

PRO
CANADA

THE MUSIC SCENE

NOVEMBER-DECEMBER 1977





JOE BROWN, left, and daughter **TRACEY**, right, of the Family Brown, top country group.



R. HARLAN SMITH receives award from **S. Campbell Ritchie**, P.R.O. Canada, for best country album.

Big Country Awards

Congratulations again to the many affiliates who were award winners at RPM's Big Country Awards in Ottawa in September. P.R.O. Canada is very proud to be associated with you.



Norman Chamberlain

MYRNA LORRIE, outstanding performance, country female singer.



DICK DAMRON, top country male singer, and **CARROLL BAKER**, top female singer. Dick's song "Susan Flowers" was named best country single



DALLAS HARMS, composer of the year.

PHOTOS BY JOHN ROWLANDS

TED DAIGLE, CKBY-FM, Ottawa, top country DJ.

CHRIS O'TOOLE of the Carlton Showband accepts for the group cited for outstanding performance, country group. Wm. Harold Moon of P.R.O. Canada, right, presented.



THE MUSIC SCENE



COMMENT

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NOVEMBER-DECEMBER, 1977

It was my great pleasure to attend with several P.R.O. Canada personnel, the Big Country weekend in Ottawa and later the Grand Ole Opry Country Music anniversary in Nashville. RPM magazine is to be congratulated for providing a fine programme and awards presentations for Canada's country writers and performers. Most of all, the country entertainers who descended on Ottawa from all over Canada certainly demonstrated their professionalism at concerts all during the week preceding the awards dinner. Our nation's capital is certainly aware of the creative and performance qualities of Canada's country music people. The whole week was far and away the most enjoyable I have ever experienced in country music. On the opposite page we congratulate your fellow affiliates who were justly rewarded for their talents by receiving Canada's top country awards, a ceremony culminating an exciting and fulfilling week.

Congratulations are also in order in a different field of music. John Roberts was appointed, effective November 1, 1977, to the position of General Manager of the Canadian Music Centre but was also elected President of the International Music Council at the world congress in Czechoslovakia. Our best wishes for success in both of these positions go to Mr. Roberts whose election as President certainly will maintain for Canada a high profile in world music circles.

While in the serious-music mood, Ronald Napier, Manager of your Concert Music Division at P.R.O. Canada, will be in London and Paris in November for concerts of Canadian music with the general title *Musicanada/Présence canadienne* under the auspices of the Canada Council and Department of External Affairs. Full coverage is found on page 12 but the names of the 14 P.R.O. Canada affiliated composers who will be included bear repeating here: **JACQUES HETU, R. MURRAY SCHAFER, ROGER MATTON, ANDRE PREVOST, GILLES TREMBLAY, JOHN BECKWITH, FRANCOIS MOREL, JEAN PAPINEAU-COUTURE, BRIAN CHERNEY, SERGE GARANT, ISTVAN ANHALT, HARRY SOMERS, CLAUDE VIVIER and ROBERT AITKEN.** We anticipate increased performances of Canadian music in Europe as a result of these concerts.

This issue hopefully will see you well and healthy into the New Year, 1978. Merry Christmas!

Sincerely,

S. Campbell Ritchie

S. Campbell Ritchie,
MANAGING DIRECTOR

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COVER: Production shots from "Red Emma" produced by CBC-TV, music by **PHILIP SCHREIBMAN**; stage productions "I'll Tell You Mine, If You Tell Me Yours" by **JIM BETTS** and **BOB ASHLEY**; "Jack of Diamonds" by Schreibman; "Tease for Two" by **DAVID WARRACK**. (Photos by CBC, Terry J. Bruce, Robert Barnett and d'arcy glionna, respectively.)

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Undercurrent of energy

ALLAN BELL NOT RELUCTANT TO SEEK PERFORMANCES

by Michael Schulman

There is a sense of contained power about **ALLAN BELL**. He is a large man, 6'4" and 200 pounds. But he is unusually soft-spoken and his gestures are restrained, almost inhibited. Much of his music reflects his appearance and demeanour — attractive, conservative, sincere and controlled, yet always with that undercurrent of tremendous energy.

Allan Bell is a young composer, only 24 years old, but his music has already begun to attract considerable attention and praise. This year, he won first prize in the important composers competition at the Okanagan Music Festival. The prize was awarded for his entry of four different compositions, all written within the past two years. These included his "Elegy" for orchestra, "Beltine" for solo violin, "Prelude and Passacaglia" for piano and "Pas de Quatre" for four percussionists.

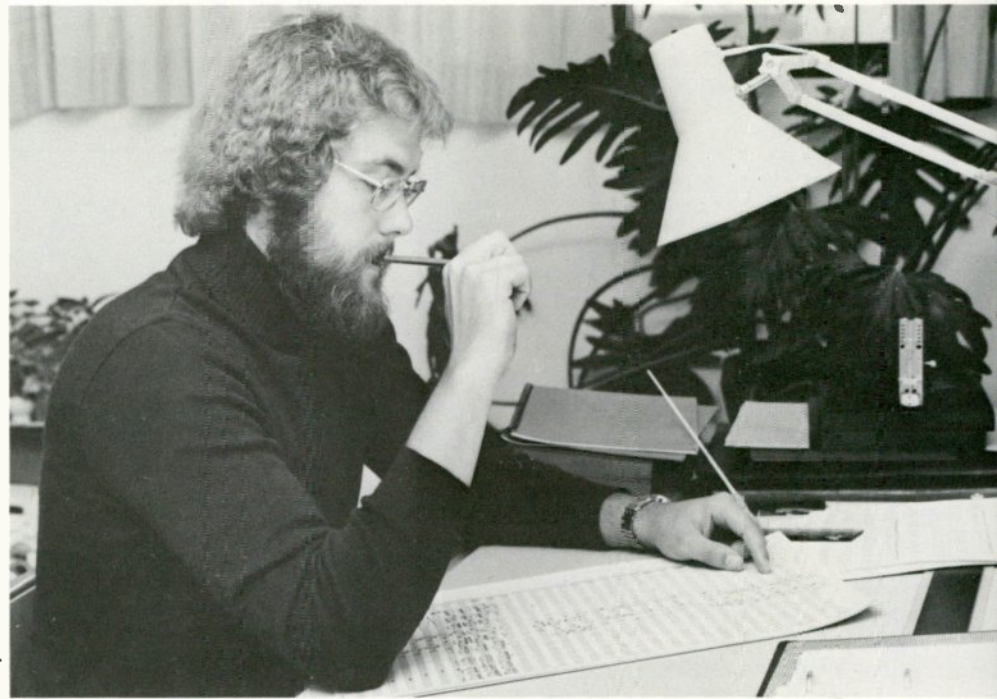
In "Beltine", some of Bell's potential power begins to surface. The title, explains Bell, derives from a Celtic spring-

time festival and, he says, "It becomes quite barbaric; there's an energy there that really gets released."

Bell pauses to reflect, something he does continually. "It's true, most of my music has been in a conservative vein. There's an essential lyricism in the things I've written, something I've had trouble escaping from at times. Not that I would ever want to lose my lyricism, but I want to experiment with rhythm and timbre, and different ways of organizing music. I'd like to liberate myself from the bar line. I did a little of that in 'Pas de Quatre'. Most of the piece is strongly rhythmic, but there's a whole section with no sense of rhythm at all except in a very primaeva sense."

Bell was born in Calgary but has spent most of his life in Edmonton where he is presently completing his Master of Music in Composition at the University of Alberta. "My father was a member of the horn section of the Calgary Philharmonic but he left the orchestra when I was still quite small. He continued to play banjo and clarinet at home just for fun, and there were always instruments around the house for me to play with." Bell grew up without any formal musical training. "It was while I was performing in the pop field that I found I had ideas which, through fierce struggle, became my first attempts at composition. My ideas, however, pushed against the stylistic boundaries of jazz or rock and I constantly felt dissatisfied with the results. I took a few music courses at the university."

After gaining his B.A. in Philosophy at the University of Alberta, he applied for admission to the University's graduate-level Faculty of Music. He was accepted, with the proviso that he begin to study



Carolyn Stark

Allan Bell

piano. As a graduate student in music, Bell finally received his first formal instruction on an instrument, adding harpsichord to his piano studies. He studied composition as well, with **VIOLET ARCHER**, Malcolm Forsyth and Manus Sasonkin.

Bell, for all his quietness, is *not* shy about going after performances. His "Elegy" has been performed by the Edmonton Youth Orchestra and most of his other pieces have been performed by musicians at the university. "The only way any new Canadian music is going to get played in this city is for one composer or group of composers to put some money on the line and try to get something started."

Bell had already demonstrated his entrepreneurial skills when he helped organize a successful symposium at the university last March. "In the university, one comes to grips only with the technical and aesthetic aspects of writing music, but in order to make a living, one has to come to grips with that whole other bugbear — finding people who will pay you. So I thought it would be helpful to have someone come to talk to us from outside. The Students' Union helped out and we had about 75 people for the sessions, followed by a concert of music by student composers." Bell's own "Pas de Quatre" received its premiere on this occasion, and his "Prelude and Passacaglia" was also on the programme. One of the symposium speakers in Edmonton for that purpose was Ronald R. Napier, Manager, Concert Music Administration, for P.R.O. Canada.

