



# THE MUSIC SCENE



MAY - JUNE 1975



Clockwise from above: BTO accepts Juno as group of the year from David Clayton Thomas; **TOMMY HUNTER** presents Juno to **CHRIS O'TOOLE** of the Carleton Showband, best country group; **TERRY JACKS** sings award-winning song; **RANDY BACHMAN** accepts Juno as top producer. (All photos by Bruce Cole)

## BTO tops music awards with three Junos

Bachman-Turner Overdrive took three of the top Junos during the first televised (CBC) Juno Awards Presentation, in Toronto, March 24. **RANDY BACHMAN** was named top producer while the group (**FRED TURNER**, **ROB BACHMAN**, **BLAIR THORNTON** and Randy) were awarded Junos as top group of the year and for their best-selling album, "Not Fragile".

Anne Murray once again was named top female artist. Also nominated in this category were **ALEXIS** and **CATHY YOUNG**. While Gordon Lightfoot received the Juno for top male artist, nominations included **Paul Anka**, **TERRY JACKS** and Montreal's **MICHEL PAGLIARO**.

As reported, BTO was named top group. Other nominations included April Wine, the Guess Who and Lighthouse.

Nominations in the country female artist category included **CARROLL BAKER**, **LINDA BROWN** and **LYNN JONES**, another category taken by Anne Murray. **DICK NOLAN**, **LEE ROY** and **JERRY WARREN** were among nominations in the country male artist category while Canadian Zephyr, Family Brown, **JIM** and **DON HAGGART** and the Mercey Brothers were nominated in the country group category. The Juno went to the Carleton Showband and leader **CHRIS O'TOOLE**.

**BRUCE COCKBURN** and **VALDY** were nominated in the male folksinger category, taken by Gordon Lightfoot. Suzanne Stevens was named most-promising new female artist. Also nominated were **ALEXIS**, **CHARITY BROWN** and **DEBBIE FLEMING**. Nominated in the most-promising new male artist category was **PAUL HANN**.

Mahogany Rush of Montreal, led by **FRANKE MARINO**, was nominated in the most-promising new group category. The Juno went to Rush.

Paul Anka, Master of Ceremonies for the Awards, was named top composer. Nominees included **RANDY BACHMAN**, **FRED TURNER**, **BURTON CUMMINGS**, **TERRY JACKS**, Andy Kim, Joni Mitchell and Neil Young.

Also named in the producer category, where the Juno went to Randy Bachman, were **BILL AMESBURY**, **TERRY JACKS**, Andy Kim and **MEL SHAW**.

In the record categories, **TERRY JACKS** received the Juno for best-selling single, while Paul McCartney, whose music is licensed in Canada by BMI Canada Limited, received one for best-selling international album.



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MAY-JUNE, 1975

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## Love of jazz dispels contrasts between musician-composers

by Lilly Barnes and Greg Gallagher

It would be all too easy to make an article about **SONNY GREENWICH** and **DON THOMPSON** a study in contrast. Anyone opening the cover of their first album and seeing the pictures there, or anyone seeing them onstage, must be struck by the visual contrast they present: Don Thompson fair and large and nordic and seemingly calm, and Sonny Greenwich — a slim, taut man dressed almost invariably in black, standing straight and central to all that is happening.

Contrast is evident at deeper levels: in their philosophical attitudes to music, and in their very lives. But the differences fall away unnoticed when we come to hear a performance by Sonny Greenwich and his group (which has included Don Thompson since its inception) and we become aware not of contrast but of connection.

Almost visible currents emanate from Sonny and his electric guitar, and communicate themselves to the members of his group and to the audience. One would have to be actively resisting the spell of the presence and music of Sonny Greenwich in order not to fall under it. And Don Thompson is the first to succumb and then to deepen and spread the spell.

Sitting at the acoustic piano, Don lets his eyes roam inattentively over the audience, his concentration intense and directly hooked to Sonny's concentration. Sonny's eyes are closed, his fingers make the electric guitar sing like a voice or a horn. Behind him are Rick Hommé on upright bass and, more recently, Doug Riley on electric piano, Claude Ranger on percussion and **MICHAEL STUART** on tenor saxophone.

In front of the stage, whether it be at a concert or at a club, is an audience gradually drawn into a feeling, a mood, a community of spirit seldom encountered in our experience and certainly rare if not entirely absent from the club-scene.

Lest we be accused of woolly-headed enthusiasms and hyperbole let us present some facts.

Sonny was born on January 1, 1936, in Hamilton, Ontario. His father was a jazz pianist and guitar player who listened to Art Tatum and Fats Waller and encouraged jam sessions in his home. When Sonny was very young the family moved to Toronto where local jazz pianist Connie Maynard was to encourage his development and, with his wide-open voicings, was to influence Sonny's later guitar style.

There was no formal training of any kind in Sonny's musical background; he was listening to **CHARLIE PARKER** records and playing on guitar what he

heard, but there was no assurance given that he was making progress. At 18, when Sonny was playing in local R & B bands, he began to experience the age-old obstacles to innovation: as he explored and expanded to a wider range of ideas, so he met with put-downs and doubts about his ability to play at all.

"At first it was like walking on a tight-rope," says Sonny. "I've always heard something different than everyone else. Even when I was still playing traditional songs in the traditional form I'd put different chords to them, get a different sound going. I used to have so much trouble in those days . . ."

John Norris of *Coda* magazine who heard Sonny at that time comments: "Sonny was the only musician who developed enough momentum on his own and individual path to inspire other musicians around him. But times were hard."

In 1966 Sonny Greenwich joined the band of **JOHN HANDY** where he met Terry Clarke and Don Thompson.

Don Thompson was born in Powell River, north of Vancouver, and from a very early age was encouraged and taught by his older brother, a classical pianist. Don doesn't even remember beginning in music. "It's just always been there."

In high school he joined the school band but his own musical taste was first truly awakened by records which friends brought home from UBC: records of Gerry Mulligan, **DAVE BRUBECK** and others. These stimulated new avenues of expression and Don's enthusiasm for their sounds sent him on his way to Vancouver and the jazz scene there.

Don was 20 and eager to play wherever and whenever he could. In Van-

couver he found other piano players and drummers eager to play, but there was a disastrous lack of bass players. Don bought his first upright bass, "practised like a maniac", and was playing jazz professionally after a month.

In 1965 Don and Terry Clarke were playing at the Flat Five Club in Vancouver when it was decided to import a name artist to be featured with the local rhythm section. The name artist invited was saxophonist John Handy who was so pleased with the backing provided by the young Canadian band that he invited both Terry and Don to join his group in San Francisco. So began Don's illustrious career as one of the busiest jazz musicians in Canada. In 1966 John Handy's group was to play in Seattle and needed a new guitarist, Don recalls how Sonny Greenwich came to join the band in Seattle.

Sonny's reputation had spread among musicians by word-of-mouth. Don had heard his name and praise but had never heard him play. Nevertheless, when Handy needed a new guitar player, Don recommended Sonny, now living in Montreal, and Handy brought him to Seattle.

The band was playing at the Penthouse and the first set was to start at 9 o'clock. John Handy arrived at one minute to 9, met Sonny, and everyone walked on stage to find that they were playing together for the first time, not only for a critical audience but also for a live radio broadcast. The performance was a success.

During the next six months with Handy the role of accompanist began to play with Sonny and when work permit problems caught up with the three Canadian band members Sonny returned to Can-



Robinson Photography

ada and formed his own group. It included both Terry Clarke and Don Thompson. In this group Sonny was able, for the first time, to "stretch out" the music as he heard and felt it. His music flourished, his audience grew and the group soon had a sound and effect uniquely its own.

At this point most musicians with the gifts and reputation of Sonny Greenwich would climb to stardom, revel in acclaim and, probably, leave Canada for more lucrative shores.

But the story of Sonny diverges drastically from the usual scenario.

Sonny settled in Montreal and followed an inclination even stronger than that towards music. In Sonny's words, "Life interests me more than music but what I have learned in life comes out in the music. The study of truth, and living in the most honest, truthful and loving way possible, that is the main basis of my life."

This is also the striving of the people who have come to group themselves around Sonny and his life studies. They are generally young people, possessed of a wide range of talents and skills, and they pool these resources in order to create economic conditions which leave them free to pursue their studies.

Understandably, what with the tendency of people everywhere to set up idols, Sonny's biggest fight is against ego. We must assume that Sonny has been largely successful in this fight for neither his stage-appearance nor his off-stage personality shows signs of a swelled ego. Sonny does have a strong sense of purpose and takes firm decisions about what directions his life and his music will take.

At this point Sonny feels strongly that his role as accompanist is behind him. He has refused jobs with Garry Burton, **Elvin Lee Jones** and others for he now prefers to play almost exclusively his own music. Sonny is in a prolific period. He has chosen not to disperse his time and energy in studio jobs and jingle-recording but continues to compose and develop his own music.

Instrumental in bringing us this music is Don Thompson — both as performer and as transcriber. After Sonny tapes his original material, Don then puts it down in a form of notation which allows the musicians maximum freedom and flexibility while remaining true to Sonny's original ideas. And thus it comes about that the unique material, the powerful performance and the magnetic presence of Sonny Greenwich in no way diminish or inhibit the creativity of his sidemen. On the contrary, they feel that they never play as well as when they play in Sonny's group. That is a fine compliment, indeed both for Sonny as a composer and leader and for Don as interpreter and channel.

There are difficulties in this felicitous co-operation: one is the distance between their homes and bases of operation. Sonny lives in Montreal and Don in Toronto, and in Toronto Don is one of the busiest and most sought after musicians on the scene.

Don frequently accompanies visiting jazz virtuosi heard at the Bourbon Street

club — and thrives on the experience entailed in those engagements.

He plays with the **MOE KOFFMAN** band, heard regularly at George's Spaghetti House. For this band Don also writes original pieces and he greatly enjoys hearing their performance by the highly proficient members of that band. His versatility brings many lucrative studio gigs and his reputation as a creative and accomplished musician affords opportunities for recordings with well-known artists like Jay McShann and **Jim Hall**. When we visited Don in his well-appointed Hazelton Avenue home he seemed pleased with his life and wouldn't dream of changing it. Unless . . .

"There is only one band for which I would drop everything else," said Don. "Sonny definitely has that effect on all of us. I know that I play very differently with him than with anyone else. When you're playing that music it's so obviously the right music to be playing."

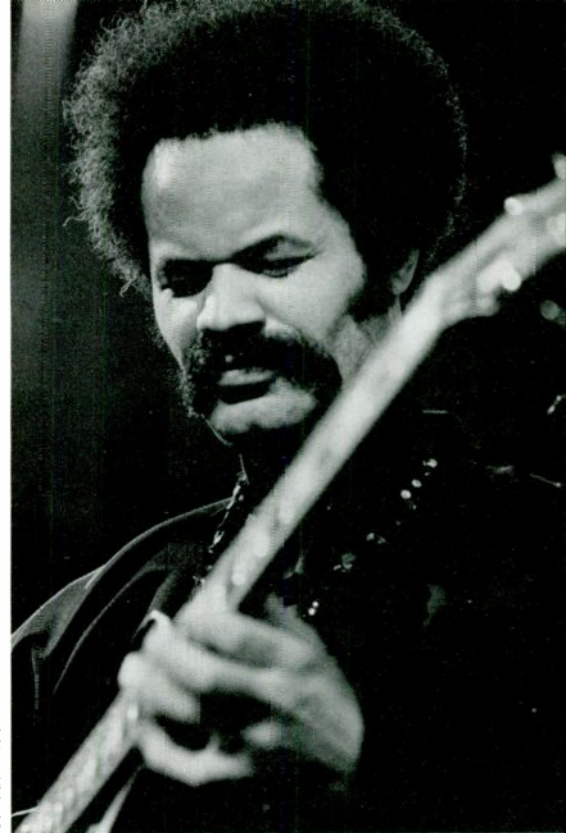
The problem is, simply, that the group does not play together often enough. There are several reasons for this besides spacial distance: one is a dearth of places in which to perform music as yet lacking a comfortable pigeon-hole (What is it? Jazz? Third stream? Free-form?) and a second reason is Sonny's recurring illness which keep him intermittently inactive and unable to perform.

