreal's Société de musique contemporaine du Québec—Bruce Mather, **JEAN PAPINEAU-COUTURE**, **GILLES TREMBLAY**, Micheline Coulombe St-Marcoux, **SERGE GARANT** and Michel Gonneville—created a collective work to honour the contribution over the past 15 years of the SMCQ's president Maryvonne Kendergi. "Portrait en boucle", for clarinet, horn, piano, percussion, violin and cello, received its premiere October 8 in Pollack Hall, McGill University, in the first concert of the SMCQ's 1981-82 season. **KEITH TEDMAN's** "Eclipse", for mezzo-soprano and seven instruments, was also heard.

Mme Kendergi was awarded the Canadian Music Council medal, on the occasion of her 65th birthday, for her untiring work on behalf of contemporary music.

□ **DIANA McINTOSH** presented an all-Canadian piano recital October 4 at the Winnipeg Art Gallery, programming only works which extend the capabilities of the instrument. Receiving premieres were **MARK HAND's** "Integration", for prepared piano (commissioned through the Manitoba Arts Council), **ROBERT DAIGNEAULT's** "Piano Roll No. 5", "Piano Roll No. 8" and "Piano Roll No. 12", all for player piano, and **ANN SOUTHAM's** "Rivers". **JEAN PAPINEAU-COUTURE's** "Nuit" was given its Western Canadian premiere.

Don Anderson, of the *Winnipeg Free Press* (October 5, 1981), called Hand's "Integration" "an appealingly lyrical work of tender beauty" and remarked that Daigneault's piano roll pieces "proved as charming as they were unusual".

The event, entitled "In, On and Around the Piano", is one which McIntosh hopes to repeat in other Canadian centres. The Winnipeg recital was recorded for broadcast by CBC Radio.

McIntosh's new music series, *Music Inter Alia*, began its 1981-82 season November 16 with a mixed media evening which included the Canadian premiere of **MICHAEL HORWOOD's** "Birds", for piccolo, piano and slides. The remainder of the programme was devoted to music by Mark Hand, **ROBERT TURNER**, Diana McIntosh, Luciano Berio and **R. MURRAY SCHAFER**. Part of the concert was recorded for broadcast on CBC Stereo's *Two New Hours*.

□ A newly commissioned work by **CLAUDE VIVIER** will be heard for the first time January 28 during the first concert of Array's 1982 season in Toronto. The organization will be presenting its new season at Trinity United Church, moving from its previous location in the Art Gallery of Ontario. Later in the year, a commissioned work by **MARK HAND** will be introduced.

□ **DEREK HEALEY's** "Divertimento for Four Clarinets", which received its premiere early last year in Newcastle, England, had its North American premiere October 16 at the Third Annual New Music Festival at the University of Wisconsin.

Healey's "Romany Variations", for organ and orchestra, was the winner of the Delius Festival Composition Contest in Jacksonville, Florida, in March of last year.

□ Two world premieres graced the second concert of New Music Concerts' 1981-82 season last October 16 in Walter Hall, University of Toronto: **ROBERT ROSEN's** "Meditation No. 1", for flute, violin and cello, and **TIMOTHY SULLIVAN's** "Pro Tempore", for seven instruments.

Ronald Hambleton of the *Toronto Star* wrote that the Rosen work "combines subtlety with intensity of feeling, within a deliberately restricted range of sound . . . there was no faulting the imaginative ideas."

Rosen's "Zwei Moteten", for eight solo voices, was given its premiere October 23 in Edmonton by ConSept, directed by Michel Gervais. The composer's "Meditation No. 5 (Mosaic)" was first heard November 30 in a performance by Carmelia MacWilliam, flute, and Daniel Schene, piano.

Sullivan's "Bani", for flute, cello and piano, received its world premiere November 7 at Toronto's Royal Conservatory of Music in a performance by the Westminster Ensemble.

Canadian music goes abroad through broadcast recordings

J. Lyman Potts retires from CTL

For 20 years, J. Lyman Potts conducted an invasion of Canadian and foreign airwaves. A cultural invasion of Canadian music, that is. Canadian content on radio wasn't regulated when Mr. Potts and his associates established the Canadian Talent Library in 1962. CTL doesn't pretend to be what it's not—a glossy, big-budget, promotion machine. But in an organized and consistent fashion, it has put thousands of Canadian recordings on the air, with two important consequences—enhancing Canadian culture and providing work for the culture-makers.

In 1962, the Board of Broadcast Governors (the precursor to the CRTC) was responsible for encouraging Canadian content on radio. Armed with the financial and moral support of Standard Broadcasting Corporation and its president, W. C. Thornton Cran, Mr. Potts set out to convince the BBG. The records would be produced by Canadians for airing on stations that contributed to their production. The United States had been making broadcast recordings for years and many radio stations here at home were subscribing to them.

Then, with the BBG on his side, Mr. Potts had to convince broadcasters that it made sense for them to contribute to the production of albums that would give them excellent Canadian content. Initially, 14 stations were enthusiastic about the idea. Today, the number is more than 200 participating stations coast to coast. Potts recalls, "First of all, we had to sell the idea that we had performers in Canada who ranked on a par with American performers; and they had to sing songs that people already knew." Later, he would include unknown Canadian compositions among the popular tunes.

For a monthly fee based upon its advertising rate, each member station automatically receives every CTL recording; there have been almost 250 albums produced so far. For the most part, the music falls into the middle-of-the-road category—a fact that pleases members because such records would be limited otherwise.