Bell is currently at work on his Master's thesis, his first symphony. "God knows when it'll be finished," he says, "but it's something I'm ready for, working with form on a large scale. I've lately become fascinated with Mahler, because that's something he was capable of doing and which many contemporaries seem incapable of doing. They usually write short, isolated events, 'paper music' that doesn't communicate. But I feel it's the responsibility of composers to speak to people."

Which composers "speak" to Bell? Besides Mahler, he mentions Messiaen, Penderecki, Berio and **HARRY SOMERS**. "But I've tried to negate anybody else's influence on my own work. Of course, that's nonsense, because everything I hear influences me in some way. I feel a kinship to Messiaen in the way he works with timbre and colour, as well as his conviction that melody is still the most important thing, both for composers and audiences."

Bell's interest in theatre (he spent three summers acting and directing with a local troupe) has kept him in touch with the needs of audiences, and he has already composed five scores for Edmonton theatrical productions. In the spring of 1976, he used taped piano sounds, sped up and slowed down, to accompany a production of William Butler Yeats' "The Herne's Egg" and, in the fall of 1976, his score for the Studio Theatre's "Richard III" became the subject of considerable controversy. It was composed for a traditional ensemble of strings,

Continued on page 14

Album a hit in the West

TITCOMB NOT MAKING A COMEBACK: HE'S ALWAYS BEEN THERE

by Ken Waxman

"Many people think I'm suddenly making a comeback right now," songwriter **BRENT TITCOMB** told me as we spoke in a Toronto restaurant early in the Fall. "But it's not true. I've always been around, it's just that I've kept a real low profile."

Indeed Titcomb, 37, a tall, gangling fellow with a tiny, gold hoop earring in each lobe, has never had much interest in star privileges and star trips. That's why much of his time in the past nine years has been taken with perfecting his songwriting, singing and guitar playing, when he could have cashed in on the fame he gathered as a founding member of Canada's first superstar folk group, Three's a Crowd, in the 1960s, and as a composer of one of Anne Murray's first hits.

But as Titcomb says: "I like to be as spontaneous as I can. I want the flexibility to do what I want, and even to go away for a while if I want to."

Which is why, even after all his years in the music business, Titcomb now has no manager, and why his new album, simply titled "Brent Titcomb", has come out on his own homemade Manohar label.

Yet with more than 2,500 copies of the album now sold, impressive performance dates in Ontario and throughout the West, further touring in the West and the North, and a new single, "I Still Wish The Very Best For You", just released. Titcomb may end up as an established name in spite of himself.

Titcomb has been singing, writing and working clubs, concerts, radio, TV and jingle sessions almost from the first time he strolled on stage as a singer/comedian during a hootenanny at a coffee house in his native Vancouver during the early '60s. He had played drums and clarinet while growing up in West Vancouver, but turned to guitar just as he graduated from high school.

He worked as a single during the first years of Canada's burgeoning folk scene, and in 1965 hooked up with singer Donna Warner and guitarist Trevor Veitch to form Three's A Crowd.

By 1967 Three's A Crowd was one of the biggest things to hit the Canadian folk scene. It had worked across Canada and in the U.S., appeared on TV, had albums released in both countries, and released singles written by such then-budding talents as **BRUCE COCKBURN**, Gordon Lightfoot and Murray Mc-Lauchlan.

Yet Titcomb quit the band the next year. "I was tired of being the comedian of the group," he says by way of explanation, and he spent the next year as stage manager for TimeBeing, an environmental show at the Canadian National Exhibition.

Until then he had written only one

song, yet immediately after his stint at the CNE he picked up his guitar and began composing. His inspiration came from his attempt to live in the country as cheaply as possible, and some experiments with psychedelic drugs. Suddenly he was involved in an evangelical desire to bring peace to the world, and his songs reflected that.

One of them was "Sing High, Sing Low" and it soon became a hit single for Anne Murray. That song is still earning him royalties he reports.

Titcomb began working the club circuit again, and soon became so popular in Edmonton that he gave a concert there with the Edmonton Symphony in 1972.

All during this period his fans kept after him to record an album, but after a disastrous attempt in the early '70s when an unsure Titcomb deemed the tapes unusable and personally repaid the backer "to keep my Karma clean," he finally decided to produce and market one himself after noting the success of other cottage-industry talent such as Stringband.

With his long-time accompanist and fellow songwriter Tommy Graham along as producer, the two raised \$9,000 from friends, fans, relatives and through a bank loan, and managed to produce the album in eight months, with the help of some top studio talent. Manohar — the name of the record company — comes from Manohar Dass, Titcomb's Hindi

name, bestowed on him by Indian holy man Baba Hari Dass, after Titcomb performed at Dass' yoga retreat north of Toronto.

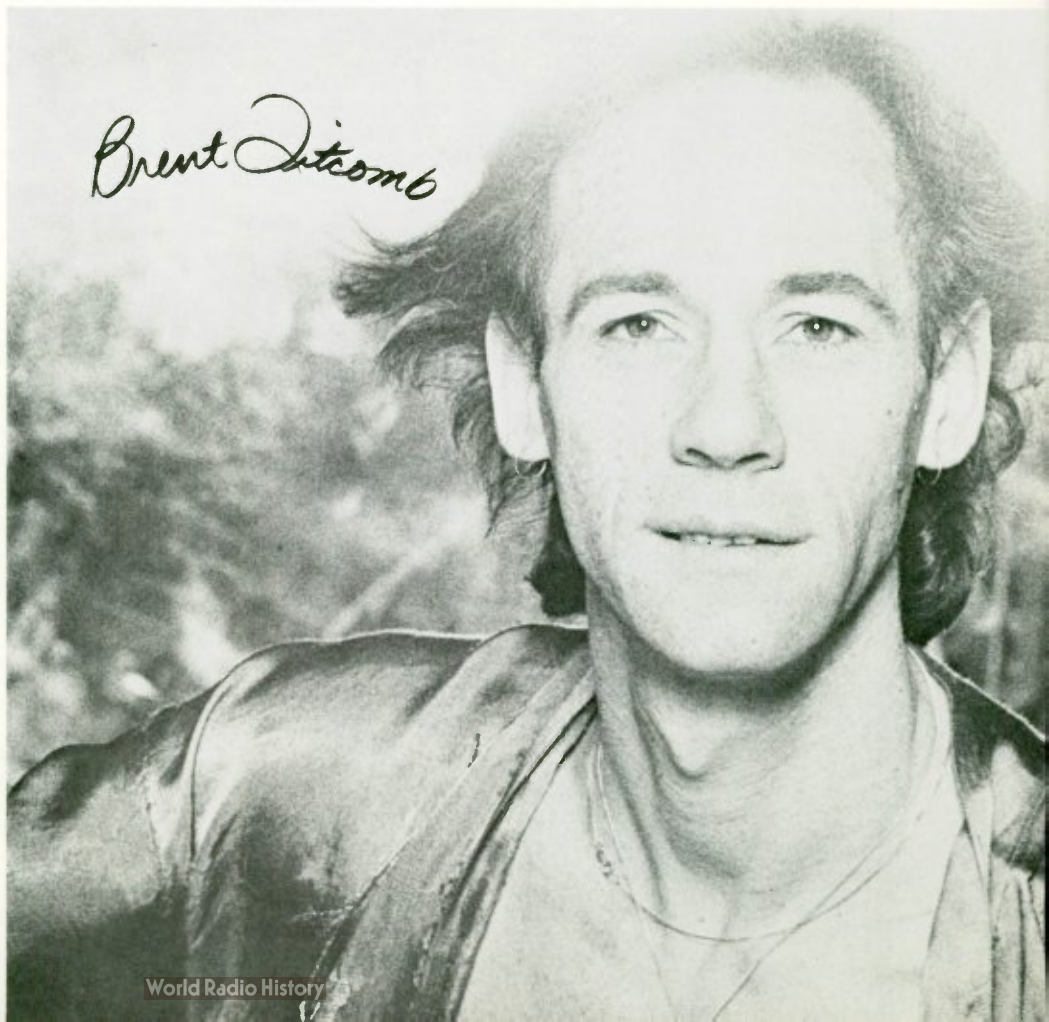
The album is distributed by Ottawa's TCD Distribution, headed up by Harvey Glatt, another Titcomb connection from the Three's A Crowd days. Since its release it has been played on FM stations in Ottawa and Toronto and various outlets throughout the West, an area long sympathetic to Titcomb.

As a songwriter Titcomb's work is as low-key as his personality. "I don't sit down and write every day," he confessed. "Songs just come to me. I'll be sitting there strumming two chords one day and something will strike me and suddenly become a song."

He adds that he's always very concerned about the poetic balance in his work. "If it's a choice between ending a line with 'do' or 'to' I'll sing the song for a year trying out both ways until I decide," he said.

Because of all this he has created no more than 30 songs, and admits he hasn't come up with many recently because he's been so busy with the promotion of the album. Yet despite this, he doesn't seem particularly worried or harassed. After all, he expects to have plenty of time to write in the future.

