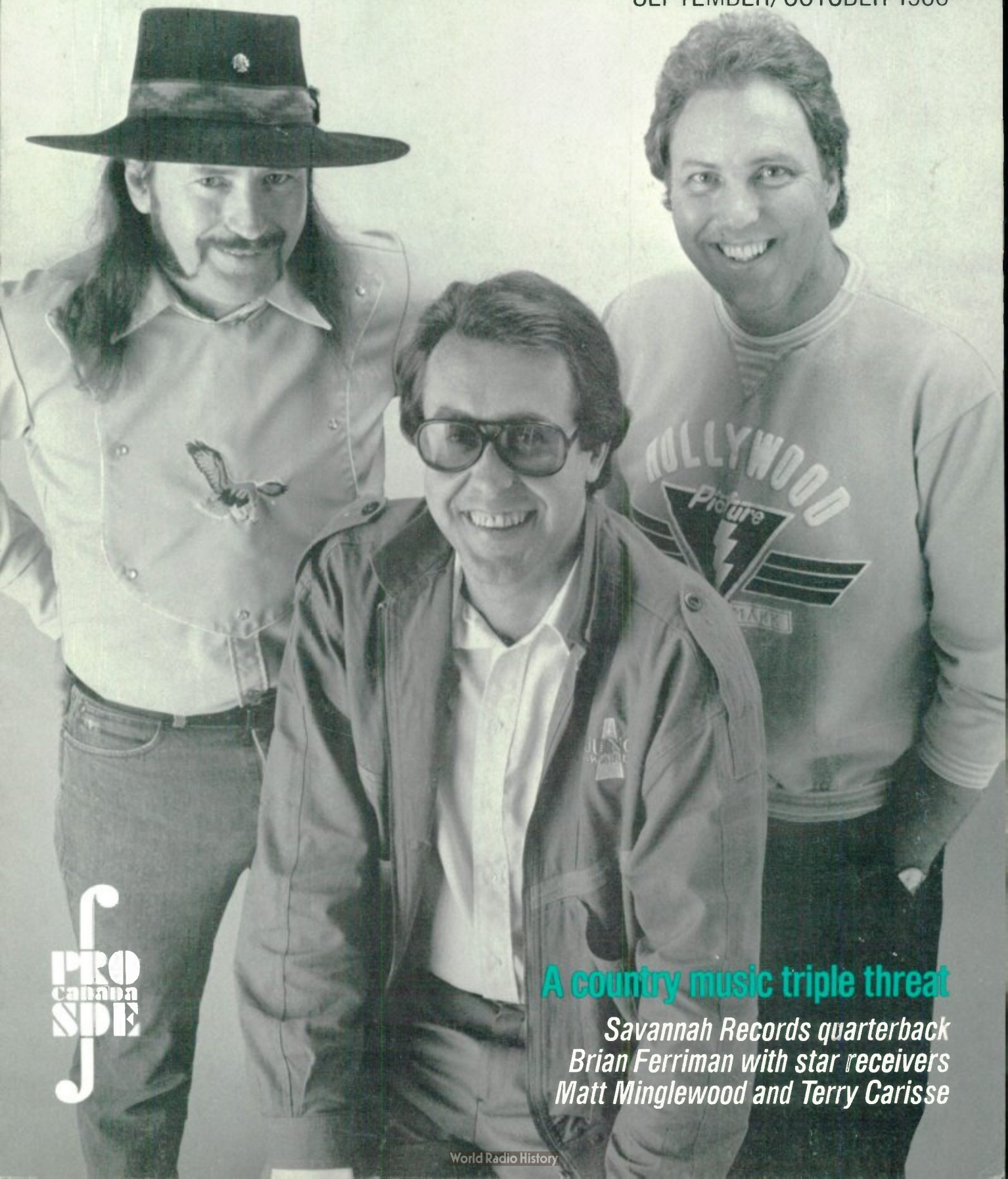


THE MUSIC SCENE

SEPTEMBER/OCTOBER 1986



PRO
COUNTRY
SIDE

A country music triple threat

*Savannah Records quarterback
Brian Ferriman with star receivers
Matt Minglewood and Terry Carisse*

The Copyright Appeal Board's dollars and sense decision

Summer at PROCAN in recent years has been dominated by two quite different moods — an anticipatory, edge-of-the-seat helplessness and then a frantic burst of activity.

The anticipation is a result of waiting stoically for the annual ruling of the Copyright Appeal Board, a ruling that can make or break the year's efforts to improve the lot of creators. Immediately thereafter is a hurly burly rush to the wire as PROCAN and its legal team race to prepare a new set of tariff proposals for the coming year before the Sept. 1 deadline date.

The wait ended on July 19 when the Board published its 1986 decision in the *Canada Gazette*. And I'm pleased to report that it offers welcome news for the most part. Times have been tough for creators lately, and in the context of a general trend aimed at reducing Canadian content and with various pressure groups speaking out loudly against certain new rights proposed in the new Copyright Act, any decision in favor of creators is a good one, especially if it translates into dollars.

Full details on the Board's decision are included in our *Probe* newsletter, published with this magazine. I'd like to take this opportunity to comment specifically on each of the three major Board rulings.

First the CBC: The Board's decision to divide the Corporation's tariff payments for radio and television music-use is something PROCAN has argued for since 1984. Switching CBC-TV from a per-capita rate to a percentage of program costs acknowledges the fact that the CBC is competing directly with the private sector for advertising revenues and hence should be subject to a similar tariff structure. We constantly heard how much the CBC is doing for Canadians. Yet we have never heard the CBC say equally forcefully that it paid ten times less for the use of music than private television does. The 1986 decision goes a long way to correcting this discrepancy.

The reinstatement of a full one percent public pop-concert tariff is also extremely welcome. It should put an end to a long-standing feud between concert promoters and PROCAN, and

will hopefully lead to better relations in this area.

Although I am not too happy about the reduction in the percentage fee payable by private television broadcasters for the use of copyright music, the removal of the cap established in 1985 makes the decision somewhat easier to accept. It quite rightly re-establishes the symbiotic relationship between composers and television producers — creators will once again share in the growth of small screen revenues.

As a final observation, I'd like to paraphrase the words of the Chairman of the Appeal Board, Judge François Chevalier, who on the final day of the hearings said, "As always, our decision is going to make some people happy and some people unhappy. It certainly won't please everyone." This year, PROCAN sees a balance of the positive and the negative. All that was positive, however, was due in large part to the cooperation and support we received in the separate representations of the Canadian Independent Record Production Association (CIRPA) and the Société professionnelle des auteurs et compositeurs du Québec (SPACQ). Special thanks goes to the expert witnesses who testified before the Board — Earl Rosen and Brian Chater for CIRPA, Luc Plamondon for SPACQ and our own witness, Professor Stanley Liebowitz of North Carolina State University, whose testimony on the economic impact of performing rights in the area of private television and the CBC was of tremendous value.

Several promising developments emerged from the hearings. As noted above, we have lately been accustomed to long, drawn-out hearings which result in decisions being made a very short period in advance of the deadline for filing proposals for the *next* year. In 1985, we had two weeks to prepare. This year, we've been given a relatively luxurious six weeks. I sincerely believe we are now at the point where users and the societies can come to terms without appearing before the Board. With the same tariffs the main theatre of combat for the past few years, both parties are weary of repeating the same arguments. The basic questions can be answered through one-to-one negotiation — how

much does one want to pay and how much is the other willing to accept.

As for our 1987 tariff proposals, PROCAN is, of course, happy with the CBC decision this year and will apply for the same tariff with only minor modifications. Indications are that the CBC will appeal the 1986 decision and almost certainly will object against the tariff in 1987. With private television, I have high hopes that we will have an agreement for at least another year on the same basis as 1986.

In an effort to speed up Board hearings, we have been pursuing a request by the Board for the "harmonization and uniformization" of PROCAN and CAPAC tariffs. The two societies are now attempting to come up with the same numbering of tariffs and with the wording of each as identical as possible. In addition to assisting the Board in its task, this will certainly be to the benefit of the users.

If we view the 1986 decision of the Board as a positive thing, we are not so sure we can refer in the same terms to the recent changes in Prime Minister Brian Mulroney's Cabinet, which may affect the approval and passage of a new Copyright Act. This is no reflection on the person of the Hon. Flora MacDonald, who has been appointed Minister of Communications, but it is unfortunate that the many worthy initiatives of her predecessor, Marcel Masse, have seemingly been left in limbo.

As you'll see in the letters PROCAN received from a wide range of Members of Parliament and which are published in this month's *Probe*, revision of the Act remains a priority of all three mainstream political parties. We know positively that the new Copyright Act is being drafted. The question is when will the bill be passed into law? PROCAN urges the Minister to press forward on this front with all due haste.

Jan Matejcek

Jan Matejcek,
President
PROCAN

THE MUSIC SCENE

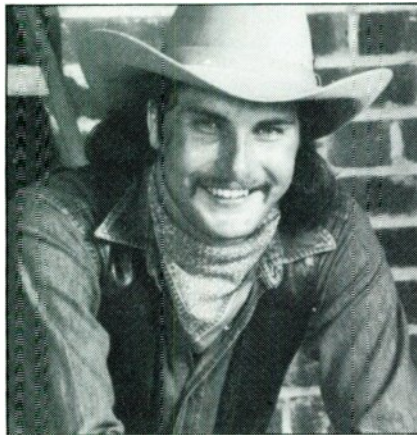
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by Gary O'Brien



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Six notable newcomers
to Canadian country



Savannah Records
has emerged as Canadian
country's biggest
hope for the interna-
tional breakthrough.
For our cover photo,
Brian Ferriman
(centre) is joined by
Savannah artists of
long standing — Matt
Minglewood
and Terry Carisse.

Cover photo: Ian Sinclair

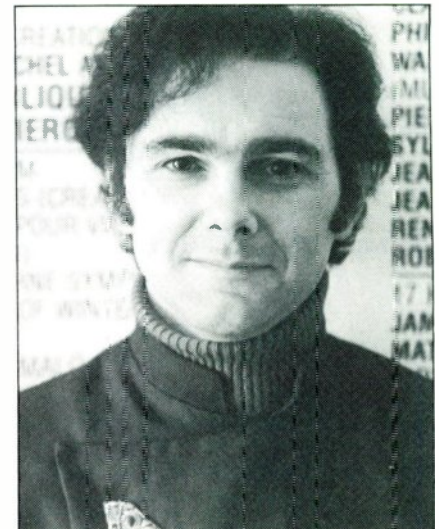
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THE Savannah

An independent **STORY**
*with empire – building ambitions,
Brian Ferriman has fashioned
Savannah Records into Canada's
most-promising country music label*

by Gary O'Brien

“I'd just like to say it's great to be involved with the RCA team. I hope our relationship is a long and successful one in the selling of records by Canadian artists.”

So said **Brian Ferriman**, president of the Mississauga-based Savannah Records and Supervision Management, as he toasted the recent signing of his four-year-old label to a three-year distribution deal with RCA Canada. The sentiments were certainly heartfelt. After all, the agreement makes Savannah second only to RCA itself as Canada's strongest and most diverse country record company. And it has opened up a new chapter in the careers of some of the country's best-known and most-promising country performers — **Terry Carisse**, **Gary Fjellgaard**, the Good Brothers, **Matt Minglewood**, **Anita Perras** and **Tim Taylor**, the Bobby Lalonde Band, and Michelle Wright.

At the reception hosted by Ferriman at Toronto's Diamond Club, there was a second, unstated reason behind the bubbly: the successful completion of

another stage in a carefully prepared and executed game plan. “I have to admit I was concerned when I realized Quality was going out of the distribution business,” commented Ferriman on the abrupt end of Savannah's relationship with Quality last year. “But I saw this as the real test — to see if any other multi-nationals would be interested in our product. It turns out they were, which tells me we're still on the right track.”

This is a time when the Canadian country music industry is viewed through a long black veil. One therefore has to wonder why anyone in his right mind would sell a house and established recording studio in London, Ont., and move to Toronto to start from scratch in the country business, promoting country to low-paying clubs and disinterested record retailers. For good measure toss in radio stations who, although country in format, will say the product is too traditional, or too contemporary, or too rocky, twangy, AC, or anything else, and you have a failsafe argument against exactly what Brian Ferriman did some four years ago.

So why then? “Terry Sumsion,” says Ferriman without any hesitation. Sumsion had won the 1981 BX-93/London Country Roads Talent Search, which entitled him to recording time at Ferriman's Springfield Sound. A trained musician (he was a high school band leader and can play oboe, sax, keyboards and guitar), Ferriman had spent much of his career in rock and pop, farming out studio time to local talents and Fanshawe College students. Through Sumsion, he discovered country music's potential as a profitable venture. For one thing, country bands generally worked for less money than their rock counterparts. For another, the overhead was lower. Explains Ferriman, “I saw that the domestic country industry was underdeveloped. There was a niche for someone who could apply a concentrated business and marketing approach, utilizing rock production values and techniques.”

A basement office was set up in Ferriman's new home, wife Sue was drafted to handle administration, and Ferriman made what he considers his most important investment — a computer, a time and cost-saving tool he considers essential for a small business operating on a shoestring budget.

Ferriman's country music empire has been built slowly and lovingly, artist by artist. It began with Sumsion in April, 1982. Carisse came aboard in October, 1983; six months later, the

Quality/Savannah partnership was launched with the Ottawa singer-songwriter's LP, *The Closest Thing to You*. Halifax's veteran blues-rocker, Matt Minglewood, was given new life and an audience of country music devotees through a Savannah contract in the fall of 1984. The objective for 1985 was new talent, and Savannah wound up the year with three strong contenders — Chatham, Ont. singer Michelle Wright, the Bobby Lalonde Band, a unique Ottawa Valley act that fuses jazz overtones onto mainstream country, and the duo of Tim Taylor and Anita Ferras (see pg. 7 for profile). While all of the above had been signed to dual Supervision/Savannah contracts, Ferriman boosted Savannah's profile without increasing his management workload by signing West Coast singer-songwriter Gary Fjellgaard and Juno-perennials the Good Brothers to label deals earlier this year.

Some say all this growth has been too rapid for a Canadian operation. "By whose standards?," responds Ferriman. "I'd say what we're doing is unprecedented in Canada, having so many top name-acts on one roster with good publishing support and national distribution." It's all a matter of developing and then maintaining momentum. "Cash flow demands are such that you need a certain number of artists to maintain growth. This has allowed me to hire Debbie Wood (Savannah's director of publicity and public relations and formerly Quality's Calgary rep). She, in turn, will help increase that cash flow."