This is not to say that artists and songwriters with CTL are on a dead-end street. On the contrary, the on-air exposure they receive is invaluable. Not only do they have an excellent demo recording to present to record companies, but CTL has leased since 1966 its albums to record labels for commercial distribution. **HAGOOD HARDY's** CTL release "The Homecoming" became a platinum-selling record through distribution by Attic Records. The list of performers and songwriters who have been with CTL includes: Tommy Ambrose, **DON THOMPSON**, **TOMMY HUNTER**, Shirley Eikhard, Keith Barrie, Laurie Bower Singers, **GUIDO BASSO**, Peter Appleyard, Bobby Edwards, **BILL MISENER** and so on.



J. Lyman Potts

The Canadian Talent Library continues to search for new talent. CTL's Executive Producer, Jackie Rae, looks for performers and writers whose music would enhance the CTL collection. In other words, it's not a closed society for established "names" only. Back in 1964, Mr. Potts' secretary suggested he record a young, unknown folksinger named Gordon Lightfoot. CTL's musical director at the time, Johnny Burt, gave his approval; and soon there were six Lightfoot tunes in the CTL library.

CTL music is not only for Canadian ears. In Great Britain the BBC regularly plays the albums. U.S. syndicators who provide taped music to hundreds of stations often use CTL recordings.

Mr. Potts believes in the power of the record. "You can send the Toronto Symphony Orchestra to London's Royal Albert Hall," he says, "but only so many people can be seated. With a record, you can reach into millions of homes every day." He feels that every segment of the radio audience deserves to hear its favourite music, including MOR. "If the record companies won't record MOR music because it doesn't sell, then broadcasters will have to make the records themselves. And that's what we're doing."

It's no wonder that when J. Lyman Potts retired from CTL and Standard Broadcasting late last year, he was presented with an honorary life membership in the Toronto Musicians Association. His support and promotion of Canadian music have been immeasurable. About one-quarter of all CTL recordings have been compositions by Canadian songwriters. Today we have an important part of Canadian culture on record, for enjoyment today and for posterity. Thank you, J. Lyman Potts and the CTL.

—Christine Dyck

Welcome to our new affiliates

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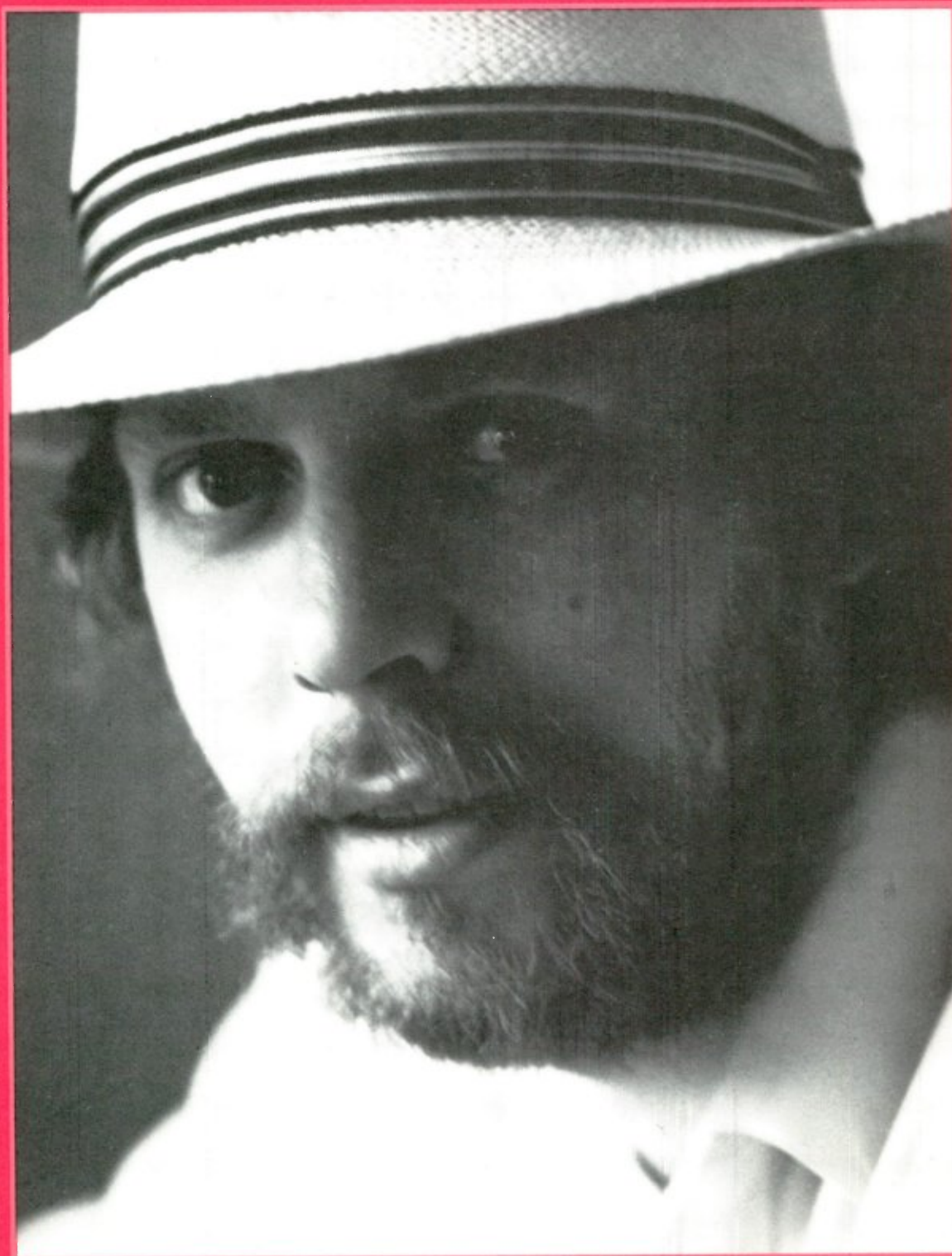
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