"I don't have to rush anything," he said happily. "I expect to be around for a while." ◆



Perils, Problems and Opportunity

MUSICAL THEATRE IN CANADA RIPE FOR DEVELOPMENT

by Liz Nickson

O New York City! Home of the Broadway musical: glamour, the best table at Sardi's, the agonizing evenings spent in Boston or Philadelphia rewriting scenes, songs and entire stories to find the perfect laugh line, the perfect song, the perfect evening of musical theatre.

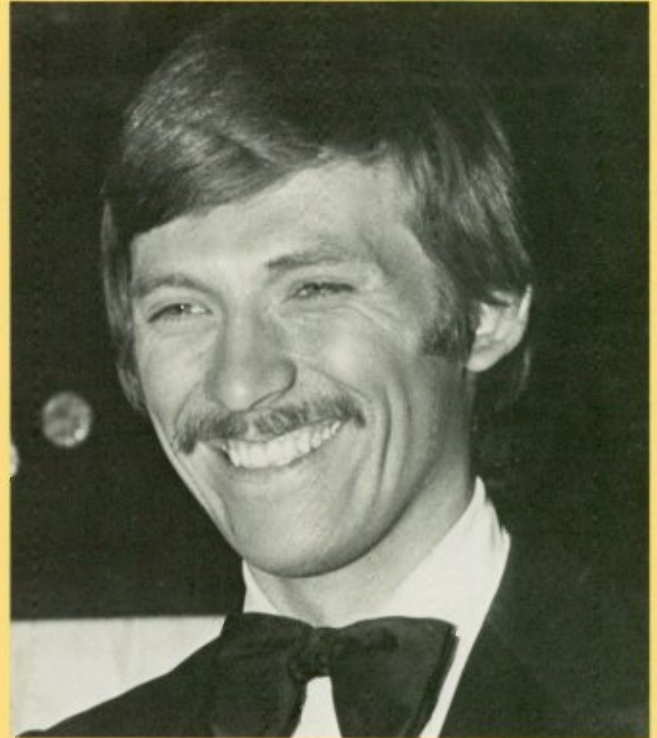
Doesn't exist in Canada right? Wrong. It is coming, say **DAVID WARRACK, JIM BETTS, JOEY MILLER, PHIL SCHREIBMAN, JOHN GRAY** and other real live Canadian composers for the theatre. Maybe not next year, but in the next five, certainly within the next ten.

Last week I had the pleasure of meeting these writers and composers, and although their work is vastly different, most had the same thoughts and feelings about the problems and opportunities facing them in musical theatre in Canada.

When asked about future direction of the form, Phil Schreiber, whose "Ballad of the Jack of Diamonds" opened at the Grand Theatre in Kingston on September 29 prior to a Toronto opening, commented: "I think that it (musical theatre) is going to . . . try to get broader, try to get out of cabaret and into some big shows. We have to solidify what we have and learn what we don't know. Certainly, we have to build some credibility with audiences that are tired of thinking of theatre as a cultural duty and who really just want to get out and enjoy themselves."

The most complex problem facing the composer was articulated by John Gray. He says: "I like to write for audiences who are as least jaded as possible; I don't want to write about how awful it is to live in Toronto. I want to write wholesome, family entertainment, but there is no space for it either physically or mentally, because the whole notion of original work here is tied into the notion of 'Canadian' theatre, which is usually kitchen-sink things about how somebody wanted to go back to Newfoundland or get out of Newfoundland or how awful it is in Newfoundland and so you are really locked into those spaces."

Gray's "18 Wheels" has been produced twice, once in Toronto, the other in Vancouver, plus touring. It is slated for a recording and another tour this winter. Receiving enthusiastic reviews across the country, it is a musical about truckers and truckdriving. Gray says, "a lot of the heavy theatre-going public in Toronto thought I was making fun of truck drivers, which the truck drivers themselves didn't think at all . . . it was the whole notion that truck drivers have to be protected or some-



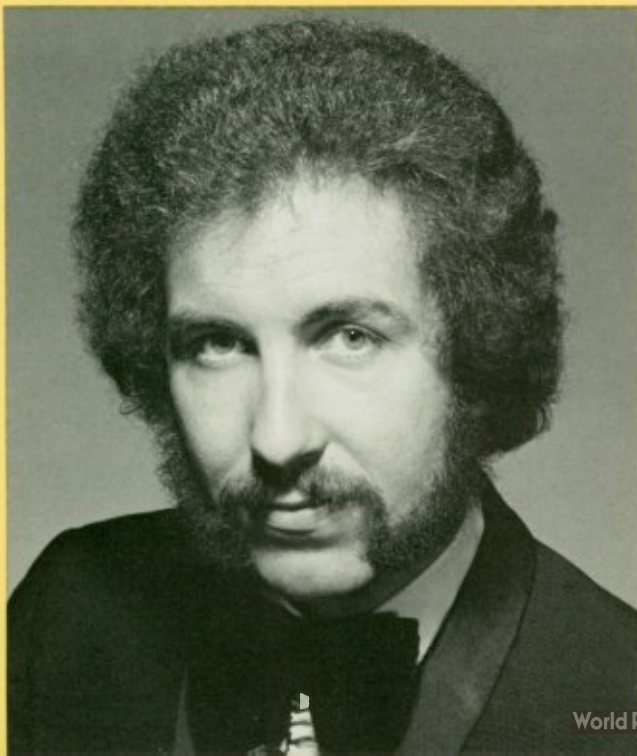
Jim Betts

thing, and that it all has to be taken very seriously — a kind of condescension." This 'condescension' appears to be a problem for many of the composers: musical theatre is entertainment and entertainment is not seen as art. Says **SANDY CRAWLEY**, composer of "White Noise", "'Art' gets government support; entertainment does not. And we still are in the position where we need that support."

Finances, in fact, are the reason for the fact that Toronto's original musical theatre scene in recent years has consisted primarily of revues and cabaret shows. Jim Betts, co-author with **BOB ASHLEY** of the successful revue "I'll tell you mine . . . If you tell me yours," which ran all summer at the Buttery in Niagara-on-the-Lake, feels too that a major problem is financial support. "I'm forced all the time to think small; because of the expense of a musical, I must work within a framework of two or three-person shows that can be fit into small cabarets or theatre." He says, "the future is brighter now than it may have been ten years ago, but still when you run up against all these economic problems there is no way that we are going to expand very far unless the whole economic climate changes."

Gray agrees: "A full-scale musical in Toronto would cost \$100,000 and who has that kind of money to risk on a show? So I'm focussing on writing musicals that can be produced cheaply, that will take the place of all the "Jacques Brel" revivals."

Another hurdle is the length of time needed to take a musical from conception to production. "The Ballad of the Jack of Diamonds" has been in the works for five years. **WHITNEY SMITH**, whose "La Svengali" has been commissioned by CBC Radio, says 18 months of undivided attention have been placed upon it by himself, his collaborator/wife Suzette Couture and his producer. "18 Wheels" was in John Gray's mind for months before he found the six weeks of uninterrupted time in which to do a first draft. He adds that the Vancouver production was vastly improved because the earlier production and tour had allowed him time to rework the script and score.



David Warrack

Schreibman says "Things are done too much in a rush here. A four- to six-week rehearsal period is usually the whole time you have to work on a play, rather than say, meeting with a playwright three months in advance of production and starting to work on a concept. As a result sometimes the stuff is a bit half-baked."

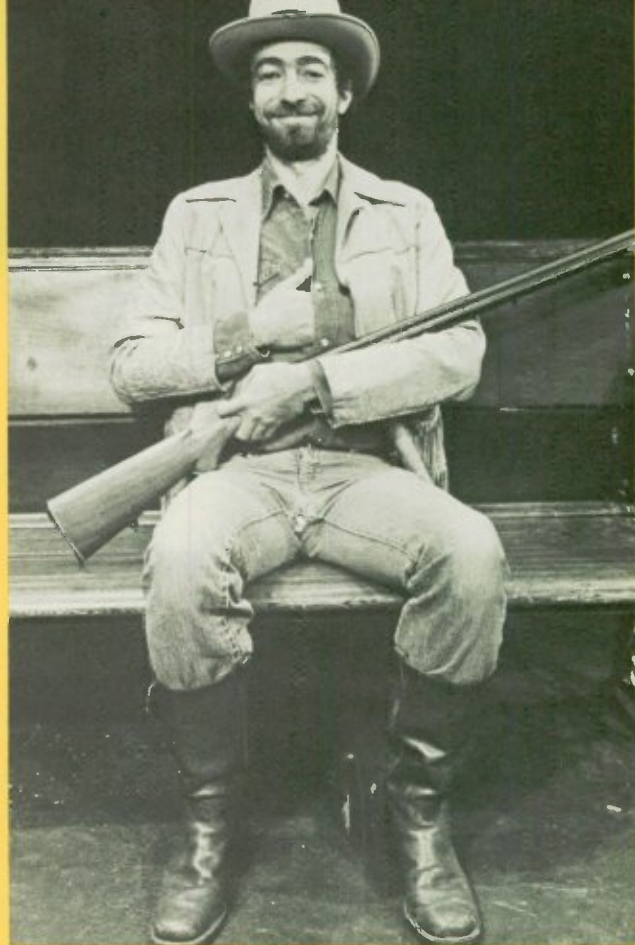
Joey Miller agrees: "I believe in rewrites, in previews and more rewrites." To Gray, as well, the problem is time, ". . . because you get so little money out of it, you generally get attracted to other kinds of work, like television, films — music you can write fast and get money for."

