

THE MUSIC SCENE

SEPTEMBER-OCTOBER 1977

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED





Doni Underhill, BRIAN SMITH, RA MCGUIRE, FRANK LUDWIG and Tommy Stewart

"Advent of a new supergroup"

TROOPER'S PROFESSIONAL ATTITUDE ADDING TO SUCCESS

by Cliff Lorimer

First album: critics found similarity to Bachman-Turner Overdrive; second album: sales brought a gold album to the recording group; third album: initial reviews and airplay predict even greater success. For whom? For the West-Coast rock group Trooper.

If you were a resident of Vancouver during the early '70s names like Winters Green and Applejack were familiar. Members of those groups include **RA MCGUIRE** and **BRIAN SMITH**, musical friends for years and a major part of the Vancouver music scene. In the summer of '74 the two were joined by drummer Tommy Stewart and bass and keyboard player **HARRY KALENSKY**. This quartet, once Applejack, made up the first Trooper lineup.

It was also about this time that guitarist/songwriter **RANDY BACHMAN** formed Legend Records through MCA (the band now records exclusively for MCA) to record Trooper. He had met the four, was impressed with their performances and threw his considerable creative talents behind them. Bachman produced four sides for Trooper resulting in two singles and the debut "Trooper" album. Recorded in three days in a private West-Coast studio, it was engineered by Mark Smith. Not surprisingly, the album sounded like a carbon copy of BTO, with new vocalists. Trooper re-

ceived much praise but there was press criticism, some labelling them "a mini BTO".

Sam Feldman, Trooper's manager, was responsible for the group's touring as the opening act for BTO on a major Canada/U.S. tour. By the time they recorded their second album, they had gained much experience and a new cohesive sound. Trooper began gaining recognition in other markets throughout Canada with fresh new ballads like "Two for the Show", the title track of the second album, also produced by Bachman, this time in Scarborough's Phase One Studio. Smith once again engineered. Songs such as "Ready" and "Santa Maria" showed fans that this was a truly individual band. The group has had increasing creative control and that and the collaboration with Bachman and Smith added up to a far superior product. "Two for the Show" earned them a gold album and McGuire was nominated for a Juno Award as best new vocalist and received a *Certificate of Honour* from BMI Canada for the title tune.

Following the second album it was inevitable personnel changes were necessary. Bassist Harry Kalensky left and was replaced by ex-Brutus member Doni Underhill from Toronto. Earlier **FRANK LUDWIG**, keyboards, joined to give more depth to the music.

The personalities of Trooper members go a long way toward enhancing their image. The industry became aware of this during time spent with the group at RPM's 3 Days in March. On July 9 J. J.

Linden reported in RPM, "The members are eager to co-operate in the promotional efforts held on their behalf, and they work hard to make their stage presentation and personal appearances exciting and entertaining". Quoting an MCA spokesman, he continued, "Trooper's overall industry and public image is good. They do their interviews and spend the time on the details we ask them to take care of."

Trooper's third and current album was recorded last March at Phase One, again under Bachman and with house engineer George Semkiw. "Knock 'Em Dead Kid" features eight original songs. They range from soft ballads such as "Most of the Country" to hard rockers and reggae-influenced songs. The first single from it is "We're Here For a Good Time", a tune immediately charted across the country, but particularly in the West where Trooper still holds most of its strength.

From Ottawa, however, comes a positive prediction. Brian Chadderton, writing for *The Ottawa Journal*, liked the new material and said the album "hints at the advent of a new supergroup". He described the music as "straight-forward rock and roll with hard and bouncy rhythms and controlled and inventive guitar performances . . . The vocal work features close and original harmonies and perfect, well-thought-out phrasing delivers lyrics that give the listener something to relate to. Trooper is the kind of band that creates old standards. . . ." ♦

COMMENT

Well, it is finally official! As of July 15, 1977, you are affiliated with Performing Rights Organization of Canada Limited/ Société de Droits d'Exécution du Canada Limitée. It will be some time before we will be completely comfortable with the name but at least it clearly explains what we do — administer your performing rights in Canada and around the world. Our new logo is featured on the cover and on this page; we hope you will become familiar with it very quickly. Now that we have that piece of business finalized, what else has been or will be doing in the music world?

You are aware of the Academy of Country Music Entertainment meeting on September 25, the Big Country events the same weekend, and the concerts planned by country people in the host city, Ottawa, the preceding week. We from P.R.O. Canada will be there and hope to meet as many of you as we can. Johnny Murphy, from our Writer/Publisher Relations Department, is enthusiastic about these sessions and will be available if you have any questions about P.R.O. Canada. This issue contains an in-depth article about ACME that we trust you will take the time to read before the meetings.

Daily thousands of people have visited the CIRPA booth in the Canadian Record Industry Pavilion at this year's CNE. The pavilion, if you recall, was established to celebrate the 100th anniversary of recorded sound. P.R.O. Canada is a part of the CIRPA booth, having installed a display announcing our new name and a brief explanation of what we are. Many P.R.O. Canada affiliates have been performing in the live concerts presented nightly in the auditorium of the pavilion. It's exciting and rewarding to be a part of this marvelous tribute to the recorded music industry.

By this time you will have read of the appointment of Dr. Pierre Camu, President of the Canadian Association of Broadcasters for the past four years, to the post of Chairman of the Canadian Radio-Television and Telecommunications Commission. Dr. Camu is a very fine, capable gentleman who will bring wisdom and tact to this important post. Please join us in extending our best wishes for every success in his appointment.

Those of you on the West Coast of Canada will be as pleased as we are that Lynne Reusch Partridge has rejoined our Vancouver office to look after your affairs and see that you are fairly treated by us "ogres" in the east. Lynne, we're happy to have you back. Good luck!

Colin Ritchie returns to Toronto to head the new Broadcast Relations Division of P.R.O. Canada.

That seems to be enough for now.

Sincerely,

S. Campbell Ritchie
MANAGING DIRECTOR

THE MUSIC SCENE

ISSN 0380-5131

No. 297

SEPTEMBER-OCTOBER, 1977



TROOPER by Cliff Lorimer	2
COMMENT by S. Campbell Ritchie	3
THE ACADEMY OF COUNTRY MUSIC	
ENTERTAINMENT by Johnny Murphy	4
ROGER MATTON by Irène Brisson	6
MARTY MORELL by Ken Waxman	7
CANADIAN RECORDING INDUSTRY PAVILION	8
DIXIE FLYERS by Ken Waxman	10
ROBERT PAQUETTE by Claire Caron	11
MUSIC IN CANADA	12
WELCOME TO OUR NEW AFFILIATES	15

The Music Scene is published six times a year by PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED, formerly BMI Canada Limited. Editor: Nancy Gyokeres

Head office: 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6
(416) 445-8700

Montreal: 2001 rue Université, ste 1140, Montréal, P.Q.,
H3A 2A6
(514) 849-3294

Vancouver: 1462 West Pender Street, Vancouver, B.C., V6G 2S2
(604) 688-7851

The names of writers, composers and publishers who are affiliated with P.R.O. Canada are indicated in boldface capital letters. Extra copies of this or its companion publication *La Scène Musicale* may be obtained by writing to the head office. Permission is hereby given to quote from or reprint any of the contents, on condition credit is given the publication and publisher.

© Copyright MCMLXXVII by Performing Rights Organization of Canada Limited.

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



ACME at the crossroads

FALL MEETING VITAL TO COUNTRY MUSIC GROUP

by Johnny Murphy

The Academy of Country Music Entertainment, or ACME, is a good idea and the time for it may have finally arrived. It has been a long, hard struggle, fraught with doubt and recriminations on both general and personal levels. Now after more than two years of faltering starts, wrangling and constant in-fighting, it seems success may be at hand.

ACME can trace its history to the first Big Country Awards weekend, a September, 1975, presentation of the Canadian Academy For Country Music Advancement, the immediate predecessor of ACME. The earlier association was the brainchild of RPM's Editor and Publisher Walter Grealis and the magazine's Director Of Special Projects, Stan Klees, admittedly a spin-off of the Juno Awards originated by that duo. In a by-lined article in the RPM edition distributed during that first Awards weekend Grealis wrote: "... We have presented to you the unique opportunity to talk, discuss, further and promote the Canadian country music industry. How you do it is up to you". With respect to ACME's predecessor the same article continued: "We have formed an Academy of over 300 country people. We have gathered the funds to launch something that is uniquely Canadian and we are anxious that those in attendance realize that what we are trying to do is to get a Canadian outlook on Canadian Country".

The name of the fledgling trade association had come in for criticism as early as the first Big Country meeting in 1975, at Toronto's Inn On The Park. The consensus was there was no need for nationalism in the name of the organization.

At the same gathering Grealis was elected chairman of a steering committee named to obtain a charter, set out membership rules and voting policy for future Big Country Awards. That committee met during RPM's Three Days In March the next spring. An interim board of directors was elected from those members of the original CACMA who were present. A board was required in order that the developing trade association, from that day officially known as the Academy Of Country Music Entertainment, could become a chartered, non-profit organization. The first executive consisted of **HANK SMITH**, President; **CHARLIE RUSSELL**, Vice-President; **GARY BUCK**, Secretary-Treasurer, and Directors Larry Kunkel, Lanny Salazar, Sammy Jo and Stan Klees. Their appointment had to be regarded as an interim measure as they were not elected by a general meeting.

An interesting sidelight is the fact that the interim President of the Academy, Edmonton's Hank Smith, had been instrumental in convening an earlier gathering in his home city in an attempt to organ-

ize a Country Music Association of Canada early in 1975. That group attempted to affiliate with the Nashville-based Country Music Association. However, they were turned down by the CMA as that body did not have a category of membership for organizations. There were informal attempts to organize a



Walter Grealis

Canadian branch of the CMA but they were discouraged by the CMA's Executive-Director, Mrs. Jo Walker, when she attended an earlier RPM seminar in 1974. At that point an organization had been envisioned by Walter Grealis as a "sort of CMA of the north". Early meetings had few positive results until RPM undertook the organization and promotion of the CACMA.