What Ferriman has so painstakingly developed is an independent Canadian record label with a stable of artists chosen for, and targeted to, the specific demographic requirements of radio and the record-buying public. That same eagle-eared thinking carries over into the studio, where each record is mixed and packaged with airplay in mind. A case in point is Minglewood, who had four Halifax stations playing his songs during the same period. "We had to maintain or increase Matt's sales base by broadening his appeal. 'Livin' Outside the Law' was geared to rock radio, while the flip side, 'Daughter of the Night,' was as stone country as we could get." As with everything else, however, such manipulation is a gamble. "To make a step forward, you're going to find attrition somewhere else," he explains. "With Terry Carisse's current single, 'Love Sweet Love,' we put a sax in and made it uptempo. It's doing really well on contemporary stations, but the hardcore traditional stations out in the



Ian Sinclair

Brian Ferriman flanked by Matt Minglewood (left) and Terry Carisse: A rock 'n' roll approach to country.

existential void find it a little too tough for them. So you lose in some places, but overall we hope to gain."

Another important consideration in the marketing of Savannah has been Ferriman's keen awareness of the value of promotion as an investment in the future, be it in terms of money or personal time spent on a project. He wants to present radio and retail with an attractive package of the highest possible quality in order to establish and maintain credibility. This approach also requires of the artists their time in dealing with the media and the public. For Ferriman, it means becoming involved with the workings of the business through its various organizations; among other posts, he's an executive on the Board of Directors of the Academy of Country Music Entertainment.

A just as deliberate approach is being applied to developing a profile in Nashville. Ferriman says Kenny Rogers/Lionel Richie manager Ken Kragen best simplified the process with the following matter-of-fact state-

ment: "Find an objective and work backwards from that goal through the necessary steps to get there. Determine who the key decision makers are. Meet those people. Sell your product to them." That procedure helped Ferriman land a cover of a Matt Minglewood tune south of the border. He had access to Charlie Daniels' advisor, to whom he submitted a number of songs. Daniels was taken enough with Minglewood's "Me and the Boys" that he recorded it as the title track on his most recent CBS LP. It's a coup that serves as Ferriman's Nashville calling card, one that has enhanced his credibility within the American country music establishment.

Although he has no plans to move to Nashville, Ferriman does say relocation is inevitable. "It's important to have a presence there since it is the focal point of the country industry. Living in Nashville will allow me to accelerate the contact-making process. I envision maintaining a head office there, and another office in Toronto." The economics of operating in Canada will also soon dictate a move south. "The difficulties lie in producing competitive product within a budget that is smaller than those of the major American acts, yet is out of proportion to the potential returns from a Canadian market one-tenth the size."

Reality being what it is, there aren't exactly a multitude of Canadians who have broken through on an international scale. Yet listening to Ferriman present his thoughtful, carefully considered case, it all seems feasible. Certain that the essential components are all in place, he says Savannah is entering a consolidation phase, halting expansion for the time being and concentrating fully on artist development and promotion. He'll certainly need the time; the RCA distribution pact has kicked off with three major album releases — Fjellgaard's *No Time to Lose*, the Good Brothers' *Deliver the Goods* and Carisse's *None of the Feeling is Gone*. States Ferriman with enthusiasm, "My ultimate goal would be to help my artists to live up to their potential and attain the recognition and rewards that that potential warrants. I'm working with some terrific artists and terrific human beings." ■

Gary O'Brien is Music Director of CFGM Toronto. His country music column appears each week in *The Record*.

The new guard of **CANADIAN COUNTRY**

The Music Scene profiles six up-and-coming country acts with the songs, talent and smarts to go the distance

The Haggertys *Still dreaming*

Referred to a decision two years ago when he and his wife Diane decided to readjust their lives as farmers to follow their dream of being country music performers, **Jim Haggerty** says, "It was either quit dreaming or dive in at that point."

Although the duo, known profes-

sionally as **The Haggertys**, admits that many in the industry have been helpful, it has taken time and work for them to be recognized. This year they picked up the Outstanding New Artist Award at R.P.M. magazine's Big Country Awards. "You know yourself that you're serious," says Jim, "but trying to convince other people is difficult. It can be pretty discouraging. But I think we're starting to see a little bit of acceptance now."

Both Jim and Diane were born and

raised in West Huntington, Ont., a small farming community 12 miles north of Belleville. Following post-secondary studies — Diane at Trent University in a general arts course and Jim at Guelph University in pre-vet studies — the two decided to return to their hometown and operate a 225-acre dairy farm. They have two children Scott (14) and Amy (7), and continue operating the farm.

The pair sang together at church and community gatherings in the area, and in 1984, decided to pursue their entertainment dreams with a full-time band. At the same time, they teamed up with **John Collins** and **Eric Barager**, partners in the Belleville B&C Studio; Collins and Barager have produced and penned the duo's four singles on the B&C label to date, "Tonight I'll Make it Up to You," "Headin' For a Heartbreak," "Hot On The Heels of Love," and "All I Need Is You."

After a year of working as performers on a professional basis, Jim and Diane found it necessary to re-evaluate their priorities. It was, they admit, their first step and, for the time being, large-scale touring isn't feasible. They now play dates in the Eastern Ontario area, as well as tending their farm.

The Haggertys have just completed a debut album for B&C which features a Jim Haggerty song, "Your Love Takes Me Away," and a song he co-wrote with Collins, "Southern Bound." "Everytime you go a little bit higher," says Jim. "You want to prove a little bit more. I'd like to see us doing good shows, getting airplay and exposure in the United States, and going down there and playing."

• Anya LeBlanc



Diane and Jim Haggerty

Stewart MacDougall

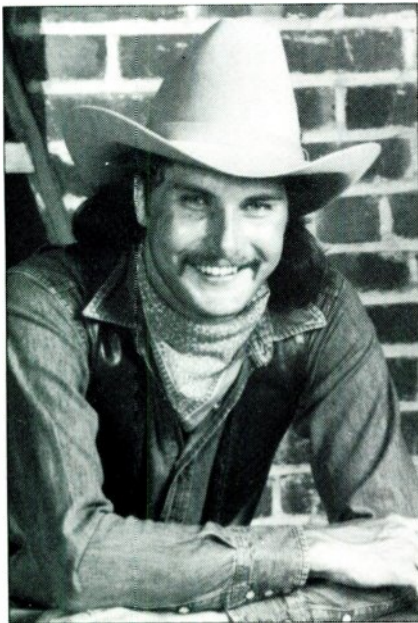
Honky tonkin'

The measured speech, the lean, lanky build and the ever-present cowboy hat tell no lies — **Stewart MacDougall** is a country boy, albeit an urban country boy originally from Fredericton, N.B. and now a mainstay on the Edmonton scene.

Cutting a distinctive figure on stage, you might remember him from his stint as the knees-up, stool-spinning pianist with **The Reclines**, K.D. Lang's back-up troupe. Or maybe you've seen him with **The Sneezzy Waters Band**, shifting gears effortlessly between barrelhouse boogie, waltz-time country, smokey blues and four-on-the-floor rock'n'roll. He performs with his own band in Alberta and spent the summer on-stage with American singer **Kathy Moffat** on her Canadian tour.

Raised on a diet of Fifties country traditionalists Don Gibson, Ray Price and Patsy Cline, MacDougall tickled the peddles on his family's antique pump organ and studied music throughout his youth. He concentrated on the pipe organ in university, but soon turned to more secular pursuits — the blues and country. Did all that training prove valuable? "My style is more feel than technique," says MacDougall of his piano playing. "I know dozens of musicians who can play circles around me. I'm more interested in capturing the mood of a song."

Songwriting gave MacDougall his professional start when he won a



Stewart MacDougall



Perras and Taylor: Her, his and their careers

country song contest sponsored by a Moncton radio station in 1979. Moving West in an effort to sell his work in Canada's country heartland, he landed a three-year gig with **Red Wyng, Laura Vinson's** band. In the process, he supplied Vinson with some of her finest material — "I'd Rather Walk" included.

Steady session work in Edmonton led in November, 1983 to an 18-month stretch with K.D. Lang, stage one in her rise to national notoriety. "The Reclines were all freelancers," explains MacDougall. "Kathy was booked into Sidetrack (an Edmonton club) and I was hired as a band player and stuck with her." MacDougall's "Hanky Panky" and "Up to Me" are standouts on the Lang debut *A Truly Western Experience*. Changing directions, however, led MacDougall to fly solo in early 1985; he now calls himself a "decline."

To date, MacDougall has released one single, "Clean Slate," on Bumstead Records, and is now rounding up funds for a second, which could be "Nobody's Fool (But My Own)." A solo career is a fond ambition: "I'm a songwriter who writes songs to get them heard, and the best way to do that is really to do it yourself." But it's in front of an audience that MacDougall feels happiest, be it as a frontman or sideman. "The most important thing to me about music is the synergy you create with a band, which as I understand it is some kind of an energy exchange. When the audience becomes a part of it, that's the most fulfilling musical experience there is."

• Jeff Bateman

Anita Perras and Tim Taylor

A beneficial mutual acquaintance

Those attending last year's Canadian Country Music Awards in Edmonton will almost certainly recall the emotional moment a teary-eyed **Anita Perras** and her proud husband **Tim Taylor** came onstage to pick up their award as Duo of the Year. It was one of the show's highlights. A few months earlier, the twosome had won *Country Music News'* Fan Award in the Group of the Year category.

The term "newcomer" in the music business generally refers to those artists who have put in considerable time honing their craft before gaining widespread public recognition. This is the case with Perras and Taylor.

At age 11, for example, Perras started singing at amateur shows, jamborees and telethons around her hometown of Sudbury. By 16, she was hosting a half-hour country show on the Mid-Canada television network with guests including local talent and, occasionally, the likes of Faron Young. A bona fide local celebrity, she formed her own band and started touring.

Three years later Perras met 27-year-old Taylor, a seasoned Southern Ontario club performer from Bowmanville who had been working in bands since high school. He asked Anita to join his group for a six-week

swing through Northern Ontario and they've been together since.

Tim and Anita have released two albums: *Bought And Paid For*, produced by Ted Gerow and Al Bragg on Snocan Records in 1981 and *This Is Our Night*, produced by Mike Francis, Peter Cardinali and Ted Gerow on the Tailspin Record label in 1985. Their duo hit singles include "You're Not Sure," "Lucky In Love," "We Get By" and "This Is Our Night." But the couple actually has three recording careers: his, hers and theirs, with the most popular solo works being Taylor's rockabilly hit "Three Little Words" and Perras' ballad "Mutual Acquaintance."

Taylor, who notes that his musical influences include Elvis Presley, Buddy Holly, Gram Parsons and The Band, writes most of their material and talks of recording another album this month. Like the current Perras single, "How Do You Win," the LP will be released on Savannah Records and distributed by RCA; Taylor and Perras signed a management/record company deal with **Brian Ferriman** following their success at last year's Country Music Awards.

Says Taylor of his songwriting, "I've always written for Anita and myself. It's a matter of 'okay, we're doing a session, here's a song.'" He admits he's not as disciplined as some writers. "Inspiration is only a part of it. Actually finding the time and energy to sit down and think my songs out takes a lot of hard work."

• Anya LeBlanc

Bootleg

Not-so ordinary people

Bootleg is hot!," said **Anne Lord** after hiring her West Coast compatriots as a back-up band in the spring of 1985. This June, Bootleg proved Lord right by climbing to the number five spot on the *RPM* country singles chart with "In My Arms Tonight," penned by band founder **Ron Irving**. A smooth, guitar-driven slice of contemporary country-rock, it was released on Vancouver's Rana Records.

"In My Arms Tonight" is the long-awaited breakthrough that Lord and other country music insiders have predicted since the near-miss of last fall's "Weekend Cowboy." Next up for Bootleg is "Ordinary People," which Irving says is designed to capitalize on the success of the previous single. "We wanted to do a follow-up that was reasonably similar to 'In My Arms Tonight' so programmers would know it's us. It's a different tune, a little bit more



Bootleg: (from left) King, Proulx, Morris and Irving

uptempo, a little bit more country, but with the same ingredients."

Irving is Bootleg's senior member, a guitarist, vocalist and songwriter who can look back on 18 years in the business. His first exposure outside of West Coast bar bands came as a solo artist with "Bluebird Lullaby," one of his first songwriting efforts and a national MOR hit in 1981.

Concentrating on his writing, Irving made huge strides and started to put together a strong collection of original songs. His abilities were recognized when two of them took first and third places in a songwriting competition held in conjunction with the 1984 B.C. Country Music Awards. Recently, "In My Arms Tonight" was recorded as a duet in Nashville by David Houston and **Gary Buck**.

"I've learned how to be a commercial songwriter," says Irving, who cites the Eagles and the Beatles as influences. "I've become aware of the country marketplace and the importance of a good production."

Bootleg was formed two years ago as a vehicle for Irving's songs. The band's depth comes through its three-man frontline of accomplished vocalists. **Gerry King** is one of the more sought-after singers in the Vancouver Jingle industry, while multi-talented new recruit Peter Morris sings and plays guitar and keyboards. A native of Lancashire, England, Morris recently replaced founding member **Bryan Nelson** and debuts on "Ordinary People."

Rounding out the line-up is everyman Dan Proulx, Bootleg's drummer on-stage and manager/publicity director off-stage.

Now that Bootleg has a national profile, the band plans its first trip east. With a six-song compilation cassette in hand, Irving and crew will press the flesh at Country Music Week in Winnipeg and then swing into Ontario for club dates and, Irving hopes, small screen appearances on *The Tommy Hunter Show* and *Opry North*.

• Gerry Massop

The Ellis Family Band

Country, down East-style

Rick Ellis, the second eldest member of **The Ellis Family Band**, offers an explanation as to why so much good country music originates down East. "If you asked a lot of Maritimers they would probably say it started at home — in the kitchen or at Saturday night parties.

"In our case, our dad always played the fiddle, Brian could play guitar by the time he was eight, and I'd bang away with a set of spoons on Mom's pots and pans. Music in the Maritimes is there if you want it from an early age."

The Ellis Family Band of St. Eleanor's, Prince Edward Island, consists of four brothers, **Brian, Rick, Steve** and **Dave Ellis** and long-time friend **Greg MacDonald**, who joined when the group itself was formed in 1978. To date, the band has released eight singles and two albums, *Easy To Love* and the current *Summer Nights* (both produced by **Larry Coad**).

Easy To Love (Shotgun Records) was released in 1984 and included

five earlier singles. That same year the group was nominated for a Juno Award, an Academy of Country Music Entertainment Award and a *Country Music News* Fan Award. From the *Summer Nights* album on the Nashville-based A.M.I. label, they've released three singles, the most recent being the title track.

The group's repertoire has been mainly written by Rick with assistance from the boys' mother, **Ethel Ellis**. However, "Summer Nights" was written by Steve and budding songwriter Greg contributed one of his first efforts, "Thank You For Being A Friend." "It's good that the others are pitching in now," says Rick. "It takes a little of the pressure off and it's nice to have new ideas and styles, too."