To David Warrack the problem appears quite differently. Called by Whitney Smith "the chief of the New Breed of Canadian composers" Warrack has thrilled Canadian audiences for years with such revues as "Oops," "Tease for Two," and "Counter Melody." He has recently been commissioned by the Charlottetown Festival to write a musical on the abdication of Edward VIII. Warrack's full-scale musical "Praise" is ready for rehearsal with financial backing but he can't find a theatre in Toronto (a 700-seat downtown location). This problem is echoed by Betts and Miller. Miller says: "We (the three) feel a need for some sort of guild composed of musical theatre composers and producers who will set up a musical theatre repertory company in a good-sized theatre in Toronto." It appears that between the huge O'Keefe Centre or the Royal Alex which does imports and the smaller 200-seat houses there is no place for a musical to play!

So, today, what are the outlets for the composer in Canada? Except for P.R.O. Canada's Musical Theatre Workshops (Warrack, Betts, Miller, Ashley and Smith have all participated) with Broadway wizard Lehman Engel, there is no training ground for composers. There are the cabarets, in Toronto: The Theatre in the Dell, The Teller's Cage, Old Angelo's, Shubert's Cabaret.

And there is CBC Radio! Each year the CBC produces from one to four full-scale musicals. They produced "Hey Marilyn", and "Kronborg: 1582" by **CLIFF JONES** and "The Snow Queen" by **KEVIN KNELMAN**. CBC producers are approached each year by composers (usually about a dozen) with outlines and from the outlines the CBC commissions scripts. Musical to be recorded and programmed are chosen on the basis of the second rewrite; and rewrites are worked on with the CBC producers.

Other outlets include summer theatre and university theatres. Jim Betts has had ten musicals produced at the University of Toronto. **RICHARD OUZOUNIAN**, **PAT ROSE**, Betts, Ashley, Warrack and many others have used summer theatre as try-out houses for winter productions. The summer audience is less critical than the winter urban audience and writers can preview, rewrite, recast to their hearts' content. This was the route that Cliff Jones took with his "Kronborg:



Robert Barnett

Phil Schreibman

1582": first CBC Radio, then across Canada and Charlottetown, later to be reborn on Broadway as "Rockabye Hamlet". The show landed with a thud on the Great White Way and some critics called it a "dismaying failure for Canada", but Warrack disagrees: "Cliff's failure on Broadway gave him valuable experience and exposure; and now he has more work than he can handle."

Leave Canada and relocate in the States? Most say certainly not. Warrack puts it succinctly. "If I get a show to New York City and it is successful then all that means to me is that I have more credibility which means more time for my work and more money for production. New York is still the mecca of musical theatre but I am a Canadian and I write from the Canadian experience." ♦

John Gray



Love vs. alienation in rock

LISA HARTT WANTS BAND RECOGNIZED AS MUSICAL UNIT

by Alan Guettel

LISA HARTT and guitarist RAYBURN BLAKE insist that to really understand the music and promise of The Lisa Hartt Band, people have to stop trying to isolate the performance of Hartt herself as some sort of budding star apart from the growth of the band as a unit.

The pair wrote almost all the songs and music recorded on the group's premiere LP, "Starwatcher", made up of a string of singles recorded over 1½ years before the album was released by Rising Records last spring. They feel the band is a rich musical unit developing at its own pace. With the recent addition of creative bassist and singer Steve Hogg (who was most recently with Ian Thomas), and because, for that reason, Hartt won't continue singing all the lead vocals, they expect people will now see them just that way.

Each of the five Hartt band members (RICHARD YUEN plays keyboards and MARTY CORDREY drums) owns an equal share of the action; each contributes an equal amount of what Hartt calls "chaotic democracy" to the commitment and decisions involved in their musical struggle for success.

The way they see it, they have their act together—comparable to, for example, Fleetwood Mac of five to ten years ago—and now have to make it on their music. "This is really like the beginning," Hartt summed up in an interview in her Toronto home.

Hartt, born Lisa Eisenhardt 28 years ago, has 16 years in the business, years that took her across Europe as singer with an all-woman big band, and through folk, jazz and rock circles in Montreal and Toronto. "I don't have to go through all those trips: finding myself, breaking contracts, not taking care of myself. As far as I can see, we're on our way."

Where? Well, despite the band's feeling of essential unity, the role of Lisa Hartt, the singer, and Lisa Eisenhardt, the songwriter, will be decisive. The Lisa Hartt you hear on "Starwatcher"—the character who reaches the public—is both a brittle, often-lost creature and a soft, naively hopeful woman. Both catch glimpses of fleeting love in the face of omnipresent alienation. Hartt, the woman and performer-songwriter, knows that character has to grow to become the real Lisa Hartt. "Real stars suffer in their own ways," she says, "and they spill out their whole lives in their music."

"I'm wearing satin gowns for happiness/I'm wearing paper lace for pain"* she sings in her "Dream Me Away", the band's recent single. In the first verse of Rayburn Blake's "Old Time Movie," the band's most successful single so far, she asks: "Will I ever open heaven's door?"

Then asks again in the song's closing lines: "Do you really care/If we ever open heaven's door."*

Love vs. alienation—that's the classic seed of romanticism; and it's the jumping off point for a whole new wave of rock romanticism cresting in the success of the music of groups like Fleetwood Mac and Supertramp.

The way Hartt sees it, this music is going in two directions: an almost puritanical acceptance of pure-love-conquers-alienation themes, that she sees growing even among the kids in high schools where she plays; the other is a realistic (as she calls it, rather than pessimistic) view, a la Supertramp, that the whole world is insane and destructive and love is all but doomed—but enjoy it when you get it.

The other departure would be to embrace the alienation in what she calls the grotesque, "like punk rock—making an obscene farce of the gains of women's and sexual liberation."

In the songs on "Starwatcher", romance and realism (love and alienation) come out in a dead heat.

"I don't find anything pessimistic in those songs. It's just the way I felt when I wrote them—it's just that I wanted to get off the planet. I'm always looking for beautiful things. I've always wanted to be perfect, to be accepted by people. That's probably why I sing."

The material she's preparing for the band's upcoming LP gets away from singing about that part of herself—and it may even get away from being romantic. "In the past few years I've completely changed my whole system of values; the material is growing up, growing out." She wants to write songs that are real stories about real people: "Musical novellas" she calls them, "that interpret what stages of growth people my age—and all people, men and women—are going through."

And she wants to write about what women have done in recent years: "They've opened up a whole Pandora's box about love and feelings. A lot of women are turning away from the old relationships with men, and it's obvious that men are very shaken up by it."

Again, she sees it in the schools where she plays.

Whatever direction the music of The Lisa Hartt Band goes, Hartt's own presence and intentions, ironically on a team of men, is going to create some interesting material. Their challenge is to work that into commercially acceptable forms.

"We have to be real people in a world of escapism when we play," she realizes.

They don't sneer at commercial success. "When 10 million people buy your record," she says, "that means you've been accepted. I only hope we can do it on our own terms." ♦



Richard Yuen & Lisa Hartt

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Audiences show their approval

AFFILIATES JOIN OFFENBACH IN MIDST OF GROUP'S SUCCESS

by Claire Caron

A few months ago, a news item caused some excitement among Quebec rock and roll fans: Offenbach, one of the oldest Quebec rock groups, was undergoing internal changes. **JEAN MILLAIRE** and **NORMAN KERR**, together with drummer Pierre Lavoie, are the new associates of well-known **Gérald Boulet** and **Jean Gravel**.

The arrival of Jean Millaire in Offenbach was applauded from the start. In 1968 he was involved in the development of Expedition, a group which lasted six years. It played rock and blues in English — although all its members were French-speaking — and made several tours throughout Quebec. Subsequently, Jean was a member of the Shakey Al Band but it was his participation in François Guy's musical revues, "Tout chaud" and "Circociel" that broadened Millaire's reputation as a guitarist.

The appearance of Norman Kerr was somewhat surprising, to the public at least, because he was an unknown quantity. He is a bassist who studied music at 13 and played rock and blues with some of his childhood friends from the groups Octobre and Zak. Then he stopped playing altogether for a year, during a stay in Ottawa. His return to Montreal was marked by John McLaughlin and the Mahavishnu Orchestra, which revived his interest in making music. He played rock and then jazz, and finally Norman got an offer from Offenbach.

For a few months now Millaire and Kerr have been part of a group which is already very popular. Before they came, Offenbach had released its latest — and by all accounts, best — record. Quite an adventure for two musicians who had previously found themselves outside the big time! The sensation of jumping on to a moving train has not disturbed Millaire: "As a matter of fact, I was looking for something like that — a group that's doing okay and which needs what I can offer. I wanted to take a chance, but it's great not to have to start from scratch".

