

**PRO**  
CANADA

# THE MUSIC SCENE

JULY-AUGUST, 1979





Performers and songwriters who took part in P.R.O. Canada's Sixth Musical Theatre Showcase gather around director Lehman Engel, front centre. Back row: songwriter David Warrack, also musical director for the showcase; songwriters Christine Foster, Joey Miller, Joanne Ruderfer and Ed Weissman; performer Robert Vallee. Front: songwriters Joy Alexander, Peg McKelvey; performer Shelley Sommers; Mr. Engel; writer Stephen Witkin; performer Michelle Fisk; and writer/performer Jim Betts

## Sixth P.R.O. Canada Showcase staged

# PACKED HOUSE HEARS SONGS FROM SHOWS

"The idea of the workshops is so good that I hope it will be expanded. There can't be too many of them," wrote Gina Mallet in the *Toronto Star* following P.R.O. Canada's Musical Theatre Showcase in Toronto May 7. This showcase was the sixth such event staged to introduce to music publishers, producers, the press and live-theatre producers songs developed and written during two-year musical-theatre workshops sponsored by P.R.O. Canada. Workshop sessions are free and held monthly in Toronto under the direction of Broadway director and author Lehman Engel. Engel has received a two-year grant to write a book, his ninth, on the growth of the musical theatre. Also, he has been requested by Leonard Bernstein to conduct the revival of "West Side Story" this fall.

Composer Phyllis Cohen and lyricist **CHRISTINE FOSTER** worked together on two productions during the workshops. The showcase included songs from "The Girls" and "Of Magic". The former was produced in workshop form at Theatre London in March and the writers have received a commission from Young Peoples' Theatre and the CBC for a musical for teenagers for production next year.

Composer **JOY ALEXANDER** and lyricist **PEG McKELVEY** joined forces for the successful musical "Jacob Two-Two Meets the Hooded Fang" which enjoyed a sold-out run at the Young Peoples' Theatre in December and January. It will tour later this year.

**JOANNE RUDERFER**, who has recently been named acting director of the du Maurier Theatre in the Pauline McGibbon Cultural Centre for the Arts, was represented with one tune co-written with **JIM BETTS**.

Betts was responsible for the music, lyrics and book for "On A Summer's Night" that will be produced by the Charlottetown Festival this summer, opening June 25 under the direction of Pat Armstrong.

**DAVID WARRACK**, musical director for the showcase, wrote the music and **ED WEISSMAN** the lyrics for "Nothing But Luck". As well, Warrack wrote both the words and music for "Wonderful Life". Warrack will himself produce one of the two.

**JOEY MILLER** wrote the music and lyrics for "Ye Gods". The book is by **STEPHEN WITKIN**. Alan Lund will direct a Charlotte-

town Festival workshop production in August, for full production next year. "Eight to the Bar", with book by Witkin and music and lyrics by Miller, an earlier show resulting from the workshops, was successfully produced in Charlottetown last year and this year four productions will be played in five centres: Charlottetown, Edmonton, Halifax, the Lennoxville Festival and Gravenhurst.

Performers for the showcase at the packed Theatre-In-The-Dell were Shelley Somers, Michelle Fisk, Jim Betts and Robert Vallee.

—N.G.



Guests Leon Major, General and Artistic Director of Toronto Arts Productions, and David Haber of David Haber Artists Management.

## COMMENTS

Summer is upon us, presumably bringing lazy days. From the number of musical works you are registering with us we are pleased that you are paying no attention to the "lazy day" syndrome. Keep up the good work. I'd like to remind you once more that we cannot issue performance royalty payment unless your work is registered. For your own sake be sure to register with P.R.O. Canada before a performance takes place so that you are not overlooked on pay day.

We at P.R.O. Canada are delighted to be a part of the working group behind the computer experiment in the formation of a computer file of the Anglo-American-Canadian repertoire of "active" works. SABAM and BUMA/STEMRA, the Belgian and Dutch societies respectively, are heading this particular project and will report back to the Technical Committee of CISAC/BIEM, the umbrella organizations of performing and mechanical right societies. Victor Perkins, Manager of Documentation and EDP for P.R.O. Canada, represented your interests at the meetings in New York in May. Other societies taking part include PRS and MCPS from the U.K., ASCAP, BMI and SESAC from the U.S., P.R.O. Canada and CAPAC from Canada.