Due to the national radio exposure of the group's recordings they are finding that much of their time is taken up by touring, which can be a strain. "We're a very close family," states Rick, "and you can ride through the rough times a lot easier when you've got a family along to lean back on."

"We had the pleasure of performing with the **Family Brown** for three shows in Halifax last November," says Brian, "and we found we had so much in common. **Papa Joe** (Brown) was so proud of his kids and he reminded me an awful lot of Dad."

"Over the years we've looked up to acts like the Browns and the **Mercey Brothers**. We could never imagine being up where they are, but one day, if we keep working at it, we'll get there."

• Anya LeBlanc

Terry Cousineau

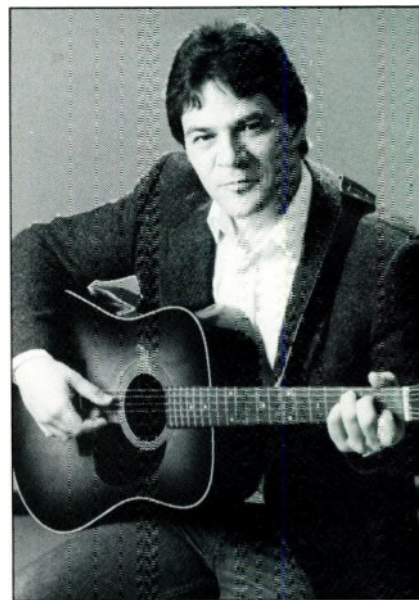
The footloose storyteller

Terry Cousineau, 37, has served in the Navy, planted trees, pumped gas, worked in steel mills, pan-handled and taken on a dozen other jobs to support a lifestyle that's the definition of footloose and fancy free. Singing and songwriting have amounted to something of a hobby. Judging by recent developments, however, Cousineau figures that as an occupation, music may be a keeper.

That optimism stems from the favorable reaction to "Sluggo and Me," his debut single for RCA-Ariola Canada released to radio in June. Framed by a sympathetic, no-frills production by John Gulley and goosed along by **Graham Townsend's** fiddle, Cousineau delivers a low-key charmer that is a fine example of what he does best — storytelling ballads that draw on real-life experience.

"Sluggo is an old, grizzled guy I know named Clifford Suggit," he explains. "He's been stone-broke all his life, yet he still walks around without a care in the world. Sluggo is an inspiration. His attitude is 'You think you got problems? Hey, look at me and I'm still smiling.'" Like chief songwriting influences Woody Guthrie and Kris Kristofferson, Cousineau writes "about being round and trying to fit into a square hole."

Cousineau befriended Sluggo during a five-year stay in Yellowknife that ended in 1984. It was up North work-



Terry Cousineau

ing as a miner that he started to take songwriting seriously. His first local performance was at the Folk on the Rocks festival, where he was "stuck in the beer tent playing to a couple of cleaners at 10 in the morning." Determined to graduate to the main stage, he did just that the following year and was on his way to becoming something of a local celebrity, complete with an LP released by CBC Northern Services.

Sometimes mistaken for a folkie, Cousineau says his rural Alberta roots ruled out anything but country. "I'm just another hillbilly who found a guitar," he laughs. His emphasis on the song, not the production, is an approach that may be on the rebound with the likes of George Strait and Dwight Yoakam. "Country today is too homogenized and slick — it's just poor rock'n'roll. To me, country started with a guy with something to say who picked a few chords and said it. It was mostly the blues, hurtin' and cryin' tunes. What I need is an audience who will listen."

Cousineau has spent the last two years in Toronto. He promised himself he'd quit music if he hadn't made progress by the end of 1986 (he's a carpenter and often works on the homes of musical acquaintances); the RCA deal puts him six months ahead of schedule. And what next? "In the next three years I want to have a hit, get a touring band together, and get into the States." Armed with Sluggo's "keep on smiling" wisdom, Cousineau will surely make the most of whatever fate deals him.

• Jeff Bateman



The Ellis Family Band



Skywalk

at the bat

A top-10 album on the U.S. jazz charts loads the bases for this Vancouver sextet and its brand of anything-goes fusion

By David Grierson

In baseball, with two outs you run on anything. Metaphorically speaking, making a Canadian jazz album is similar in many ways. When Vancouver's Skywalk turned pro six years ago, it quickly became evident that any hit was a good hit to run on. Lucky for the band that the hit was a clean line drive across the 49th parallel and straight into the top-10 on the *Billboard* jazz charts.

But luck wasn't the only lady on their side from the start. Because as much as Skywalk's outstanding track record — sales of 35,000 on the four-year-old *Silent Witness* and already double that on the March-released *The Bohemians* — is a result of the hard work and diligence of the band, it has been matched by manager Susanne Nielson. She's learned the business by doing as much as by the careful examination of mistakes. "It takes a long time to see any fruits from your labors," she says in retrospect. "You can't expect anything to happen overnight."

Overnight dates back to 1980 when keyboardist **Graeme Coleman** and bassist Rene Worst, both busy freelance musicians, hand-picked a group of their session-playing peers to form what they called "a part-time full-time

band." Versatility was a keynote; all the players were comfortable in small group settings playing bebop, as well as being mainstays of the commercial scene. Percussionist Jim McGillveray has worked with the Wildroot Orchestra. Saxophonist **Tom Keenlyside's** credits included road work with **Prism**, **BTO** and **Jim Byrnes**. Recruited following the band's performance at the 1980 Detroit Montreux Jazz Festival (captured on the now-elusive CBC recording, *Skywalk Live in Detroit*) were veteran rock drummer **Kat Hendrikse** and the very model of chameleon-like diversity, **Harris Van Berkel**, a hard rock guitarist and trained flutist who is currently a third of the way through the composition of an orchestral work.

In the spring of 1983, Rene Worst and Susanne Nielson took out a bank loan to finance an independent recording that emerged later that year as *Silent Witness*. "The collateral was a small piece of property Rene and I have, along with my full-time job," Susanne says. Today, she continues to juggle three 12-hour days a week as a youth worker at Vancouver's Victory House. She's quick to add how her employers have been supportive of Skywalk's endeavours.

Projected to sell 2,000 copies based on a crude market survey, *Silent Witness* went into a second pressing spurred by enthusiastic notices in the Vancouver press. But the album was more than a break-even proposition. Explains Susanne, "The purpose was to have something on vinyl to let people know that we were serious and willing to make things happen ourselves. It didn't seem so at the time, nor does it now, that just sending off demo tapes is enough."

After "a million and a half" rejection letters, A&M Canada agreed to pick up the album under a distribution deal — a short six-month deal as it turned out. Airplay, or rather the lack of same, was Skywalk's undoing. Some college stations were behind the record, as was the CBC and some late-night specialty shows. Only on the now-departed CJAZ-FM in Vancouver was jazz (and Skywalk) heard on a regular basis.

The CJAZ connection was an important one. Through the station, California promoter Ricky Schultz got hold of a copy of the album. And when Schultz launched his own independent label, Zebra Records, Skywalk was one of his first signings. "Ricky is a classic record industry guy," notes Tom Keenlyside. "He's go-go-go all the time and gets up to his elbows in the business." Airplay on U.S. jazz stations followed and soon *Silent Witness*, now in its third incarnation, reached the lower reaches of the *Billboard* chart. Last year, Schultz tied Zebra in with MCA Records International. The clout of the U.S. giant has made Skywalk one very hot property.

What has made the record-buying jazz public sit up and take notice is Skywalk's commercial sound and its superficial similarity with Spyro Gyra, perhaps the most successful exponent of the fusion between pop sounds and traditional improvisation. Look deeper, though, and the similarities end. Throughout its career, Skywalk's has been a music of challenge rather than safety, a music born of roots rather than an urgent need to get airplay.

The players themselves have always shied away from stylistic pigeonholes. "We all love jazz dearly," says Keenlyside, "but we're not a jazz band — John Coltrane is jazz. Skywalk plays contemporary instrumental music that bridges a whole bunch of different styles." It's best to talk about "hooks" and the strikingly original ways in which the band makes use of them. Beat and instrumentation give Sky-

walk its seductive popularity, but close listening reveals the intricacies of writing and the freedom of improvisation. Much of the credit for this two-level appeal goes to main composers Coleman and Keenlyside, but one listen to *The Bohemians* confirms that this unit moves as one.

Stay-at-homes for most of its career, Skywalk found touring a necessity when Schultz's groundwork began to demand it. To meet the folks, the band embarked on its "Holiday and Boot Camp Tour," playing dates last year in Southern California that were spaced long enough apart to allow for vacation time as well. This year the serious touring began with the release of *The Bohemians* and a 26-day, 18-date outing that wound up in Fort Lauderdale, Florida. Skywalk was scheduled to be back on the road again Aug. 23 with a second U.S. outing.

What it means is that the one-time "hobby" band is on the verge of becoming a full-time proposition. "We've played it pretty loosely to this point," admits Keenlyside, "but I think we all want to concentrate more fully on Skywalk. We know we're eclectic and that it'll take some concentrated work to give the band its own distinctive sound. With what's happening in the States, now is the best possible time to get serious."

By no means have Skywalk made it yet. When the band is home it makes money, home being the Landmark Jazzbar, which continues to pay well because Skywalk is a guaranteed draw. But on the road the band barely breaks even at this stage. Susanne Nielsen asserts that touring is essential, however, and says that West Coast dates and record royalties offset the losses. "Fame comes before fortune," she states with a laugh, "long before."

Early in the game, as Susanne was just getting her feet wet as a manager, she enrolled in a small business course at a local community college. Using the band as her project, she developed game plans and a keen sense of money management. Her first five-year plan seems to have worked like a dream. Is there another in the works? "To do another album, continue touring the States and hopefully through the Zebra/MCA deal we will put a dent in the European market."

Through all the changes in the business, Skywalk has remained a remarkably stable unit. The only major shuffle of the last five years occurred after the recording of *The Bohemians* when Kat Hendrikse shunned the road for the studios of home. The kit is now occupied by Daryl Bennet, who lowers the bottom end of the Skywalk age span considerably, the other end be-

longing to the 50-year-old McGillveray.

No matter how strong the line-up, no game is won until it's over. "Some people just spat in my face at the beginning," Suzanne recounts with a wince. " 'You'll never make it, don't even bother trying.' It just made me feel even more like doing it." In the end, though, she says music is a team sport. "You need the band, the support team, the management, the label, the marketing, the booking agency. I feel sorry for independents who have to shoulder the burden alone. We're really fortunate. We've barely been scratched."

If albums were innings, the band is in the bottom of the second with *The Bohemians* and coming on like this year's New York Mets. Judging by the number of dates being turned away and the number of calls coming in, Skywalk is very definitely poised to go the distance. ■

David Grierson was Music Director of CJAZ-FM, Vancouver for four years. He currently produces Today in Vancouver for KISS-FM and is writing The Expo Celebration, the official retrospective of the 1986 World's Fair.



Bunch of Bohemians: (from left) Van Berkel, Hendrikse, Coleman, Worst, Keenlyside and McGillveray

The pride of young lions

Optimistic perspectives and a quiet confidence typify award-winners as they discuss their future in contemporary music

by Louis Quintal

The plan was simple enough. The winners of the 1986 PROCAN Young Composers Competition were gathering in Montreal June 18 to receive their cash prizes and accept congratulations from the local concert music community. So why not have them sit down together for a round-table discussion about their particular concerns, ambitions and ideas?

As it developed, the cozy chat became a full-blown debate involving both the assembled composers and a number of movers and shakers from the Montreal new-music scene. Among those invited to the reception were professors **Alan Belkin** of the University of Montreal and McGill's **Alcides Lanza**; **Micheline Tessier** and **Jean-Claude Picard** of *Jeunesses Musicales*; the *SMCO*'s **Michel Gonneville**; **Mireille Gagne**, the Montreal director of the *Canadian Music Centre*; *CBC* representatives **Gilles Potvin**, **Gilles Poirier**, **Janine Paquet** and **Claire Bourque**; **Hun Bang** of *Orchestre Metropolitan*; and the *Montreal Symphony*'s **Hun Bang**. *PROCAN* representatives included board members **John Rea** and **Gilles Valliquette**, and **Claude Lafontaine**, Director of the organization's *Quebec Division*.

The result was a lively two hours of free-spirited and often passionate exchanges of opinion. The moderator was **Louis Quintal**, staff writer for *La Scène Musicale*. His report follows.

Cheerful moods and smiling faces were the order of the day at *Les Jardins St-Denis* restaurant in downtown Montreal the afternoon of June 18. And though rumour has it that composers live on spiritual food alone, a light lunch was served.

Following the awards presentation by **Claude Lafontaine** and **John Rea**,

the Dean of the Faculty of Music at McGill University, the informal debate began. **Lafontaine** threw the first pitch: "As composers, how do you perceive yourself amidst the vast amount of music that is being written, produced and performed today?" It was fielded by professor **Belkin**: "We compose for society and for ourselves. Our work may

not seem to amount to much amidst all the music available for the hearing, but to touch someone with your creation is an achievement that cannot be measured by the size of the audience."

For **Alain Dauphinais**, a 28-year-old award-winner from Montreal currently studying with **Michel Longtin**, "creating in itself is very satisfying. Putting an idea on paper is as worthwhile to the composer as finishing a sculpture is to the sculptor." But can a work be said to be fully complete until it is performed? "Yes," answers **Dauphinais**. "The performance is like the cherry on the sundae." Nonetheless, he does admit that the first time he heard one of his compositions performed "it felt like they were playing with my guts."

There were murmurs of agreement when professor **Lanza** told the composers that it was essential they control their own destinies. "Don't wait for organizations or others to do your work for you," he said. "Young composers have always been faced with the same set of problems. Really, the only way to get your works performed is to knock on doors. You are your best promoter." For the novice, however, networking opportunities are rare. **Lanza's** student, **Stéphane Volet**, 25, of Montreal, noted that he and his peers spend most of their day pent up in classrooms and away from the real world of performance opportunities. **Volet** said he appreciated the



Jacques Jalliet

A toast to contemporary music-makers: seated left are professor Alcides Lanza and composers François Rose and Luc Marcel; standing (from left) are PROCAN's Claude Lafontaine, composers James Dowdy, Peter Mika and Stéphane Volet, and McGill's John Rea; and seated right (from left) are Marc Arkêt-Patch, Linda Bouchard and professor Alan Belkin.

day's face-to-face meetings with administrators and producers.

The conversation soon turned from business to music. It was agreed that the pioneers of serialism and electro-acoustic music, along with the incorporation of non-western influences into the mainstream, had given composers a much-broader palette upon which to draw while still appealing to audiences. That said, there is still an obvious conservatism at play with audiences outside of the specialized group drawn by the new music societies; as Mireille Gagne of the CMC pointed out, a Webern concert would not sit well with a Montreal Symphony audience.