Norman Kerr, on the other hand, was a bit hesitant: "I was not sure of myself. I didn't know if I really wanted to do rock like that. After a month of rehearsals I decided to stay. In the beginning I was a bit prejudiced against the group. I'd never even heard it! But I was broke, I wanted to get my name on something. At first, I found the group a bit weird, but now everything's great."

Millaire and Kerr have had to learn practically the entire repertoire of Offenbach in just one month. "We had no choice, the group had a booking in Toronto only a month later! It was hard work. We felt a bit rushed, but it worked!" says Jean. Norman adds: "I think we were really lucky and spoiled! I mean,



A & M's recording group Offenbach: **NORMAN KERR**, **Gérald Boulet** (Gerry), **Jean Gravel** (Johnny), **Pierre Lavoie** and **JEAN MILLAIRE**.

just imagine — I step onto the stage and everyone's applauding! They don't even know me, but I'm part of Offenbach!" And it's quite true. On stage they are hailed.

In one month they had to absorb the songs and learn rhythms not necessarily familiar to them "Gerry and Johnny taught us the tunes and then left it up to us. We play in our own way. Even if the tunes are old, the group's young!" And there is so much to do. In January they are due to cut an album in English. Jean confesses: "I don't know when we're going to have time to compose!" But

Norman is more optimistic. "In six months, I think half the show could be new."

There is certainly no lack of willingness to work. They enjoy composing, doing their bit for the development of Offenbach. Jean finds the group too harsh: "I'd like to bring in a bit of colour, shading and subtlety, but without changing it completely; it must still be the Offenbach style. But in any case, a group can't stay the same forever."

Jean Millaire and Norman Kerr have taken their place in Offenbach. ♣

MUSIC IN CANADA

Heavy metal band MOXY toured the U.S. for six weeks last summer prior to its Canadian tour with Mahogany Rush, to support the release of a third album, "Ridin' High". Current plans for the group, which includes **BUDDY CAINE**, **TERRY JURIC**, are a British and European tour coinciding with the release of a fourth album . . . Doucette drummer **DURIS MAXWELL** performed on the debut solo album by Kiss bassist Gene Simmons. Doucette's debut album is due for release this fall on Mushroom . . . **RANDY BACHMAN**, setting out on his solo career, joined **BURTON CUMMINGS** at Cummings' concert at the CNE on Labour Day Weekend. Audience, reviewers, gossip columnists delighted . . . Mushroom Records reports excellent FM airplay in the U.S. on **PAUL HORN**'s double album "Inside the Great Pyramid", recorded in the Great Pyramid of Gizeh. The unique set, with full description and photos of recording procedures in the pyramid, follows his earlier adventures combining his flute sounds with those of west-coast whales and an album recorded inside the Taj Mahal . . . **DREW SNIDER** reports from Vancouver that he has been contracted on a show-to-show basis to write gags, sketches and blackouts for the new *René Simard Show* on CBC-TV . . . **STEVE THOMSON** and Ross Munro have announced the launching of their label Trilogy Records International. An initial release by Fat Chance includes "If You Can't Do It Better", partially written by Steve, as well as his tune "I'll Be There". Metrodisc distributes . . . Manitoba-born, one-time Toronto-based writer/performer **JIMMY SIMMS** is living and working out of Statham, Georgia. He has had some chart success with one of his recordings, "Shoes Keep On Walking", written by **BEN KERR**. He has opened for some top U.S. attractions in live shows around the south, and at last report was scheduled for a recording session with Nashville-based True Records . . . **ROGER QUICK** has enjoyed considerable success of late. "Turn On Country" on Thunderbird picked up airplay in many markets. Roger and his band, The Rainbows, have been busy nearly every weekend since they got together 18 years ago. When he's not on stage or plugging his records Roger is a successful farmer in southern Ontario . . . **RICK NEUFELD** has been working lately in L.A. A new album, one recorded before a live audience, and entitled "Manitobasongs" is the current project for the native of the Keystone Province. Two of his previous album successes may be re-released, "Hiway Child" and "Prairie Dog". Rick was one of the performers in the *Songwriters' Showcase* held by Broadcast Music, Inc. in Los Angeles in recent months . . . **BOB McBRIDE** has completed his first album for MCA, under producer Jack Richardson. MCA expects simultaneous release in Canada and the U.S. early in the new year . . . **JOHN ARPIN**'s tune "Jogging"

"Along" is the theme for the new *Morning-side* show on CBC-AM, Don Harron hosting . . . The latest album by Quebec's **PHILIPPE GAGNON** is "Mon Québec C'est mon désir". He has written one piece and arranged all the traditional songs on the record. It's on le Tamanoir label . . . **MOE KOFFMAN** was due to release his album "Museum Piece" in October on GRT. The album was commissioned by the Royal Ontario Museum and cuts are related to the various exhibits in the museum. **DON THOMPSON** and **MARTY MORELL** are composer/collaborators with Koffman . . . **JOEY MILLER** wrote the music for the musical "The Blyth Memorial History Show" to honor the 100th anniversary of the Ontario town last summer. At the same time another musical was produced in Roxton Falls, Quebec. Called "Faut c'qui faut", it was written by **MICHEL ROBI-**

CHARLES HEADS COUNTRY GROUP

CFGM's Dave Charles was named President of the Academy of Country Music Entertainment (ACME) during the organization's second annual meeting, in Ottawa September 24. He succeeds interim president **HANK SMITH**, songwriter/performer from Edmonton who guided ACME through the first two years of operation. RCA's Jack Feeney is Vice-President, while Royalty Records' **R. HARLAN SMITH** is Secretary/Treasurer.

Membership in the organization stands at 423. The feeling at the close of this meeting was certainly more positive than in recent months and suddenly a sense of order had taken over the young organization. The new board had the opportunity to establish a number of committees, including broadcasting, publicity and promotion, and one to act as liaison with the Federal Government. Monthly newsletters were promised members and one of the first items of business will be application for a federal charter. The organization is presently operating under an Ontario charter only. Members across the country were encouraged to submit suggestions or comments to any member of the board, in writing if possible, and in closing Charles stressed the need for active participation.

Aside from the officers, five additional board members were elected by the membership: **TED DAIGLE**, CKBY-FM, Ottawa, also a songwriter/performer; Barry Nesbitt, CKFH, Toronto; Bill Anderson of *Big Country*, the syndicated Canadian program now reaching 80 stations; Johnny Murphy of P.R.O. Canada; and **CHARLIE RUSSELL**, songwriter and broadcaster from CJCJ Radio, Woodstock, N.B.

DOUX, with lyrics by Lahaye and Claire De, and performed by the theatre company La Dame de Coeur . . . Family Brown syndicated TV show, now billed as "Family Brown Country", is on the air this season from St. John's, Newfoundland, to Edmonton, Alberta. Produced by Bill Swafield at Ottawa's CJOH-TV, the show uses a full slate of Canadian performers in guest spots. So far this season appearances have been made by **MYRNA LORRIE**, **CHRIS NIELSEN**, **FJELLGAARD**, and from the U.S., famed songwriter Harlan Howard . . . **ALAN THICKE** is the producer of Norman Lear's new shocker TV talk show, *Fernwood 2 Night*. Sid Adilman pointed out in the *Windsor Star* that with some of the weekly U.S. television variety series on the wane, some Canadians are heading home. He mentioned Thicke is producing CTV's *Bobby Vinton Show* and the *René Simard Show* in Vancouver. He also produced Anne Murray's latest CBC special on location in Nova Scotia and P.E.I. last summer . . . **PETER D'AMICO** and **JOE WILDERSON** lately of the rock 'n' roll group Tribe have fused their talents to become The Pair Extrodinaire. Their music ranges from Elvis to George Benson and they use costumes, lights, sound effects and comedy to create an original entertainment concept . . . **LEE BACH** will have no less than four of his tunes on the new **MERCEY BROTHERS'** album from RCA. Lee comes by his talent as a writer naturally enough. He claims he is a descendant of the illustrious Johann Sebastian. He's a fine performer in his own right, and his first efforts as a recording artist are on the label recently debuted by the Merceys, MBS Records . . . From the **BOB KING** album "Keeping It Country" comes the single "Louisiana Swampman", on the San-Lyn label. The flip side "Laurel Lee" was penned by Bob . . . Les Grand Ballets Canadiens commissioned a ballet score from **DOMINIQUE TREMBLAY**. The ballet "La Scouine" will premiere at Place des Arts on November 10. Dominique's second album was due to be released on Le Tamanoir label in October and in September he spent 10 days in France performing under the auspices of the Quebec Government . . . CFCN-TV in Lethbridge, Alberta, ran the first 13 weeks of the **WAYNE VOLD** Show last summer. Plans are being made to extend coverage of the singing cowboy's show beyond the CFCN coverage area for the winter and interest has been expressed in the show by Edmonton, Winnipeg and Vancouver. Wayne is one of the top saddle bronc riders in North America . . . Singer/songwriter **MIKE GRAHAM** has been booked for CTV's *Alan Hamel Show*. Graham was slated to tour with the Opry North Road Show's Ontario tour along with **DALLAS HARMS** and **BLAKE EMMONS**. The U.S. release of Mike's single "Then Came You" occurred at the end of September on the AVAC label and the British release at the same time on the MAM label . . . Two P.R.O. Canada affiliates are represented on a current best-selling album by **CARROLL BAKER** on RCA: **MORRIS HALVERSON** and **GEORGE PETRALIA**. George's tune is called "I Might As Well Believe (I'll Live Forever)"