CACMA enrolled a substantial membership, a solid base on which ACME could begin to build. The first undertaking for the temporary ACME executive was participation in the Big Country Awards last September in Edmonton. While there is no direct connection between RPM's Big Country Awards and the Academy of Country Music Entertainment (Both RPM's Grealis and ACME's Smith are quick to affirm that fact) the two are well nigh inseparable. The one direct tie between the two is the fact that only Academy members in

good standing are eligible to nominate and vote in the Big Country Awards. Publisher Grealis is of the opinion that this situation, plus the distribution and tabulation of ballots by the independent accounting firm of Donald Hill and Partners, protects the entire exercise from any possible criticism of being a promotional scheme for RPM. The timing of ACME's general meeting with the Big Country Awards weekend, points out ACME President Smith, is merely a convenience for the executive and membership of the Academy.

The second edition of Big Country Awards in Edmonton last year was a praiseworthy undertaking. Not so, unhappily, the first general meeting of ACME the same weekend. One of the few bright spots was the presentation by Walter Grealis to ACME of a cheque in the amount of \$3,040 raised by CACMA through memberships. Before the meeting disintegrated into a chaotic cacophony the association took at least one more positive step, the presentation of distinguished service awards to **ORVAL PROPHET**, **JOE BROWN**, **DICK DAMRON** and Wm. Harold Moon for 25 years of devotion to country music in Canada. Rules of order at that first general meeting were in almost total absence. Finally, the meeting ground down to a closing scene reminiscent of a busy day on the Toronto Stock Exchange: one would-be philanthropist attempting to shout down the previous one with the size of his contribution to the Academy's coffers. The assembly did manage to nominate nine committee chairmen to represent the various professional components of ACME's membership. Inspiration in this area came from CFGM's Dave Charles and CKFH's Barry Nesbitt who teamed to form the Broadcasters' Committee. To this day it has remained the most active group.

Spirits were high as members took their leave at the conclusion of that second Big Country Awards Weekend. Walter Grealis' prophetic comment during the award ceremony, "This spirit has to prevail 365 days a year", loomed larger with each passing day following Edmonton, particularly as his words applied to the developing Academy. Before many days had slipped by the positive attitude of most of the delegates had disappeared. Rancor replaced respect, bitterness set in where once harmony had been the key note. Most of ACME's current troubles can be attributed to lack of communication, communication between executive members and between the executive and membership at large. It seems the geographic distance between the executive members proved an insurmountable obstacle. Since that Edmonton meeting there has been but one newsletter. This cannot be blamed

on the Public Relations Committee. They can only distribute the input they receive from committee chairpersons. Indeed, in several instances in that first newsletter brief reports were created on behalf of committee heads when no report was actually forthcoming. The lack of communication and the failure to mount an active membership-promotional campaign resulted in few new members. However, the real believers in Canadian country music did make an effort, and many actively pursued membership in ACME without any motivation from the organization.

The Academy's bank balance, as this article is written, is a source of pride. President Smith invested \$5,000 on behalf of ACME in a Bank of Montreal guaranteed savings certificate. It returns an annual interest of 9 per cent. Purchased soon after the first general meeting, the interest just about covered the operating costs since, including the cost of the newsletter. The president also indicates there is something over \$1,500 in cash on hand with membership renewals expected during August. An auditor's report will be presented to the fall general meeting.

Caretaker President Hank Smith has been busy on behalf of ACME. Matter of fact, almost the entire weight of the affairs of the Academy have been borne by him, with much help from his wife Bonnie. That situation has been a target for criticism from various quarters. The one channel of communication that apparently was kept open to some degree was that between Smith in Edmonton and the Academy's legal advisor in Toronto, Ken Smookler of the law firm of Smookler and Smookler. This has resulted in the preparation of a draft charter that at the time of writing was in the hands of ACME's executive for consideration. The draft will be presented to the general meeting. Smookler has also worded a ballot for the election of a new ACME executive and directors. This will be mailed to all members in good standing in sufficient time for the announcement of the new officers at the general meeting to be held in conjunction with Big Country Weekend in Ottawa September 24 and 25.

But the lack of communication was breeding discontent. It flared into the open at an ACME directors' meeting last March in Toronto. The meeting resulted in a shuffle at the executive level: Vice-President Charlie Russell was appointed to the post of Secretary-Treasurer in the absence of the original Secretary-Treasurer, Gary Buck; director Lanny Salazar was named Vice-President. Buck, contacted later, said he had not planned to give up his appointment as Secretary-Treasurer. The situation went from bad to worse and eventually Russell publicly tendered his resignation from the executive. It appeared in his widely circulated CJCJ Newsletter/chart. Charlie condemned the lack of communication at ACME's executive level, declaring it was a result of the geographic spread. In a subsequent interview Russell maintained that ACME also suffers from the lack of centralized base, and by that he meant a Toronto base. He felt the

one thing to save the floundering association would be a salaried, full-time business administrator, based in Toronto, and reporting to the board of directors. Similar views have been subsequently expressed by numerous individuals. President Smith went on record with a suggestion that at least a part-time secretary be hired to relieve some of the burden that has been borne thus far by his wife and himself. Member Joe Lefresne, Music Director of Toronto's CFGM, suggested a part-time business administrator. He reasons that few qualified people would be willing to undertake a full-time position with ACME. However, any number of qualified individuals, employed full-time elsewhere in the industry, could do it as a salaried sideline. Joe agreed that such an individual should be based in Toronto.

Another point of view was that of Stan Klees, a member of ACME's interim board of directors. He suggested there is need for an individual well versed in the legalities that frequently confront such an organization. He should be experienced in parliamentary procedure and should have at his disposal the facilities to establish and maintain excellent communication. He must be a person with the kind of personality to motivate his executive and his committee heads in the best interests of the membership at large.

Anyone with less than this to offer, in the opinion of Klees, will be unable to guide ACME to the solid position it must reach within the Canadian music industry if it is ever to completely fulfill its mandate.

Despite the growing pains and difficulties (or perhaps because of them) ACME has made progress. Some definite steps must be taken at this upcoming general meeting, however. A new strong executive and board of directors must result from the mail ballot. The charter should be amended and ratified by the membership. A qualified individual must be appointed to execute the day-to-day operation of the Academy. The overall approach to the business of the Academy must be carried on less like a social club and more like a successful trade association. A high priority for the new officers must be a concentrated promotional effort leading to a successful membership campaign in the country music industry, to be followed by a similar effort to enroll the public at large as non-voting associate members.

Above all, there must be a spirit of harmony and mutual respect. Then and only then will the Academy Of Country Music Entertainment begin to realize its mandate: "To promote the preservation, appreciation and development of those forms of entertainment known as country and country-oriented music. ♦"



Hank Smith

Composing, the reason for living

MATTON'S MUSIC UNTOUCHED BY FASHIONABLE TRENDS

by Irène Brisson

ROGER MATTON is the model of an independent composer who has forged his own style over a period of 30 years without allowing himself to be swept by the tidal wave of avant-garde trends.

He is the composer of about 15 scores well established through recording, concert performances and official awards and internationally hailed as one of the most appealing personalities of Quebec contemporary music.

Born in Granby, Quebec, in 1929, "right in there among the musical instruments" as he likes to say, Roger Matton is a scion of a family of noted music-lovers. Through daily exposure to the music of the '30s, and particularly to the jazz which enthralled his elders, Matton

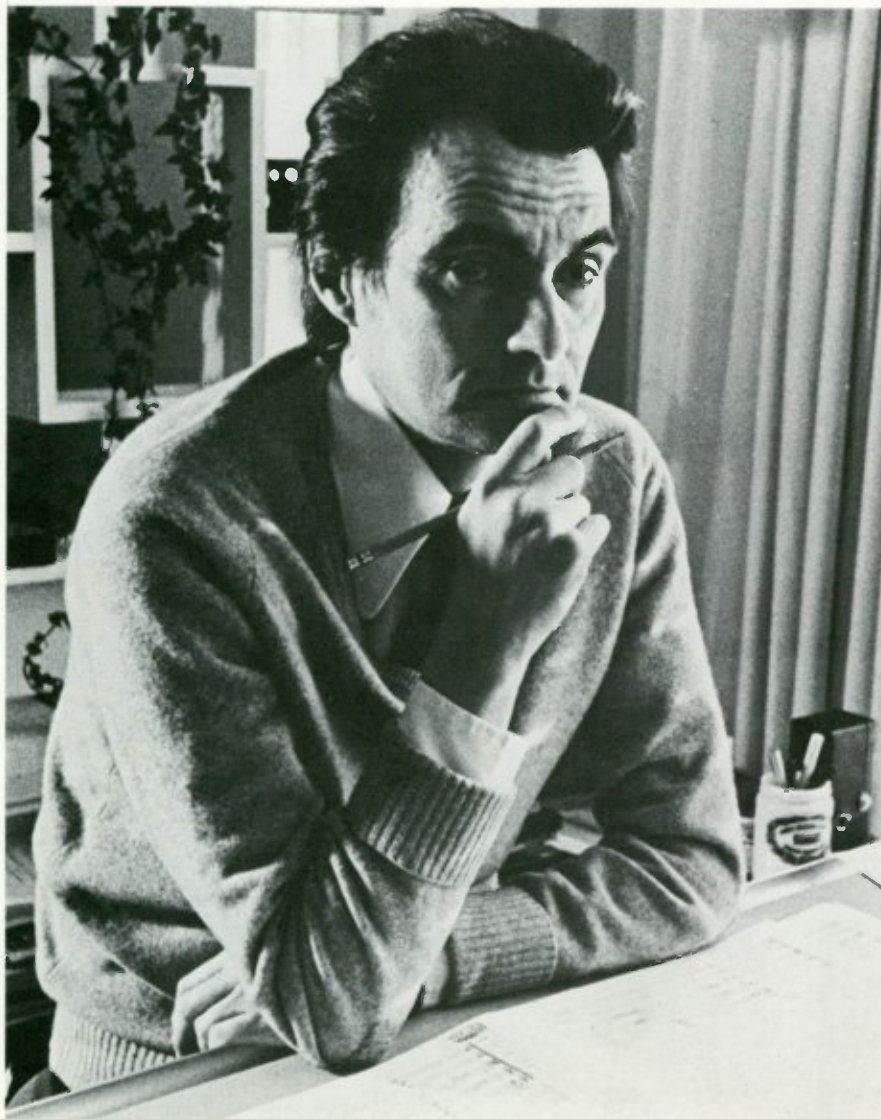
early developed a remarkable improvisational and rhythmic sense. Even before reaching school age he was already "inventing" music, playing with sounds; there was never any question for him of what the future held: he would be a composer.