There are signs, however, that the group will expand its activities in the near future. A major recording is being negotiated as of this writing and an engagement at the prestigious Village Vanguard in New York City is in the offing. When Sonny was in Toronto recently, in order to promote his new C.B.C. International album "Sun Song", he spoke enthusiastically of being in a very creative period.

New developments in Sonny's music are paralleled, and perhaps even stimulated, by changes in the composition of his band. Doug Riley on electric piano and Michael Stuart on tenor saxophone are new members, Claude Ranger has replaced Terry Clarke, long-time percussionist with the group. Rick Hommé plays both acoustic and electric bass as before.

This group first performed together at George's Spaghetti House in Toronto and was subsequently invited to give a concert in the series *Jazz On A Sunday Afternoon*. On both these occasions it became clear that the new sextet is the most powerful group Sonny has assembled. Don Thompson expressed himself about it this way: "In this new band, with Doug and Michael and Claude, we're all very excited about playing Sonny's music. It's Sonny's music but it's all our music and it sure is a groove!"

Sonny's approach to his recent compositions is based on the use of two very distinct, entirely different chords as a base — often laid down in different keys by the two keyboard instruments — and/or working between these two points with total freedom for each member of the group. When we asked Sonny whether the musicians find it difficult to play in so wide-open a context, Sonny



Canada Wide

Sonny Greenwich

said: "At first, when I try to explain it, there might be hesitation or confusion, but when the music starts they immediately hear it. The chords are chosen and fitted together so well that the imagination is left with an unlimited choice of things to do in that framework."

And that, it seems to us, can be said of the audience as well as of the performers. As members of the audience we have often experienced the unique gift of Sonny's music. We share John Norris' opinion: "Of all the musicians in Canada, Sonny Greenwich is the one who has been most dedicated and most persistent in playing music that he believed in rather than making a living out of playing music. One result of this is that his music has a rare honesty which transmits itself to the people who hear him. If he had been an American musician I am sure that he would be much better known and more successful — in terms of whatever people consider successful — he could be the most famous jazz guitarist in the world if he wanted to be but his personal way of life prevents that — that's his choice. Once you've heard Sonny Greenwich you definitely want to hear him again. What I think of as jazz music is what Sonny Greenwich is about . . . a music of honesty and originality which always sounds fresh."

#### ALBUMS

Sonny Greenwich —  
The Old Man and the Child  
Sackville C2002  
Sun Song  
C.B.C. International 399

Don Thompson —  
Love Song For a Virgo Lady  
Sackville C2003

*Lilly Barnes and Greg Gallagher are freelance writers and jazz musicians living in Toronto.*

# CLAUDE VIVIER STRUGGLES TO PORTRAY CANADA IN MUSIC

by Pierre Rochon

**CLAUDE VIVIER** was born in Montreal on April 14, 1948. A pupil of **GILLES TREMBLAY** at the Montreal Conservatory of Music, he lived in Darmstadt, Germany, during the summers of 1970, '72 and '74. The recipient of a Canada Council grant, he worked during that period with Paul Méfano in Paris and Gottfried Michael Koenig at the Institut de Sonologie in Utrecht. Shortly after, we find him in Cologne where he studied for two years with Karlheinz Stockhausen. At that time, his first known work, "Proliférations" (1969), for Ondes Martenot, piano and percussions, had already been heard on several occasions in Montreal. This first score was followed in Europe by new works such as "Désintégration" (1971) for piano and strings, by "Chants" (1973) for seven female voices and by "Lettura di Dante" (1974) for soprano and chamber ensemble. The last work was given its premiere by the Société de Musique Contemporaine du Québec in Montreal during the fall of 1974. At that time, Vivier had just returned to his native city and that concert, as it were, "celebrated" his homecoming and was the official recognition of a "young and promising composer"!

After being congratulated, encouraged and admired, the young celebrity quickly found himself face to face with reality: no work was available and opportunities were scarce. Once the bravos and the sincere backstage handshakes were over, there came the retreat to a minimum-rent and relatively morbid and impersonal one-room dwelling. Of course there was no piano on the premises and, perhaps as a substitute, an almost-empty refrigerator stood in the hallway.

Running out of money — he who for two years had enjoyed access to the studios in Cologne — Vivier accepted as a last resort a part-time position as "teacher" in a Montreal organ store at a salary of \$40 per week. During the same period, expenses ran into the thousands of dollars at the Société de Musique Contemporaine du Québec and at Radio-Canada for rehearsals, concert and a recording of "Lettura di Dante" . . . of which — however incredible, but no less true — the composer received \$100 all told! During that fall, Vivier gradually found himself sinking into a deep depressive condition, melancholy and creative impotency. Friends became scarce, the phone rang on rare occasions and as Vivier tells it today, it was only through the kindness of a few "anonymous" Montreal music lovers that he once again took up composition seriously. This time, the venture was "Liebesgedichte", commissioned by the Société de Musique Contemporaine du Québec for its coming season.

When I met Claude in February, the worst was obviously over. Things improved to such a point that he can now

express his creativity in many different spheres: musical arrangements for songs and performances in Montreal and Quebec City 'boîtes à chansons', teaching assignments in a CEGEP that he finds both rewarding and stimulating, and above all much time to devote to composition.

Over dinner Claude evoked his return to Quebec and the manner in which he was forced to assess his "place" as a composer in our society.

"The same idealistic image of the composer is always prevalent. One thinks of the little wonder-boy with a golden voice, gifted from birth, to whom everything comes so easily. The impressive amount of work that precedes this art goes unnoticed as well as the high technical skill it requires. Because of the very fact that he is a creator," says Vivier, "the composer is tying a noose around his neck. Of course the public seems to give him a place, but each decision he may take, be it only slightly unconventional, is severely judged, particularly by critics who display contempt or apathy to cover up for their inability to properly assess the situation.

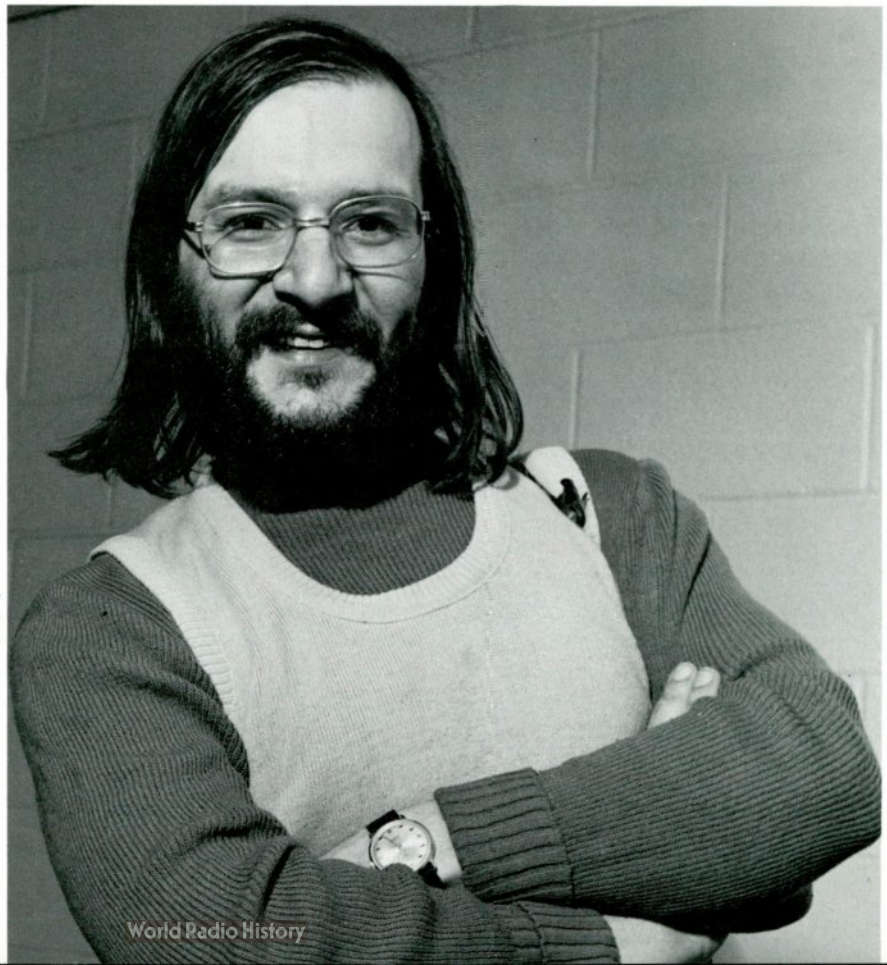
"As a result," Claude continues, "the 'salon' or 'elite' concept is still very much alive. On the other hand, one is faced with another approach: 'I have freaked out and claim no allegiance.' These two attitudes run parallel, but down deep they follow the same popular trend."

With regard to himself, Claude rejects a success-oriented lifestyle which relies on an established structure — quiet and unriskey. Pursuing further this line of

thought, he comes to grips with Quebec's nationalism in these words: "Even though Montreal is my true home, I am a citizen of the world. And being a 'québécois' without any restriction whatsoever is my way of truly becoming a citizen of the world. I have no doubts about my 'québécois' origin and I experience no need to make excuses for it or to constantly redefine it with regard to other nationalities." And he goes on: "Where literature uses words and different kinds of idioms to communicate, music enjoys a frame of mind and language that are universal, and all this despite a large number of superficial features easily recognizable and largely dependent upon geographic and climatic conditions. . . . And this brings me to say that there is something happening here in Canada and in Quebec that must be said and can only be said here. Unfortunately, we lack vision. The musicians are good, but the financial resources are limited. It is difficult here to write works for large ensembles in which what is typically 'québécois' or Canadian could be expressed clearly. Furthermore, festivals and concerts amount to very little."

At this point in our conversation we found ourselves discussing the thorny problem of government subsidies. Vivier deplores the lack of fully equipped and accessible electronic studios. "It is impossible to undertake any long-term assignment as they do in Germany and Holland. Here, the amateur has access to a studio for a short-term project and

*Continued on page 14*



Robinson Photography

Claude Vivier

## PUBLISHER'S CONTACTS, KNOW-HOW INVALUABLE TO SONGWRITERS

by Wm. Harold Moon

You have written a popular song or at least a performable song that you think has the qualities to warrant performances and achieve popularity.

The song has been prepared in either written form or on tape so that it can be properly presented to the persons who can then appraise its usefulness and get behind it as it seeks commercial use and general acceptance by the listening public.

This is the time when you need to enlist the support and expertise that is best provided by capable, active, successful music publishers — publishers who are established in the popular music field and who can provide the contacts, recording interest and other vital opportunities that every good song must have if it is to achieve its maximum commercial success.

Let's pause a moment and define just exactly what a music publisher is. According to my faithful old dictionary\*, a publisher is stated to be "One who publishes: esp: one who issues from the press, and offers for sale, books, periodicals, music, maps, and the like."

That is pretty straightforward. A publisher is one who publishes. Let us now check on how they define "publish." Referring again to my dictionary, I find that this is explained as: "Publish. 1. to make public; to divulge; to proclaim. 2. to bring before the public, as for sale; esp: a. To print and issue from the press, as a book, newspaper, etc. b. to put into circulation."

I don't think it is germane to define music as each of us should understand what it is and it becomes obvious that a music publisher is one who publishes music. Since each of us has our own musical preferences it follows that the same holds true with music publishers who have their own music publishing preferences. The important thing now is to make every proper effort to bring your song to that necessary person — a music publisher who is successful in the publication of the type of songs that you have written.