Ronald Miller

Mary Eustace

and Morris' contribution could well become the next single. It's titled "Slow" . . . **DICK DAMRON** returns to England and the Continent next Spring. A second Damron-penned single will be released from his last Condor album the first of the year. It'll be the semi-gospel number, "If You Need Me Lord". His upcoming overseas tour will see Dick play 25 shows in England and Wales, followed by a 10-day tour of Holland and a week in Scotland. Dick's first Country Music Festival attracted about 2,000 to the Bentley, Alberta, event in July . . . Writer/performer affiliates are reminded of two syndicated, country TV shows produced in the Toronto area, both in the market for Canadian guest artists: *Nashville Swing*, produced by William F. Cooke, and the *George Hamilton IVth Show*. *Nashville Swing* can be contacted at 696 Yonge Street, Suite 506, Toronto, and features co-hosts **MYRNA LORRIE** and Tom Kelly. The George Hamilton show is well into its fifth season of worldwide distribution and can be contacted at CHCH-TV, 168 Jackson Street W., Hamilton, Ontario . . . A new record label gearing up in Toronto will be producing a variety of artists and material, if their initial lineup is any indication. Change Records is affiliated with **JEFF SMITH's** Sounds Interchange recording studio. John Stewart heads the label while Bob Johnston handles promotion and sales. Initial acts include Jim Mancel, MOR; jazz performer Aura; country artist **BOB VAN DYKE**; **MYLES COHEN**, formerly of Myles and Lenny . . . Vancouver-based band Stonebolt has recently signed with Parachute Records, a new custom label distributed by Casablanca Records in the U.S. Stonebolt includes guitarist **RAY ROPER** and vocal-

ist **DAVID WILLS** . . . Continuing *The Music Scene's* policy for informing interested persons about recording facilities across Canada, one to come to our attention again recently is Polaris Recording Studios Ltd., 2998 Tecumseh Road East in Windsor, Ontario. Costs range from \$30/hr. for 2-track to \$85 for 16-track. Head engineer is George Hel-low. Currently Matt Wayne, a country DJ at CKLW, and Tony Ray are on the Polaris label . . . **HARMUSE PUBLICATIONS** in Oakville reports that it has orders for 1,000 copies of its latest publication, "Worship The Lord", a collection of compositions by **RON KLUSMEIER**, **WALTER FARQUHARSON** and Fred Kaan from two recent recordings by Klusmeier: "Ron and Kris" and "Ron, Kris, Fred, Walter and Friends". Ron planned to do several clinics with California gospel singer Jim Strathdee during the fall and in September conducted clinics in Regina and Calgary. He will attend the American Choral Convention in Oregon next March . . . Anne Marie has had released an album on the WOW label, titled simply "Anne Marie". **JEAN ROBITAILLE**, **JEAN DUFOUR**, Jerry De Villiers and Barbara Tony combined talents to compose the five songs on the album . . . The first pressing of 5,000 copies of **JOHN MILLS-COCKELL's** album "Gateway: A New Music Adventure" sold so quickly it immediately went into a second pressing of 5,000. The synthesizer album was released on the Anubis label, owned by John, co-producer Bart Schoales and P.J. Imports of Toronto, distributors. The album was recorded at **MERCY BROTHERS** Studio in Elmira, Ontario. John has been commissioned to score five of the six-part television series *Cities*, produced for Worldwide TV by John McGreevey Productions in co-operation with Nielsen-Ferns Ltd. The series should be completed a year from now. Also, Mills-Cockell has scored the CBC film production of *Artichoke*, CBC radio adaptations of *Many Faces of Love* and *The Revolutionary Project*, the latter produced last fall by the Factory Theatre Lab in Toronto. Finally, the feature film *Deadly Harvest*, for which he wrote the score, was set for September release in the U.S. The NBC show *World of Wizards*, with a Mills-Cockell score, was due for broadcast in September and a probable October broadcast date was set for the CBC . . . Country writer/performer **ELMER TIPPE** and Tom Kelly saw the opening August 11 of their country club, Elmer's Place. The spot is in Port Coquitlam, B.C. . . . **GILLES VALIQUETTE** completed a week at the Hotel Nelson in Montreal before leaving for Los Angeles for the mixing of his upcoming album. Also, he is producing Gilles Rivard's third album . . . **CLEMENT RATTELLE** flew to Paris in October for a series of concerts . . . The children's musical "Piney The Talking Christmas Tree" by **MARY EUSTACE** has been in the works for five years. This year Mary formed her own Children's Musical Theatre group and "Piney" opens December 3 at the North York Library Theatre in Don Mills, Ontario, for three weeks. Produced, directed and written by Mary, the musical follows the

book by the same title, published by McGraw-Hill Ryerson Ltd. **LOU SNIDER** will provide organ music for the production. A followup next spring, by the same company, will be "A Time to be Happy" . . . *The Vancouver Sun* pointed to the initial success of the group Prism, including guitarist **LINDSAY MITCHELL**, horn player **BRUCE FAIRBAIRN** (also co-manager), **JOHN HALL**, **TOM LAVIN**, **RODNEY HIGGS**, Al Bryant, Ron Tabak and Tom Keenlyside. They're handled by Bruce Allen's agency in Vancouver, which also works for Trooper and **BACHMAN-TURNER Overdrive**. *Billboard* recommends Prism's initial album on GRT, called simply "Prism" and named it one of the three national "breakouts" of the week . . . **AGNAR TOLLEFSEN** will not be competing in the annual World Accordion Championship at Kimberley, B.C., next year. The rules don't permit a two-time champion to compete the third year. Last summer Tollefsen won against competitors from North America and Europe. He performed one of his own tunes in the preliminaries. Originally from Norway, Tollefsen is a New Westminster taxi driver . . . Morse Code has completed an LP at Rockfield Studio in England, Ed Sharp engineering. All lyrics are by producer **CHRISTIAN SIMARD**. Capitol expected release in October . . . Bert and Brian are Margaret Burt and **BRIAN STEWART**. They're from Calgary and have had released the single "Jessee" written by **MURRAY WALKER**. The flip side, "If I Only Could be There With You" is by Brian. The single is on the Mustard label, distributed by RCA . . . Composer/arranger/pianist **JOSEPH GECZY** has established his own label, Abuda Records, out of Edmonton. The initial release, co-produced by Geczy and Bernard Taschuk, features popular arrangements of the "Warsaw Concerto" and works by Brahms with Geczy on piano and orchestral backing. An album is expected to follow . . . **LEONARD KOHLS'** tune "Life is Like the Morning" is the title song of an album by Jack McAfee of Centreville, N.B. Kohls is a teacher in Medicine Hat, Alberta. The tune is published by the **MERCY BROTHERS PUBLISHING** . . . Station CKNX-FM in Wingham, Ontario, features *Canadian Jamboree* every Saturday and highlights a different Canadian artist each week. Host Earl Heywood also has a weekly gospel show and his daily shows Monday to Friday are broadcast live and often feature personal interviews. Songwriters and artists who have recorded country songs are invited to contact him . . . **JIMMY TARDIF** has written all the tunes on his most recent album on the Jimmy label, "L'amour m'attend à la porte - L'Acadie vous salue . . ." The album, in French, was produced by **DENIS CHAMPOUX** . . . **DONN TARRIS** of Vancouver has worked in a variety of bands over the years and is currently engineer at Ocean Sound in B.C. During his off hours he put together an album of his own material. "Party" is a collection of ballads and light rock with jazz and Latin overtones and is available in record shops in B.C. or by writing to 203, 220 East 12th Street, North Vancouver. ♣

CONCERT

The sixth season of Toronto's contemporary music group Array opened September 17 at The Music Gallery with performances of **DON DRUICK's** "Generation" and **JAMES HISCOTT's** "Trio for Flute, Cello and Piano". The latter work received its premiere in the winter of 1975 at St. Paul's United Church in a performance by Barbara Ackerman (flute), Richard Armin (cello) and Elizabeth Acker (piano). The same performers were featured September 17. Hiscott is the 1977 winner of the P.R.O. Canada Limited Centennial Scholarship, presented through Toronto's Royal Conservatory of Music.

Hiscott joined the staff of CBC-Radio as a music producer, in early October.



Claude Vivier

Le Groupe de la Place Royale, the highly acclaimed modern dance company which last summer moved from Montreal to Ottawa, presented on August 4 at the University of Ottawa the world premiere of **CLAUDE VIVIER's** "Nanti Malam", in a choreographic setting by Jean-Pierre Perreault. Vivier has also accepted a commission to compose a new work for The Festival Singers of Canada which may receive its premiere during the current season.

The 1977-78 season of Toronto's *New Music Concerts* began October 1 with a special tribute to U.S. composer John Cage on the occasion of his 65th birthday. On October 15 **BARRY TRUAX's** "Nautilus" (1976) for percussion and 4-channel tape was heard. March 11 will see the premieres of two theatrical works by **R. MURRAY SCHAFFER**, "La Testa d'Adriana" (1977), for head and accordion, and "Loving/Toi" (1965), an opera which has thus far been seen only as a television broadcast. Accordionist **JOSEPH MACEROLLO** will be featured in the former work, as well as in **BARBARA PENTLAND's** "Interplay" for accordion and string quartet (with the Purcell Quartet).