The international world of music is fascinating and demanding of accuracy of copyright ownership. With respect to the payment of royalties on copyrights of foreign origin, effective with performances beginning July 1, 1978, P.R.O. Canada of necessity has adapted the system used internationally.

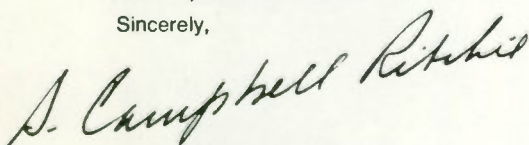
With respect to publisher royalties, P.R.O. Canada will pay the publisher royalties described in our then-current payment schedule and will divide that royalty between the original publisher and the sub-publisher in accordance with the agreement between them, unless we receive confirmation to the contrary from the foreign publisher or society.

With respect to writer royalties, payment according to our then-current payment schedule will be paid to the society or societies of the original writer and composer of a foreign work performed in Canada. If a P.R.O. Canada writer writes a new lyric, translation or adaptation of a foreign original work, the P.R.O. Canada writer will receive the same percentage of the total writer royalties paid by other societies, that is, one quarter of the total writer's share with the balance of the writer royalties being distributed to the society or societies of the original writer and composer. Again, any variation from this practise would have to be confirmed to P.R.O. Canada by the society or societies of the original writers.

If you wish any further information on this necessary adherence to foreign practises, please write or phone us and we'll do our best to keep you informed.

Have a pleasant summer filled with music.

Sincerely,



S. CAMPBELL RITCHIE  
Managing Director

# THE MUSIC SCENE

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



## PREVOST PORTRAYS FATE OF MANKIND

by Véronique Robert

Montreal composer **ANDRÉ PRÉVOST**'s warm personality shines through his work, demonstrating his concern for his fellow human beings, and the deep thought he gives to the condition of Mankind. This trait comes out in "Fantasmes", commissioned by the Montreal Symphony Orchestra, which won him the MSO first prize in 1964. It was dedicated to the memory of John F. Kennedy. Also, in "Terre des Hommes" (a work for double orchestra, choir and two voices reciting an original text by poetess Michèle Lalonde), which was given its first performance at the official opening of Expo 67; and in "Chorégraphie I", subtitled "Munich, Septembre 1972", performed by the MSO May 15 and 16 this year.

"We all have our own philosophy of life", he says. "I simply cannot help it if my spiritual concerns come out in my work as a composer. The world I see fascinates me, and when I compose music, I am writing what I see and feel about the universe . . ." On the other hand, Prévost hastens to stress that he wants his works to stand by themselves, not because of the "message" they contain. "Whether or not people are aware of the fact that 'Chorégraphie I' was inspired by the 1972 Munich episode, there can be no denying that the music conveys tremendous aggressiveness and violence, quite apart from the event itself. You see, the work is not a description of the event, but rather the culmination of a series of reactions to it."

Prévost's eclectic style makes his music hard to "classify", and in a way, this, too, stems from his way of thinking. He feels that it is naive, and even childish, to pigeonhole ideas, even though it's more convenient, because there is a risk that the category may become an end in itself. "It isn't in me to let myself be fenced in," he says. Though not intending to compare himself to the great composers, he does point out that they never allowed themselves to be hemmed in either, by themselves or by the critics. And, indeed, Prévost has used a variety of different composing techniques. Starting with the modality of the "Quatuor no 1" (1958), he went on to experiment with serial music in "Mobiles" (1959-60) and total chromatics in "Poème de l'infini" (1960). Several subsequent works make use of serial techniques, but not in the strictest sense, so that his music is never too intellectual. He also uses bi-tonality, polytonality, polymodality, the most extreme forms of dissonance, as, for example, in "Diallèle" (1968), where the composer evokes man's absurd inhumanity to man, and in "Chorégraphie I" (1972-73) which also includes some random elements.