Encouraged by his parents, he studied piano and at 13 entered the Montreal Conservatory, in Arthur Letondal's class. Along with **FRANCOIS MOREL** and **PIERRE MERCURE** he was among the first disciples of **CLAUDE CHAMPAGNE** when the latter's composition class was initiated (1946). In 1949 he left for Paris to work with Andrée Vaurabourg-Honegger and Nadia Boulanger, and attended the Conservatory classes in analysis given by Olivier Messiaen. If Messiaen, composer of the "Turangalila-

Symphonie" was for him "the continuation of the exoticism of Debussy and Ravel", Matton admits the influence of Messiaen's analytical mind, "the way in which he scrutinized a score in its most minute detail". These years of study were to see the flowering of the first works with which Matton was satisfied: the "Suite de Pâques" for organ (1950) and the "Concerto for two pianos and percussion" (1955). The latter has recently been re-recorded by Radio-Canada International.

On his return in 1956, Roger Matton wrote the music for CBC drama productions in Montreal and was soon involved in the folklore archives of Laval University in Quebec. "I had already been made aware of the wealth of our folklore by Claude Champagne. So out of pure curiosity I agreed to listen to and transcribe the innumerable tapes in the Archives and to index them". This venture, so different from academic training, was not without its surprises. "At the start, like so many purists for perfect pitch, I was put off by the voices of the rustic singers which I found off-key and nasal. I was distracted by the continual changes of tempo and intonation, all of which had to be set down as precisely as possible. But with time, I became conscious of the quality and richness of these works handed down orally. These raucous voices and intonations which make a lover of bel canto shudder are actually precious gems which one must at all costs avoid spoiling under pretext of 'arranging' them". This detailed work was to be reflected in his own scores over nearly a decade, whether by the use of Quebec or Acadian themes — "L'Escapade" (1957), "L'Horoscope" (1958), "Te Deum" (1967) — or merely by the severe simplicity inspired by the traditional monody. This was crowned in 1975 by the publication of a major Acadian anthology: the *Chants de Shippagan*, which will soon be followed by another collection.

In 1964 he began teaching in the History Department of the University of Laval, and since that time Matton has divided his time between three tasks, all of them difficult: teaching, ethnomusical research, and composition. When does he find time to write? "At night, on weekends, as long as my health holds out; during the vacations or, in the case of this year, by taking a sabbatical". All these things help to explain the slowing down of his output since "Te Deum". Also, Matton composes slowly and tends to write lengthy works. "It's true that ever since Webern the trend has been towards shorter forms.



Roger Matton

Continued on page 13

Marty Morell a professional at 15

JAZZMAN TRADES NEW YORK FOR OPENNESS OF TORONTO

by Ken Waxman

MARTY MORELL was almost an hour late for the interview we had arranged at George's Spaghetti House in Toronto, where he was playing that week as part of the **MOE KOFFMAN** Quintet. When he finally did show up, he told me rather sheepishly that he had been so engrossed in the creation of a new tune he had written for inclusion in an upcoming Koffman lp that he literally had lost track of time.

That's the way things are for Morell. Ever since he abandoned his native New York City for Toronto, he's found that if he's not behind the drum set with Koffman or at the piano with his own group, he's freelancing on a number of percussion instruments in the studios or in shows. And if he has some time on top of that, he writes the type of latin-flavoured tunes both he and employers such as Koffman like. In short, Morell, a tousle-haired fellow of 33, with a drooping mustache, best known for his six-and-a-half years as part of pianist Bill Evans' trio, has become very much a part of the Canadian music scene.

"That's the difference between Toronto and New York," he told me over a beer that night. "In New York if you have a reputation as a jazz player, you have trouble trying to do other things. Here things are a lot more open, and besides, there are plenty of good players starving in New York."

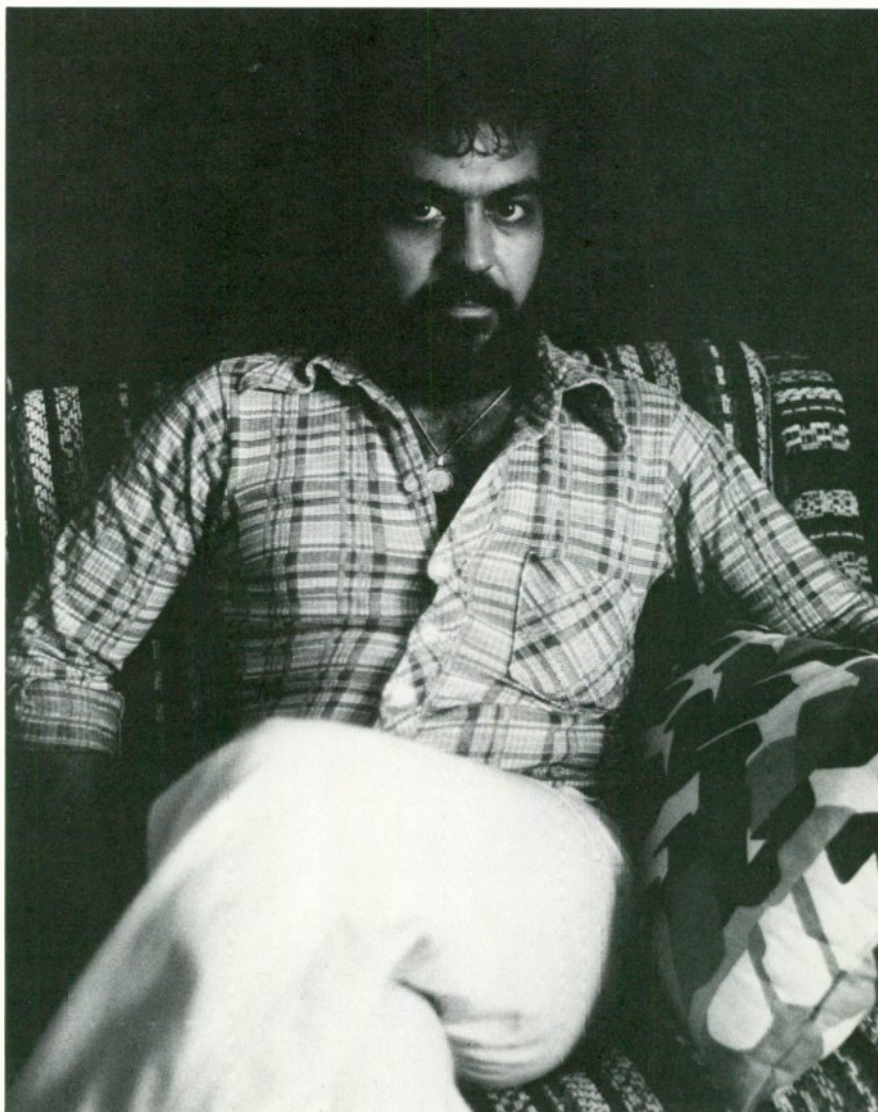
Not that Morell has ever starved. After all he's been playing professionally since he was 15. He began playing piano at 6, and drums at 12, influenced by both big-band and Latin music he heard at home. At 15 he hooked into the weddings and bar mitzvah circuit with a band, and after a little while of that, realized that music would be his life.

Initially interested in teaching and classical music, he entered the Manhattan School of Music as a percussion major. "But after I would count 204 measures in some of those pieces and only get to play the triangle, it began to get to me," he says.

Soon afterwards he was exposed to modern drummers such as Elvin Jones and Art Taylor, began doing studio work and worked as an accompanist to singers such as Robert Goulet. At the same time he played the odd jazz job at New York clubs with the likes of saxophonists Zoot Sims and Al Cohn. Then, as he says, "the jazz thing took over."

Evans' bassist Eddie Gomez, a friend of Morell's, arranged an audition, and the drummer joined the pianist's group in 1968. He still describes Evans as "the most important musical force in my life."

In college Morell wrote, and always invented his own tunes along with those



Marty Morell

he had to create for class. Then Evans encouraged him to do even more. Drummers usually make some of the best composers, since a strong melody is based on rhythm, Morell says Evans never recorded any Morell tunes, but another friend, flautist Jeremy Steig, included a couple on one of his lps

Still in 1974, despite the nearly dozen lps he had recorded with Evans and the excitement of working with a jazz innovator, Morell felt it was time to settle down. "I wanted to go someplace quiet and peaceful, relax and get into writing," he says. Obviously New York was out, and besides that, because of his road tours with Evans, he had never been able to maintain connections in that city's studios.

His wife, whom he had met in Toronto,

is a Canadian, and realizing that there was work for players of his calibre in that city, Morell decided to move there.

In Toronto, Morell has backed visiting U.S. musicians such as Pepper Adams and Sims at Bourbon Street, recorded on pianist **BERNIE SENENSKY**'s first lp, "A New Life," worked in the orchestra for "A Chorus Line," and plugged into studio and TV work. Earlier this year he joined the Koffman Quintet, the most persistently employed jazz ensemble in Canada.

As for the future, Morell says he's looking for a "chunk of land" within commuting distance of the city, and eventually he'd like to involve himself in producing.