There are myriad types of commercial songs and many and different publishers. What is needed is a sincere and knowing person who has an established and deserved reputation for knowing what type and style of song will be acceptable to the recording and performing artists and officials with whom he does business. Singers, recording personnel and motion picture, T.V., radio, and stage producers feel confident doing business with music publishers who know their business and don't waste time or opportunities by presenting songs that do not suit the talents, abilities or personalities of capable, successful performers.

No artist wants to commit artistic suicide nor does his producer, A & R mana-

ger or booking agency want to encourage the artist to use material that will hinder his/her career.

In the highly competitive field of show business there is no margin for errors. Usually performers are as good as their last show or record. The public is fickle and surfeited with literally hundreds of other ambitious performers so no artist can afford to do less than his or her best with the best possible musical fare that they can secure.

Every capable and honest publisher realizes this and should be loath to present anything but the most suitable songs to any performing artist or management. Publishing contacts are based on being known in the right way by the right people. Hits develop from being performed in any and every media by the right people at the right time.

It all sounds so simple when put in plain language but there are far too few who fully realize these facts. Successful music publishers do. They have to realize the basics of the business they are in. They spend their time, money, use their abilities and "know how" and bridge the gap between songwriters and music users with suitable material that will turn a profit for them as well as the performers, record and other producers who must have hits to be successful in their endeavours.

If the foregoing sounds discouraging don't forget that publishers, performers and all others have to have hits to survive and succeed. If you can write hits they need you and the best songs you can write.

Throughout the foregoing I have used the singular form "music publisher" and advisedly so. Every publishing company has its firm name but in most instances there is one strong guiding hand directing or personally performing the multiple activities that are entailed in music publishing.

It is vital to establish strong personal contacts with the music publisher with whom you wish to deal. The better they know you and your music the more knowing they can be in extolling your works to those who could use them.

A trap too many fall into is attempting the shortcut of trying to start in the business by being his or her own music publisher. If your motivation is greed you've lost the game before it has started. Half of something is something and all of nothing is nothing.

Successful publishers have to devote nearly all their time to publishing and have to make sure they publish the best and most commercial songs they can acquire. If you are your own publisher you have limited yourself to the best songs you can write but for real success you have to have the best songs you can get. There is a difference.

Few writers can afford to be their own publishers and those who have succeeded have usually done so after they

have enjoyed their first success with other publishers and then by delegating their publishing business to some capable employee while they devote their main efforts to performing or writing.

Look around the music business and you'll see that is the usual situation around the world. Don't stand in the way of your own success as a writer by being greedy or short-sighted. Most successful writers established their success by dealing with established publishers who got their songs performed by established performers and record companies.

Remember, too, that successful music publishing requires, among other things, the ability to edit and arrange music, make it available in printed form, and have the patience to plug and promote new compositions by recordings, radio, television and through the music trade papers and general press.

No stones can remain unturned when trying to establish a new song. Success spills over on the artists who are identified with hits. Everyone benefits who is involved with a hit song. Even the studios where the hit was recorded usually enjoy a vogue when the word gets around that that's where it all came together. Recording officials become aware of the source of their best-selling songs and you and your publisher establish contacts and associations for your future material.

A good song deserves being heard. If you've written a potential hit treat it well by properly presenting it to a good music publisher who can get it heard by capable artists and active recording companies and producers. From there it can go to the wide world of music listeners when heard live or on broadcasts. In the final accounting the general listening public makes or breaks hits.

Make sure you deal with music publishers who can help your song reach its ultimate audience. You and your songs need this professional help if you aspire to be a professional writer of commercial popular songs. A good music publisher knows his business and puts this knowledge to work on behalf of the songwriters entrusting their songs to him. He searches out new music users while maintaining the contacts and connections he's established.

He becomes the confidant of his songwriters and their guide to new markets and music trends. He helps them with his confidence in them and their music. He inspires them to produce the kind of songs that will succeed. Every good publisher is proud of his music publications and those who wrote them. He promotes your songs and sings your praise. He spends his money to do this and when he reaps financial return he then shares this revenue with you.

A good music publisher is a necessity if a writer is to succeed with his songs and, after all, that is the main purpose of commercial, popular songwriting. Don't ever forget it. ♦

\*Webster Collegiate Dictionary, 5th Edition, Thomas Allan Ltd.

## HAROLD MOON AWARD GOES TO RANDY BACHMAN FOR RECOGNITION THROUGHOUT THE WORLD

by Patricia Carisse

Rock guitarist and vocalist **RANDY BACHMAN** of Vancouver-based Bachman-Turner Overdrive was awarded the Harold Moon Award for his contribution to Canadian music's international recognition. The award was presented at BMI Canada's Seventh Annual Awards Dinner April 30. Harold Moon himself gave out the award this year, making reference to the great popularity of Randy's songs in Germany, Sweden, Australia, South Africa and England. The trophy and cash prize were accepted by Jim Herring, Randy's personal manager, since Randy and BTO were on their first European tour.

Minutes later, Harold Moon received a standing ovation for his contribution to the music industry in Canada. This was given him by the more than two hundred people gathered in the main ballroom of the Hyatt Regency in Toronto. Those present included representatives of government, broadcasters, members of the CRTC, representatives of film and record industries, the press, affiliates and staff of BMI Canada Limited, and friends of BMI Canada.

The dining room was decorated with spring flowers of all sorts. After the dinner, writers and publishers of 34 songs in the popular and country styles were awarded Certificates of Honour for their contribution to Canadian music. Besides receiving the Harold Moon Award, Randy Bachman also received Certificates of Honour for two of his hits: "Let It Ride" and "Takin' Care of Business".

In the music-publishing field, and incidentally, for the second consecutive year, Gerry Plamondon of **LES EDITIONS KASMA PUBLICATIONS** of Montreal took



Wm. Harold Moon presents Harold Moon Award to Jim Herring who accepted on behalf of recipient Randy Bachman.

awards for three separate songs. Gerry's delight showed as he expressed a wish to see more years of similar success.

Double award winners, both in the writing and in the publishing fields, were **GILLES VALIQUETTE** and **JEAN-PIERRE MANSEAU** of Montreal, **CRAIG RUHNKE** and **JACK CORNELL** of Toronto, **TERRY JACKS** of Vancouver and **BURTON CUMMINGS** of the Guess Who, Winnipeg. Pub-

lishers receiving two certificates were **CIRRUS MUSIC**, **DUNBAR MUSIC CANADA**, **THE MERCY BROTHERS PUBLISHING COMPANY**, **DOUBLEPLAY MUSIC OF CANADA**, **GONE FISHIN' MUSIC LIMITED**, **LES EDITIONS DE LA MARGE** and **RANBACH MUSIC**. (On page 7 is an article by Harold Moon explaining the role of the publisher.) Additional award winners are listed on the outside back cover.

S. Campbell Ritchie, Managing Director of BMI Canada Limited, began the programme by welcoming everyone and introducing distinguished guests, including Alderman Reid Scott, representing the City of Toronto; Mrs. Pat Pearce, a commissioner of the CRTC; Bruce Corder, Director of Operations, National Arts Centre of Ottawa; James Keating, representing ACTRA; Alan Wood, President of the Toronto Musicians' Association; Brian Cooper, immediate Past President of the Canadian Restaurant Association; Eber Rice of the Ontario Liquor License Board.

Edward M. Cramer, BMI Canada president, greeted guests and went on to present a special Certificate of Honour for **GORDON SINCLAIR's** "The Americans" published by **CONESTOGA MUSIC**.

The music of the affiliates' award-winning songs was played as they came to

Mal Thompson, right, of Conestoga Publishing accepts Certificates for Conestoga and Gordon Sinclair for "The Americans". Making the presentation are S. C. Ritchie and Edward M. Cramer, BMIC.







Terry Jacks and Edward M. Cramer

the podium to accept. Interspersed with the presentation of awards was the introduction of guest presenters, people prominent in the cultural and the entertainment fields, all of whom made interesting and thought-provoking comments before handing out the awards.

Bill Ballard, President of Concert Productions International in Toronto, said the recording industry in Canada should profit from tax benefits similar to those enjoyed by the film or oil industries. Later he commented: "Canadians lack courage and salesmanship" to which Master of Ceremonies Bill Walker quipped: "Anytime you'd like to cancel Sinatra and book me into the Gardens instead, it's fine with me." Ross Reynolds, president of GRT of Canada Limited, seemed to refute Ballard's discouraging industry picture by outlining the many activities of the Canadian Recording Industry Association, of which he is president.

Gerry Rochon, vice-president and executive producer of CFTO-TV in Toronto, spoke of the increased use of Canadian talent on the station's programmes over recent years. Robert Sirman, executive assistant to the Hon. Robert Welch, minister of the new Ontario Ministry of Culture and Recreation, spoke to the music industry as represented by the people in the room urging them to set up lines of communication with the ministry. He said funds were being made available to help different cultural and entertainment industry groups such as the music industry. *Toronto Star* columnist Jack Miller acknowledged the large debt that segments of the Canadian music industry owe to their American connection, pointing out that in many cases the association has been very advantageous. Finally, Montreal impresario Madame Françoise Chartrand voiced her wish that both Québec songwriters and English-language Canadian songwriters become better known to one another.

From Québec came telegrams of good wishes, one from the minister of Cultural Affairs, Denis Hardy, another from Madame Denise Lachance, with the same department. Still another was later received bringing the greetings of the Québec provincial premier, Robert Bourassa.

We congratulate all of this year's winners, especially those who were unable to attend the Awards dinner because of their various professional commitments.



Cocktails preceded dinner at the Hyatt Regency, Toronto.



Wm. Harold Moon, Mrs. Moon, Nona MacDonald, D. C. Trowell

Mrs. T. Clyde Moon, Mr. Moon, Montreal; George Hynna and Mrs. Hynna, Ottawa





Toronto Star Columnist Jack Miller presents Certificates of Honour on behalf of BMI Canada Limited to: left to right: Gerry Plamondon, Les Editions Kasma Publications, Montreal, and writer Pierre Robert, co-writer with Denis Forcier of "A Jamais"; Joey Frechette of Beechwood Music of Canada, publisher of "Anna Marie", written by Bruce Miller; Bobby G. Griffith, writer and publisher of "The Badger's Song".



Left to right: Jack Miller presents Certificates to BMIC's Wes Wilson who accepted on behalf of Jack Hosier and Two Brothers Music for "Bittersweet"; Jack Miller presents Certificates to Allan MacMillan of Cirrus Music for "Clap for the Wolfman", written by Burton Cummings; Presenter Bill Ballard, President of Concert Productions International, presents awards to Mark Altman of Boot Records, accepting on behalf of Dave Boire and Pet-Mac Publishing for "Country Girl"; Bill Ballard, centre, with Pier Marier of Thème-Variations Division Editions and Lee Gagnon, right, co-publisher and co-writer of "Des Croissants de Soleil".



S. C. Ritchie, BMIC; Fulvia Schiava, Index Department, BMIC; Bob McBride and Paul Hoffert, Hopo and Boco Music, accepting for "Do It Right"; Barry Keane, Dunbar Music Canada, presenter Bill Ballard, Jack Cornell for "Good to be by You" and "Happy Dreamer"; Bill Ballard and Gary Buck, Doubleplay Music of Canada, publisher of "He" written by award-winner Jim Haggart.



David Coutts for Maple Creek Music, presenter Ross Reynolds, Rick Knight, co-writer with Buster Fykes of "Highway Driving"; Ross Reynolds and Paul David of The Mercey Brothers Publishing Company, publisher of "I Heard Bells", written by Ray Mercey; Mr. Reynolds and Gary Buck, Doubleplay Music of Canada, publisher of "I Remember Love", written by award-winner Dick Damron.