Though it may seem a paradox, Prévost's diversity of style is in fact directly linked to his wish for continuity in his work. A style with unity—one that can be recognized as belonging to that particular composer after hearing a few bars—is not, according to

Prévost, achieved by the use of certain elements, but by using those elements in a certain way. The composer must stick to a pattern, a design; in other words, a specific train of thought. "This is how you put your experience into your work. Unfortunately, some people confuse this with romanticism, which went too far in its concern for individualism. But if you observe contemporary music more closely, you'll realize that some people in the forefront of criticism are far more 'romantic' than those they accuse of being that way: they want to be different at any cost, for better or for worse."

Prévost has a decided preference for full orchestral works. Since "Fantasmes" most of his works have been written for orchestra. "The main reason for my preference is that I am a sensuous person. What more could I ask than a whole orchestral pallet? An orchestra is an admirable instrument which has reached an astounding degree of perfection. Why not make use of an instrument which took so many centuries to develop? And then, too, if composers were to stop writing for it, it would shortly cease to exist!"

The other reason Prévost is especially fond of the orchestra is because of its uniformity of sound, also a characteristic of his second-favorite instrumental combination, the string quartet. So he was delighted when the Orford String Quartet commissioned him to write a concerto for string quartet and orchestra through the Canada Council. The work will be given its first performance on April 29, 1980, by the Orford String Quartet and the Toronto Symphony conducted by Andrew Davis.

This is just one example of the commissions that André Prévost has received in the course of a career where he has become one of the most prolific of all Canadian composers and one whose works are most often heard not only in this country but also abroad. In 1978 he finished a work commissioned by the London (Ontario) Symphony

Orchestra, called "Chorégraphie IV". It had its premiere by that orchestra conducted by Clifford Evens last January; he also composed a cycle of three songs for baritone and orchestra for Pierre Mollet, on poems by Michèle Lalonde. His "Sonate pour alto et piano", which violist Sylvie Laville commissioned him to write, was premiered last May 5 in Montreal. The latest commission he received is a symphonic tale for children which Charles Dutoit, artistic director of the MSO, asked him to write. It is scheduled to be performed this year.

Over the last few years, André Prévost has had to refuse or put off the composing of some commissioned works, through lack of time. He is a teacher as well as a composer, and occupies a full-time post at the Faculty of Music of the University of Montreal, where he started teaching in 1965. Fortunately, he is taking a second sabbatical year, which began in June, which he will use to catch his breath and work on certain projects which were hitherto set aside, for example a symphony, a work for the ondes Martenot, and a wind quintet. It is quite possible he will spend some time in Europe, in electronic music studios. So far he hasn't examined this means of expression.

Almost 20 years ago, when he was just out of the Conservatoire, he set out to study under Olivier Messiaen and Henry Dutilleul in Paris. From Saint-Jérôme (born in Hawkesbury, Ontario, in 1934) Prévost has received, among other honours, the prestigious medal of the Canadian Music Council, presented to him in 1977.

How does André Prévost see his music from now on? "I am beginning to be drawn to simpler things, and becoming more dispassionate," he says. "That's natural, since I'm getting older. But if this is what aging means, then I'm delighted. The change coming over me isn't my doing. I don't write what I want to, I write what I am—in other words, what I can."



François Rivard

André Prévost

## SOVIET ADMIRERS DELIGHT JAZZ GROUP

by Marke Andrews

"On the plane ride home, I came to the conclusion that the average Russian audience knows more about the history of jazz than the average North American musician."

**FRASER MacPHERSON** is not one to make rash statements. After 30 years in the music business, playing everything from bump-and-grind boogie for strippers to lush waltzes for ice-show skaters, the 50-year-old Vancouver saxophonist thought he had seen it all.

Which is why he jumped at the chance to tour the Soviet Union. In a ten-day period late last year, the Fraser MacPherson Trio (with fellow Vancouverites **OLIVER GANNON** on guitar and Wyatt Ruther on upright bass) squeezed in 14 concerts, three jam sessions and one television show—a period the reedman describes as "the most exhausting, and the most rewarding ten days of my life." In completing the tour, the Canadian trio represents the first North American small jazz group ever to tour the major Soviet cities.

The man responsible for the overseas jaunt is George Zukerman who, besides being a classical bassoonist, runs Overture Concerts, a small Vancouver booking office. He felt the existing Canadian-Soviet Cultural Exchange Treaty had been a one-sided affair, with more Soviet artists playing Canada than vice-versa.