The fact that the firebrand dogmatism of the tonal and atonal camps so prevalent in the Sixties has been ushered out by a new spirit of tolerance has granted more leeway to composers. "The emphasis is now more on what you have to say rather than how you say it," commented James Dowdy, 25, a native of San Diego, CA, who now studies with Belkin. Added Queen's University student Peter Mika, 23, of Stroud, Ont., "We should all be paying close attention to new trends and what's happen-

"I belong to a culture centuries-old. I would prefer to add to, not forget, all that has been accomplished musically in that time"

Linda Bouchard

ing in other fields. As painful as it might seem to some, we can relate better to our audience by listening to country, pop and jazz." There was no argument from Belkin: "One must listen with open ears and a critical perspective. And you can't be critical without knowing music well."

Linda Bouchard, a three-time

PROCAN award-winner and well-established in New York as a composer and conductor, noted that the diminishing importance attached to stylistic labels has allowed her to overcome a reputation for atonal works. Said Bouchard, "I was asked to write something for a memorial concert dedicated to a violinist friend who had died of AIDS. I wanted to write something upbeat, a reflection of his personality. So for the first time in my life I purposely chose to write something tonal [*Fanorev*, her winning orchestral work]. After its premiere, friends told me 'it might be tonal, but it sounds like your other works.' It just shows how technique is subservient to the message."

Contemporaries, rather than the old masters, stand as chief influences for the young composers. "It's hard to shoot the breeze with composers who have been six feet under for a century," said Volet. "When I hear a work by John Rea, for instance, I can then ask him about it in person." Instead of idolizing their influences, however, there is general admiration for the characteristics of a given composer. The bold originality of a Schafer is highly appealing to Luc Marcel, a

PROCAN
Young Composers Competition

1986 Award-Winners

The annual PROCAN Young Composers Competition is open to Canadian citizens and landed immigrants who are under the age of 30 by the closing date and are either PROCAN affiliates or not affiliated with another performing rights society. The 1986 competition was the eighth and involved 119 entries. Judging was conducted in Toronto by a panel of Lothar Klein, John Rea and R. Murray Schafer.

Music for orchestra

Luc Marcel

\$1,000

Troie à tort à trois, for symphonic wind ensemble and percussion

Linda Bouchard

\$1,000

Fanorev, for chamber orchestra

Music for solo instrument or chamber ensemble

Linda Bouchard

\$500

Icy Cruise, for piccolo trumpet, harp, viola, cello and contrabass

Alain Dauphinais

\$500

Destination — Les Etranges paliers inconnus, for cello solo

James Earl Dowdy

\$500

Winter Scenes, for guitar solo

Stéphane Volet

\$500

Woodchips, for two guitars

Music for voice(s) with or without instruments

François Rose

\$1,000

Hommage à Michel Brunet, for soprano, flute, clarinet, two violins, viola, cello, contrabass, piano and percussion

Marc-Arkël Patch

\$1,000

Le Jardin Féerique des Jarres Lipicorniennes: "I Wish to Dream," for alto saxophone, piano, clarinet, tuba, violin, percussion and two sopranos amplified

Electronic and computer music

Marc-Arkël Patch

\$1,000

Le Reel du Spectre II, for tuba and tape

Peter Mika

\$1,000

Dissociation, for saxophone quartet and tape

23-year-old student of **Serge Garant** at the University of Montreal. As for **Marc-Arkël Patch**, a winner in the electronic and computer music category, his objective as a composer is to "attain a certain authenticity, a certain poetic charm"; he identifies with Belgian composer Leo Kuyper, who noted that "beauty goes through the composer — we cannot command it, we can only hope that it comes our way."

Without being obsessed with the idea of making their music accessible, the composers felt that they must make some concessions to their audience. Bouchard explained that while the likes of Boulez and Stockhausen greatly enriched the musical vocabulary, they did so by severing all ties with musical tradition. She feels today's generation of composer is in a position to rebuild some of those bridges to the past. "I belong to a culture that is more than 200 years old," said Bouchard. "I do not wish to forget all that has been accomplished musically in that time. I would much prefer adding to it."

And, as a final point, what about modern technology? Does it indeed offer the exciting possibilities that its proponents claim? Surprisingly, few of the assembled group were sold on the idea. As Luc Marcel said, "All the Beatles had when they played the [Montreal] Forum was a puny sound system, yet they raised the roof." Obviously, he says, technology does not make the artist. And a series of other doubts were raised: Does a composer's work on a certain electronic keyboard become obsolete as each new generation of synthesizer hits the market? And to whom is the work to be credited, the composer or his instruction manual? It was left to Mika and Patch, the two electronic composers present, to defend the high-tech revolution. Mika discussed the remarkable fact that a composer now need not wait for a performance, but can hear the full potential of his work as he writes it. Imagination, he said, could take contemporary music one evolutionary step forward through the computer.

On that note, the debate came to a satisfying conclusion with a look ahead into the future. And for the composers present, the future looks exceedingly bright. The afternoon had brought its share of good news — during the luncheon, Michel Gonneville of the SMCQ, Hun Bang of Orchestre Métropolitain, and Frank Dans of the Montreal Symphony had said that the award-winning works would be given serious consideration in each ensemble's programming plans. ■

Good news in 1986 Copyright Appeal Board decision

The 1986 decision of the Copyright Appeal Board offers good news for Canadian creators in rulings covering concert performances, private television and the Canadian Broadcasting Corporation.

The decision, published July 19 in the *Canada Gazette*, touched on a number of categories of music use. However, the following three are of chief significance to PROCAN affiliates:

• **Canadian Broadcasting Corporation:**

The Board accepted PROCAN's proposal that the existing per-capita rate structure for CBC radio and television be split into two separate entities. CBC radio remains on a per-capita formula of 5.80 cents per person in Canada to be divided up between PROCAN and CAPAC. However, CBC-TV is now subject to royalty payments to both societies of .75 percent of its annual English and French television program costs. The result is that in 1986 the CBC will pay to PROCAN nearly double the amount paid in 1985, some \$1.6 million in all.

In the Board's report to the Minister of Consumer and Corporate Affairs, it was noted that arguments by PROCAN, the Quebec-based composer's society SPACQ, and the Canadian Independent Record Production Association (CIRPA) as to the CBC's competitive position with private television were accepted because of the "aggressive stance the CBC has recently taken in fighting for what it no doubt considers to be its fair share of the potential earnings from paid advertising." As a result, CBC music-use payments for television are now based on a similar percentage formula as that paid by the private broadcasters. There are significant differences between the two sectors, however, and the Board feels the .75 percent rate is "fair" to both the CBC and creators.

• **Concerts:** The Board reintroduced the 1984 PROCAN tariff which requires concert promoters to pay 1 percent of gross ticket receipts for all public concerts. Last year, the Board had made an exception for "mega-concerts" (receipts exceeding \$250,000), which were subject to a 0.5 percent rate.

In its ruling, the Board noted that "mega-concerts" were rare in 1985, unlike 1984 when the Jacksons concert tour created a special situation. "Contrary to what had been anticipated," stated the

report, "it now seems that if the graduated tariff were to be maintained, it would apply only in certain rare and problematic exceptions, and tariff provisions for hypothetical or exceptional cases are not warranted." The Board rejected a proposal by Concert Productions International that concerts grossing \$500,000-plus be subject to a 0.25 percent royalty.

• **Private television:** Last year, the Board

froze music-use payments from private television stations at the 1984 level, ending a long-term arrangement by which private broadcasters paid PROCAN and CAPAC 2.4 percent of their annual gross advertising revenues. This year's decision reduces the annual percentage from 2.4 percent to 2.1 percent. However, by ending the freeze the Board re-established the concept that

continued on page 4



Christopher Robin

Ontario licensing field rep Carl Hasenhindl (left) and Mark Caporal, of the Writer/Publisher division led a July 30 introductory seminar for Toronto and area new and potential affiliates.

Next step Toronto for PROCAN information session

PROJECT:
PROBE '86

PROCAN affiliates in Ontario are next in line for *Project: Probe '86*, the organization's cross-Canada series of general information meetings.

• The setting is Toronto's Inn on the Park hotel the evening of Tuesday, Sept. 23.

Project: Probe is designed to give affiliates the opportunity for a two-way exchange of questions, answers and viewpoints with PROCAN's key decision-makers. Among those scheduled to speak on Sept. 23 are PROCAN President Jan Matejcek and Chairman of the Board Gordon F. Henderson.

PROCAN's first open forum was held in Vancouver, June 14, and featured a lively and informative discussion of both the objectives and actions of PROCAN, and the concerns of affiliates. Following the Toronto session, *Project: Probe* moves on to Montreal for a meeting with Quebec-based affiliates on Nov. 11.

The Toronto meeting is scheduled to begin at 7:00 p.m. and will run to 9:30. Please confirm details by contacting PROCAN's Toronto office at (416) 445-8700.

PROCAN copyright campaign: *The body politic responds*

The collective voice of Canadian composers and publishers is being heard loud and clear in Ottawa. That much is evident from the solid response PROCAN received this summer to a position paper mailed in May to Members of Parliament and the Senate. A total of 130 responses were received.

The bulk of PROCAN's submission was comprised of comments supplied by affiliates and others in the music industry covering three specific areas: decreasing levels of Canadian Content; reductions in royalty payments for the use of music; and delays in the revision of the Copyright Act.

Printed below are a selection of comments from representatives of the three mainstream Federal political parties. The majority of Progressive Conservative MPs did not comment directly on the PROCAN package, but instead reserved judgement for the then-Minister of Communications, the Hon. Marcel Masse. His successor, the Hon. Flora MacDonald, was among this group.



CANADA

It is with great interest that I have read your comments and questions with respect to the protection of Canadian creators' interests, as well as those you received from a great number of Canadian authors and composers. With regard to copyright, I am determined to table a Bill meeting the pressing needs of our creators. Moreover, rest assured that the questions you have brought up matter a great deal to me and that they will receive all the attention they deserve from the personnel that oversees copyright revision in my Ministry.

Hon. Marcel Masse,
then-Minister of Communications,
(PC-Que.)

Canada is rich and diverse in cultural resources. Over the past two decades, successive Liberal governments have sought to foster our cultural uniqueness by pursuing policies to promote Canadian cultural and artistic expression.

I appreciate your concern that it is becoming increasingly hard for Canadian artists to earn a decent living. Under the Mulroney government regulations, policies and institutions intended to protect the rights of artists and promote artistic activity and independence have been under constant pressure.

Like you, I believe that it is essential that artists receive fair remuneration for their work. The revised Copyright Act should recognize the importance of cultural industries to the economic and social well-being of Canada.

Rt. Hon. John Turner
Leader of the Opposition
(Lib-BC)

Thank you very much for your letter expressing the concerns of your membership about royalty payments, Canadian content and copyright. Your points are well expressed, and I think you have heightened the awareness of Members of Parliament about these serious questions.

As you may be aware from my work as NDP Arts and Culture critic on the copyright sub-committee, I am strongly in favour (as is the entire NDP caucus) of copyright legislation which will protect the work of the individual creators, and which will not see a drainage of royalty payments to other countries.

The NDP is also in favour of strong Canadian content regulations, for both radio and television. In fact, we would like to see increased Canadian content in all performing areas.

Composers and creators should receive proper compensation for the performance or display of their work. I am distressed at the Copyright Appeal Board's imposition of a ceiling on royalty payments, and am investigating ways of remedying that poor situation.

Lynn McDonald, M.P.
Broadview-Greenwood
(NDP-Ont.)

I fully support Canadian content regulations. However, the CRTC sets regulations regarding Canadian-content in broadcasting. Recent reductions in Canadian-content requirements is in response to a 15 percent decline in the production of Canadian-content recordings since 1978. As well, since 1978, Quebec has experienced a 45 percent decline in productions. From what I understand, the CRTC had to consider these circumstances along with Canadian-content requirements when deciding upon Canadian-content regulations.

However, these events have led to the introduction of a \$25 million, five year development strategy for sound recording in Canada which was announced by the Minister of Communications. This program underlines our Government's commitment to the growth and success of Canada's recording industry and to ensure that consumers have access to Canadian recordings.

In regard to your concerns about the revision of the Canadian Copyright Act, the Communications Minister plans to introduce legislation in the fall to revise the current Act.



David Crombie, M.P.
Rosedale
(PC-Ont.)

As a former musician during the '40s, and father of a daughter who spent 27 years with the National Ballet of Canada, I am well aware of the many trials and tribulations encountered by members of your organization.

We, as Canadians, should fully support our Canadian artists and publishers in their strong desire to establish a well paid viable Canadian culture so that in this modern age the struggle for justified compensation should be eliminated at the earliest possible date.



Hon. Charles Turner
The Senate of Canada
(Lib-Ont.)

No doubt you will have anticipated that my answer to all three questions in your letter is — yes! You have my support and I can assure you that when the opportunity arises, I will not hesitate to speak accordingly.



Lorne Nystrom, M.P.
Yorkton-Melville
(NDP-Sask.)

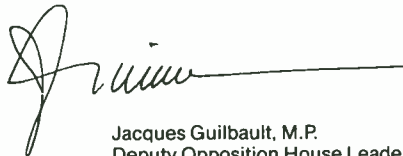
First, let me say that as a member of the Subcommittee on the Revision of Copyright, I believe that creators should receive fair compensation for their work. I have and will continue to hold that view in the months ahead. Moreover, I am confident that the legislation, once introduced and considered, will substantially improve the situation of the creator. We are striving toward the development of a more equitable system.

With regard to your comments about Canadian content, I would like to note that the work of the Caplan-Savageau Broadcasting Task Force will, no doubt, address this situation. I support Canadian content regulations. Our unique cultural identity is dependent on the enhancement of that which is Canadian.



Geoff Scott, M.P.
Hamilton-Wentworth
(PC-Ont.)

I assure you that my answer to the three questions vital to the survival of Canadian music is yes. I take this opportunity to congratulate you on your initiative.



Jacques Guilbault, M.P.
Deputy Opposition House Leader,
(Lib-Que.)

It is imperative that Canadian composers are protected to ensure just compensation for their creativity, and that Canadian content is retained to ensure that our cultural identity and heritage is not compromised.



Ian Deans, M.P.
Hamilton Mountain
(NDP-Ont.)

The new copyright legislation contains provisions to protect the rights of creators and to ensure proper compensation to creators when their music is performed. Further, I believe that we must encourage and support Canadian artists to ensure that Canadian content is of the highest quality. Both the artist and the audience deserve the best.



Patrick Boyer, M.P.
Etobicoke-Lakeshore
(PC-Ont.)

It is not an easy task to balance the needs of performers with the economic realities of the broadcasting industry and I have indicated to the Minister that an agreeable solution must be arrived at. I can assure you that I am in full support of strong Canadian content rules and also that I will be making your concerns known to the Minister on these issues.



Jennifer Cossitt, M.P.
Leeds-Grenville
(PC-Ont.)