Ross Reynolds presents certificates to Terry Jacks, writer of "I Thought of You Again" and "I Want You to Love Me"; Mr. Reynolds and Dominique Brunet of BMIC's Montreal office, accepting on behalf of Gilles Valiquette and Les Editions De La Marge for "Je Suis Cool"; presenter Gerry Rochon, Executive Producer, CFTO Television, Toronto, and George Struth of Quality Records accepting on behalf of Domenic Troiano and Pasqua Music for "Just As Bad As You"; Mr. Rochon and Gerry Lacoursiere, A & M Records, accepting on behalf of Valdy, Irving Music of Canada Ltd. and Klavic Music for "Landscapes".



Presenter Gerry Rochon with Jim Herringer of Vancouver, accepting on behalf of Randy Bachman, Fred Turner and Ranbach Music for "Let It Ride"; Len Hopkins of BMIC's Vancouver office accepting from Mr. Rochon for Alan Moberg's "The Long Left Hand of Life," published by Vancouver Music Publishing Company and Mocassin Music; Paul David, right, accepting from Gerry Rochon for "Our Lovin' Times," written by Frank Trainor of Charlottetown and published by The Mercey Brothers Publishing Company; Robert Sirman, Ministry of Culture and Recreation, Province of Ontario, presents certificates to Paul Hoffert of Media-trix for "Pretty Lady", written by Skip Prokop.



Presenter Robert Sirman with Allan Macmillan, Cirrus Music, also accepting for Burton Cummings for "Star Baby"; Craig Ruhnke, writer of "Summer Girl", presenter Robert Sirman, Stan Kulin, U.A. Records Limited and Unart Music (Canada) Ltd.; Craig Ruhnke, co-writer with Frankie Gibbs, second from right, of "Sunshine", published by Don Valley Music Limited, represented by Gary Muth, right, with presenter Robert Sirman.



Robert Sirman with Jim Herringer of Vancouver, representing Randy Bachman and Ranbach Music, writer and publisher of "Takin' Care of Business"; Mme Françoise Chartrand, Montreal, centre, with Jean-Pierre Manseau, left, writer of "Théo et Antoinette" and "Tout ce que je Veux", published by Les Editions Kasma Publications, represented by Gerry Plamondon, right; Mme Chartrand with Dominique Brunet of BMIC's Montreal office, accepting on behalf of Gilles Valiquette and Les Editions De La Marge for "La Vie En Rose".



Bill Amesbury, writer of "Virginia", Mme Françoise Chartrand, Phil Anderson of Bay Music Company Ltd.; S. C. Ritchie, BMIC, Fulvia Schiava, BMIC, Bob Kendall, writer and publisher of "Walking On Back"; Mme Chartrand and Dev Devereux, Canadiana Music, publisher of "Werewolf" written by Les Emmerson; Mme Chartrand and Len Hopkins of BMIC's Vancouver office, accepting on behalf of Howie Vickers and Vancouver Music Publishing Company for "You Were My Home".



Left to right: Mrs. Scott, Alderman Reid Scott, City of Toronto; Jack Buckley, General Licensing, BMIC, Mr. and Mrs. Brian Cooper, immediate past-president, Canadian Restaurant Association; Paulette Arpin, Mal Thompson, Canadian Talent Library, Mrs. Thompson, John Arpin.



Mrs. Corder, Bruce Corder, Director of Operations, National Arts Centre, Ottawa; Lionel Forestier, Manager, CBLFT, Toronto, Mrs. Forestier.

Composer Lee Gagnon, Lowell Hicks, CBC, Ottawa; Robert Temisien, CBC, Montreal, Luc Martel, Dominique Brunet and Denise Meloche, BMIC, Montreal; publisher Pier Marier, Montreal.



Nona MacDonald, D. C. Trowell, President, CKEY Radio, Toronto; Jean Archambault and Steven Harris, CRTC, Ottawa.

George Taylor, Rodeo Records, and Mrs. Taylor; Ronney Abramson and Bernie Finkelstein, True North Records.

George R. Struth, Quality Records Limited, Mrs. Struth, Mrs. Keane, Barry Keane, Dunbar Music Canada.



Jeff Smith, Sounds Interchange, Frankie Gibbs, Nancy Ruhnke and Craig Ruhnke; Betty Layton, BMIC, Jim Herringer, Vancouver

**ALL PHOTOS BY  
ROBINSON PHOTOGRAPHY**



Mrs. Devereux, Mrs. Mair, C. C. Devereux, Canadiana Music, Al Mair, Attic Records; Mrs. David, Paul David, The Mercey Brothers Studio, Elmira



Don Grashey, DMG Sound Studios, Thunder Bay, S. B. Hains, George Petralia; Terry Brown, Toronto Sound Studios, Linda Brown, Arnold Gosewich, Capitol Records EMI (Canada) Limited

VIVIER — *Continued from page 6*

that is very well, but let us also provide a place to the one who is, even in the eyes of the public, a full-time 'professional' composer."

Another obstacle: some Canadian orchestras that are managed American-style are so expensive as to be harmful to the works' presentation. The works are very often presented only in part and, not surprisingly, rejected by the public. "Thus," explains Vivier, "everything operates as if the composer were absolutely forbidden to make an error. One must become a success overnight. Without a flaw. And the first work for a major orchestra is generally commissioned when the composer has reached the age of 35 or 40!

"Marketing is done on a very large scale where a 'pop' concert is concerned," remarks Claude, "so why not use the same methods when dealing with genuine contemporary music — the very music that has led the way and from which 'pop' music has derived. 'Pop' groups play to a full house at the Forum, whereas all we ask is an ordinary hall and a small public, just like in the days of Beethoven and Chopin. . . . Let us, once and for all, stop treating our music as an exception or as a boring official embassy concert during which the public would be 'asked to close its eyes not to be disturbed by the musicians' awkward movements' (as was once said by an orchestra conductor at a Penderecki concert). . . . It is almost as if a medical doctor were to complain about the complexity of contemporary surgery with the avowed purpose of reinstating folk medicine. . . ."

Asked to attempt to see what the future holds in store, the polemist-composer said: "I am going where music is going as I follow the course of its history. I can predict the future no more than the politician or the economist can. For my part, I can write with great care a good score for flute and piano but it can never be anything more than simply that. This is not my goal.

"At the moment, I am working on "Liebesgedichte" (a love poem), the last in a series of works written for a conventional group. Later on, in a work titled 'Maritime', I will use instruments purposely collected for my score: stumps, pebbles, shells, recordings of the sounds of the sea. Also some harmonicas, folk-music instruments and other practically unknown instruments such as a bamboo horn used by Australian aborigines.

"I shall obtain all this through personal contacts and friends. I now believe that in North America, the only answer is to associate with a group determined to devote its time to the composer, even at the risk of being underpaid, even if the end product is not 'marketed' . . . determined therefore to share in the composer's creative effort, without ever giving up. . . . Only then shall there be ample reason to speak philosophically or to rhapsodize about surpassing excellence. Not before!" ♦

*Mr. Rochon is a writer with the CBC in Montreal.*

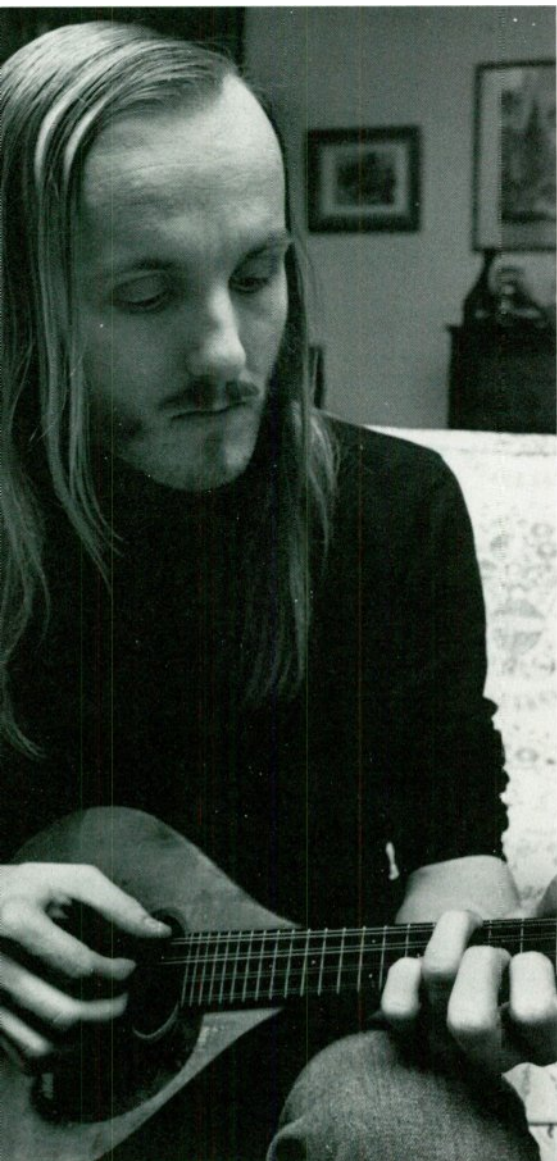
## Jim and Bertrand

# DUO LIMITS CONCERTS, LEAVES TIME FOR CREATING

by Helène Pedneault

**JIM CORCORAN** and **BERTRAND GOSSELIN** are two people who seemed fated to meet. In 1972, at a concert in which they were each singing their own material, someone suggested they sing together. A new duo was born to which they gave their first names, a safeguard against losing their identity as performers. Both feel that if they decide to go their own ways, they would like to be recognized individually by the public.

Each composes his own songs, words and music. They come together to match voices and blend their guitars, and eventually end up modifying the songs.



Jim Corcoran

Together they polish them and give them some final touches. On stage they sing together most of the time but occasionally they work with others individually. "Ile d'Entrée", their second album on the Sage 1 label, is a 'Productions Célestes' release. "Ile d'Entrée" maintains a mood of peace within an effervescence of electronic sound. Half the lines on the score sheet are Jim's, the others belong to Bertrand.

Jim and Bertrand cannot be referred to as career musicians. Like many other musicians of their age group, the pleasure they derive from singing is the main consideration. They deliberately by-pass the concert machine and all the props that go with it. They are working together on yet another French LP. Jim is on a solo venture preparing two more, one in French and the other in English. Bertrand is preparing one in French.

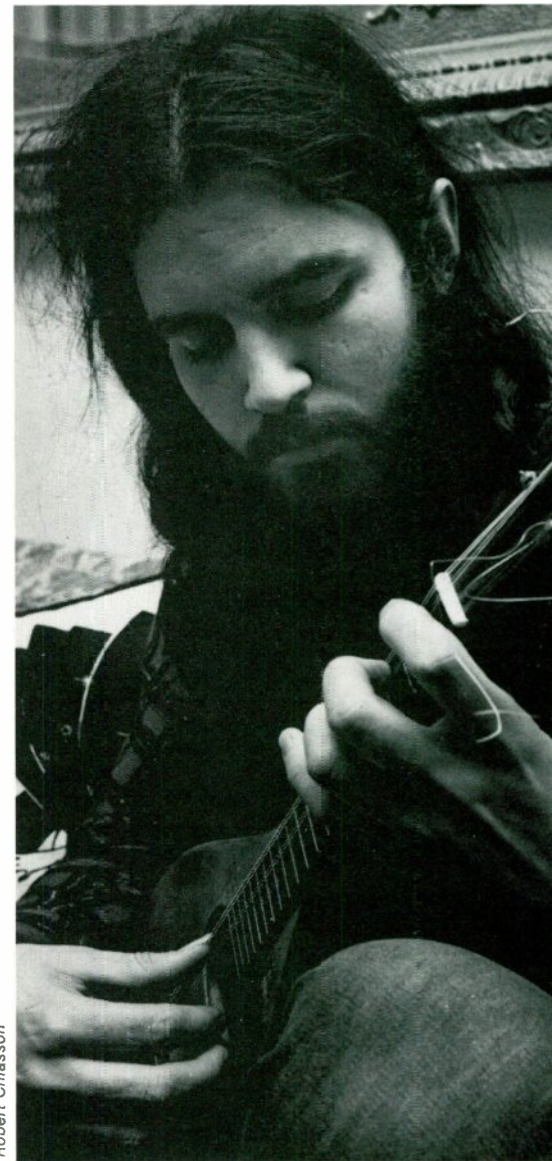
Up until now, they have never been too eager for stage work and they have decided to keep it this way so that they will always be ready for fresh inspiration and avoid overexposure. Their lifestyle is simple: little money but lots of friends. Their goal? To try and arrange 50 concerts a year thus leaving enough time to seek new approaches and to package a new LP. They also want to see the world.