He doesn't regret his move in the least, and he knows that his future lies in Canada. ♦

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED
 SOCIÉTÉ DE DROITS D'ÉCOUTAGE DU CANADA LIMITEE

P.R.O.
CANADA

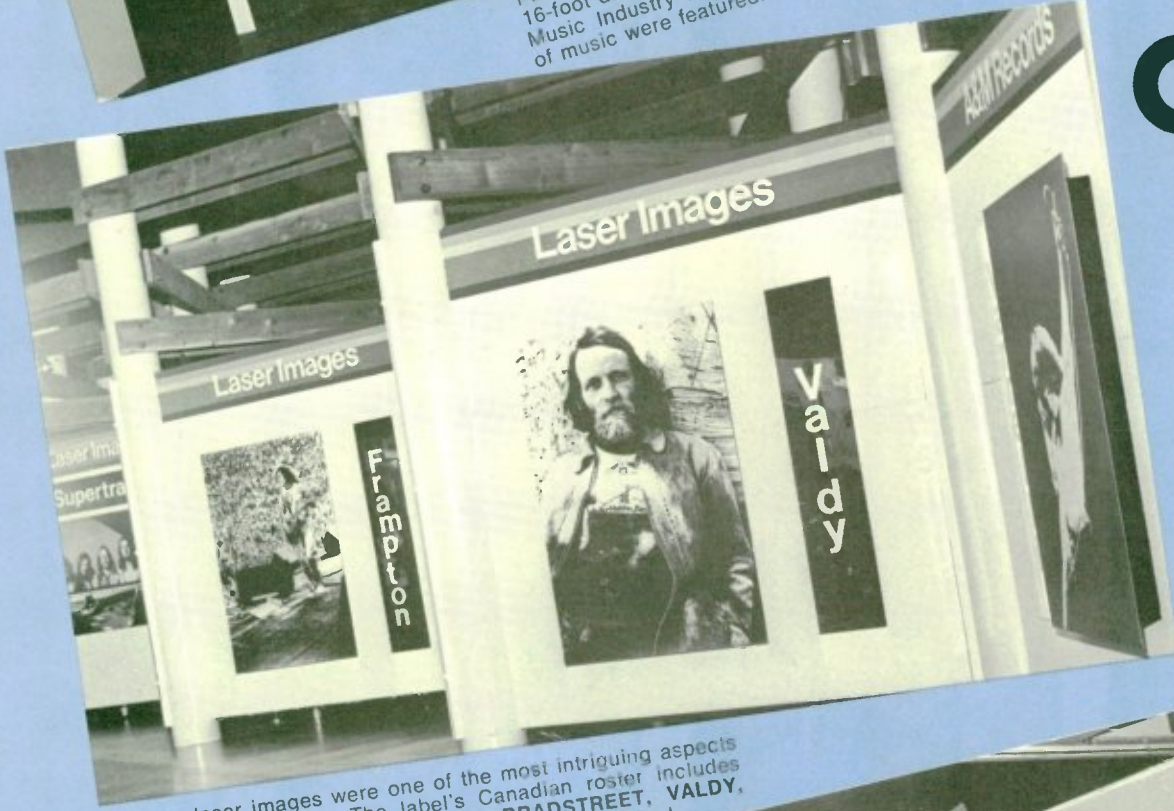
MEMBERSHIP LIST (partial):
 ALAN BRADSTREET, CHARITY BROWN, DAVID GEORGE, DAVID BRADSTREET, VALDY, HOMETOWN BAND, etc.



P.R.O. Canada introduced its new name and logo in a 16-foot display set up as part of the CIRPA booth in the Music Industry Pavilion. Affiliates involved in all types of music were featured.

EQUIPMENT SUPPLIES BY:
 ABBEY OF CANADA
 S.O.W. OF CANADA
 CARTER, LTD.
 CRYSTAL OF CANADA
 ELECTRONICS OF CANADA
 HARNESS HAZARD OF CANADA
 HEB, HEINL & CO.
 HUGSON MUSIC
 J-TON ELECTRONICS
 KIDS BY CANADA
 J & B LAMING OF CANADA
 MEXICO MANUFACTURING
 OPTIMA AUDIO
 P.A. PRINCE LTD.
 ROBINSON ACOUSTICS
 RUBEN REVE OF CANADA
 RUBEN REVE OF CANADA
 T.C. ELECTRONICS
 TELE-FISH ELECTRONICS
 TIKARIKA OF CANADA

The highlight of the pavilion, the recording of sound, was the work of members of the Canadian Recording Industry Association (CIRPA). The Pavilion housing the Recording Industry Association



A & M's laser images were one of the most intriguing aspects of the music pavilion. The label's Canadian roster includes affiliates CHARITY BROWN, DAVID BRADSTREET, VALDY, DAVID GEORGE and members of the Hometown Band.

CRIA AT THE CNE

The CBS... proved a... the label's... liates sign... CUMMINGS... MICHEL PA... CAMERON a... Rush.

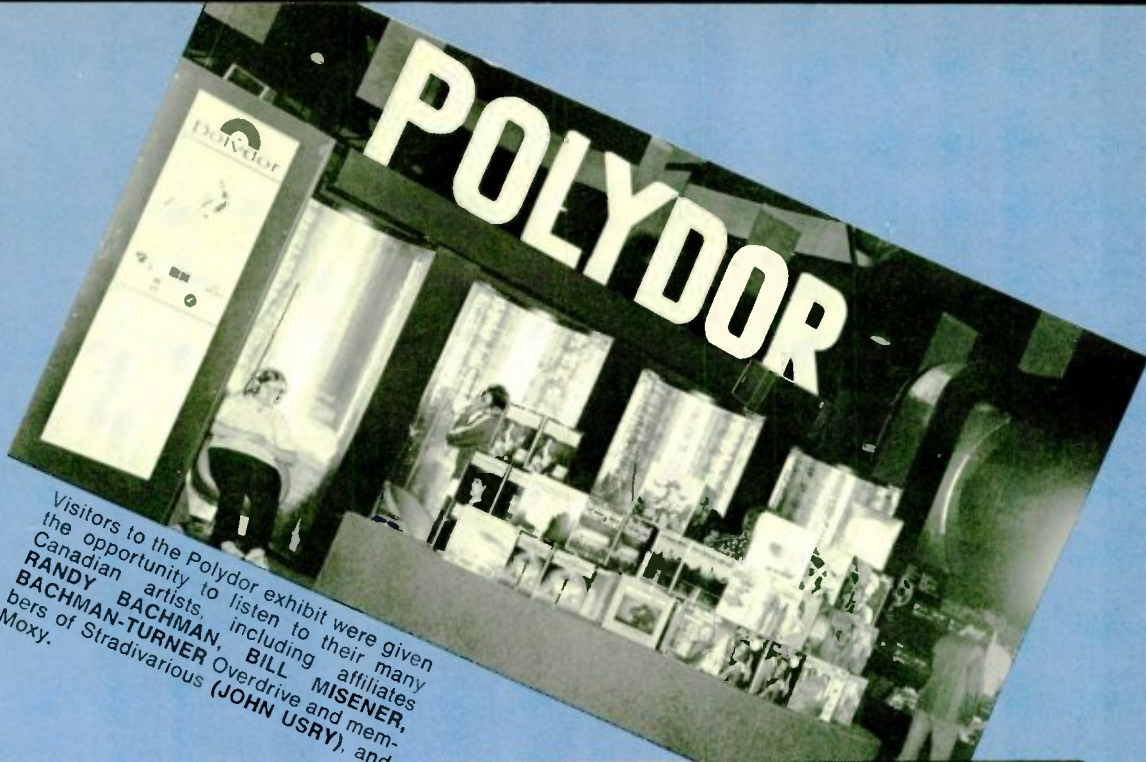


MCA Records and Q107 Radio joined forces for a display that allowed visitors to have free radio auditions. P.R.O. Canada's affiliates are included in the World Radio History group. Trooper and Octavian, both MCA acts.

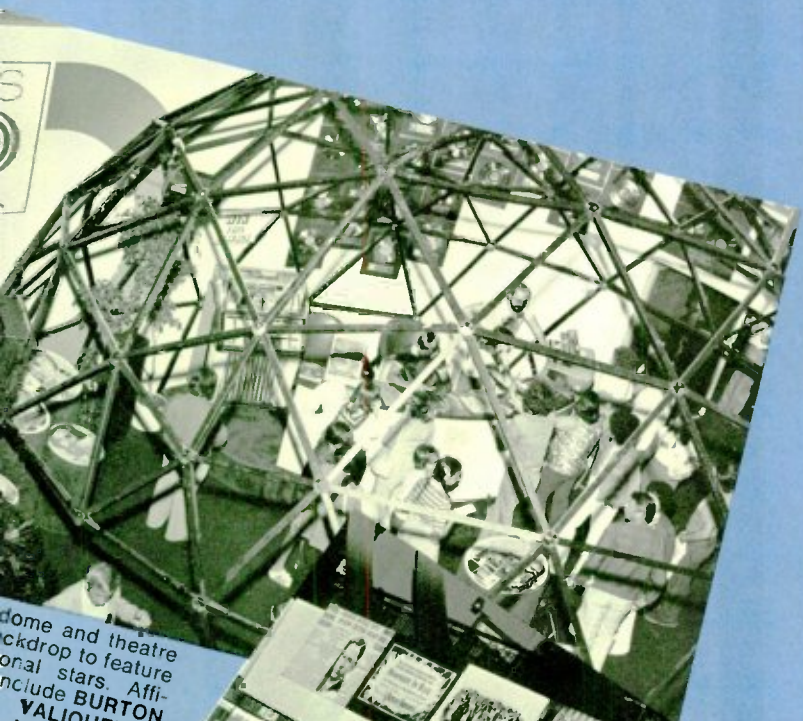
R SESSION



project in the world marking 100 years
 recording studio organized and manned
 Independent Record Producers Association
 studio was organized by the Canadian