ON GUARD!

Defending your copyright



The vast majority of musical works owe their form and content to many generations of prototypes; either consciously or unconsciously, composers are building on long-established traditions.

There is nothing to prevent others from plagiarizing bits and pieces of your work, and reshaping them into a new whole. Your only recourse is legal action after the fact. Once rare, plagiarism suits have become a little more commonplace in recent years. Because there is no standardized criteria upon which such a suit is judged, it is up to the plaintiff to provide evidence which proves ownership and date of possession. The following are common practices which can safeguard your work.

- promptly register the work title with PROCAN — your registration is date stamped and filed immediately;

- by sealed, registered mail, send a copy of your composition (tape or lead sheet, one work per envelope) to yourself. Carefully label the contents on the outside of the envelope, and file it away unopened. This may become another piece of evidence proving date of possession when opened in the presence of the Court;

- register your copyright with government offices in Canada and the U.S. The Canadian Copyright Office will register titles, but not lead sheets, manuscripts or recordings. Effective 1985, a fee of \$35 is charged (Place du Portage, 50 Victoria Street, Hull, Que. K1A 0C9). The U.S. copyright office requires a lead sheet or manuscript for unpublished works, and a record or sheet music for published works. Fee is \$10 per title (Register of Copyrights, Library of Congress,

Washington, D.C. 20559). Because of lower fees and broader services, PROCAN recommends you use the Library of Congress if you seek a formal registration;

- on all tapes, lead sheets and manuscripts containing your work, clearly identify yourself, your address and your phone number. Be sure to use the standardized Universal Copyright Convention identification in its correct order — the copyright symbol ©, the name of the copyright owner and the year of creation. In other words, ©John Doe, 1986.

Excerpted from The PROCAN Handbook, a guide to copyright, performing rights and PROCAN.



Craig Horton

Sherri Wilson, the person-singular office staff for PROCAN in Edmonton, visited Chilliwack backstage before a recent concert. That's Chilliwack frontman Bill Henderson to her right.

Appeal Board '86 ... from page 1

composers snare in the annual growth of television revenues.

Accepting PROCAN's argument that the freeze be lifted, the Board noted that "if the industry's revenues were to continue growing at the same rate as they have been over the past few years, the effective rate would soon drop below 2 percent, a result which the Board could not reasonably foresee and which it finds unacceptable in the current economic situation." The adjusted 2.1 percent rate "takes into account the valid objections put forward by the users while at the same time allowing the societies to continue to derive benefits from the expansion of an industry dependent on them for one of its primary raw materials."

The Copyright Appeal Board, a three-person tribunal under the jurisdiction of the Department of Consumer and Corporate Affairs, annually sets the tariffs by which radio and television stations, clubs and other users of music pay for the public performance of copyright music.

The 1986 hearings began Jan. 13 and final arguments were heard on June 10. A total of 21 days of public hearings were held, all in Hull, Que.

Globetrotting

- A reaffirmed belief in the advantage of collect copyright societies was one of several conclusions reached at a forum of the World Intellectual Property Organization (WIPO), held May 12 to 14 in Geneva, Switzerland.

In a declaration formulated at the end of the forum, representatives from societies around the world concluded — collective copyright societies (such as PROCAN) remain the best possible vehicle for identifying works used, collecting license fees and distributing that:

- royalties to copyright holders;
- the general public and various government bodies need to be continually reminded of the fact that a copyright

is a "legal and just" right belonging to creators and that copyright societies are advantageous to both creators and users.

Correction

- In the July/August issue of *Probe*, the Canadian Musical Reproduction Rights Agency (CMRRA) was omitted from the list of industry groups participating in the united front campaign on copyright reform. Apologies for the oversight.

PROBE

September/October 1986

A newsletter published bi-monthly with *The Music Scene* by the Performing Rights Organization of Canada Ltd., 41 Valleybrook Dr., Don Mills, Ont. Canada M3B 2S6
Volume 1 Number 4
EDITOR: Jeff Bateman

Fairlight

The future has caught up with the Fairlight. But Australia's digital wonderbox remains the byword in computer music.

Once it was seen as the eighth wonder of the world, an all-in-one digital sound machine that heralded the great leap forward in computerized composition, production and performance.

Up close, the Fairlight CMI (Computer Musical Instrument) was nothing spectacular — terminal, keyboard and disc-drive, the sort of rig you might encounter in the average hacker's rec room. In the hands of a musician, however, the Fairlight was simply unprecedented in its ability to tinker with sound and orchestrate music.

Today, the Fairlight isn't a big deal. The synth revolution, with its MIDI applications and budget-priced equipment, puts the new technology in the hands of any musician who wants it. Even the union has thrown in the towel, no longer shouting about machine displacing musician. As Fairlight operator **Brad MacDonald** puts it, "The idea of computer music is almost redundant. Pretty soon it'll be the same thing as saying 'cars with engines.'"

Still, the Fairlight (and the potentially twice-as-expensive Synclavier) remains the byword for the biggest and best in computer music. Literally — it seems the word is used much the way bandaid and thermos are, as in "let's fairlight that riff."

Aussies Kim Rylie, Peter Vogel and Tony Furst shipped the first CMI to



Mark Casporal

Rob Yale: Orchestrating a musical revolution

Stevie Wonder for use on his *Secret Life of Plants* soundtrack in 1979. It was the world's first digital sampling computer, able to take natural or recorded sounds, convert them to a digital language and then, through "wave manipulation," allow the user to edit those sounds endlessly. Simultaneously, it was a real-time composer complete with software packages.

The latest generation of Fairlight, the Series III model, does basically the same thing only with far greater speed, efficiency and quality. At \$100,000 Cdn., it's a plaything for the major leaguers. Fairlights are the compositional tool of choice for the likes of Peter Gabriel, Joni Mitchell, Kate Bush and Thomas Dolby. They're the centrepiece of top-flight music production houses. And dozens of post-secondary schools, including the University of Montreal and UBC, have installed CMIs in their electronic music studios.

With some ten Fairlights operating within its limits, Toronto reportedly ranks as the most populous Fairlight centre in the world on a per-capita basis — a reflection of the city's status as Canada's busiest film, television and music production centre.

Here *The Music Scene* profiles three of Toronto's Fairlight production houses and their CMI operators. Time

may have diminished the superhuman dimensions of the Fairlight, but to MacDonald, Frank Daller, Greg Holmes and Rob Yale, it remains both a consistent bread-winner and a constant source of inspiration, amusement and, like kids with toys that never lose their fascination, utter amazement.

• Jeff Bateman

Rob Yale

Access code: Digital Music Incorporated

Key hardware: Fairlight CMI Series II and Series III, 24-track console, MacIntosh computer, Yamaha DX-7

Personal data: Yale, 32, devoted his youth to two obsessions — computers and music. During the Seventies he toured and recorded with a number of bands, notably *Drastic Measures*, and paid the rent by working in computer sales. His interests intersected with Digital Music Inc., set up in 1982.

Credits: Contributions to David Bowie's *Tonight*, Jane Siberry's *No Borders Here* and *The Speckless Sky*, and recent albums from FM, Doug Cameron, *Cano* and Stan Meissner.

Jingles for Campbell's Soup, Energizer batteries and the Diet Pepsi Taste Above All campaign. Current projects include upcoming albums from violinist Hugh Marsh and singer-songwriter Mohjah. Played the Mickey Erbe/Maribeth Solomon score for the Peter Rowe film *Lost!*

Fave Fairlight effect: Code named "Voxmar," a combination between marimba and the human voice which was used on the Stan Meissner single "One Chance."

Comment: "The computer age is like the industrial revolution — the changes are that fundamental. As a musician, the Fairlight has given me an opportunity to orchestrate whatever sounds are at my disposal. Five years ago, I'd have had to hire an orchestra to do that."

Brad MacDonald/ Frank Daller

Access code: MacDonald-Daller Productions (formerly Computer Music International)

Key hardware: Fairlight CMI Series II-X and Series III



Photos: Mark Caporal

Brad MacDonald (left) and Frank Daller: A tool not a savior



Greg Holmes: Hardware plus talent equals results

Personal data: A casual working relationship was firmed up in January, 1982 when Daller and MacDonald launched Computer Music International and set up business as Fairlight's Canadian representatives. Daller, 35, is the business brains; his industry experience includes a stint as national promotion director for Quality Records. MacDonald, 36, is the chief Fairlight operator/composer. His background includes work with the Grant Fullerton Band.

Credits: Dozens of advertising jingles for the likes of Ontario Hydro, Petro-Canada, Weston's Bakery, Panasonic Electronics and Mr. Clean. TV work includes theme music for *Peter Ustinov's Russia*, *Hockey Night in Canada*, and the CBC programs *Man Alive*, *Sunday Report*, *What's New* and *Wonderstruck*.

Fave Fairlight effect: MacDonald chooses "Angels," "a voice sound mixed with a manufactured sound that I drew up on my monitor and which sounds like bubbling water. Run through four octaves, it climbs right into the sky and disappears."

Comment: Says MacDonald, "People cared about the Fairlight when it came out because it represented this huge revolution in music-making. When we arrived on the scene, the computer was a bigger deal than me or Frank — it was our meal ticket. Now agencies just want great creative, and they don't care how you get it — on a million boxes or with six string players. The Fairlight for us is a tool, not a savior."

Greg Holmes

Access code: Versafilm Limited

Key hardware: Fairlight CMI Series II, MIDI hook-up to nine Yamaha DX-7 synths, IBM personal computer.

Personal data: Versafilm provides expertise and services to the television and film industries, and is headed by veteran cameraman Brian Holmes. Greg Holmes operates the computer music division. A pianist and bass player, Greg studied music and composition at Toronto's Humber College.

Credits: Created Fairlight effects for the movies *Care Bears II* and *Rainbow Brite and the Star Stealer*, as well as two Lucasfilm/Nelvana TV productions, *Robotman* and *Ewoks/Droids*. Worked with such rock artists as **Lee Aaron**, **Tulpa**, **The Deserters** and **Jade**. Composed and recorded incidental music for live performances of **Rush** and **Platinum Blonde**.

Fave Fairlight effect: Code named "ooh-bass," a blend of an "ooh" sound with a "nice, smooth bass line. Anything with a voice works well on a subliminal level, which is where most of these effects operate best."

Comment: "People tend to think of Fairlight or MIDI-equipped players as non-musicians who press a bunch of keys and out come these amazing sounds. But there's a need for real expertise — you can't simply play a flute sound on the keyboard, but you have to play a flute sound that really does sound like a flute. You need arranging skills. And even if you can't physically play many instruments, you must be able to *mentally* play everything." ■

Secrets of the North Wind

*With Sibelius as his guide,
Michel Longtin searches for the
key to musical self-expression
...and his own identity*

by Peter Tannenbaum

Michel Longtin, this year's winner of the Jules Leger Prize for New Chamber Music, is by his own admission a romantic. He is deeply moved by the stirring music of two great symphonic composers active at the turn of the century — Mahler and Sibelius. *Pohjatuuli* ("North Wind" in Finnish), the piece that won the Leger prize, was in fact written in homage to Sibelius. Composed in 1983 for clarinet, two horns, trumpet, trombone, two cellos, two double-basses and percussion, the work also recalls the spirit of the paintings of the Canadian landscape artists known as The Group of Seven — stark, windswept, filled with the inexorable promise of winter and its ghostly serenity.

The musical language of *Pohjatuuli* is typical of Longtin's more recent instrumental works. It combines elements of the musical idioms of the past, including tonality, with some of the techniques used in contemporary music. Longtin explains that his primary goal is to create a language for himself that will combine all previously existing languages, including tonal and modal idioms, in a natural and homogeneous fashion. He would like to escape the 1950s school of serialism, which he describes as "a kind of jail."

He feels it is almost impossible to compose anything which is "emotionally effective" with that kind of strict musical grammar.

Pohjatuuli marks the beginning of Longtin's search for this elusive new idiom. And Leger prize notwithstanding, he is not satisfied that he has achieved his goal, let alone brought it within arm's reach. His initial objective is to get beyond the preoccupation of defining new musical methods in an academic manner, and concentrate fully on compositional methods that will allow him to express his innermost feelings in music. It was this unquenchable desire for self-expression that brought him to music initially, and his *grand amour* was Gustav Mahler. His fledging efforts as a composer were attempts at creating monstrous symphonies in the Mahlerian mode, but he quickly discovered the enormous difficulties in creating such works and then having them performed. These obstacles soon led him to the manageable realities of electro-acoustic music.

A native of Montreal who turned 40 in May, Longtin worked exclusively in the electro-acoustic medium for the first decade of his compositional career. Yet the experience left him with

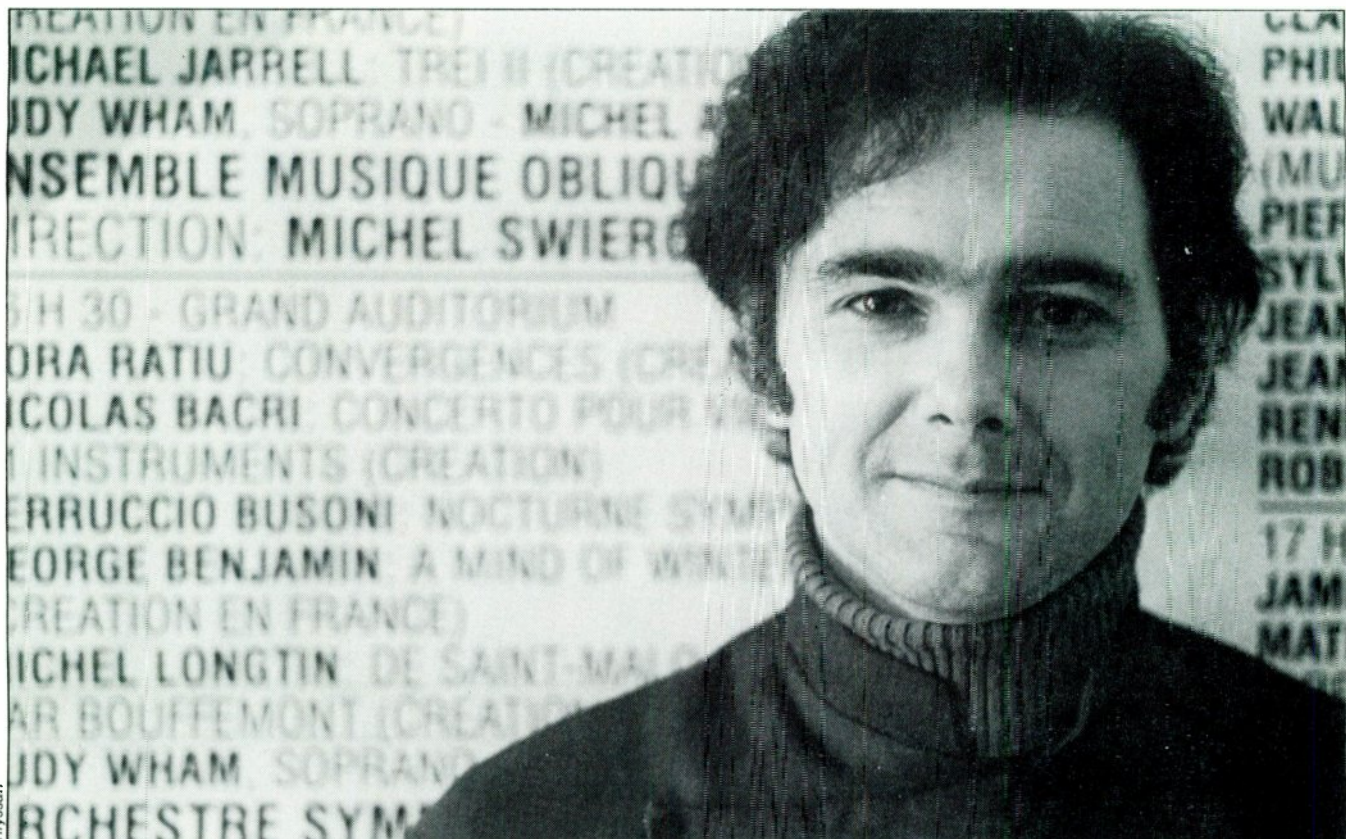
a proven, effective technique for composing mainstream *instrumental* music. "I was trying to find ways of making sounds," he recalls with particular reference to a stint at the McGill Electronic Studio in the early Seventies. "Electronic music helped me find the tools to write my instrumental music, it gave me a way of writing as an 'architect' of music." Longtin explains that just as he would with electro-acoustic music, he begins his compositions using a graphic notation and draws his musical ideas. Then he takes each voice and gives it a rhythmic shape. Only then does he turn to traditional notation.