Because of the mid-tour cancellation of a small jazz group several years ago, the Soviets hedged at the idea of hosting another such group. The Department of External Affairs worked out the fine details, and once the Government had purchased the airline tickets, the tour was on. Overture Concerts had applied to the Advisory Committee for Cultural Relations with Foreign Countries, a branch of the Cultural Affairs Division of the Department of External Affairs in Ottawa. The committee meets only once a month, but finally approval was granted, with External Affairs agreeing to pay airfare for the trio from Ottawa to Moscow and partially from Moscow to Toronto. Extra-baggage costs and food were paid for by the musicians, with hotel accommodation and travel within Russia picked up by Gosconcert, the Soviet governmental agency.

On November 23 the trio left Renfrew, Ontario, the last stop in a gruelling five-week, 8000-mile Canadian tour. At 11:15 a.m. the next day the three musicians, accompanied by Zukerman, arrived in Moscow. Within minutes, the band members were surrounded by officials, including one from the Canadian Embassy, an interpreter, representatives from Gosconcert, the state television and the Moscow Jazz Society, and a half-dozen journalists.

The next morning, the trio flew to Riga, the Latvian capital on the Baltic, where it was to play five concerts in three days. Arriving at the 900-seat Riga Philharmonic Hall (built in



Vladimir Lychin

Fraser MacPherson admires tenor saxophone solo by Vitaliy Kleynot; Leonid Tchizik at piano, left.

1343) to set up for a matinee performance (the band had brought along a 500-watt transformer to drive their amps, as Russian electrical outlets differ from those in North America), MacPherson learned that all five performances had been sold out weeks in advance. "That made me a little nervous," he recalls. Later MacPherson was told concert tickets had been selling for \$70 to \$90 Canadian on the black market.

Whatever anxiety the group felt going into its first performance vanished. The Soviet audience responded to solos with spontaneous, rhythmic hand-clapping which North Americans associate with sporting-event crowds.

"What surprised me," MacPherson says, "is that they would applaud more for sensitive ballads such as 'Django' and 'Sophisticated Lady' than for the fast-tempo finger-busters North Americans like so much."

"Also," adds guitarist Gannon, "they wouldn't wait for the end of a solo."

The next day, MacPherson arose early to grant interviews to a battery of media—the Latvian press, the Soviet youth newspaper and magazine, Latvian Arts Magazine, and a

news correspondent who was writing for Polish readers.

The band received a basket of flowers for both shows that day. As they were loading their van at the end of the night, a young man stepped forward and pressed several pieces of paper into MacPherson's hand. In broken English, he explained that he had written a few poems for Montreal guitarist **SONNY GREENWICH**, and asked if the saxophonist would pass them on. Stunned, MacPherson agreed.

On the 27th the Canadians arranged to play a jam session. In North America, such sessions are usually after-hours affairs. Because there are few nightclubs, the Riga session was held at 11 a.m. at a youth coffee house. About eight or ten Soviet musicians participated, playing every tune called by the Canadians.

At 10 that night, the trio sounded its last note in Riga. Forty minutes later, they were on the train to Leningrad, where they played three concerts before some 6,600 Soviet listeners. Each performance sparked rhythmic

*Continued on page 18*

## Successes by Mills, Titcomb, Rogers, Harms cited

# INDUSTRY LACKING AGGRESSIVE PUBLISHERS

by David Farrell

In a recent *Wax Paper* interview U.S. publishing mogul Al Gallico reminisced about his days working with "Old man Bernstein" of the publishing firm Shapiro-Bernstein Co. Inc. For the newcomer to the songwriting field, Gallico's comments may well be an inspiration, if not an eye-opener:

"The company started off in 1893 and there was no mechanical money then; the mechanicals didn't come until 1907. Writer writes a song, publisher says to writer 'you want a contract, or you want outright?' Guy says, 'Gimme it outright!' Otherwise he'd get a penny a copy from the sheet music. I asked the old man, 'What's the biggest hit you had in those days?'

"Al, you wouldn't believe it, I had a song that sold four and a half million sheets: 'My Old New Hampshire Home.' Fifteen cents I think I sold it for in the stores, and the publisher got eight. 'What'd you pay for that?' He said, 'I think twenty dollars.'"