The March 11 concert will be repeated March 26 when *New Music Concerts* travel to Montreal as guests of the Société de musique contemporaine du Québec. The current season of the SMCQ opened October 27 with **SERGE GARANT's** "Rivages" (1976) and will close May 4 with **FRANCOIS MOREL's** "Me Duele Espana" (1974) for guitar, to be played by **MICHAEL LAUCKE**.

"Evocation", a new work by **CLAUDE KENNESON** for cello and piano, received its premiere September 3 at the Margaret Greenham Theatre, Banff Centre, Banff, Alberta, in a choreographic production by Sonia Taverner entitled "The Pearl". Ronald Holgerson, Managing Director of the Alberta Contemporary Dance Theatre, was Project Manager for the Banff performance. Edmonton productions under his management followed on September 9 and 10 at The Citadel's Shochtor Theatre.

Effective November 1, 1977 John Peter Lee Roberts assumed the position of General Manager of the Canadian Music Centre. He was formerly head of Radio Music, Variety and Broadcast Recordings for the CBC-ESD. A long-time director of the Canadian Music Council, Mr. Roberts has on two occasions been president of that organization (1968-71 and 1975-77). In 1975 he became a Vice-President of the International Music Council in Paris. Following the 1973 establishment of a regional office in Montreal, the Canadian Music Centre opened the doors of its west-coast office in October, 1977, at 2007 West 4th Ave., Vancouver, B.C., V6J 1N3 (604-734-4622). Keith MacMillan, the former Executive Secretary of the Centre, now heads the music department at the University of Ottawa.

On October 27 Montreal composer **JOHN REA** journeyed to Santa Fe, Argentina, for a festival of contemporary music during which time he heard the first performance of his "D'après Vasarely", for six wind instruments, specially commissioned by the University del Littoral in Santa Fe. The composer also delivered a lecture on his music.

CANADIAN MUSIC SHOWCASED IN EUROPE

Musicanada/Présence canadienne is the name of a special festival of Canadian music scheduled to take place during November in London and Paris, sponsored by the Canada Council and Department of External Affairs. The festival opens November 4 with a concert by the BBC Symphony Orchestra conducted by Mario Bernardi which will include **ROBERT AITKEN's** "Spiral", **JACQUES HETU's** "Concerto pour piano, op. 15" and **R. MURRAY SCHAFFER's** "Son of Heldenleben", as well as works by Norma Beecroft and Harry Freedman.

Pierre Hetu will conduct the Nouvelle orchestre de Paris on November 17 in Paris in performances of Jacques Hétu's "Symphonie No. 3, op. 18", **ROGER MATTON's** "Concerto pour deux pianos et orchestre", **ANDRE PREVOST's** "Fantasmes" and **GILLES TREMBLAY's** "Jeu de Solstices."

All other programmes will be heard in both cities. These include performances by the following groups: the Canadian Brass (**JOHN BECKWITH's** "Taking a Stand" and **FRANCOIS MOREL's** "Quintette pour cuivres"), the Orford Quartet (R. Murray Schaffer's "String Quartet, 1970"), the Quintette à vent du Québec (Jacques Hétu's "Quintette pour instruments à vent, op. 13" and **JEAN PAPINEAU-COUTURE's** "Fantaisie pour quintette à vent"), the Société de musique contemporaine du Québec (**BRIAN CHERNEY's** "Chamber Concerto for Viola and Ten Players", **SERGE GARANT's** "Rivages" and Gilles Tremblay's "Solstices") and the Festival Singers of Canada (**ISTVAN ANHALT's** "Cento", Jean Papineau-Couture's "Viole d'amour", André Prévost's "Soleils Couchants", **HARRY SOMERS' "Five Songs from the Newfoundland Outports"** and **CLAUDE VIVIER's** "Jesus erbarme dich").

Running concurrently with the *Musicanada* series was a similar event co-sponsored by the Composers, Authors and Publishers Association of Canada Limited and the Cultural Division of the Department of External Affairs, in close cooperation with the city of Bonn and its Canadian Embassy. During this "Rendez-vous with Canada" the Société de musique contemporaine du Québec presented several concerts of Canadian music in Bonn, including Serge Garant's "Rivages" and Greek composer Iannis Xenakis' "Epei", recently commissioned by the SMCQ. The Festival Singers of Canada and the Canadian Brass will also make appearances. The SMCQ's contribution was highlighted by a November 20 recording session at Westdeutscher Rundfunk, Cologne. The final musical event, on November 24, will feature **ROBERT AITKEN** performing Mozart's G Major Flute Concerto, K. 313, with the Bonn Symphony Orchestra under conductor Bernhard Lang.

MICHAEL HORWOOD's solo accordion work "Talos IV" was performed by Mark Roberts of St. Catharines for this year's Canadian Accordion Competition sponsored by the Canadian Accordion Teachers' Association. Mr. Roberts received first place and was invited to perform at the World Accordion Competition under the jurisdiction of the International Confederation of Accordionists, "Coupe Mondiale", in October at Eindhoven, Holland, when he again performed "Talos IV".

STEVE ACOTT, currently principal percussionist with the Windsor Symphony Orchestra, last spring completed a Bachelor of Music with honours at the University of Windsor. The event culminated March 18 in a special graduation percussion recital, during which Acott performed several transcription pieces as well as his own "Duo for Snare Drum and Timpani", "Soliloquy from the Merchant of Venice" and "Fantasia for Keyboard Percussion and String Trio."

Prizes totalling \$15,000 will be awarded in the 26th annual BMI Awards to Student Composers competition. The competition is open to student composers under 26 who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or are engaged in private study with recognized and established teachers.

Closing date for entries is February 15, 1978. Official rules and entry blanks are available from James G. Roy, Jr., Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th St., New York, N.Y. 10019.

Information released by the Canadian Music Centre on competitions for composers includes:

— Concorso Internazionale di Composizione "Karlheinz Stockhausen", composition for piano/orchestra or piano solo; deadline for entries January 20, 1978; contact Concorso Internazionale di Composizione "Karlheinz Stockhausen", Segreteria e informazione: Azienda di Turismo, 24100 Bergamo, 2 Via T. Tasso, Italy;

— Concours International d'Orgue Grand Prix de Chartres, performance and/or improvisation at the organ; deadline for entries May 15, 1978; contact Secretariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France;

— Prix de Composition Musicale "Reine Marie-Jose", chamber music composition; deadline for entries May 31, 1978; contact Prix de Composition Musicale "Reine Marie-Jose", Secretariat, CH-1249 Merlinge-Gy, Geneva, Switzerland;

— ISME — Young Composers Competition, open to composers 18 years of age and under; to take place between August 12 and 20, 1978; contact ISME Congress, Young Composer's Competition, The University of Western Ontario, London, Ontario, N6A 3K7.

EUGENE CHADBOURNE's third album, "Volume Three: Guitar Trios" (P-003) has been released by New York's Parachute records and features trios with guitarists Duck Baker, Randy Hutton, Owen Maercks and Henry Kaiser. Chadbourne's unique style bridges the gap between avant garde jazz and contemporary serious composition.

ALLAN RAE's "D flat Harp Concerto", the result of a CBC commission, will receive its premiere next spring with Carol McLaughlin as soloist. A second CBC commission resulted in a "Double Bass Concerto" for the Alberta Chamber Players. A performance is scheduled for the 1977-78 season. Works by Rae which received their premieres this past season include "Rainbow Sketches" (March 27 by *Days, Months and Years to Come* in Vancouver) and "Sonata for Alto Flute" (performed in Calgary in May by Dave Edgar, flute, and Dave Klinger, piano).

James Hunter and Winifred Scott presented on July 21 at the Victoria Conservatory of Music the world premiere of **SYLVIA RICKARD's** "Il de Ré", a work for cello and piano dedicated to **JEAN COULTHARD**. Works by **DAVID DUKE**, **JEAN ETHRIDGE** and **JOAN HANSEN** were also heard. A concert on July 14, also at the Victoria Conservatory, included works for piano and/or various wind instruments by the above composers.

Just released by **UNIVERSAL EDITION (CANADA) LTD.** are study scores of **R. MURRAY SCHAFER's** "Gita" (1967), for mixed chorus, brass and tape, "Divan I Shams I Tabriz" (1970) and "Beyond the Great Gate of Light" (1972), both for orchestra, six singers and tape. The last two works form, respectively, parts one and three of the triptych "Lustro".

FILMS

FESTIVAL OF FESTIVALS PUTS SPOTLIGHT ON CANADA

Toronto's second annual *Festival of Festivals*, titled "Ten Days to Show the World" did indeed show the world that Toronto is a viable centre in which to mount such a project, and that the Canadian film community in general is fast gaining world recognition. The festival offered films from around the world in a variety of screening categories from an "Update" of recent European films through a look at "New Greek Cinema" and on to mini-festivals of the films of Frank Capra and Max Ophuls.