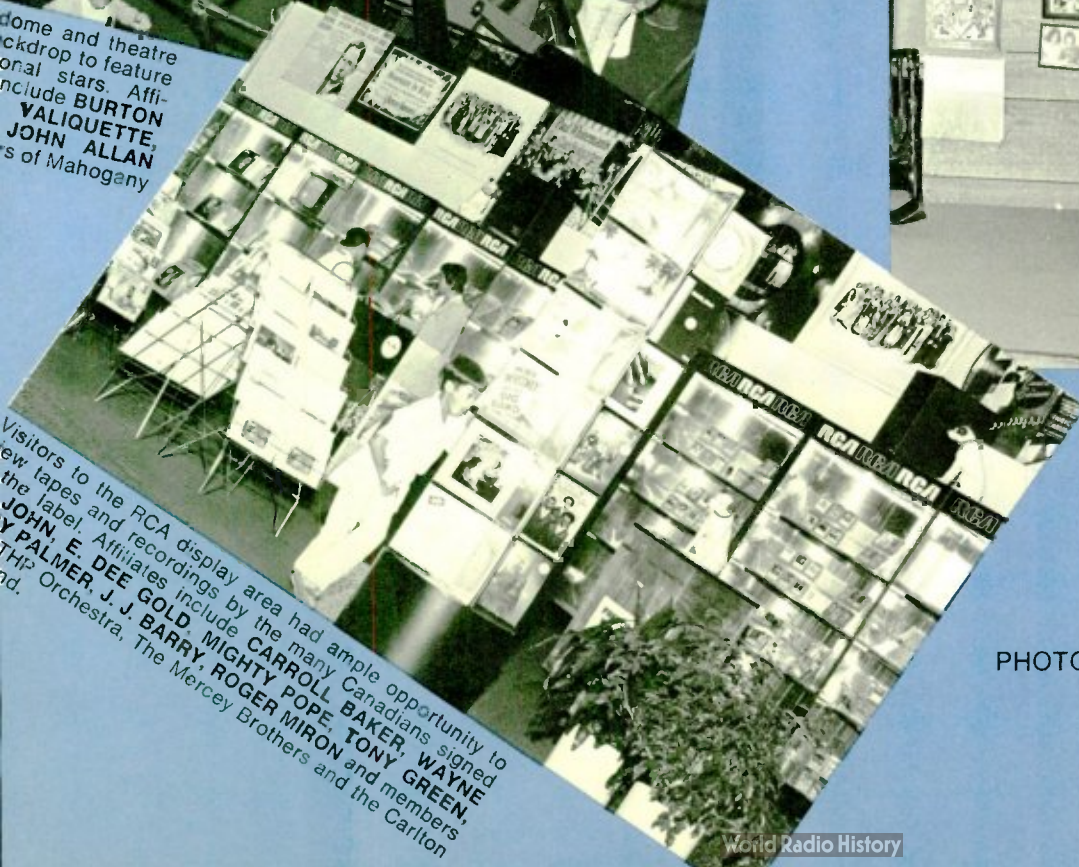
Visitors to the Polydor exhibit were given
 the opportunity to listen to their many
 Canadian artists, including affiliates
RANDY BACHMAN, **BILL MISENER**,
BACHMAN-TURNER Overdrive and mem-
 bers of **Stradivarius (JOHN USRY)**, and
Moxy.



dome and theatre
 backdrop to feature
 onal stars. Affili-
 include **BURTON**
VALIQUETTE,
JOHN ALLAN
 s of Mahogany



The young, independent and aggressive
 Ixtlan label worked with Ahmek Records
 in establishing an attractive booth of
 barn boards and burlap costing \$150.
 The booth, promoting affiliates **BARRY**
HAGGARTY and **PETER MATHIESON**
 among others, was an example of the
 many small companies that made their
 mark against the heavy competition of
 the major labels.



Visitors to the RCA display area had ample opportunity to
 view tapes and recordings by the many Canadians signed
 the label. Affiliates include **CARROLL BAKER**, **WAYNE**
JOHN E. DEE GOLD, **MIGHTY POPE**, **TONY GREEN**,
JOY PALMER, **J. J. BARRY**, **ROGER MIRON** and members
 of **THP Orchestra**, **The Mercey Brothers** and the **Carlton**

PHOTOS BY ROBINSON PHOTOGRAPHY

A feeling for bluegrass

DIXIE FLYERS' ALBUM REFLECTS ON-STAGE PERFORMANCES

by Ken Waxman

"I always heard that the best way to learn how to play bluegrass was to be in a bluegrass band," admitted banjo picker **DENIS LePAGE**, "so in 1974 I got involved with the band."

The band is the Dixie Flyers, and in the past three years LePage and his musical cohorts have made this London, Ontario, based bluegrass aggregation into one of the most popular groups on the folk/country circuit in Southern Ontario. The Flyers are a fixture in small clubs and bluegrass festivals, such as the one at Carlisle, Ontario, where this year they played for 17,000 people. Early this winter they will play a series of gigs for the Central Ontario Regional Library System, bringing their music to the people.

Furthermore, the Flyers (guitarist/vocalist **BERT BAUMBACH**, mandolin player Ken Palmer, bassist David Zdriluk and usually mouth-harpist **WILLIE P. BENNETT** as well as LePage) were scheduled to play the Canadian Recording Industry Pavilion Theatre at the CNE in August and LePage himself will play there Sept. 1.

Although he only turned from guitar to banjo at 17, LePage, a bespectacled, mustached fellow of 25, has always had an interest in traditional music. Growing up in Sarnia, he remembers how his father Dick, a barber, would get out his "squeeze box" and invite a group of friends over for a musical party. The elder LePage can be heard exhibiting his talents on LePage's new lp.

Once he had a banjo in his hands, LePage knew he had found his instrument, and managed to pick up folk gigs throughout his university career in Windsor and London. But he didn't decide on a full-time career in music until he spent four months at the University of Western Ontario Dentistry School. It was then he decided that as a dentist, he was a good banjo player. He worked a variety of odd, non-musical jobs for the next little while, but also managed to spend about 16 hours a day practicing.

His newfound banjo virtuosity proved itself last year when he won the World Banjo Championship at Carlisle. Since then he has appeared on albums by **JOHN ALLAN CAMERON**, Doug McArthur and Bennett. And ironically, LePage, the man who never took a banjo lesson in his life, now works part time as a teacher, instructing banjo students at two different Toronto music schools.

However all this is secondary to his work with the Flyers. The group is spearheaded by Baumbach, a round-faced fellow of 30, who had been in other traditional bands before this group. Baumbach and the others all have day jobs in London, and so Flyers' engagements usually take place on weekends and involve finding a mid-point where Toronto-based LePage and his van and Baumbach in his, can reconnoiter.

Recently the group produced two "almost homemade" discs on the Boot label. "Light, Medium, Heavy" is the name of the Flyers' session and LePage's is called "Larger Than Life". The records are "almost homemade" because the

group paid for the initial sessions (under \$3,000 in each case) recorded at Hamilton's Grant Avenue studios, with old friend Dave Essig along as producer. Satisfied with this complete artistic control, they gave the albums over to Boot to distribute and promote. The group reports records have been played on country stations throughout the continent and in Japan and Europe, and between Boot's in-store distribution and the Flyer's efforts at gigs, they have managed to sell about 1,500 copies of each.

"The main difference between my disc and the Flyers'," says LePage, "is that the Flyers' is as close to what we play on stage as possible whereas mine is a banjo record designed to get people to put it on their turntable. It's bluegrass, fiddle tunes, swing-style and Texas-style altogether."

Another difference is that there is more original material — by LePage and Baumbach mostly — on the LePage disc. Although he has been writing tunes from the first time he picked up a banjo, LePage still says he doesn't like the pure physical action of having to mark down his compositions. Often he will sing tunes to the other band members, rather than writing them out.

Still it seems that with his talents and the considerable expertise of the other Flyers, the band will continue to be a well-known commodity for years to come. As Ken Whitely of the Original Sloth Band has said: "Bluegrass is more than good instrumental work and vocals. Whatever that special feel is, the Dixie Flyers have it." ♣

Dixie Flyers' members **BERT BAUMBACH**, **DENIS LePAGE**, David Zdriluk and Ken Palmer, with **WILLIE P. BENNETT**, second from left, and Gordon Stobbe, right.



Songs are studied in schools

FOURTH ALBUM ON THE WAY FOR MINSTREL PAQUETTE

by Claire Caron

ROBERT PAQUETTE, wandering minstrel, troubadour without attachments, gypsy soul drawing its warmth from the climate of all latitudes — Robert Paquette (and how long that name took to become known) seemed predestined for a nomadic existence.

He was born 28 years ago in Sudbury, Ontario. At 9 he was off to Germany. Later, he spent two years at boarding school in Belgium. Robert was 14 when he returned to Sudbury but he didn't remain there long, leaving to sing for pleasure and to pay for his university studies (he has a B.A. in French and Canadian Literature). Now he spends about ten months a year on tour. Performing, he has criss-crossed Canada and the United States and dreams of doing the same thing in Europe. Robert has made his home in Montreal even though he's not often there. "I am at once a Franco-Ontarian and a Quebecker. But if I sing in Manitoba, they consider me to be a Franco-Manitobian. As an artist, I kind of come from all over." That is why his songs have a sort of foreign air about them; the scent of the land, shades of another time and place, go to make up the style that is Robert Paquette's.

Paquette writes most of his songs, but he also sings traditional folk material, "... simply out of personal interest. I travel a lot and I meet people who know all sorts of songs. That's how it happens that I've picked up songs just about everywhere." In listening to his originals, one can hear the influence of folk; in "Moi, j'viens du Nord", for instance, or in "Rigodon". His public is from 7 to 80 years of age, urban and rural, English- and French-speaking. In Ontario, some teenagers study Robert Paquette's songs at school, while others listen to them at a popular festival. "I have played at teachers' seminars and in the schools, going right through from kindergarten to adults. If I am playing for small children I take response-songs which are amusing or filled with imagery, or songs which are a linguistic exercise, so that they can have fun with the music. With children in grades 4 and 5, it may be folk tales and more complex songs. And of course the public from 15 to 80 can relate to everything!" Robert seems highly conscious of the potential importance of any phrase spoken in front of a class; after all, he has been a teacher in his time, not to mention a garage mechanic and a postal clerk! But despite the pleasure he got out of his work, Robert knew he was just passing time... music was waiting.