The two are not folksingers in the traditional sense of the word. Bertrand explained: "We don't play pop or rock n' roll. What we do could be labelled contemporary folk which comes to us as a result of having our roots in the city. Two guitars, two voices, that's what we are. We improvise, at times, but it always happens within a well-rehearsed concert. We owe it to the public to be well-prepared and to polish our work. We are not complicated! Suitable opportunities to play, which bring along new experiences for us to discover, are all that we're looking for. Our values, our home and friends in Sherbrooke, mean a lot to us. The star syndrome is a dead-end street; it prevents you from looking beyond to what is new. Should our luck in this venture bring us a little money, it will give us time to create new works and to indulge, perhaps, in other things like travelling. Should we encounter success, we won't turn it down. But then, again, if it passes us by, we won't be broken-hearted."

This is their outlook on life. The word strategy is not part of their vocabulary. They purposely avoid using the word "career" when describing their activities. They are critical of private radio stations, which they consider hysterical, for offering the public so little, nothing but long-

gone sounds and words. They would expect them to allocate more air time to the roots of music, to folk songs.

Jim talks about their being on stage: "The word 'spectacle' (as used in French) scares me outright. What we do is not spectacular, it's visual and sonic. People sit down, they close their eyes and they're not overcome by sound. They must make an effort to establish contact with us and tune in as it were. As for us, we prepare diligently and we give it all we've got. We would like people to know us just enough so as to be able to play wherever we want, in places where our music can be enjoyed as a total experience."



Robert Chiasson  
Bertrand Gosselin

# MUSIC IN CANADA

**PHIL SCHREIBMAN** has been writing music for the theatre since 1968. He has seen his works produced in England and across Canada and on April 27th "Red Emma", for which he wrote the music to Carol Bolt's lyrics, was scheduled for viewing on the CBC Television Network. "Red Emma" was first produced at the Toronto Free Theatre last winter and on March 21 Phil was in Manitoba where he was musical director and performed in "Red Emma" at the Manitoba Theatre Centre.

Schreibman has had his musicals produced at the Theatre Passe Muraille, Factory Lab and Tarragon theatres in Toronto and at Neptune in Halifax. For a time he was composer-in-residence at the Toronto Free Theatre.

He received a Canada Council Grant in 1973-74 to study the relationship between music and the theatre, particularly electronic music, and visited England in the summer of '73. From there he went on to tour electronic studios in Europe. He returned to study electronic music with **ANN SOUTHAM** at the Royal Conservatory of Music in Toronto.

Phil wrote the lyrics and music for "Piik's Madhouse" which was directed by Ken Campbell and taken to the Royal Court Theatre in London, England, in January of 1973. Another of his hits was "Vampire" at Theatre Passe Muraille.

The CBC FM network repeated two highly successful musicals by **CLIFF JONES**, both commissions by CBC Radio. "Hey Marilyn!" was repeated on March 23 while "Hamlet" was heard at noon Easter Sunday.

Beverly D'Angelo starred as movie queen Marilyn Monroe in the two-hour musical biography "Hey Marilyn". "Hamlet" received its first performance in December, 1973, with Cal Dodd as Hamlet. The musical was transposed to stage at last year's Charlottetown Festival where it was produced as "Kronborg: 1582". The stage production is touring this spring, returning to Charlottetown and on to Broadway in October.

**JAYSON HOOVER's** single on the Mushroom label, "(She's) My Lady", attracted extensive airplay from Western markets but also appealed to the Montreal market, among others. Label spokesman Bob Vanderlit said in Toronto Jayson's next single, to precede an album already cut at Can-Base Studios, would be up-tempo and would appeal to a dis-cotheque market.

**DAVID GEORGE's** initial single for A & M was released in early April. Both sides, "Tropical Heat" and "How Can I Be Certain", were written by David. John Stewart produced sessions at Eastern Sound and backup was supplied by the Juno Award winning group Rose.

Commissioned by the Vancouver Little Theatre Association, **MAREK NORMAN** and **RICHARD OUZOUNIAN** have written a musical adaptation of Shakespear's "Love's Labour Lost". The play opened February 20 at the York Theatre in Vancouver. Its original two-week run was extended by another two weeks due to popular demand.

*The Columbian's* columnist, George Daacon, said that the 15 musical numbers are what really made the production, and added that lead performer and choreographer **JEFF HYSLOP** was "outstanding".

Preceding the opening of "Love's Labour Lost" by only one day, Richard Ouzounian's other play "The Checkov Kids" opened at Simon Fraser University. The same performers, Simon Fraser Repertory Ensemble, are doing "Marat-Sade" under Ouzounian's direction.

Cliff Jones has been appointed personal manager to A&M artist **VALDY**. Jones is a long-time veteran of the Vancouver music scene and has worked as road manager for Chilliwack and as general manager of Haida Records.

Plans have been made for Valdy to re-record 12 tunes from his three Canadian albums for an American album release. The album will be recorded at A&M's Los Angeles recording studio in May with a release slated for June.

A Canadian album will be recorded in late July at Le Studio in Morin Heights, Quebec. A U.S. release for this album will follow shortly afterwards.

Valdy is currently represented on album charts with "Family Gathering". He plans to move his base of operations from Woody Island, Newfoundland, back to the west coast in the next few months. During his cross-country Canadian tour in late February-March the A&M songwriter/singer played to sellout halls.

Attic recording artist **KEN TOBIAS** accompanied **VALDY** as special guest on five dates in Valdy's spring concert tour. Ken played Toronto, Hamilton, London, Ottawa and Montreal with Valdy. During the tour **GLOOSECAP MUSIC LTD.** announced that Ken's Attic single "Lady Luck" was being played across the country.

Attic Records has issued a debut album by **RON NIGRINI** and a new single titled "Horses". The album "Ron Nigrini" was produced by Dennis Murphy at Thunder Sound in Toronto.

**CHARLIE RUSSELL** of CJCJ Radio in New Brunswick wrote the tune "The Bricklin" about the government-assisted Bricklin car venture in New Brunswick. He recorded it for Boot and distribution is by London.



E. Dee Gold

**E. DEE GOLD** was a Toronto housewife about six years ago. She had studied piano for years, reared a family, and then the idea hit her to become a club and lounge pianist. For the past six years she has been playing Toronto's top spots, including the Constellation, Mr. Tony's, The Royal York, and the Airport Hilton.

Early this year her first piano album, totally financed by herself, E. Dee says, was released on the Periwinkle label. E. Dee wrote three of the tunes, "Please Let Me Into Your Heart", "Hustle and Bustle" and "The Answer". The album, titled simply "E. Dee Gold", is an instrumental rendering of today's hits that are sure to become standards. It was produced, arranged and conducted by **ART SNIDER** and recorded at Sound Canada.

The Newfoundland Showband has regrouped under leader **RAY McLEAN**. Other members are Clyde Hibbs, Sammy Rose, Nate Hammond and original group member Bill Whalen, drummer. The band toured the Atlantic Provinces this spring and plans are set for another Marathon album. Six have already been cut on the label.

In 1968, **NICK BOHONOS** and **JOHN PETERS** wrote a hit song called "Footsee" all about a toy craze of the day. Seven years later the song has been released in England on the Pye label, recorded by Wigans Chosen Few. *Record World* has "Footsee" climbing the British singles' charts. The tune is published by **YOUNG ART MUSIC** of Montreal.

**VAN-LOS MUSIC** has released a two-album set, titled "Maranatha — A Universal Rock Mass," which features performances by The Vancouver Voice-of-Youth Orchestra and Choir, comprised of 200 young Vancouver musicians and vocalists, and featuring soloists **MAREK NORMAN**, Jane Mortifee and Jack Bell. A single, "Gloria," sung by Marek Norman, has been released from the album. The performance was recorded by Stoney Productions Ltd. mobile unit during a week-long engagement at Vancouver's Christ Church Cathedral.



Saltspring Rainbow, from the London, Ontario, area, have released their own first single, "Bralorne Saga" by group member **BRAD MURPHY** and co-writer **YVONNE VAN DURREN**. "Fox on the Run" is also on the single. Brad and Doug Thordarson made up the duo called Saltspring until late 1973 when they were playing Kitchener, Ontario, and met a foursome called the Sunflower Rainbow Band. In pubs the six are a tight, danceable group while in concert Saltspring Rainbow plays a range of country rock from bluegrass to rock to traditional country blues.

**NEIL MacIVER** and **FRANK PHILLET**'s first single for Attic Records was released in early April and is distributed by London. Four sides were recorded at Thunder Sound and Attic expects the next single to be released later this summer. The Edmonton duo co-wrote both sides, "Someone Like You" and "Message of Love".

**PIERRE DANIEL**, newcomer to the Quebec pop music field, has a single released on London's Deram label. Titled "Quebec, Quebec", the song was written by Pierre and **MICHEL VEILLEUX**. It is backed by "Les Matines" written by Pierre and **DENIS WILFORD**. This 45 will soon be released in Europe on the Vogue label.

**MICHAEL T. WALL**, The Singing Newfoundlander, expected his second album on the Banff label out the end of April. "More of Canada's Singing Newfoundlander, Michael T. Wall" includes material written by Michael as well as tunes by **GORD GRILLS**, **REG WATKINS**, **BEN KERR** and **FRED DIXON**, among others. Stations throughout Newfoundland picked up Michael's initial album, as well as his single, "Shake My Hand, I'm From Newfoundland."

Michael is one of the greatest self-promoters in Canada, and he doesn't stop there. He also promotes friends in the country music field he admires, not to mention his home province. He keeps extensive files of Canadians who are interested in his material and performances and mails his own fliers when he is performing.

Another side of the promotion he does is the sale at concerts of his own album and posters. His efforts have paid off internationally as well. He has mailed his recordings to fans throughout the world and has heard back from people in Poland and Russia who have played them extensively. One school teacher in Korea plays the recordings to his students.

The past winter included performances at all major country clubs in Toronto and several throughout Ontario. Last October he played a concert in Florida, performing all-Newfoundland music. The month of July will see Michael back home in Newfoundland for a one-month tour.

Television appearances have included the *Elwood Glover Show* and the *Harry Hibbs Show* out of Hamilton.

CTV's *The JOHN ALLAN CAMERON Show* begins its weekly network run in May. Musical director is **ROBBIE MacNEILL** who regularly accompanies Cameron in concert and one of the first guests will be **ADAM MITCHELL**.

Further taping dates are scheduled at Montreal's CFCF-TV studios. Producing for Balmur Limited is ex-*Singalong Jubilee* host Bill Langstroth.

**RENEE BONDY** was commissioned by the University Liggett School of Grosse Pointe, Michigan, to compose music and lyrics for the school's spring production of Mark Twain's classic "Tom Sawyer". In 1972 and 1973 Ms. Bondy was musical director of the school's summer theatre workshop. She regularly attends the BMI Canada Musical Theatre Workshops, was featured last year in the spring Musical Theatre Showcase and will have works featured again this spring.

The Montreal group Mahogany Rush has completed a series of U.S. dates with the British rock attraction Queen. Coinciding with the opening of the tour was the release of their single "Satisfy Your Soul". The song was a Single Pick in both *Cashbox* and *Record World*.

A new album was due for release in March. "Strange Universe" is on Ko'tai Records in Canada and Nine Records in the U.S. United Artists handles distribution here while 20th Century takes care of the same in the States. The band's two previous albums, "Maxoom" and "Child of the Novelty", have drawn favourable reviews from major music publications. It has also been the subject of feature articles in *Cream* and *Melody Maker*.