Of special interest were the evening galas which opened on September 9 with the first screening in English Canada of the National Film Board's memorable feature *J. A. Martin Photographe*, for which Monique Mercure (widow of Quebec composer **PIERRE MERCURE**) shared the best actress award at this year's Cannes Festival. Other highlights of the galas included the Toronto premiere of the low-budget Canadian feature *Outrageous*, for which **PAUL HOFFERT** composed an original score (Hoffert also took part in the Craft Conference on music for films). The film, produced by *Festival of Festivals* organizer William Marshall, opened July 31 in New York, earning rave reviews in the *New York Times* and *New York Daily News*. By September 14 it had climbed to number 29 on *Variety's* 50 top-grossing films chart.

Also of Canadian interest at the festival was the programme of 40 Quebec-made features and shorts, comprising the "Quebec Retrospective", the largest selection from that province ever shown in English-speaking Canada. These ranged from the early *Rhapsody in Two Languages* (1934, music by **HOWARD FOGG**), through *Tit-Coq* (1953), *A tout prendre* (1963, music by **SERGE GARANT**), *Rejeanne Padovani* (1973, music by **WALTER BOUDREAU**) and on to the topical *15 Nov* (1977), commemorating the day of the Parti Québécois victory. Plans are already in progress for the 1978 *Festivals of Festivals*. — R.M.

IVAN REITMAN's latest production effort from Montreal's Cinepix studios, *Rabid*, is being distributed in the U.S. by Roger Corman's New World Pictures. After grossing \$100,000 in ten days in Montreal, it opened in 200 U.S. houses in June and July. During the autumn it appeared for several consecutive weeks on *Variety's* 50 top-grossing films chart, climbing to number 3, rare for a Canadian-made film, by Sept. 28. Meanwhile, Reitman's earlier success, *Death Weekend*, has been released in the U.S. under the title *The House by the Lake*.

HAGOOD HARDY scored the successful drama "Bethune", produced by the CBC-TV and aired in September. Donald Sutherland starred. Hardy was also commissioned by CBS to create the theme for *Love of Life*, a soap opera.

LEWIS LEHMAN of Toronto has written the music for the new series *Search & Rescue*, a co-production of the CTV Television Network and National Telefilm Associates. The all-Canadian adventure series runs on NBC Saturday mornings and the CTV Network Tuesday evenings.

PAUL ZAZA—MASTER OF MOST THINGS MUSICAL

by Linda West

What were you doing when you were 24 years old? Talking to **PAUL ZAZA** makes you think of questions like that. Zaza is owner and president of a recording studio. He is also an accomplished musician who plays bass, piano, guitar, percussion and drums on recording sessions around Toronto. He can arrange, has composed film scores, and is host and musical director of a television show. In fact, at press time he had just received word his show, *The Lively Specials*, will run into 26 programmes. Produced by Lionel Shenken of Visual Productions TV for Channel 11 in Hamilton, the half-hour musicals will feature this season **BOBBY CURTOLA**, **GUIDO BASSO**, **JIM GALLOWAY** and **ERIC ROBERTSON**, among others. Zaza knows enough about electronics and acoustics to design his own recording studio and build his first console. He also fronts a loosely associated vocal group, Paul's People, who recorded the Blue Jays' theme song, written by **MICHAEL LOCOCO**. And . . . he has perfect pitch.

The studio is called Zaza Sound Productions, in Toronto's west end. There it is, stuck at the end of one of those early plazas. Inside there's no mistaking the business. On one side, by the water cooler and coffee machine, the wall is covered with black vinyl singles. On the other side, over the sofa, there's a gallery of album jackets. Once you leave the reception area and walk down a small hall you come to the important part — the main studio. The only instruments sitting in it now are a set of drums and a mammoth Baldwin grand piano, but the store room holds enough instruments for a medium-sized band. Looking through the glass window into the control room you can see all the buttons and dials of the MCI 24-track console. Upstairs, through a separate entrance, there's an eight-track B Studio for smaller jobs. The owner of this quarter-million-dollar facility is sitting behind the console in a black leatherette high back armchair wearing blue jeans and looking out over the studio he designed. He's 24 years old.

Zaza has been in the studio business for seven years. The first two he spent in his basement at home, the last five in this low-rent location. If all you have is a tune in your head and no idea how to put it on record you can walk into Zaza Sound, lay about \$3500 on the table, and walk out with 500 discs under your arm. And therein lies the secret of Zaza's operation. He offers every service related to the record business, all under one roof. He'll take your song, key it, write the arrangement, have it copied, book the session, play in it, lay a voice track, do the mix, supervise the lacquering, have the label and jacket designed — the whole package. It takes a special kind of person to be so diverse, but Zaza's musical career has been anything but average.

Some people are late bloomers. Zaza is what you might call an early bloomer. His career has always been a few years ahead of his chronological age. Musician Jack Zaza recognized his son's early potential and enrolled him in the Royal Conservatory at the age of 4. There he trained under the guidance of **DR. SAMUEL DOLIN**. During his years with Dolin, he studied piano and theory and even ventured into electronic music. By the time he was 13, Zaza was bored with just lessons and practising. He wanted some practical outlet, so he started playing bar mitzvahs, weddings and nightclubs. ("I've always looked old for my age.") When he reached his 16th year, he decided to make the big jump to studio session work. That's a demanding world peopled by seasoned veterans, but this brash young teenager managed to pull it off.

"The man who gave me my first big break as a studio musician was the late Roy Smith," said Zaza. "I admired him tremendously. Roy was sort of my idol or the model for what I wanted to be. He was an all-round musician — a good player, a good arranger, an engineer. He knew the whole business, the technical side and the artistic side. It was a real blow when he died." (Smith, a former musical director of the **TOMMY HUNTER** Show, was the victim of a tragic boating accident on Lake Ontario in 1976.)

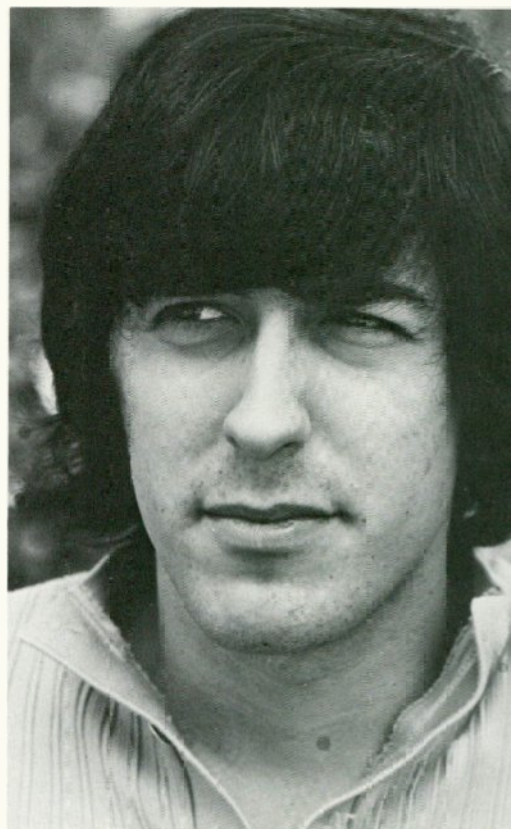
Once introduced to the world of mikes, tape and all the electronic mysteries of the recording studio, Zaza was hooked. He soon phased out bar mitzvahs and started spending off hours hanging over the shoulders of studio engineers and setting his sights on someday having a place of his own. Zaza has closed in on his goal in a remarkably short time. Did he have a windfall? Private backers? A rich, benevolent uncle?

"No, it's all been legit, the regular loan company route," he said. "It was a struggle the first couple of years. I certainly could never have done it without my other work. During the down time at the studio, I could go out and work in sessions. The money I made went back into the studio. When the studio had jobs, I could play in the sessions, do the engineering, even repair my own equipment in order to save money. Otherwise, it would have been crazy to try it. There's just too much competition in Toronto, too many big studios."

Because Zaza has been on both sides of the glass, he understands the pressure on musicians and has trained his four engineers to have a special understanding of their position. That may be another of Zaza's particular assets. Through word of mouth he's established a fairly brisk business. The sluggish economy doesn't seem to bother him.

"I find the recording industry has never been better," he said.

But what about the future, with so much



Paul Zaza

achieved so young? Well, there could always be more customers producing more hits, and there's the area of composing that he would like to further develop.

"But what I'm looking forward to most", he said, "is the birth of our first child."

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winds and percussion but, he says, "I succeeded in doing something most composers never get done, getting the director to agree to turn the volume up, so that the music can be heard. In fact, at times the music and the voices on stage were competing, creating a montage of sounds made up of Shakespeare's words and my rather horrific music. It is a horror story, after all. Some people complained they couldn't clearly hear the text, only the combination of sounds, but that's exactly the effect I wanted, an overall aural sensation."

Bell hopes to write more music for theatre and film. "I've been making contacts with people at the Citadel Theatre, and the National Film Board people I've met talk about Alberta as a new oasis for film work, because there's money here."

Bell was surprised at being interviewed. "It seems premature; I don't have a long list of accomplishments yet." True, but with all that contained energy and power, it's only a matter of time before the explosion. The count-down has begun. ♦

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