Searching for his new musical language might be more easily achieved with electro-acoustic sounds, but actually *mastering* the medium is another matter entirely. Longtin feels that when he does find his ideal mode of composition, it certainly won't be revolutionary in its direction. "I don't think you will find the future in my music because its prime importance is expression." And for musical expression, Longtin looks to the past. He believes not everything has been accomplished in tonal music. As an example, he cites the scores of Ennio Moricone for the groundbreaking "spaghetti Western" movies of Sergio Leone, which not only transformed the film genre but also treated tonality in a new way.

The composer cites *Atmospheres* by Ligeti and two works of Toru Takemitsu — *November Steps* and *Flock Descends to the Pentangle Garden* — as models of what he wants to achieve. He is most impressed, somewhat surprisingly, by the work of such Hollywood composers as Jerry Goldsmith and James Horner. Goldsmith, in particular, gets special attention; Longtin calls him "one of the best composers today, including Boulez and Xenakis." He admires Goldsmith's ability to write in any style as demanded by the changing content of the film. "He is sometimes *forced* to do what I am trying to achieve," says Longtin.

To anyone at all familiar with Longtin's past, such a delight in a genre of music that is too quickly dismissed by most observers is only natural. Longtin himself has been a film composer, penning scores for a number of Quebecois productions, a National Film Board film and a series of ads for the Quebec provincial lottery, Loto-Quebec.

What's more, his concert music works are often programmatic, usually telling some sort of a highly personal story. His orchestral work, *La Route*



Tilysan

Michel Longtin: From Mahler to Sibelius via Hollywood

des pelerins reclus, is based on six episodes from the novel *Le Meurtre de Eyrlessa* by C. Virgil Gheorghiu, all of which relate directly to experiences in his own life. The music of episode two, for instance, derives from sounds he recalls hearing in an emergency ward following an accident. Another orchestral work, *De Saint-Malo a Bourges par Bouffemont*, is autobiographical; Longtin describes it as the story of his life from age three to 35.

Until recently, Longtin had used his music to convey inner angst, which explains why he was drawn to Mahler and set about transposing Mahler's expressiveness in a contemporary language. It is this Mahlerian mood that dominates the aforementioned works. Now, however, Longtin has consciously distanced himself from this somber approach, turning to the more serene style of Sibelius. The Finnish composer represents a quieter, calmer confidence in life, something Longtin himself wishes to achieve. "If I compose music which is less torturous and anxious," he explains, "maybe my own life will be more Sibelius than Mahler." And if this serenity won't come naturally through music, then Longtin intends to make it happen through the new musical language he is fine-

tuning with works like *Pohjatuuli*.

He is currently working on an orchestral piece inspired by what he believes Sibelius' eighth symphony would have resembled (only seven symphonies are known, though Longtin fondly hopes an eighth will one day emerge from a buried past). The working title is *La Demeure pres d'Helsinki*.

In putting such vast quantities of himself into his work, Longtin seeks an emotional response from his audience. The fact that his music is still heard only by a small group is frustrating. As Longtin puts it, it requires ten months to compose a work which 75 people will hear, 10 will understand and two will enjoy. "A composer of contemporary music is faced with a crazy destiny. If I could, I would rather reach many more people. I don't write just for myself. I write so that people can relate to what they are hearing."

Longtin compares the relationship between a composer and his audience to a love affair, the kind of relationship that exists between such French *chansonniers* as Jacques Brel and Gilbert Beaud and their public. Would Longtin be prepared to write in a simpler, more popular style to achieve consummation? "Simple or not," he replies, "beautiful is beautiful." He

says he'd exchange all the music he ever wrote for the authorship of a handful of Brel's best songs or the first few minutes of Jerry Goldsmith's score to Rambo's debut on film, *First Blood*. "I'm not writing intellectual music," he explains. "I want people to know what the music is all about. My music is aimed at the soul rather than the mind."

This fall, *Pohjatuuli* goes on tour in Northern Europe with the Société de musique contemporaine du Québec and will be heard in Amsterdam, Bremen, Paris and London. But the little bit of fame that goes with the Leger prize and a handful of performances abroad is not likely to change Longtin, the humble, always-striving artist. Hearing the use of the word "works" in reference to his music, he makes a pointed and oh-so-revealing correction: "I write 'pieces'. Only time will tell if my pieces are ever to become works." ■

Peter Tannenbaum is enrolled in the Music Criticism program at McMaster University. His profile of Serge Garant appeared in the March/April, 1986 edition of this magazine.

PROPOURRI

The we-told-you-so department: Back in May, 1985, *The Music Scene* heralded Hamilton's **The Hush** and its debut, "Now Reality." Now the secret's out — The Hush recently won the prestigious CFNY-FM Great Ontario Talent Search over 600 other contestants, and was a finalist in the equally

high-profile Q-107 Toronto Homegrown competition.

From struggling wanna-bes in the Spring, The Hush is now featured regularly on CFNY and has a spot on the nationally distributed *Q-107 Homegrown* album from MCA. Due out shortly is the band's own

independent EP, featuring the **Mark Waind** compositions "Highway of Love" (the CFNY winner), "Dancing in East Berlin" (the Q finalist) and two mixes of "Now Reality."

Waind, brother **Matt, Sharrin Pierce** and **Bo Diatschyk** treasure the Great Ontario

by *Ellie O'Day*

Daryl Burgess

Power lines and Rhythm Snakes

"It's groove music. It's funky, sexy and energetic. It's physical and it's fun." Thus spake **Daryl Burgess** in describing the joyous sound of **Daryl Burgess and the Rhythm Snakes**. The band debuted at Vancouver's Spotlight '86 competition this spring, climbing out of the blue to a surprise second-place finish.

Burgess himself is no tow-headed rookie. He's played in numerous bands, including **Straight Lines**, toured the country repeatedly, been a regular face in the Vancouver scene since the early Seventies, and just lately has developed a growing reputation as a songwriter.

Born in New Westminister, maiden auntie neighbor to Vancouver, Burgess began with guitar, but switched to drums as a teenager. He played in a "fusion-type...umm, Les McCann" band with his high school music teacher, and then churned out disco hits in the mid-Seventies.

Following studies in Music Therapy, Burgess was back in the bars, doing double duty as a working musician. Members of **Straight Lines** encountered him twice in a single evening — playing piano in a lounge and later drums in a rock band. Impressed by such multi-instrumental chops, the band brought Burgess on board for two-and-a-half years.

A variety of projects followed — the hard-fusion **Ex-Port** with guitar-monster **Harris Van Berkel (Skywalk/Rick Scott Band)**, jingle sessions, road and studio work with **Body Electric, The Rovers** and **Paul Janz**. By the turn of the decade, Burgess had begun writing. "If you're trying to create something really great," he says, "you need to take full responsibility for it."

That something great could be the **Rhythm Snakes**. His demos to enter Spotlight '86 were constructed in his basement studio as a one-man band. Two weeks before the live competition



Lee Ann Burgess

began, he gathered together guitarist **John Ellis** and drummer **Mike Schmidt** (both from local band **Pacheena**) bassist **Mark Vanderbyle (Frenzy)** and keyboardist **Rob Bailey**. Presto, the **Rhythm Snakes** and a runner-up finish to **20th Century**.

In the months prior to Spotlight, Burgess had helped **Jim Foster** with his debut RCA release, *Power Lines* — contributing one song, co-writing another, arranging, playing drums and generally serving as the liaison between Foster, the new kid in town, and local musical resources.

Priority number one for the rest of '86 is his own band, however. "Walking on the Water" is recorded and the Spot-

light prizes will get "Matter of Time" on tape and a video made. Burgess is cutting back on freelance work, although he is recording a second album with **Jim Foster**. A bonus of that collaboration was touring with Foster in support of **Mr. Mister**. The riots of teenage enthusiasm reminded Burgess just why he got into music in the first place.

The A&R contingent who came to the Spotlight finals made contact with Burgess, but he's not yet been offered any dotted lines to sign. "I've worked 15 years just to get in the game," he shrugs. "I'm not in as big a hurry as I thought. I want a good deal and the opportunity to make a great album. I just want to get my music out of the basement."



Avaard Woolaver

The Hush, a secret no longer: (from left) Bo Diatschyk, Mark and Matt Waind, and Sharrin Pierce.

Talent Search victory above all else. The \$10,000 in equipment, studio time and services that came with the win is one thing. But Mark Waind says the title is that much sweeter due to the fact that it was an over-

whelming listener phone-in support that gave the band the edge over five other finalists. Such close ties with CFNY don't hurt either, as one previous competition winner, the Parachute Club, will attest.

Life's a menagerie, old chum. And with the **Killer Klamz** and **Hopping Penguins** from Halifax, Vancouver's **Six Billion Monkeys** and the renaissance of those other Monkees, rock'n'roll remains the animal show it's always been.

Hopping to it out West is **Tony and the Frogs**, whose particular brand of synth-pop has been branded "Papa rock" in reference to band leader/songwriter **Tony Papa**. Following last year's well-received "Funtime (In the Summer)," Vancouver's Rana Records has just issued a 10-song cassette of Papa originals, *Play to Win*. With two videos to support the package, Papa and chief collaborator/producer Jeff Dyck are looking for a major label deal.

Montreal has been a hive of activity for **The Buzz Band**, the newest nest for three of the Quebec music-scene's busiest bees — **Breen LeBoeuf**, the North Bay, Ont. singer/bassist who worked with **Chimo**, the **New City Jam Band** and **Offenbach**, John McGale, Offenbach's driving force, and Mashmakan/April Wine drummer Jerry Mercer. A part-time project for the trio, the band became a full-time proposition when Offenbach disbanded last November. The

by Coral Andrews

Erroll Starr

Harbinger of funk to come

Erroll Starr was once disqualified from a hometown Battle of the Bands. The crime? He was too professional.

That was 10 years ago in Kitchener and today Starr can't quite believe the decision of the judges. "I was an immature amateur then," he claims, still bristling over the fate of his band **Phase**. Today, there's no question Starr is a pro; his funk scorcher "The Key" has marked him as one of the country's brightest prospects.

The 25-year-old native of Jamaica first played in an r&b combo that accompanied his father. He paid his local dues with a string of bands, all the while shaping his dramatic, often flashy stage persona. Three of his Kitchener cohorts — **Gary Lima**, **Trevor Russell** and **Hayden Vialva** — went on to form **The Dice**.

Starr progressed to the Toronto bar circuit, and four years as the frontman for **Harbinger** took him to every Metro nook and cranny. Choosing a solo path in February, 1983, Starr began to write, assembled a band and set up showcase dates. Experience had taught him that the key to success was marketing and image.

Striking a management pact with Neill Dixon last year, Starr landed a single deal with A&M that led to the release of "The Key," a dancefloor hit in its extended 12" mix and a turntable hit across the country. Says Starr, "Before



Mark Caporal

CHUM (Toronto) did The Big Switch, it was 23 on their charts and climbing. On the national chart, it made top-50."

Starr says the times are right for funk. "Hey, it's happening right now. Everybody from Scritti Politti to Genesis have gone for funk grooves. Look at Peter Gabriel's "Sledgehammer" — even though it's pop, you've got to be able to dance to it, to shake those hips."

The success of "The Key" has led A&M to give the green light to an al-

bum project. As with the single, the LP will be produced by **David Tyson** and will feature several songwriting collaborations with **Eddie Schwartz**. "Eddie and I are hopeless romantics. We like to write about love — whether its loving the day or loving somebody in particular. We bounce ideas around and he always come out with a lyric that's very direct, very pop." As for Tyson, "We were looking for someone with that r&b influence. He'd just done the Arrows album, so we knew he was hot. We work well together."

Projected release date for the album is next January. Before that, expect a single release of the Schwartz/Starr collaboration "Holdin' Out For You," another tight, catchy, intelligently written funk-pop hit. "My music is funky, but it's got pop lyrics and pop melody. Which means you can dance to it *and* sing to it." Meanwhile, "The Key" has just been released in England and Dixon is busy in his search for that all-important American deal.

Working as a black musician in Canada hasn't been easy for Starr. "People are now starting to look seriously at black artists in Canada, and there are some deadly serious people here. We're happening — Liberty Silver, Billy Newton-Davis and, umm ... your's truly are just a few. We're forerunners, harbingers, so to speak, of what's to come."

Buzz Band is currently promoting its debut single, "Touching Down."

Taking the germ of an idea and nursing it onto a stage is no lark. Just ask Burlington, Ont. composer **Dorothy Lees Blakey**. Her idea is a musical adaptation of Jane Austen's sprawling novel, *Pride and Prejudice*. She has been slaving over it since the mid-Seventies and has composed 30 songs, so the hard work is over, right?

"Not exactly," she says with a knowing laugh. "The work really begins now that the script has passed the first draft stage. The job is to fine tune the production and then find somebody who'll mount it for the stage."