Mahogany Rush leader **FRANK MARINO** has recently changed his name to Franke Marino, prompted by his interest in numerology.

Producer **HARRY HINDE** has been kept busy working with **CHARITY BROWN** (A & M), Copperpenny (Capitol), **KEN HOLLIS** (RCA), Susan Jacks (Goldfish) and Armando Hurley. Hinde is represented on the top charts with "You Beat Me To The Punch" by Charity Brown and "You're A Part Of Me" by Susan Jacks.

The sessions for Charity Brown took place at RCA's Toronto Studio with Tom Baird arranging and Haywood Parrott handling engineering chores. Ten songs in all were recorded including her new single "Rock Me A Little While" and the self-penned "Touch Me Babe" which was arranged by David VanDePitte. Charity Brown, ex-vocalist for Rain ("Out Of Your Mind"), also received a Juno nomination for "Most Promising Female Artist."

Hinde also recorded eight sides with Copperpenny at RCA in Toronto. Some of the material completed was written by band members **RON HILLER** and **BILL MONONEN**.

Hinde has also been working with Ken Hollis and recorded four sides for RCA. Hollis is an ex-singer of Copperpenny.

Pianist/composer/arranger **MURRAY GRAHAM** has begun a service for music creators that could prove invaluable to those who cannot write out their own music. He has begun a lead sheet service from his new address at 297 Hanly Street, Midland, Ontario, L4R 2N8.

For a fee of \$20 per lead sheet Murray will work from tape, record or cassette. A printed copy of the lyrics must accompany each tape, to avoid word mistakes.

Murray worked as a musician in England for nearly 16 years where he was a pianist, did orchestrations for the London stage, wrote numerous television tracks and was responsible for the musical "What Goes Up". Back in Canada nine years now, he has performed extensively in clubs with his own trio and is currently teaching piano, organ and guitar.

A debut album on A&M Records by **BRUCE MILLER** has been completed at the Sound City studio in Los Angeles. Producer of the set was **GAYE DELORME** of Edmonton who has been working with Ode's Cheech and Chong and co-wrote the duo's hit single "Earache My Eye."

Musicians for the sessions included some of the best-known in Los Angeles. These are Jim Keltner (drums), Lee Sklar (bass), David Foster (keyboards), Rusty Young (steel guitar), Tom Scott (sax) and Airtio (percussion). Delorme played guitar on the sessions.

Eight songs of the ten tracks are Miller penning. Delorme penned one tune.

Miller is again living in Vancouver after a brief stay in Toronto. He continues to work regularly with a small backup band. A & M Records will issue a single before the album.

"For the record, Bruce Miller comes from Vancouver, is contracted to A & M Records, and just happens to be terrific," reported Ian Wightman in *The Ottawa Journal* following Bruce's opening at Le Hibou coffeehouse. Ian reported that Bruce and his six-piece band offer a rich mixture of commercial pop music, country ballads, fiddle breakdowns and old-time pop standards.



Bruce Miller

Bachman-Turner Overdrive slipped into Toronto in March to record their new album, "Four Wheel Drive," at **JEFF SMITH's** Sounds Interchange studio. Engineer Mark Smith, who has worked on each of the BTO albums, flew in from Los Angeles for the sessions. Producer, once again, was BTO's leader **RANDY BACHMAN**. Song credits in "Four Wheel Drive" are split between the four members of the group, **RANDY BACHMAN, FRED TURNER, BLAIR THORNTON** and **ROB BACHMAN**. Release is set for mid-May.

BTO and manager Bruce Allen appeared on a recent Variety Club Telethon in Vancouver and donated \$25,000 towards the construction of rehabilitation facilities for handicapped children. Total amount raised from the event was a record \$650,000.

Almost a month before its April 5th concert at the 20,000-seater Chicago Stadium the group racked up a sell-out. Only a few other entertainment acts have been able to fill the hall.

The band has set April 27 to May 14 aside to tour Europe with dates in all major capitals. Randy Bachman and Mark Smith will complete mixing of "Four Wheel Drive" in an English studio.

Recently Radio Luxembourg, the most powerful rock outlet in the European market, broadcast the Canadian-created "In Gear" radio special that details the emergence of BTO dating back to Bachman's years with the Guess Who. The package was put together by journalist Larry LeBlanc and CKOC (Hamilton) DJ Gord James.

This summer BTO will complete a 13-date tour of Canada from August 11 to September. Dates include the Canadian National Exhibition and the Pacific National Exhibition. Manager Bruce Allen also announced that BTO has been chosen to headline the 1976 MIDEM meet to be held in Cannes, France.

BTO sidenote: Two of BTO's road men, Greg Morgan and **BILL SCHERECK**, have formed a band known as The Road Crew. During sessions for "Not Fragile" in Seattle last year, the two recorded two songs, titled "The Roadie Song" and "Yellow Truck." BTO's label Mercury Records has decided to release a single. Both tunes are published by **RANBACH MUSIC**.

Another success story in Canadian music is Columbia Records' Myles and Lenny (**MYLES COHEN** and **LENNY SOLOMON**) of Toronto. "Can You Give It All To Me," their first single for the label, has turned into a hit across the country and the trade publications uniformly turned in rave reviews.

Wrote *Record World* in a front-page 'pick': "Canadian duo has the musical expertise to rank with acts like BTO in appeal with a pleasing amalgam of Cat Stevens and 'It's a Beautiful Day' rock styles. 'All' is a must!"

The Myles and Lenny album, titled simply "Myles and Lenny," was released Stateside in mid-March and immediately picked up FM airplay. Columbia Records is issuing strong support for the duo.

The group has completed dates in

Philadelphia, Washington, Boston, Detroit, Atlanta and New York. Plans have been set to play Los Angeles, Montreal and across Canada this summer.

Myles and Lenny's production and management team now includes Gary Haber as co-manager of the act in the U.S. Hamber also handles David Bromberg and India's Ravi Shankar.

In a precedent-setting decision, Mr. Justice Patrick Mahoney of the Federal Court of Canada ruled in favour of Lighthouse and GRT Records of Canada Ltd. in their case involving the Canadian sale of now-deleted American Lighthouse products. Mahoney ruled that Record Warehouse, a Toronto wholesale distributor of records and tapes, contravened the Copyright Act when it imported 2,175 copies of the "Can You Feel It" album and sold them in its Toronto retail record outlet for \$1.99. Record Warehouse also sold them to distributors for \$1.55 while GRT Records of Canada, which distributes Lighthouse in Canada, was selling Canadian copies of the same album to wholesalers for \$3.67.

Counsel for Record Warehouse said that the decision will be appealed.

Lighthouse was the first Canadian act to be booked into the Zodiac I room of the Ramada Inn. Lighthouse leader **RALPH COLE** presented a Juno Award and then had to leave for the Zodiac date.

The current line-up of Lighthouse is as follows: Ralph Cole (leader, guitar, vocals); **DALE HILLARY** (sax, flute), David Tanner (sax), Joe Ambrosia (trumpet, flugelhorn), **IAN GUENTHER** (violin), Howie Wiseman (cello), Louis Yacknin (bass), Tom Wills (drums and percussion), **FRED MANDEL** (keyboards, synthesizer) and **BILLY LEDSTER** (vocals).

The 'new' group has taped a television special at Toronto's CITY-TV studio. The program was filmed before a live audience and features interviews and candid shots of the band.

This summer Lighthouse will be 'in-residence' for two weeks at the Blue Mountain Summer School of Contemporary Music. Administered by George Brown College and Georgian College, the course is open to musicians from across Canada and will deal with the technical aspects of the music business — from equipment and sound systems, road crews and tour logistics, promotion and marketing, composer rights, publishing and recording companies, to agents and managers.

GRT Records are putting together a national promotional campaign that will offer a winner from each province a free scholarship to the school and free transportation and accommodation for the term.

Lighthouse had U.S. dates set for this spring and an album will be released by summer.

**JOEY SLOAN** and his country/MOR group Windmill have had released by the Bronco label, their first single recording. "My Kind of Woman" was written by Joey.

We're not likely to see much of **BRUCE COCKBURN** this year, according to his manager/record company head Bernie Finkelstein. Bruce has retired to his farm outside Ottawa where he's writing material for his next True North album. Scheduled concerts will take place at the Stratford Festival Theatre on August 24th during the Stratford Summer Festival and at the Winnipeg Folk Festival July 18 to 20.

At press time WEA had not set a release date for the initial Diamondback album, already recorded. Earlier singles were "Just My Way", co-written by **MIKE MCKENNA** and **TONY NOLASCO**, and, more recently, "Wait My Time". The latter was co-written by Diamondback members Mike McKenna and **PETER MCGRAW**. A third writer-member of the five-man group is **HOWIE SMITH**.

Diamondback has been working one-nighters regularly, out of Toronto, and headed east this spring for appearances there, including Montreal.

## JAZZ

by Greg Gallagher

The group Nimmons 'n Nine Plus Six continues to perform in concert at art centres and secondary schools in Ontario. Many of these performances are broadcast over CBC radio for the Jazz-Radio-Canada series.

In addition to the concerts **PHIL NIMMONS** and group members hold clinics and workshops with music students in the various locations.

The group, with help from Canada Council, made a tour of Eastern Canada last fall and it is possible they will be headed there again this year.

Phil told *The Music Scene* that the 10th Annual Chamber Music and Jazz Festival will again be held at the University of New Brunswick. This year's events will include a concert by Canadian globe-trotter **Oscar Peterson**.

Clarinetist Nimmons has been commissioned to write original material which will provide links to film music composed by Oscar Peterson. The film will be seen at Ontario Place this summer. It was shot in Northern Ontario and was produced for Ontario Place by Len Casey.

Considering the unstable climate for large jazz bands it is very encouraging to look at the membership of Nimmons 'n Nine Plus Six and realize that it's truly a jazz band: Nimmons on clarinet, **KEITH JOLLIMORE** on alto, Art Elifson tenor sax, Jerry Toth baritone sax, **DARRYL EATON**, Bram Smith III, Mike Malone and **HERB SPANIER** all on trumpet, Dave McMurtle, Rick Stepton, Tony Lukiwski and John Capan, trombones, Tom Szczesniak piano, **ANDY KREHM** guitar, Dave Field bass and Stan Perry percussion.

RCA artist **GARY BUCK** spent time in RCA's Studio B in Nashville working on new material with Bobby Bare producing. Buck was backed by local studio musicians and recorded seven tunes.

He also figures in a unique release on RCA — a single, "Pokarekare Ana" (Maori Love Song), recorded by Buck and New Zealand artist Eddie Low. It's traditional with arrangements handled by Buck and published by **DOUBLEPLAY MUSIC**. The song is sung in both English and Maori.

Buck has also completed recording sessions with **DALLAS HARMS**, **BEN HEWITT**, **JOYCE SMITH**, **ORVAL PROPHET** and **VANCE ROCKWELL** for his Broadland label, distributed in Canada by Quality Records.

Dallas Harms' sessions were cut at RCA's B studio in Nashville and included three of his own penning.

A single by Joyce Smith was recorded at Manta Sound. The two sides are "Wish The World A Little Love" written by **DICK DAMRON** and "It's So Easy To Please" penned by **LARRY MERCEY** (which was

also a Mercey Brothers' single release last year) and Gary Buck.

Ben David Hewitt turned out two compositions for his Manta Sound sessions including "Border City Call Girl" and "Hob Nobbing With The Goblins." Orval Prophet also recorded at Manta Sound — "My Kind Of Woman" and "Johnny Canuck" written by Les Barker for the film "127 Rooms of Comfort." Finally, Buck taped Vance Rockwell at Manta with two self-pennings titled "Uncle Henry's Ford" and "Sweet Harbours of Newfoundland."