It is more than three years since Robert left Sudbury to record an album in Quebec. Although it received good notices, this first album took a long time to get underway. There were technical problems and misunderstandings. He spent nine months preparing a second



Robert Paquette

album, this time in English. It was never released due to lack of funds. His third was released a few months ago and met with considerable success. Because of this, the first album was re-issued and all copies were sold. Since then Robert Paquette has decided to manage his own affairs.

A fourth album is on the way. Robert is very little influenced by financial considerations. "I think that shows that I don't really look on it as work. For me, it's a way of life rather than a career. If I considered it a career I would be depressed by all the difficulties. In any case, I've got more work than I can handle, so everything is fine." He is booked several months in advance and is making plans for next year. "It's a good life on the road. I'm looking forward to going to Europe. Some people just do one major tour a year and then sit back until the next album. I couldn't do that!" Records, television appearances and interviews are not enough; he must have contact

with his public. "To me, the energy which flows from the audience to the stage is something tangible." On stage he uses every means to tap this energy. "I like to tell stories on stage; it relaxes people. That's when I really feel good."

But there is one thing to be said for records, he says. They make it possible to try out new instruments, or at least to expand the instrumentation. It is possible to work with a greater number of musicians in recording. Four musicians accompany Robert on stage, and they were with him in the studio for the taping of his latest record, "Prends celui qui passe", a title which reflects his own way of seeing life and of living it; intensely, without worrying about the future.

Ask Robert Paquette what he will do if one day the public loses interest, or if he becomes unable to sing: "I just don't think it could happen. I have always had this image of myself as an old musician with a long white beard, still making music when I'm 65." ♣

MUSIC IN CANADA

Old-time fiddler **NED LANDRY** has released a new album on his own label, Landry Records. "Ned Landry, the Singing Fiddler" was produced by Ned and in part recorded live at Yvon Durrell's Fishermen's Club in Baie Ste. Anne, N.B. All selections are original and include the perennial Landry favourite "Hillbilly Calypso" . . . Toulouse, the popular three-girl vocal trio from Montreal, has cut a first album called "Toulouse Export". The record was recorded in Montreal, Alabama, and Miami and features songs by **PETER ALVES**, Barry Beckett, George Jackson and **GEORGES THURSTON** . . . **ROGER QUICK**'s new single on Thunderbird is called "Turn On Country". He, his family and a few friends form the popular Rainbow Band which will play the *Opry North Road Show* in London, Ontario, October 7 . . . Released is **RICHARD STEPP** and Shakedown's first single for Casino Records, "Good To Have You". Shakedown deals in top-40 material, and has been together about a year. Members are Stepp, Neil Harnett, Marshall Hunt and Rick Clark . . . Expected in mid-September is "Basement Suite", a new album by **JIM WOOD-**

YARD, produced by **TERRY FREWER** and recorded at Little Mountain and Can-base Studios in Vancouver. The album includes **DENISE McCANN** on vocals. Jim's new single off the album is "Lioness in Sheep's Clothing" . . . Brett Halliday in the *Toronto Sun* calls him one of the most important talents in Canada today. This is only one of the enthusiastic comments **DAVE BRADSTREET** has received with the release of his debut A&M album. Best known as the composer of "Renaissance", a song popularized by **VALDY**, Bradstreet has established himself critically with this successful first album . . . Nexus, the all-percussion group, has released a direct-to-disc album called "Ragtime Concert". **BOB BECKER**, **JOHN WYRE**, **BILL CAHN**, **MICHAEL CRADEN**, Robin Engleman and Russell Hartenberg perform. *High-Fidelity Magazine* calls it a "musical tour de force" . . . **BARRY STAGG** has released his first single in more than three years, on RCA. "Blue" is backed by "Let's Get on with The Game". The record was recorded and released in Halifax . . . **KEN TOBIAS** is at work on his third album for Attic Records at RCA's Toronto studios. Tobias is producing himself and is planning a fall promotion tour in Italy after release of the album and a single, a followup to "Dancer" . . . **GENE O'CONNOR**'s release on Full Moon Records, "Glass and the Bottle", first gained airplay in the Saint John, N.B. area. Rebel Records is distributing . . . Last summer **THE MERCEY BROTHERS PUBLISHING COMPANY** in Elmira, Ontario, published 14 songs by country writer **FRANK TRAINOR**. Another tune, "See How Easy Crying Comes", was recorded by Kitchener country artist Glen Logan on the Suntone Records label . . . In May **TIM DANIELS** co-hosted with Julie Lynn the CBC-TV show *Coming Up Country* that helped to replace the **TOMMY HUNTER** *Country* show during the summer. He sang the national anthems of the U.S. and Canada at the Blue Jay and Yankee game at Exhibition Stadium on June 27, and penned the B side, "You Made Me A Man Again", of his new RCA single. Presently he is touring the three western provinces . . . **RUSSELL THORNBERRY** has had released a new single on Royalty Records, "Michelle's Song" backed by "She's An Outlaw". Both are penned by Thornberry and produced by **R. HARLAN SMITH** . . . Fresh from her new album, "Let Me Go Down Easy", on Royalty Records, produced by **R. HARLAN SMITH**, comes **CHRIS NIELSEN**'s single, "I'd Love You Like Nobody Ever Dared To". Her album includes songs by R. Harlan Smith, **RUSSELL THORNBERRY**, **BARRY ALLEN** and another song by Chris . . . **ROSAIRE LAPLANTE** has had released an album of original reels on the Bonanza label . . . Sound Path Productions Ltd., 1100 Invicta Drive, Unit 21, in Oakville, Ontario, is prepared to manufacture 1,000 albums for Canadian performers for \$3.00

each, including jackets, recording (28 hours studio time, 8 track), and all details involved. On the other hand, the studio is available at a straight \$35 per hour . . . **ANNE-MARIE MURRAY**, a singer/composer from Newfoundland, sang on Canada Day in Atlantic City as part of that city's Salute To Canada, sponsored by the Department of External Affairs and the Canadian Consulate in Philadelphia. Anne-Marie has released a single, "The Street of Old St. John's", backed by "Has Love Gone Out of Style" on her own label, Placentia Recording . . . The latest album by Quebec's **GILLES**



Mary Bailey

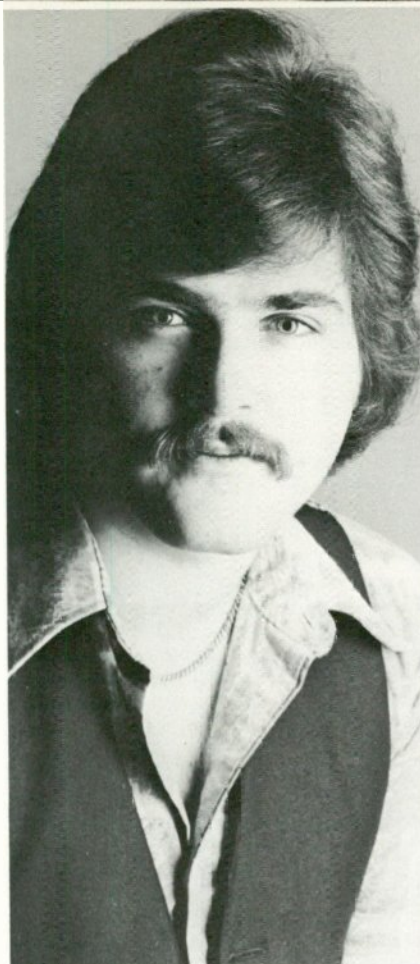
GOSSELIN is "J'ai queq'chose à t'dire". He has written two pieces, the others are traditional. It's a **DENIS CHAMPOUX** production, on the Bonanza label . . . "Gateway: A New Music Adventure", a new album by **JOHN MILLS-COCKELL** was released in mid-August on the Anubis label. According to Peter Goddard's review in *The Toronto Star*, the potential of the synthesizer is "more fully explored than in the past as Mills-Cockell lets it lead him to new sounds and new combinations of sounds" . . . **JOHN V. WARD** has registered his new publishing company, **MEERBROOK MUSIC**, with P.R.O. Canada and writes that his single "The Kind of Love I Need", co-written with Cliff Carrol, is about to be released, on the Cheyenne Label . . . The title of **DOMINIQUE TREMBLAY**'s most recent album is "Hors Jeu". It's on T.S.E. — Tamanoir label and all material is original . . . At the first annual B.C. Country Music "Danny" Awards, **ELMER TIPPE** won both top country male singer and Top Country Disc Jockey (urban), **KENNY STOCKTON** and Nitelife were presented the trophy for outstanding performance by a country group. The best-composer award was won by **ED MOLYSKI** for his song "Diesel Cowboy". **CAMERON MOLLOY** was



Bruce Colvin

Tim Daniels

voted most outstanding performer and **DICK ADAMS** most popular entertainer. The artists who contributed to making the show a success included **SHIRLEY GRANGER**, **JAY COMPTON**, **GERRY PAQUETTE**, and **AL MOBERG**. Next year's Danny Awards are set for May 14 at the Commodore Ballroom in Vancouver... **BILLY WORKMAN** is one of the latest signings to Direction Records. "Talk About Money" backed by "Set Me Free", his first single, is produced by **MICHEL PAGLIARO** and George Lagios... **IAN COONEY's** single "You Don't Really Love Me" on Polydor precedes his new album scheduled for world release in September... **PHIL SCHREIBMAN's** latest venture was the music for "Persian Self-Taught", a production at Toronto Free Theatre in June. Schreibman claims he has "clawed his way via dozens of plays and hundreds of songs to the pinnacle of theatre music in Toronto — \$100 a week"... David Freeston of *The Montreal Star* calls **MICHEL PAGLIARO's** "Time Race" a "first-rate rock 'n' roll album". On Columbia, the record includes songs by Pagliaro, **MARTIN SIMON**, **ALLEN WORKMAN**, **DWAYNE FORD** and Jack August. David Freeston reports "Those who, like myself, have often wondered what prompted his followers to such rapturous endorsements would do well to hear 'Time Race'"... **PAT BALLARD's** new single on Wheel Records, "Six in Our House", was penned by Pat and **CYRIL RAWSON**. Soon to be released is "The Ballads", an album of original songs by Pat, Cyril and **DOUG BALLARD**... Rising Records reports that **ERNIE LAIDLAW** has had released a single "Natural Born Fool". Ernie is from Nova Scotia... **DALLAS HARMS' "Paper Rosie"** has been nominated for Song of the Year by the Country Music Association in Nashville. The song is also nominated for Single of the Year. Gene Watson recorded "Paper Rosie"... "Something Better" by **BILL HENDERSON** and **ROSS TURNER**, has been released off Chilliwack's gold lp "Dreams, Dreams, Dreams"... April Wine has a single gone gold. "You Won't Dance With Me," on Aquarius Records, was penned by **MYLES GOODWYN**. April Wine is presently on a 19-city Maritime tour with the **LISA HARTT**