Step one in the process took place May 25 in Hamilton when members of the lo-

cal Theatre Aquarius gave *Pride and Prejudice* its first professional reading thanks, in part, to a grant from the Ontario Arts Council. Lees Blakey says the reading did what was intended — expose the rough spots and highlight strengths. "It's one thing to perform the songs yourself, but the material takes on a quite different character in the hands of actors."

A teacher most of her life, Lees Blakey has become a respected actress in the last decade; her small screen roles include appearances on *The Beachcombers* and *Home Fires*, and the most recent of numerous stage credits was a Theatre Aquarius production of Noel Coward's *Private Lives*.

She recently completed a second draft of *Pride and Prejudice* and is investigating ways to finance a second reading. That would please Gary Smith of the *Hamilton*

Spectator, who noted of the first reading, "While this was obviously a first shake-down of what is very much a work in progress, there are plenty of reasons to hope the show goes into a full workshop production."

Donna Campbell's "Lately" was Canada's representative in the finals of the Seoul Song Festival '86. A Montreal singer-songwriter, Campbell travelled to Korea to perform at the festival in late July ... **Brett McNaul's** follow-up to his '85 crossover success, "For Loving You," is the McNaul/**Bob Johnston**/ Doug Virgin collaboration "I'm Holding Memories Tonight"; Johnston calls it a "throwback, a real tear-jerker," and says the song is getting radio interest for just that reason ... Having digested 1984 figures, Statistics Canada reports that consumer demand for cassettes now outstrips the demand for vinyl. As for the future, WEA's U.S. head, Henry Droz, predicts that by 1990 compact discs will own 25 percent of the market, cassettes 50 percent and records the remaining 25 percent ... *Waves* intends to be Canada's first listing/catalogue of independent recordings. For information contact publisher Rick Vincent, 696 Richmond, Montreal, Que. H3J 2R9.

Survey pinpoints character of average Canadian songwriter

Most Canadian songwriters double as performers, three-quarters of them earn less than ten percent of their total income from songwriting, and 90 percent believe their careers have either advanced or remained on an even keel in the past year.

Those are a few of the conclusions to emerge from a year-long study of the nation's songwriters conducted by the Canadian Songwriters Association for the Federal government's Department of Communications.

The study is based on a survey of 858 PROCAN affiliates and CAPAC members, and a secondary questionnaire answered by 51 "professionally active" songwriters. A 68-page report, titled *Profile of the Canadian Songwriter*, was forwarded to the DOC in July.

According to the survey's Director, Donna Murphy, it was designed to give the DOC an understanding of the particular environment in which the songwriter operates, as well as a clear idea of his work habits, chief problems and ambitions.

Space prohibits a complete run-through of the results. However, the Association concludes its report with a point-form profile of the average respondent to the survey. We print it here with one caveat from Murphy — it is a general summary of the results, and not a wholly accurate representation of the Canadian songwriter.

• • •

A Canadian songwriter, briefly, is someone who is between 25 and 40 years of age ... is male ... indicates his mother tongue is English ... was born in Canada ... is married or living common law ... earns a household income of under

\$20,000 before taxes ... if any songwriting revenues are earned, he earns 10 percent of this income from his songs.

This average songwriter writes both lyrics and music ... is also a performer ... is the main performer of his own songs ... has probably been writing songs for over 10 years ... if collecting royalties, does so mainly from public performances ... composes songs in English ... writes on his own ... works in rock, ballad, MOR, pop or AC styles ... writes between 3 and 20 songs a year ... does not have a contract with an established music publisher ... has had one or more demos produced in the last two years, which he financed himself ... probably has not attempted to market demos ... protects copyrights through registered mail and registration with performing rights society ... owns less than \$10,000 in equipment ... devotes 10 hours or less per week to craft ... rarely competes in song competitions.

He believes the following can help Canadian songwriters: an established music publisher; Canadian Content radio regulations; government creative assistance programs; industry contacts; festivals/songwriting competitions; trade associations; independent record companies; advance royalties against songs; and funding programs to assist with demos.

He considers the following as potential problems: current Copyright law; access to key music industry personnel; the Canadian public's attitude towards Canadian songs; the size of the Canadian market; the dynamism of the Canadian music industry; media cooperation, foreign competition and the new technology.

PERSONALS

Songwriter with access to 16-track studio seeks established co-writer/singer with interest in pop/commercial rock. **Deborah Austen** c/o **Motet Music**, Box 223, Stn. A, Weston, Ont. M9N 3M7).

Got a song but can't write it down? Transcriptions at reasonable rates with professional quality lead sheets. **Sherilyn Fritz Music** (604) 941-4413.

Songwriters — inexpensive, effective demo production and recording. Personal courteous service. For brochure write Kanoson Productions (South Durham, Que. J0H 2C0). Attention: **Keith Whittall**.

Country singer/songwriter/performer has original songs for recording. **Eric MacMillan** (Box 37, RR #5, Madoc, Ont. K0K 2K0).

Blues lyricist and musician looking for label/publisher to release music. I have many songs in repertoire. **Kenny Moran**, 244 Balmoral, Winnipeg, Man. R3X 1X6. Phone: (204) 783-5456.

Multi-faceted music production company working in Canada and internationally needs General Manager. Job requires music production and management skills, knowledge of studio/recording equipment and experience in U.S. music industry. Send resume to: Box 16, Snake Rd., Waterdown, Ont. L0R 2H0.

Looking for someone to write piano arrangements for gospel songs and hymns. **Rev. Cecil E. Burrige** (120 Shelswell Blvd., RR #1, Oro Station, Ont. L0L 2E0).

Albums

Bowser and Blue, written by George Bowser and **Ricky Blue**; performed by Bowser and Blue; released on Justin Time Records (353 Rue Saint-Nicolas, #111, Montreal, Que. H2Y 2P1).

Dreamsville, written by **Alex Dean**, **Mark Eisenman**, **Victor Feldman** and **Henry Mancini**; performed by the **Alex Dean Quartet**; released on Justin Time.

Requestfully Yours, written by **Oliver Jones**, **Oscar Hammerstein**, **Jerome Kern** and others; performed by Oliver Jones; released on Justin Time.

Turn It On, written by **Alan Coelho**, **Tony Dacosta**, **John Savage**, **John Forbes**, **Vince Degiorgio**, **Steve Bolton**, **Jean Zeversenuke** and others; performed by **Tapps**; released on Boulevard; distributed by Rhythms (3447 Kennedy Rd., Scarborough, Ont. M1V 3S1).

The Bohemians, written by **Graeme Coleman**, **Tom Keenlyside** and **Harris Van Berkel**; performed by **Skywalk**; released on Zebra; distributed by MCA.

The Outside Track, written by **Garnet Rogers**, **Ralph McTell**, **Doug McArthur** and others; performed by Garnet Rogers; released on Snow Goose; distributed by Valerie Enterprises (Woodburn Rd., RR #1, Hanlon, Ont. LOR 1P0).

Summer Roads (cassette), written and performed by **Rick Washbrook**; released by Cassette Connections (15 Friar Tuck Rd., Markham, Ont. L3P 1Y2).

Emotional, written by **Eddie Schwartz**, **Adrienne Anderson**, **Rod Temperton** and others; performed by Jeffrey Osborne; released and distributed by A&M.

Keeper of the Flame, written by **Marc Brassard**, **Jean Fortin**,

Michel Lalonde, **Yves Pedneault** and **Guy Bidmead**; performed by **Deaf Dealer**; released by Mercury; distributed by PolyGram.

Haunting the Empire, written by **Stefan Figiel**, **Robert Mailloux** and **Denis Wauthy**; performed by ... **Of Tanz Victims**; released by Bunker Productions.

The Canada Magic Suite, written and performed by **Jane Trojan**; released on JIT Records (1110-2004 Fullerton Ave., North Vancouver, B.C. V7P 3G8).

The Rainbow Club, written by **Dave Decarle**, **Larry Day** and **Allan Kane**; performed by **Yvonne Moore**, **Wayne St. John** and others; released by Starchild Productions (Box 1821, 5647 Yonge St., Toronto, Ont. M2M 4E9).

Vancouver Children's Songs (cassette), written by **Bill Meikle** and **Gordon Durity**; performed by Q.L.D.; released on Sunrise (6925 Adera St., Vancouver, B.C. V6P 5C2).

Natural Act, written by **Steve McEown** and **Steve Eyers**; performed by **Even Steven**; released on Marathon Records (RR #1, Utopia, Ont. L0M 1T0).

Singles

"Country Boy Like Me," written and performed by **Geoff Edmunds**; released on Jinga Records (1766 St. Ann St., Victoria, B.C. V8R 5V8).

"You," written and performed by **Ciryl Bishun**; released on C.M.E. Records (1 Eccleston Dr., #214, Toronto, Ont. M4A 1K1).

"Candlelight," written and performed by **Sam Durrence**; released and distributed by RCA.

"Liona," written and performed by **Ed Molyski**; released and distributed by RCA.

"Little Bit," written and performed by **Rick Washbrook**; released by Cassette Connections (15 Friar Tuck Rd., Markham, Ont. L3P 1Y2).

"Among the Clouds," written by **James Cronk** b/w "She's the Only Girl," written by **John Lebar**; performed by **Burgundy Rose**; released on Empire Records (RR 1, Brantford, Ont. N3T 5L4).

"It's Not Cheating Yet," written by **Anne Banks**; performed by **Dieter Boehme & Anne Banks**; released on Flyin' High Records (RR 2, Odessa, Ont. K0H 2H0).

"It's a Fine Line," written by **Tim Nichols** and **Gilles Godard**; performed by Gilles Godard; released and distributed by RCA.

"John's On/Joe's Inn," written by **Norman Tufts**; performed by Ian MacPherson's Big Band; released on Nomadic Records (95 Regent St., Hamilton, Ont. L9B 1T1).

"The Farmer," written and performed by **R. Harlan Smith**; released and distributed by Royalty.

"Long Distance Love Affair," written by **Laura Vinson** and **Johnny Nash**; performed by **Laura Vinson & Cam Molloy**; released and distributed on Royalty Records.

"Chelsea Rose," written and performed by **Perry Smith**; released and distributed by MacDylan Music (M.P.O. Box 3641, Vancouver, B.C. V6B 3Y8).

"Long Distance From Memphis," written by **Roly Sandoval**; performed by Diamond Back Band; released and distributed by Doug Wong Music (Box 1714, Stn. M, Calgary, Alta. T2P 2L7).

"Maybe," written and performed by **Karina Long**; released on Ridge Records (RR 11, 1490 Goods Rd., Thunder Bay, Ont. P7B 5E2).

"Lady of the Island," written by **Steve Middleton** and **Randall Cousins**; performed by Steve Middleton; released on Rotonoto Records (160 Ottawa St. N., Hamilton, Ont. L8H 3Z3).

"Louisiana Sky," written and performed by **Donna Dunlop**; released on Northern Dancer Music (11-2453 Queen St. E., Toronto, Ont. M4E 1H7).

"No Signs of Goodbye," written by **Laurie Thain** and **Bob McMullin**; performed by Laurie Thain; released and distributed on Pure Pacific Music (31905 Woodcock Cres., Mission, B.C. V2V 4K2).

"You're Never Out of Style With Me," written and performed by **Marty Gillan**; released and distributed by Comstock Records (Box 3427, Shawnee, KS 66203).

"Mem'ries (Are the Hardest Part of Losing You)," written by **Fay Walker**; performed by George Carone; released on Golden Eagle Records (55 Cumberland St. S., Thunder Bay, Ont. P7B 2T6).

"This Way," written by **Todd Stevens** and **Kevin Fredrich**; performed by Todd Stevens; released on TFS Records (91 Embarcadero Pl., Nanaimo, B.C. V9S 3C4).

"People," written and performed by **Maurice Michaud**; released and distributed by Michaud (19A Louisa St., Cornwall, Ont. K6H 4P5).

"Heads You Win," written by **Tim Taylor**; performed by **Anita Perras**; released and distributed by Savannah Records (Box 291, Port Credit, Ont. L5G 4L8).

"Trans Am," written by **Peter Komisar**; performed by Debbie Bechamp; released on Big Peach Records (Box 1177, Station F, Toronto, Ont. M4M 2T8).

"Jet Ride," written and performed by **Greg Roth**; distributed by Roth (26 Norilyn Bay, Winnipeg, Man. R2K 3K3).

"New England," written and performed by **David Archibald**; released and distributed by RCA.

"Time Can't Take Away," written by **Jim Kraemer** and **Joanne Ash**; performed by Jim Kraemer; released on Three Oranges (Box 2294, Station B, Scarborough, Ont. M1N 2E9).

The Music Scene lists LPs and singles released within four months of publication date that feature the compositions and/or performances of PROCAN affiliates. These lists are as complete as possible; to ensure listing please forward records directly to The Music Scene, 41 Valleybrook Dr., Don Mills, Ont. M3B 2S6. These will be sent to our indexing department. Please include pertinent information on writer credits, publisher, band members, style of music, label, distributor and an address where copies may be ordered.

IN CONCERT

Jean Papineau-Couture was honored by a complete program of his works May 3 in the School of Music, Laval University, in Quebec City. Included were *Eglogues* (1942), *Départ* (1974), *Verségères* (1975), *Trois caprices* (1962), *Quatuor à cordes no 1* (1953), *Quatuor à cordes no 2* (1967) and *Chanson de Rahit* (1972). Performers included the Quatuor Laval, flutist André Papillon and mezzo-soprano Danielle Demers. The concert, a co-production of the Association pour l'avancement de la recherche en musique du Québec and Radio Canada, was broadcast Sept. 7 on the CBC French network FM show *Musique actuelles*.

Michael Laucke, the Montrealer who has made an international career as a concert guitarist, is featured in a just-issued series of eight *How to Play Classical Guitar* videos. The \$49.95

tapes are being marketed to schools and especially those students who are anxious to master the instrument in a relaxed and informal way at their own pace. Sheet music is included for each 40-minute lesson. The tapes are produced by Educational Video Productions Inc. in Toronto.

Kodály and *Education III*, the third in a series of monographs edited by Dr. Richard Johnston, has just been published by The Avondale Press. This volume deals with Kodály in North America, focussing on a wealth of primary resource material in the form of transcripts of lectures, interviews and articles that stem largely from his visits here in the 1960s. Included are two of Kodály's MacMillan lectures from the University of Toronto, a message by the composer/educator to the International Folk Music Conference (Quebec City, 1961), a CBC interview conducted by Johnston, an interview by Ernő Daniel during a Kodály visit to the University of California, Santa Barbara, and a roundtable discussion involving Kodály from Dartmouth College in New Hampshire. Included also are articles about Kodály by Olin Downes of the *New York Times* (1946) and by the author (a 1984



IYCM: A year in progress

Ottawa plays host to Canadian music

Ottawa became something of a mecca for Canadian music during June as the creative community descended on the capital for concerts, meetings and general bull sessions, all to the end of improving the lot of composers and, simultaneously, celebrating the International Year of Canadian Music.