Composer **ANN MORTIFEE** of Vancouver shares with Anna Wyman, choreographer, a \$25,000 grant for a new work commissioned by the Vancouver Art Gallery to be presented as part of International Women's Year. The piece, based on the lyrics of poet Emily Carr, will receive its premiere by the Anna Wyman Dance Theatre at the Vancouver Art Gallery in July said Secretary of State Hugh Faulkner in making the announcement.

Vancouver jazz artist **PAUL HORN** was in Toronto recently recording an upcoming Epic album at Manta Sound with Dave Green engineering. Horn produced the sessions. Back-up was provided by the progressive jazz-classical group Nexus which is comprised of Robert Becker, William Cahn, Robin Engelman, Russell Hartenburger, **JOHN WYRE**, and **MICHAEL CRADEN**.

A new jazz album has just been recorded in Toronto and produced by Humber College Productions. The album presents the group Mosaic (Al Michalek, **ED SOSSIN**, **LENNIE BOYD** and Don Vickery).

Leaders of the group are **TONY MERGEL**, director of music at Humber College, and Fred Stone.

The CBC radio series *This Country In The Morning* recently played the album and host Michael Enright interviewed Tony Mergel about the group. They also talked about the highly unusual instrument Mergel plays, an accordion plugged into a Leslie speaker and special effects.

The CBC's Radio Canada International has more than 20 jazz albums in its catalogue, by far the largest catalogue of native jazz available in Canada. The collection includes LPs, available only through CBC, by **MOE KOFFMAN**, **LANCE HARRISON**, **BRIAN BARLEY**, **JOE SEALY**, **HERB SPANIER**, **SADIK HAKIM** and **BILLY ROBINSON**.

Four recordings released earlier this year feature 80-year-old **LOU HOOPER** of Montreal in an album of old-style piano, the **TED MOSES** Quintet from Toronto. Art Maiste, and piano and guitarist **SONNY GREENWICH**. A tribute to Duke Ellington was recorded for RCI by Sadik Hakim and **BERNIE SENENSKY** recently recorded in Toronto. These programmes are produced primarily for distribution abroad, to radio stations in the U.S. and around the world.

Rampage is a raunchy, intense rock 'n' roll band out of Vancouver. Its members are **GARY SMITH**, **RAYMOND PHILLIPS**, **BARRY POWELL** and **RANDY COWIE**. The group left in February for the British Isles where it is booked on a three-month university and campus tour by Astra International Booking Agency in London. The contact was made by John Whitefoot of Vancouver. The foursome will be off to the Continent following the current tour.

**GABY HAAS**, "Canada's Mister Polka", is about to have released "Tunes I Played at Expo '74" on the London label. This will be Gaby's 47th album. He was featured for one week on the international stage and at the Alberta pavilion of the Spokane, Washington Expo. Gaby Haas is the host of three different music programmes, one televised in the Edmonton region, the other two transmitted over FM radio in the Rosetown and North Battleford, Saskatchewan areas.

The very popular Vancouver-based jazz group Pacific Salt is going through some major personnel changes. One of the positive aspects of these growing pains is an unusual duo recording produced in Toronto during May. The album features the groups' guitarist **OLIVER GANNON**, and ex-member **IAN McDOUGALL**, who is heard on trombone.

Ian recently moved east to Toronto where he can be heard with his new group at George's from May 12 to 17. A prolific composer, he had his brass quintet "5 Into 6" performed and recorded late last year at Vancouver's CBC Festival.

More recently, Ian has completed a broadcast recording in Toronto on which he plays four of his own compositions. The recording was produced by Herb Johnson and brings us Ian's big band selections: "Mirage", "Seem Like Samba", "Parkway" and "Stone Song".

**CATHY MOSES'** talents earned her a trip to California in January. The Toronto-based flutist was invited to participate on **Chuck Mangione's** latest album, and flew to Los Angeles for that purpose.

In Toronto, Cathy is a member of the I Ching and the **TED MOSES** Quintet and plays with the Big Band Mother Necessity.

Preparations are now in progress for the celebration of the International Women's Year Festival in Toronto. Cathy Moses is scheduled to perform at Nathan Phillips Square during the first week of June along with **SALOME BEY**, **DIANNE BROOKS**, Adele Armin and **BEVERLY-GLENN COPELAND**.

From across the country please send your information to: Greg Gallagher, c/o *The Music Scene*, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6, or telephone Toronto 416-922-8488.

The record for the longest lasting jazz gig in Canada goes to **HERB HELBIG**. For 12 years, playing at Club 22 of the Windsor Arms in Toronto, obviously Herb has been pleasing both management and audiences with his solo piano performance.

His talents as a composer of background music were on display when the CBC recently replayed *The Pearson Memoirs*. Herb wrote the entire television score for this series.

He is now at work on a new TV series which will be broadcast throughout Japan and Germany, as well as Canada and the U.S. *Wildlife Cinema*, a half-hour nature programme, is broadcast in Canada over the Global Television Network Sundays at 6:00 p.m.

One of Herb's on-going dreams is the completion and performance of his symphonic work based on the piano style of the late virtuoso Bud Powell. Herb told *The Music Scene* that because of his love and respect for Bud Powell's music he would like nothing better than to concentrate on completing this piece but, as he says, "Music is my mistress and sometimes I mistreat her."

Jazz keyboard artist **BRIAN HARRIS** was recently featured with the **PAT RICCIO** Big Band during their one-week stay at Friar's Tavern in Toronto.

Brian's own Trio is now performing at Toronto's Bristol Place. Featured vocalist with the group is the versatile Hazel Walker.

Brian is head of the Keyboard Department at Humber College where, he says, "I take care of most of the blue notes and **PAUL KILBURN** takes care of the legit department."

The last week of May will find the Brian Harris Trio performing at The Sutton Place Hotel again featuring Hazel Walker.

Last year the city of Winnipeg saw the production of the very successful Winnipeg Centennial Folk Festival to help celebrate the city's 100th anniversary.

The organizers of that festival have planned another this year, with financial aid from the city once again, but even greater assistance from the Province of Manitoba, the CBC, the Canada Council and Labatt's Breweries. Last year the festival was free but this year there will be a charge. Dates are July 18 to 20 at La Riviere Park, 20 miles from Winnipeg.

At press time one of the co-organizers, Mitch Podolak, told *The Music Scene* performers already signed included **BRUCE COCKBURN**, **JOHN ALLAN**

**CAMERON**, **CHRIS RAWLINGS**, **RICK NEUFELD** and possibly **VALDY**. Organizers are once again aiming for more than 80 per cent Canadian content and with musicians such as the above it is sure to be a festival to attend.

◆  
**JUDY** and **JIM WALCHUK**, brother and sister duo from Vancouver, completed a two-week appearance at Marco's, a Calgary supper club. Judy and Jim sing mostly songs which they have written themselves. Writing in the *Calgary Herald*, Paul Raugust calls their work "honest and warm . . . refreshingly different from the standard fare".

**BRETT McNAUEAL**, from Kirkland Lake, Ontario, was one of the finalists in the 1972 Molson Song Contest with his tune "Whole Lot of Pride." Since then he has continued to write material, has had one single, "Whispering Goodbye," released on the Sting label out of Montreal, and has had his tune "That's My Country" recorded by the U.S. group Town Criers on Sonogram.

Now Brett has joined Cliff Gervais, Brian Briscoe and Berry Levinski to form the four-piece group Quicksilver. Only together a few months now, Quicksilver and its MOR music is in demand for dances in the Kirkland Lake area.

## CONCERT

**ROBERT DAIGNEAULT** wrote the music for a new work premiered this season by the Toronto Dance Theatre. "Field of Dreams" was performed in both Toronto and at the National Arts Centre in Ottawa in February.

Another work, "L'Assassin Menacé", with choreography by Peter Randazzo, had received its world premiere earlier in Detroit. John Fraser reported in *The Globe and Mail* on the February 18 performance in Toronto: "'L'Assassin Menacé' is great fun. Jacob Piuti's set captures the surrealistic nonsense well and **ANN SOUTHAM**'s chirrupy electronic score effectively underlines it."

◆  
**JEAN COULTHARD** of Vancouver has been commissioned to write a work for the *International Women's Year Celebration* August 3, sponsored by the Shaw Festival at Niagara-on-the-Lake. Guest artist for the concert will be Maureen Forrester.

Also, **DON THOMPSON** has been commissioned to write a work for the *Mozart and Jazz* concert August 31. Mozart will be interpreted by both classical and jazz musicians. Pianist Don Thompson will write a Mozartian composition for *Camerala* and the **MOE KOFFMAN** ensemble.

◆  
The first performance of "Fantasy for Fiddle and Strings" by **DONALD PATRIQUIN** was given March 17 at Centaur Theatre in Montreal. The concerto was performed by Jean Carignan with the Montreal Chamber Orchestra conducted by Wanda Kaluzny.

◆  
George Black gave the first performance of **DEREK HEALEY**'s "Summer 73/Ontario" for organ and tape March 2 at First St. Andrews Church, London, Ontario. The work was a Canada Council commission.

The Lyric Arts Trio, Barbara Chilcott and John Horton gave the world premiere of **HARRY SOMERS**' "Zen, Yeats and Emily Dickinson" (1975) March 8 as part of the New Music Concerts series in Toronto. It was commissioned by New Music Concerts with the assistance of the Ontario Arts Council.

William Littler of the *Toronto Daily Star* described the work: "A long piece, lasting just over a half hour, 'Zen, Yeats and Emily Dickinson' may not be one of Somers' major scores, but to the listener willing to be courted with colors and precisely measured sounds, it never loses its welcome."

October 23 will see the first performance outside Canada of Somers' opera "Louis Riel". The Canadian Opera Company will appear in Washington, D.C., as part of the Canadian Festival at Kennedy Centre, October 13 to 26, sponsored by Canada's Department of External Affairs and organized by the Touring Office of the Canada Council.

Another Somers' opera, "The Fool", will be directed by Jan Rubes at the Stratford Festival Third Stage this summer. It opens July 30.

◆  
The complete piano works of **STEPHEN PEDERSEN** and a violin and piano sonata by **DENNIS FARRELL**, a professor at Dalhousie University's music department, were included in a concert of Canadian music sponsored February 9 by *Nova Music* in Halifax.

The Concert Choir of the University of Toronto, under the direction of Charles Heffernan, gave three different performances of **JOHN BECKWITH**'s "Gas!" on a university tour in Quebec and Ontario.

Maureen Peterson observed in *The Ottawa Journal*: ". . . the concert choir took on a difficult speaking role in John Beckwith's 'Gas!' The work is a kind of soundscape of southern Ontario highways drawn from road signs. While some members of the group imitated the sounds of slow-firing ignitions others recited maximum speeds and turn indications.

"The description may sound peculiar, but the performance was delightful and amusing."

Two songs by **KEITH BISSELL** were also performed.

**FRANCOIS MOREL**, **UDO KASEMETS** and **GARY HAYES** have each been commissioned to write works for the International Guitar Festival, known as *Guitar 75*, in Toronto June 23 to 28. The festival will be sponsored by The Guitar Society of Toronto in conjunction with the University of Toronto and with the help of the Canada Council, the Ontario Arts Council, and the CBC.

Six recitals by 12 young Canadian guitarists will be included. **DAVIS JOACHIM** will give the premiere of the new Morel work. Concerts by international guitarists will be a highlight and these guests will give master classes as well. A seminar for composers is also planned. The co-ordinator of this seminar is **ROBERT BAUER**.

◆  
The world premiere of "Adidia" by **SAMUEL DOLIN** will be given November 20 in Toronto as part of the International Accordion Symposium November 17 to 22. "Adidia" was commissioned by the Ontario Arts Council and was written for five free bass accordions and electronic tape.

The symposium will be co-sponsored by the Royal Conservatory of Music and the Contemporary Music Showcase Association. It will be supported by the Ontario Arts Council, Canadian Music Centre as well as by the backing of New Music Concerts, the Toronto Chamber Players and the Centre for Studies in Accordeonology. It is being organized by **JOSEPH MACEROLLO**.