Ian Cooney

Band... Lyricist **DAVID SIMMONDS** and composer **NIELS PETERSEN** have a single "Storybook" out on Ramophone Records from Vancouver... The duo Morgan has a single on CBS, "Mystical Magical Lover", by **LINDSAY MORGAN**. Jacqueline Morgan sings lead vocals while Lindsay provides strong harmony... RCA has released two tunes by country artist **MARY BAILEY**, both self-penned: "Mystery Lady" is backed by "Special Kind of Love". Campo in Bowmanville, Ontario, is booking Mary for personal appearances. She played CFGM's *Opry North* in late June and was scheduled for a half-hour special on CHCH-TV's *Lively Special* series out of Hamilton... **BRENT TITCOMB** has stepped forward with a debut album and this summer toured B.C. and the prairie provinces. The album,

entitled "Brent Titcomb" was released on his own label and is distributed by Treble Clef in Ottawa... **BIM** flew from L.A. in June to open the National Funk concert series that was part of Vancouver's Heritage Festival. Reviewers in the *Vancouver Sun* and *Province* report that his landing of a U.S. recording contract with Elektra-Asylum hasn't changed his Peace River country style... "L'amour m'attend à la porte" is **JIMMY TARDIF's** latest album on the Jim My label. All songs were written by his father, **JOSEPH A. TARDIF**. It's a **DENIS CHAMPOUX** production.

MATTON — Continued from page 6

But I need space, and I don't like to feel frustrated by a strict time limit".

Many believe a long contemporary work attracts fewer performers and listeners. But Roger Matton does not believe that. "My compositions are played regularly, both throughout Canada and abroad. I think it is not so much the length as the extreme difficulty which deters musicians, and above all, the limited rehearsal time. But my work is always performable, even though it does demand a great deal of precision and high level of technique". After having written both instrumental and choral works, Matton is working in a pure orchestral form which he calls "Mouvement Symphonique". Three works of this type marked his career from 1960 to 1974. Following the classical symphony writers, Matton selected a type of piece which would leave him plenty of freedom. A fourth "Mouvement Symphonique" is due shortly, and will doubtless not be the last. "I always derive a great deal of pleasure from writing for orchestra", says Matton. He is also toying with the idea of writing a vocal cycle with a small instrumental ensemble and of one day returning to the piano, which he still plays at home but for which he has composed no solo pieces for nearly 30 years. But these are long-term projects.

Before closing I asked him who his favourite composers are. Ten years ago he would have said Stravinsky. Today, it is Brahms. "If the music is good, what difference does it make whether it is Brahms or Maderna! Ligeti and Pender-ecki also interest me and I keep up to date with current international trends." Shall we then one day hear avant-garde Matton? Perhaps never. "I respect and admire what has been done by others but I don't feel I have to work in a style in which I have no interest. As for electronic music, it doesn't interest me. I have experimented a bit, but the orchestra provides me with all I need. So why should I have to start again, from scratch?"

Roger Matton expresses himself with great simplicity and openness. Torn between research and teaching which at once excite him and provide his daily bread — patronage being a rare thing these days — the composer suffers from not being able to write more due to lack of time. "I often feel guilty about not spending more time at my composition desk because I am first and foremost a composer. That is my reason for living".



Pat and Doug Ballard

CONCERT

A scherzo for orchestra by **DEREK HEALEY**, titled "Sweet Prospect", received its world premiere at the New Hampshire Music Festival, which opened July 12. The work is actually the second movement of a projected symphony, the last movement of which, "Primrose in Paradise", was first performed two years ago at the New Hampshire Festival. The composer intends to complete the first movement, to be titled "Tribulation", later this year. Healey has just received a CBC commission to compose a 12-minute work for the CBC Vancouver Chamber Orchestra. Another commission is from the University of Windsor Choral Society for a 10-minute work.

Singing at the Bonn Summer Festival in West Germany on August 9 the University of Guelph Choir performed works by **DEREK HEALEY**, **R. MURRAY SCHAFFER**, **HARRY SOMERS** and **HEALEY WILLAN**. The engagement served as part of a three-week tour of West Germany and Austria.

JAMES HISCOTT is the 1977 first-prize winner of the Canadian Federation of University Women's Creative Arts Award, an annual competition for composers which takes the form of a \$750 commission to compose an original work. With the administrative aid of the Canadian Music Centre the C.F.U.W. will organize a CBC broadcast performance of the work. Past winners include **HUGH HARTWELL** (1970) and **DENIS LORRAIN** (1973).

The National Arts Centre Orchestra, under the direction of Mario Bernardi, will undertake its second European tour next April, giving twelve concerts in Germany and eight in Italy. Programmes will contain new works by **HARRY SOMERS** and **R. MURRAY SCHAFFER** as well as **JACQUES HETU**'s "Symphonie No. 3" (1971).

BARRY TRUAX attended the Seventh International Festival of Experimental Music in Bourges, France, for the French premieres of his "Sonic Landscape No. 3" (May 28), for four computer synthesized sound tracks, and "She, a Solo" (June 1), for voice and prepared tape, with Dutch mezzo-soprano Ileana Melita as soloist. The former work was awarded first prize in the category of computer synthesized music during the 1977 Bourges competition and was also included on a programme at Canada House in London on May 24. Both pieces were taped earlier this year for a special disc from Melbourne Records, devoted exclusively to the works of Truax. Phyllis Mailing is soloist on the Melbourne recording.

DENIS LORRAIN has been awarded a Canada Council grant to pursue doctoral studies at the Sorbonne under the direction of the distinguished Greek composer Iannis Xenakis. Lorrain recently completed "Extrema" for organ and percussion solo.

A busy year for **R. MURRAY SCHAFFER** has seen the completion of "Apocalypse", a huge stage work well over an hour in length and involving at least 500 professional and amateur performers, which represents the composer's most ambitious undertaking to date. Originally a CBC commission planned for fall production, the staging was also to have been financed by an inter-denominational group called Faith and the Arts which expressed interest in a work based on Revelation, the last book of the *Bible*. Due to lack of funds, however, the "live" presentation has been temporarily postponed, although a broadcast performance over CBC Radio will take place early next year.

Schafer has also completed "Adieu Robert Schumann", a commission from the National Arts Centre Orchestra which will perform the work this season with contralto Maureen Forrester as soloist. Through an English text, derived from Clara Schumann's diaries, the piece describes the development of Robert Schumann's madness, which eventually led to his death in 1856. The score will be published by **UNIVERSAL EDITION (CANADA) LTD.**

A second commission from the National Arts Centre Orchestra, for a purely orchestral composition, is also in the process of completion and will be performed in December.

Another side of Schafer has completed and printed this year *Smoke: A Novel*, the narrative of which is told through graphic depictions of the English language. The book may be purchased for \$2.00 by writing to the composer at R.R. #5, Bancroft, Ontario, K0L 1C0.

In a more serious vein McClelland & Stewart (Toronto) and Alfred A. Knopf (New York) have just published hardcover editions of *The Tuning of the World*, an important book which the composer regards as the definitive statement of all his work with the World Sound-scape Project over the past several years. Still in the literary field, New Directions (New York) will soon release Schafer's *Ezra Pound and Music*, a study surveying the work of the late U.S. poet and music critic.

The fifth annual Okanagan Music Festival for Composers, held at Sorrento, B.C. during the weekend of May 27-29, was one of the most successful in its history. In the open class of competition first prize went to Art Lewis, second to **ERNST SCHNEIDER** and third to **DAVID DUKE**. Both **JEAN ETHRIDGE** and **RON HANNAH** received honourable mentions. Several workshops and adjudication sessions were held on the 28th with four adjudicators: **VIOLET ARCHER**, Ernst Schneider, David Duke and **JOAN HANSEN**. A special concert by past winners took place that evening at the Sorrento Centre. Works by **FRANCIS CHAN**, David Duke, Jean Ethridge, Joan Hansen, **ROGER KNOX**, **SYLVIA RICKARD** and Ernst Schneider were heard. A fitting climax to the weekend was the presentation of the \$500 **JEAN COULTHARD** Scholarship to **ALLAN BELL**, a fourth-year student of Dr. Archer's at the University of Alberta.

The premiere of the play "Yentl", from a short story by I. B. Singer, was given June 11 at the new Leah Poslins Theatre in Toronto. **MICHAEL FREEMAN** composed the music between most of the 26 scenes. The production was by Arts Theatre Productions and was part of the theatre's inaugural week celebrations.

Halifax's InNOVations in MUSIC wound up its sixth season of free concerts on May 15 at the Rebecca Cohn Auditorium of the Dalhousie Arts Centre with a programme including **SERGE GARANT**'s "Jeu à Quatre" (1968) and the world premiere of **STEVEN TITTLE**'s "Just One More Dance", for five percussion. Tittle's "where there is no other (only we)", a piano trio, also received its first performance March 17 in Halifax by the Dalart Trio. Both performances were recorded by the CBC for later broadcast. A third composition, "let it shine all the time", for string quartet, received its premiere in June in Maryland in a performance by the well-known Kronos Quartet.

A specially commissioned piano piece by **JACQUES HETU**, "Prelude and Dance, op. 24", was introduced by the six finalists of the Canadian Music Competitions 14 days before the third and final elimination of the International Stepping Stone. The commission was made possible through a grant from the Canada Council.