The National Arts Centre was the focal point. Along with local new music society Espace musique, the NAC hosted the five-concert contemporary series, *Now Music*. The series was to have been directed by Serge Garant, who, unfortunately, took ill. His illustrious place was filled by three conductors: Walter Boudreau, who led June 17 performances of Garant's *Plages* (a last-minute addition in the composer's honor), Claude Vivier's *Wo bist du Licht!* and works by François Tournant and Ligeti; Raffi Armenian, whose June 19 program featured John Rea's *Vanishing Points* and Ka Nin Chan's *Revelation*; and Alex Pauk, who closed the festival on June 21 with Michel Longtin's *Lettre d'Étienne à Jacques* and music by Krauze and Alexina Louie.

Meanwhile, Espace musique organized a chamber concert of Longtin's *Pohjatuuli (Hommage à Sibelius)*, selected unanimously by composers Larry Lake, Brian Cherney and pianist Louis-Philippe Pelletier as the 1986 Jules Leger Prize for New Chamber Music. Following the June 18 concert, which also featured works by Jacques Hétu, Bruce Mather and John Weinzwieg, the Leger prize was presented to Longtin by Her Excellency, the Governor General, Jeanne Sauvé. Espace musique also staged a June 20 recital of Ann Southam's *Re-tuning* with violist Rivka Golani.

Coinciding with *Now Music* was *Rendezvous '86*, the 35th anniversary celebration of the Canadian League of Composers. A series of panel discussions were held June 20/21 at the NAC, featuring such speakers as composers

John Beckwith and John Rea, ex-Head of Music for the Canada Council Franz Kraemer, and the CBC's John Peter Lee Roberts; prime composer-oriented topics of conversation were commissioning, the CBC and the fine art of self-promotion. Approximately 200 of the League's members attended.

League business was also taken care of with the election of a new executive and council. Back as President and Vice President are Alex Pauk and Gary Hayes respectively. John Burke is now Treasurer and David Keene the League Secretary. Other council members are Owen Underhill, Malcolm Forsyth, James Hiscott, Michael Parker, John Rea, Michel Gonneville, Ka Nin Chan and Daniel Foley. One outcome of the annual meeting was the approval of a 3 percent hike in the League's recommended commissioning fee levels.

Two other major events highlighted Ottawa's month of music. The annual awards of the Canadian Music Council were presented to Alexina Louie (Composer of the Year), Angela Hewitt (Performer) and the Orford String Quartet (Ensemble). And the NAC, in collaboration with the National Library of Canada, unveiled its *300 Years of Canadian Composition* exhibition, which will run until Oct. 30 in the Centre's foyer.



The Leger for Longtin: The composer with Governor General Jeanne Sauvé

address to the 12th annual conference of the Kodály Institute of Canada).

Kodály and Education III is available from the publisher at Box 451, Willowdale, Ont. L3P 3J3, at a cost of \$14.95.

The third annual Canadian Contemporary Music Workshop (CCMW), under artistic director **Samuel Dolin**, drew to a close June 21 following two weeks of intensive workshops, concert readings and record-attendance concerts in Toronto's Royal Conservatory of Music. Some works were given rehearsal-readings, which were taped for the composers' benefit, while others were given the full concert treatment during the evenings of June 19, 20 and 21.

The first of the concerts featured various combinations of flute, oboe and piano. Heard were **Jean Couthard's** *Sonata for Oboe and Piano* and works by Weunsch, Morawetz, Kenins and others. A chamber concert on June 20 included **Larysa Kuzmenko's** *Dr. Faustus*, **Alan Torok's** *Renascence Trio*, **Mary Gardiner's** *De Profundis*, **Gary Kulesha's** *Second Sonata for Piano* and **Daniel Foley's** *Rabelaesiana*. Meanwhile, **Michael Horwood's** *Words*, **Omar Daniel's** *Montage* and **Clark Ross' Prelude and Scherzo** were featured in the orchestra/large ensembles concert, in performances conducted by Gary Kulesha and Philip Headlam.

William Littler of the *Toronto Star* (June 22) commented on the diversity of Canadian music, as reflected by the CCMW festival. Referring to Kulesha's early sonata as "a latter-day version of the introductory measures of a Liszt *Hungarian Rhapsody*," he went on to report that the work is "actually an effective piece of virtuoso writing, in the way it develops a propulsively motoric quality in its outer movements."



Larysa Kuzmenko: Workshop performance

The CCMW invites composers to submit scores for the 1987 season. Deadline for receipt of scores is Feb. 1, 1987. Contact Lorraine Johnson, 66 East Willow Gate, West Hill, Ont. M1C 2M8.

PREMIERES

Violet Archer — *Signatures*; Feb. 18, 1986; **Jonathan Bayley**, flute; Edmonton Composers' Concert Society; Chinook Theatre, Edmonton.

Michael J. Baker — *Unfinished Business*, for three synthesizers, two percussion, bass clarinet and electric bass (James Kudelka, choreographer); June 12, 1986; Arraymusic ensemble/ Les Grands Ballets Canadiens; Hart House, University of Toronto.

Gerald Bales — *Te Deum Laudamus 1986*; April 20, 1986; Marilyn Mason, organ, choir of St. Mark's Episcopal Church; Grand Rapids, Michigan, U.S.A.

Alan Belkin — *Fern Hill*, for baritone and chamber ensemble (text by Dylan Thomas); May 18, 1986; *Musique actuelle*, CBC French FM network.

— *Masks*, Feb. 12, 1986; Marlene Finn, piano; University of Montreal.

Stephen Chatman — *Due North*; May 3, 1986; National Youth Choir, Jon Washburn, conductor; Christ Church Cathedral, Vancouver.

Brian Cherney — *String Quartet No. 3* (Canadian premiere); scheduled for Sept. 28, 1986; Raphael Quartet; *Two New Hours*, CBC Stereo; a co-production of CBC Radio and NOS (Dutch National Radio).

Donald Cochrane — *Slow Fast*; March 21, 1986; Nepean Symphony Orchestra, James Wegg, conductor; Canadian Composers' Forum, Nepean, Ont.

Jean Ethridge — *Songs and Interlude*, for bass and piano (text by Richard Lemm); May 30, 1986; Christ Church Cathedral, Victoria, B.C.

Anthony Genge — *Streams IV*, for piano and harp; May 30, 1986; Island Chamber Players; Christ Church Cathedral, Victoria, B.C.

Helen Hall — *Photoskiá*, for electronic tape; May 31, 1986; Association of Canadian Women Composers; École Vincent d'Indy, Montreal.

Ronald Hannah — *Concerto for Piano and Tape*; May 8, 1986; Ronald Hannah, piano; Edmonton Composers' Concert Society; Convocation Hall, University of Alberta.

— *Concert Piece*; Feb. 18, 1986; **Jonathan Bayley**, flute, Eva Stojek-Lupin, piano; Edmonton Composers' Concert Society; Chinook Theatre, Edmonton.

Joan Hansen — *Viola Sonata*; May 30, 1986; Island Chamber Players; Christ Church Cathedral, Victoria, B.C.

Claude Kenneson — *Divertimento for Woodwind Quintet and Marimba*; Feb. 18, 1986; Edmonton Composers' Concert Society; Chinook Theatre, Edmonton.

Kevin Kirkland — *The Open Window*; Feb. 18, 1986; Eva Stojek-Lupin, piano; Edmonton Composers' Concert Society; Chinook Theatre, Edmonton.

Lothar Klein — *Troubadour for Solo Cello*; May 30, 1986; Daniel Domb, cello, Peterborough Music Festival, Peterborough, Ont.

Peter Lutek — *Two Movements*; Feb. 24, 1986; David Wilson, oboe, Alvin Moisey, piano; Canada House, London, U.K.

Elizabeth Raum — *Phoenix*, for flute, electric guitar, bass, piano and tape; May 11, 1986; degree recital, University of Regina.

E.J. Robertson — *Variations*; March 21, 1986; Nepean Symphony Orchestra, James Wegg, conductor; Canadian Composers' Forum, Nepean, Ont.

Robert Rosen — *Anima-Animus*, for soprano, violin, bass clarinet, two synthesizers and two percussion (Massimo Agostinelli, choreographer); June

12, 1986; Ginette Duplessis, soprano; Arraymusic ensemble/Les Grands Ballets Canadiens conducted by **Michael J. Baker**; Hart House, University of Toronto.

Thomas Schudel — *Etchings*, for horn and piano; Feb. 4, 1986; degree recital, University of Calgary.

Eckart Seeber — *Piano Concertino in C Major, op. 523*; May 14, 1986; David Lee, piano, Troubadour Strings Orchestra, Trevor Jones, conductor; Victoria, B.C.; commissioned by the Troubadour Strings.

Stuart Shepherd — *S/He*, for bass clarinet, electric bass, percussion and synthesizer (Paula Ravitz, choreographer); June 12, 1986; Arraymusic ensemble/ Les Grands Ballets Canadiens conducted by **Michael J. Baker**; Hart House, University of Toronto.

Ann Southam — *Spatial View of Pond*, June 12, 1986; Henry Kucharzyk, piano (with tape); Arraymusic program; Hart House, University of Toronto.

Robert Turner — *Time for Three* (broadcast premiere); June 11, 1986; Catherine Robbin, mezzo-soprano, Rivka Golani, viola, William Aide, piano; from Fort Garry Hotel, Winnipeg; *Arts National*, CBC Stereo; a CBC commission.

NOTES

The Thunder Bay Symphony has received a Canada Council grant of \$12,800 to commission a work from **Steven Gellman** for the 1986-87 season • • • **R. Murray Schafer's** *String Quartet No. 1* was heard July 10 in a performance by the Kronos Quartet at the Cheltenham (U.K.) International Festival • • • The Edmonton Symphony will give the world premiere May 15, 1987 of **Violet Archer's** *Concerto for Two Pianos*, with soloists Grant Maxwell and Haley Simons • • • Clarinetist Robert Riseling performed works by **Arsenio Giron** and **Gary Kulesha** April 21 at Canada House in London, U.K. • • • Rivka Golani played works by **Otto Joachim** and **Ann Southam** April 30 in that city's Wigmore Hall • • • **Ronald Hannah** provided the score for *A Sea Liturgy*, a play by Gloria Sawai and directed by Morris Ertman, for five performances April 10-13 in Edmonton • • • **Michael Horwood** reports that real-time audiophile cassette copies of his electronic tape work *Motility* are available for sale by contacting him through *The Music Scene* • • • **Allan Bell's** *Concerto for Percussion and Orchestra* was described by Eric Dawson of the *Calgary Herald* as "an inventive, colorful piece in which Bell's sense of proportion is everywhere evident: there isn't a passage or an idea that outstays its welcome over the piece's compact 16-minute duration." • • • Kudos to Ottawa's National Arts Centre for hosting June's IYCM schedule. Now a brickbat — the NAC orchestra's 1986-87 season features not a single Canadian work.

COMPETITIONS



Alliance for Canadian New Music Projects Young Composers' Competition: Patricia Elliott Scholarship; open to Canadian citizens or landed immigrants under 25 years of age as of the closing date; prize \$500 for a composition for voice and instrument(s) of at least five minutes duration; deadline Oct. 30, 1986; contact ACNMP Scholarship Competition, 20 St. Joseph St., Toronto, Ont. M4Y 1J9.

Guitar Society of Toronto "Quest for New Music"; open

to all composers; two prizes of \$1500 each will be awarded for a work for solo guitar and a work for guitar duet; winning works will be considered for possible performance at Guitar '87, June 21-27, 1987, in Toronto; application fee \$40; deadline Nov. 30, 1986; contact Joan Teeson, Quest for Guitar Music, Guitar '87, 525 Balliol St., Unit 6, Toronto, Ont. M4S 1E1.

University of Louisville Grawemeyer Award for Music Composition 1987, for outstanding achievement by a composer in a large musical genre: choral, orchestral, chamber, electronic, opera, etc.; the 1987 award, for a work premiered during 1986, will be \$150,000; each entry must be sponsored by a professional musical organization or individual — a composer may not submit his/her own work; deadline Jan. 30, 1987; contact Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, Kentucky 40292, U.S.A.

NEW AFFILIATES

Maureen Ahern
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Vartan Assadourian
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Diane Barbarash
Thomas Barker
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CAUGHT IN THE ACT



"Before I Go," the recent single off Starship's multi-platinum LP *Knee Deep in the Hoopla*, was penned by Toronto songwriter **David Roberts**. Here Roberts (centre) meets with Starship vocalist **Mickey Thomas** (left) and guitarist **Craig Chaquico**.



Craig Horton

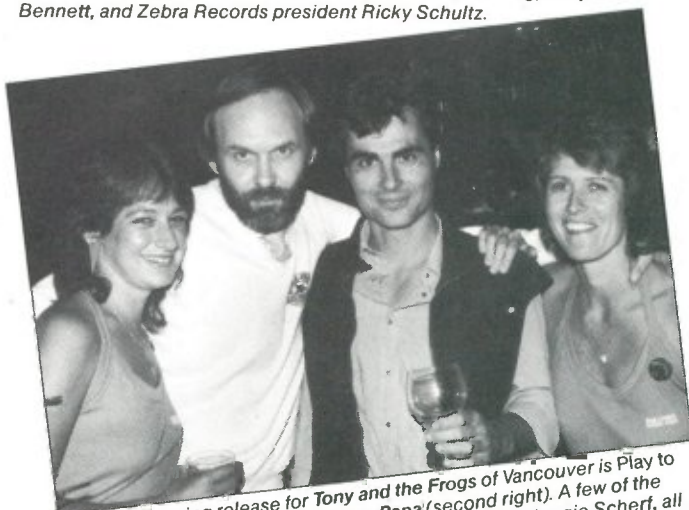
The latest project for Prism original **Rocket Norton** is *Visions*, a piece of rock theatre that mixes a rock band with the *Vancouver Symphony*. Norton is seen here with business partner **Anna Skokan** of *Vista Entertainment*.



Skywalk celebrates release of *The Bohemians*: see story on pg. 10. From left: MCA Records' reps **Tuerino Barbaro** and **Dave Watt**, manager **Susanne Nielson**, band members **Harris Van Berkel**, **Graeme Coleman**, **Jim McGillveray**, **Rene Worst**, **Tom Keenlyside** and (kneeling) **Daryl Bennett**, and Zebra Records president **Ricky Schultz**.



Pictured following PROCAN's July 15 seminar in Regina are **Deborah Lauren**, host of the CBC-TV program *Country West*, and **Blaine Wilkins** of Saskatoon's *Studio West*.



First long-playing release for **Tony and the Frogs** of Vancouver is *Play to Win*. Tony is songwriter/singer **Tony Papa** (second right). A few of the Frogs are (from left) **Shelley Chubby**, **Fred Koch** and **Maggie Scherf**, all from the local *Bullfrog Studios*.