The focus of the symposium is strictly on the performance of music for the free bass accordion, the concerts collectively covering the full gamut of repertoire from transcription to avant-garde original works, both solo and in ensemble.

◆  
**GILLES TREMBLAY** conducted the world premiere of his "Oralléluiants" (1975) February 8 in Toronto during a concert sponsored by New Music Concerts. The work was written for soprano, flute, bass clarinet, french horn, three double bass and two percussion. Currently a professor at the Conservatoire de Musique de la Province de Québec in Montreal, the enticing music of this fascinating Canadian composer has been widely performed and acclaimed in France and Canada.

A six-week 25-concert tour of North America by **LEONARD COHEN** brought him to major centres in Ontario and Quebec. The press described his appearances as "truly an event", "magnetic", "sellout" and "better than a month in the country". Cohen's album "New Skin for the Old Ceremony" on Columbia has also received rave reviews.

The first performance of the Olympic Lottery theme song, "Share A Dream" or Si La Chance Te Sourit" was given during the February 16 Olympic draw. The song was co-written by **HERVE DOUCET** and **RAYMOND TAILLEFER**. Allan Bruce has made a commercial recording of the song.

"Sonic Landscape No. 3" (1975) by **BARRY TRUAX** received its world premiere February 16 in Vancouver during a concert by the Vancouver New Music Society. The work is described as "a spatial environment with four computer synthesized sound tracks."

Writing in the *Vancouver Sun*, Susan Mertens said: ". . . While light (visual display designed by Lynn Vardeman) ebbed and glowed in various colors and intensities through an arrangement of crystalline cubes. Truax's piece defined a comparable sound environment.

"Although the four soundtracks are completely computer synthesized, the particular method of synthesis gives the sounds produced an harmonic content that changes in the same way as natural sounds—hence there is a life-like quality absent from other electronic syntheses . . ."

"She," a solo by Truax for mezzo-soprano and electronic tape, received its European premiere February 17, performed by Ileana Melita in Utrecht. Truax was among distinguished company. Thorkell Sigurdbjörnson and Bruno Maderna were also represented on the program.

**GARY HAYES**, now living in Ottawa, was commissioned to write a work for *Canada Music Day*, May 3, sponsored by the Guelph Spring Festival. The work was a CBC commission and was written for the Canadian Brass Quintet. It was recorded by the CBC for future broadcast. Hayes called it "Convolutions".

Hayes also completed "Soring" for solo guitar, a commission from the Ontario Arts Council for the Toronto Guitar Society. It will be played by five finalists in the last judgments of the International Guitar Festival's competition in late June.

Finally, the Ontario Arts Council has commissioned a piece for flute and organ. The work is being written for Willis Noble, organ, and Elizabeth McBurney, flute, and the first performance is scheduled for September 19 at the Faculty of Music, University of Toronto.

Contraction's latest album "La Bourse ou La Vie" (which means Your Money or Your Life) has been received warmly by the press. Writing in *The Montreal Star*, Juan Rodriguez calls Contraction "a genuinely original rock group" and adds that "They are space rockers whose intelligent music heads for the heart". He predicts they should earn an international audience.

**PETER DONATO**, writing in the *Mississauga Times*, also praises the group's inventiveness and points out Contraction's use of voice for instrument effects.

Contraction's composer-musicians include **GEORGES GERMAIN**, **YVES LA-FERRIERE** and **ROBERT LACHAPPELLE**.

The Quebec Symphony Orchestra has received a grant totalling \$4,050 for a work by **ANDRE PREVOST**. Performance details have not been announced.

### NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE FROM JANUARY 16 TO APRIL 1, 1975

#### UNPUBLISHED WORKS/OEUVRES INEDITES

- Orchestra/Orchestre**  
**BARNES, Milton**  
*Shebelim* (1974)  
 (a tableau for string orchestra)  
**DELA, Maurice**  
*Triptyque* (1974)  
 2222/4230/timp, perc/strings  
**HAWORTH, Frank**  
*Lomyra* (1975)  
 2222/2220/timp/strings  
**HEALEY, Derek**  
*The Raven, Op. 37* (1971)  
 (Suite for String Orchestra)  
**KLEIN, Lothar**  
*Orchestral Suite*  
 2222/2200/timp, perc, harp, harpsichord/  
 strings  
**WEISGARBER, Elliott**  
*A Pacific Trilogy* (1974)  
 3333/4331/timp, perc, harp/strings
- Chamber Music/Musique de Chambre**  
**BROTT, Alexander**  
*Psalmody for Solo Cello* (1973)  
**FODI, John**  
*Concerto a Quattro, Op. 39* (1973)  
 string quartet  
**Shenden, Op. 43 (1975)  
 2, 3 or 4 performers, any instrument(s)  
 and/or voice(s)  
**FORSYTH, Malcolm**  
*Aphorisms for Brass* (1971)  
 brass quintet  
**SHERMAN, Norman**  
*Traditions* (1948)  
 flute, oboe, clarinet in A, bassoon  
**SYMONDS, Norman**  
*Bluebeard Lives* (1975)  
 brass quintet, prepared tape**
- Chorus/Choeur**  
**BETTS, Lorne**  
*Four Christmas Carols* (1968-1972)  
 SATB  
**MILLER, Michael R.**  
*Cantata Festiva* (1974)  
 SATB, brass (3 trumpets, 2 horns,  
 3 trombones, 2 tubas, timpani,  
 percussion) or organ
- Piano**  
**FIALA, George**  
*Children's Suite* (1974)  
**ZUCKERT, Leon**  
*Two Spanish Meditations* (1974-1975)
- Organ/Orgue**  
**HEALEY, Derek**  
*Summer 73/Ontario, Op. 44*  
 organ, prepared tape
- PUBLISHED WORK/OEUVRES EDITEES**  
**Chorus/Choeur**  
**HOLMAN, Derek**  
*Christ Keep Us All*  
 SATB  
 Chanteclair Music

**CHRIS RAWLINGS**, **PENNY LANG**, **BILL RUSSELL**, and **SEAN GAGNIER** were among seven musicians from the Montreal area who flew to Fort George, a barren northern island near the James Bay power project, for three concerts.

Concerts given by the group were attended by almost every resident of Fort George. Most of the population is Eskimo or Cree, with some of the older people having little contact with English. After the last evening's show, local musicians brought out their instruments and the two groups held improvised sessions.

The trip was organized and finances raised by June Azores, a Fort George art teacher.

**BRIAN CHERNEY**'s "Chamber Concerto for Viola and Ten Players" received its world premiere March 27 in Montreal. The work was commissioned and performed by the Société de Musique Contemporaine du Québec, under the direction of **SERGE GARANT**.

Cherney explains that "this is not a 'concerto' in the traditional sense of the word, but rather an exploration of relationships between a single instrument and an ensemble from which various instruments can emerge to play dominant roles."

**NORMAN SHERMAN**'s "Thesis for Orchestra" received its world premiere March 23 in Kingston, Ontario, performed by the Kingston Symphony under the direction of Alexander Brott. Mr. Sherman is Artist in Residence with the Kingston Symphony and the work was commissioned by the symphony.

New music from Quebec was featured in a special programme sponsored by New Music Concerts at York University, Toronto. Included in the March 20 concert were **SERGE GARANT**'s "Cage D'oiseau" (1962) performed by Mary Morrison, soprano, and Marion Ross, piano. **ROBERT AITKEN**, flute, and **JOHN WYRE**, percussion, performed **GILLES TREMBLAY**'s ". . . Le Sifflement des Vents Porteurs de L'Amour . . ." (1971). The final work on the programme was **CLAUDE VIVIER**'s "Lettura Di Dante" (1974).

Arrangements for sales and rental of material in **UNIVERSAL EDITIONS CANADA**'s North American catalogue can be made by writing to the publishing company at 11 St. Joseph Street, Toronto, Ontario, M4Y 1J8. President Wm. M. Colleran has announced that the catalogue already contains works by **R. MURRAY SCHAFER**, **MORTON FELDMAN** and **EARLE BROWN**. Universal Editions plans to publish additional Canadian composers.

The Toronto office is handling Murray Schafer's books as well and *The Music of the Environment* published by Universal Editions in Vienna is just one of the publications now available in Canada.

# NEWSLETTER

Awards! Awards! Awards!

What a pleasure to meet with so many of you at BMI Canada's Seventh Annual Awards Dinner.

The recipients of scrolls, we hope, are happy — as we are to express Canada's appreciation of your music.

To those of you who were not on the receiving end — there will be an Eighth Annual and we hope that many of you and your songs will be included in the honour list.

This has been a successful awards season for many BMI Canada writers and composers. The recent ACTRA awards show, televised nationally, included performances of three songs by some of your fellow affiliates:

"Inside Track" — written by **DWAYNE FORD** of Bearfoot.

"Somebody Write Me a Love Song" — co-written by **PATRICK ROSE** and **RICHARD OUZOUNIAN**.

"Goin' Down the Road" — written by **BRUCE COCKBURN**.

We were delighted to see recognition given to the Irish Rovers who received the ACTRA award as Best Variety Group, a well-deserved reward for a hard-working, talented group. We would like to join the long line of Canadians extending congratulations and best wishes to **WILL MILLAR, GEORGE MILLAR, JOE MILLAR, WILCIL McDOWELL** and Jimmy Ferguson — The Irish Rovers.

At the end of March the Juno Awards also recognized the talents of many of the BMI Canada family. You will find the Juno Awards reported on the inside front cover of this issue and, again, our congratulations to the winners and nominees.

It's great to achieve these honours and many more of you next year will, I am sure, become members of the award-winning circle.

Your creative efforts continue to be rewarded on a daily basis by the myriad performances all across Canada and much of the United States.

It's beautiful music!

Sincerely,



S. Campbell Ritchie  
MANAGING DIRECTOR

# WELCOME TO OUR NEW AFFILIATES

STEVIE ADAMS  
JAMES ARTHUR  
GERTIE BANTON  
F. C. BARNES  
WIN BARTON  
HELENE BELANGER  
PETER TRIGGVI BJERRING  
PHILIP BOND  
HOWARD BROOMFIELD  
TERRY BROWN  
DAVID JAMES CALDER  
YVES CARRIER  
BOO CHANTLER  
ANNE CHEVIGNY  
CLAUDE CHEVRIER  
EDNA BELLE CLARK  
EDNA COLAUTTI  
PATRICIA COMPTON  
SALLY COWAN  
SLIM COWAN  
BRIAN WILLIAM COWIESON  
COLIN COXSON  
ARNOLD B. CRAIG  
RORY JAMES CUMMINGS  
JOHN CYR  
GEORGE DABROWSKI  
TIM DANIELS  
MARK LAURENS DeLIGHT  
MARLENE DESBIENS  
ROGER DESHAIES  
DRAGI DIMI  
ERNEST DUBE  
OZE DUGUAY  
ELLEN DUNCAN  
ROBERT WILLIAM EVANOFF  
MIKE EWENER

C. J. FEENY  
WARREN FLINN  
GABRIELLE  
TOM GALLANT  
ERNIE GAMBLER  
BARRY GEE  
ANDRE GOFFOY  
AGNES HELENE GOLDADE  
GEORGE VINCENT GREENWELL  
ROBERT WILEY HALL II  
BOB HOOD  
JIM HUGHES  
JIM HUMPAGE  
FRANK IACINO  
LES JANES  
WILLIS JARVIS  
KEN JOHNSON  
ZIGGY JONES  
MICHAEL HAROLD KING  
PHIL KING  
TOM LAIRD JR.  
JEAN LANDRY  
DORIS LAVOIE  
DAVE LeBLANC  
BRYAN LECKIE  
FRANCOIS M. LEDOUX  
PETER LEITCH  
SONIA VROOMAN LIEN  
MAURY LOGAN  
JOE MacCUIISH  
JOE MACEROLLO  
BILL MacINNIS  
BOB MacINNIS  
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