WATERLOO MUSIC PUBLISHERS have released the first volume, with accompanying teaching manual, of a new series of graded piano books designed to introduce pianists to the musical vocabulary of the 20th Century. *Music of our Time/Musique de Notre Temps* will eventually comprise four separate books containing short pieces composed by **JEAN COULTHARD**, **DAVID DUKE** and **JOAN HANSEN**.

The winner of the 1978 American Bandmasters Association - Ostwald Band Composition Contest will receive a cash prize of \$1,500, plus travelling expenses within the North American Continent to attend the award ceremonies. Second and third prizes of \$750 and \$500 will be awarded. Entries must be original unpublished compositions for band, which have been composed within the last two years; deadline for entries November 1, 1977; contact Lt. Col. Jack T. Kline, The United States Marine Band, 8th and I Streets S.E., Washington, D.C. 20390, U.S.A.

Another competition of interest is the *Kompositionswettbewerb der Gesellschaft der Freunde der Sommerlichen Musiktage Hitzacker*, chamber music composition, deadline for entries December 1, 1977 (at which date entrants must not have reached their 35th birthday); winning composition will be performed at a special concert in 1978; contact *Gesellschaft der Freunde der Sommerlichen Musiktage Hitzacker*, Kuenstlersekretariat Rudolf Sudbrack, Lupinenkamp 32, D-2000 Hamburg 63, West Germany.

WELCOME TO OUR NEW AFFILIATES

WALTER A. ALEXANDER
E. GENE ANTONISHIN
CHRISTOPHER A. ARNETT
KENNETH J. BACKER
GILLES BARABE
JOHN S. BARKER
JACK N. BARRON
PIERRE BEAUCHAMP
DANIEL BEAULIEU
ADRIAN BEAUMONT
GUILLAUME BEDARD
REAL BERGERON
WALLACE E. A. BERNARD
BOBBY BILAN
DOMENICO BONALDO
LAURENT BOURGIE
JOSEPH R. BOURQUE
FRANKLIN BOYD
BRIAN J. BRADY
STUART J. W. BRINK
GEORGE E. BROEFFLE
DAVID G. BROWN
ROBERT M. BROWN
ANNA BROWNLEY
RALPH A. M. BUDGELL
GILBERT BUJOLD
MATTHEW CAMPANOZZI
FRANCIS J. CAMPBELL
SERGE CHAMPAGNE
ALAN A. CHERNOSKY
JEAN-YVES CHOUINARD
SERGE CHOINIÈRE
SERGE G. CLAIR
SUSAN C. CLUFF
RONALD COPPLE
FERN CORDES
JOSEPH A. Y. CORMIER
ALAIN COSTANZO
RAOUL CYR
PAUL DE CARLO
JOSEPH DE MARCO
ALAYNE M. DEMERIA

STEVE W. DIMITROFF
GILBERT DIONNE
GERARD A. DONACHIE
JOVINO J. DOS SANTOS NETO
BARBARA DOWSON
BROOKE D. DOWSWELL
PATRICE DUBUC
JACQUES DUFOUR
ALAIN DUHAMEL
ADRIAN C. DUNCAN
VICTOR J. DUPUIS
JOHN A. EISNER
DONALD W. ELKINS JR.
JACOB W. FEHR
RONALD B. FORSYTH
JOSEPH J. FUYOY
JOHANE GARNEAU
ROCK GAUTHIER
GARY W. GLOVER
ROBIN GOTTHEIL
JAMES T. GRINDER
CAROLE GUERTIN
JERRY R. GULBRANSEN
KURT F. HAGAN
GEORGES HAMEL
WILLIAM J. HAMILTON
PHILIP F. HARBRON
GARRY W. HARRIS
MALCOLM L. HASMAN
DANIEL HEIKALO
BRIAN W. HOLDER
DANNY C. HUDSON
RICHARD B. HULLY
JOHN IASENZA
JAMES R. JOHNSON
GUY S. JOLY
GUYLAINE JOLY
JONATHAN JONES
JOHN C. KEIFFER
RICHARD KUREK
SYLVAIN LAFERRIERE

DIANE LALANCETTE
ALAIN LALUMIERE
ALAIN LAMONTAGNE
JEAN-PIERRE LAMONTAGNE
RONALD LAMOUREUX
JACQUES LANDRY
DANIEL LANGLOIS
ROSAIRE LAPLANTE
ALEX LAPPUS
MICHAEL LAUCKE
RONALD W. LAVER
WAYNE G. LAYDEN
ROSALIE LAZAR
ROGER J. LEBLANC
RICHARD LEDUC
ALAIN LESSARD
VICTOR LIBERDA
WILLIAM D. MacINTOSH
WILLIAM J. McCONNELL
STEVEN R. McEOWN
TIM McTIGUE
BLAIR M. MACKAY
DAVID MARLEAU
FRANCINE MATHIEU
JOHN R. MILLER
JAMIESON W. MOORE
WINDSOR D. MULLINGS
STEFAN F. NEILSON
BRIAN NIETVELT
TERRISS M. O'FLYNN
ARTHUR J. O'LEARY
LILLIAN J. ORDO
RICHARD PAQUETTE
TERENCE M. PAULIK
JOHN R. PHELAN
FLOYD EDGAR PICKERING
DANIEL PILON
PAUL J. POLSON
ELEANOR PORETSKY
EMILIO POTESTIO
ROBERT PRENTICE
LAURENCE C. PUGH

TUMASI QUISSA
CHRISTIAN RACICOT
FRANCINE RAYMOND
GERALD REID
ZACHARY RICHARD
JAMES RIGON
CLAUDE ROBICHAUD
DANIEL L. ROBICHAUD
PIERRE ST-LOUIS
SILVANO J. SACILOTTO
STEVEN G. SAIKO
SALVATORE SAVERINO
ULF M. SAXELL
ELRUTH SCHEEDE
KENNETH SCHILTZ
ABBY L. SCHWARZ
LAWRENCE L. SHERMAN
MICHEL SIMARD
BRIAN E. STACEY
THOMAS J. STARK
DON STENSTROM
MELODY STEWART
GARY J. STORR
ROBERT G. SUTHERLAND
BUCK SWAN
JOHN C. SZOGES
CLAUDE TAILLEFER
GLEN A. TAYLOR
MICHAEL W. TERZIEVSKI
ROBERT THERIAULT
KEITH H. TIPPLES
NATALIE S. TURGEON
BARBARA TURKO
BEVERLEY TURKO
RONALD VACHON
ROBERT D. VOGEL
DOUGLAS G. WATT
EDWARD J. H. WEISSMAN
RUSSELL WILLIAMS
WILLIAM R. WINFIELD
JEAN-PIERRE ZANELLA

AEON-HIEROPHANT MUSIC
Box 100
Harrison Hot Springs, B.C. V0M 1K0

ALGAMM PUBLISHING
314 Jarvis Street
Suite 102
Toronto, Ont. M5B 2C5

BOTTOM'S UP MUSIC
c/o Atlantic Talent Prod.
5 Ford Avenue
Yarmouth, N.S. B5A 2M2

CANADA GOOSE MUSIC
2726 Victoria Park Ave.
Willowdale, Ont. M2J 4A7

CASE FULL OF HITS PUB. CO.
126 Boutbee Ave.
Toronto, Ont. M4J 1B4

CASTOR CANADENSIS MUSIC
22 Front Street W.
Toronto, Ont.

CAT GREEN PUBLISHING
P.O. Box 1569
Grand Forks, B.C. V0H 1H0

EDITIONS CITROUILLE
1252 ave. Laurier Est
Montréal, P.Q. H2J 1H1

EDITIONS D'AOUT
a/s Intermede Musique
82 ouest boul. St-Joseph
Montréal, P.Q. H2T 2P4

EDITIONS DUHAL PUBLISHING
26 rue Alexandre
Pont Viau, Laval, P.Q. H7G 3K9

EDITIONS DU MARAIS BOULEUR
82 Ouest boul. St-Joseph
Montréal, P.Q. H2T 2P5

FIRST TRY MUSIC
2092 Trenholme Ave., suite 8
Montreal, P.Q. H4B 1X7

FORTY-SEVENTH & SOUTH PARKWAY MUSIC
2 Main Street, Apt. 2
Toronto, Ont. M4E 2V4

HOT HOUSE MUSIC
1134 West 11th Ave.
Vancouver, B.C. V6H 1K3

THE HOUSE OF RONDELLE
R.R. 3
Port Perry, Ont.

JAMEY'S WHITE DOVE MUSIC
P.O. Box 537
Winona, Ont. L0R 2L0

KEL KRAMER MUSIC
Box 26, Site 2, R.R. 7
Calgary, Alberta T2P 2G7

KELLENE MUSIC
7 Helene St. North
Suite 307
Mississauga, Ont. L5G 3B3

MABOU RIDGE MUSIC
Balmur Ltd.
825 Eglinton Ave. West
Toronto, Ont. M5N 1E7

MANOHAR MUSIC
P.O. Box 253
Station F
Toronto, Ont. M4Y 2L5

MUSIQUE THESIS
6637 rue Fabre, App. 1
Montréal, P.Q. H2G 2Z4

NAD-LYN PRODUCTIONS
54 Arlington Ave.
Toronto, Ont. M6G 3K8

NEW FOOL MUSIC
28 Earl Street
Toronto, Ont. M4Y 1M3

PRODUCTIONS MON PAYS INC.
81 rue St-Louis, App. 3
Québec, P.Q. G1R 3Z4

RADIUM PUBLISHING
Box 143
Windermere, B.C. V0B 2L0

RYCHA MUSIC
38 Yorkville Ave.
Toronto, Ont. M4W 1L5

SPRUCE GOOSE MUSIC
Box 234
Longview, Alta. T0L 1H0

SUN SIDE OF SHADOW PUB. CO.
Box 460
Brooks, Alta. T0J 0J0

TWO SHIRT MUSIC
P.O. Box 3808
Regina, Sask. S4P 3H8