Brooklyn-born Gallico, 43, reckons he has been involved in 300 million-selling hit records over the years and songwriting discoveries he credits himself with include Billy Sherrill, Russ Ballard, Rod Argent and Cat Stevens.

Canada desperately needs people like Al Gallico according to music publishers contacted by *The Music Scene* in the preparation of this feature. Music publishing is a billion dollar a year industry and currently Canadian publishers represent a meager 3½ per cent of this total, notes Brian Chater

who runs A&M Canada's IRVING/Almo publishing division.

"Canadians and the Canadian Government in particular share a lack of perception regarding publishing's value as an art form and a source of foreign currency," he opines. "The problems inherent in the Canadian Music-publishing industry are manifest in horribly outdated copyright legislation and sporadic half-hearted attempts at revision."

Cyril Devereux at the Canadian Musical Reproduction Rights Agency Limited for years served as general manager of Chappell Music here and he nods in agreement with Chater's assessment of copyright legislation in Canada. "They are outdated, no questioning that. Right now we are pressing to increase the play rate for classical recordings from a quarter cent for every two minutes of airplay to a half-cent rate, which still only gives the publisher 7.5 cents per side."

Likely the Canadian sheet-music publishing success story of the past year centres around composer FRANK MILLS and the sales on "Music Box Dancer". Chappell and Co. Ltd., which distributes sheets for the composer's own publishing company, reports more than 900,000 sheet sales in the U.S. so far and a further 45,000 sold in Canada. Retailing at \$2, at least 30 per cent of the retail cost goes to Mills since he is both composer and publisher of the work. His company has as many as 13 different sheet versions coming on to the market in the next while, with arrangements tailored for marching bands to guitar and hand bells. All this, notes a Chappell salesman, is a sensible approach to merchandising a copyright, along with artist sheet folios.

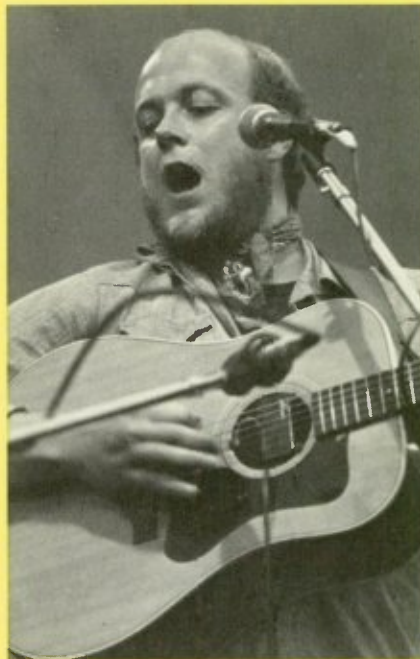
The Frank Mills success is an exception to the general rule in Canada, however. "There just aren't enough aggressive music publishers in the country, although there are literally thousands listed with the performing right organizations," remarks TONY TOBIAS of the Pangaea Music House (formerly Beaver Harbour Productions).

Handling copyrights for six artists, including 11-time winner of P.R.O. Canada awards, KEN TOBIAS, he suggests that a general ignorance of publishing here allows many songwriters and composers to overlook the potential of the copyrights in terms of covers, sub-publishing agreements and soundtrack deals.

"My job as publisher is to try to obtain covers on the artist's material and it is a full-time concern that requires a lot of hustling. Interestingly, some of the best covers today are done when one artist knows another; personal contact is generally the best and most successful way to work. Another thing that perhaps a lot of new songwriters might not know is that when one is going after a big-name artist to record a song, in most cases today it is the producer who wields the most weight in the selection of songs. They submit material to the artist, so one has to know who the producers are and how they like material submitted.

"Basically, I have a sequence of events that I go through when a writer comes to me

with material. With a new and unknown writer I sign a song contract on a one-song deal. Next, I commission a lead sheet and copyright the work with the Library of Congress in Washington. Canadian copyright is too vague so the general rule here is to copyright it in the U.S. Now comes the part



Stan Rogers

where I start hustling or 'running the song,' which is the term we use (today).

"First, I check the tip sheets which come into the office, the two main ones being *Song Plugger* (a U.S. publication) and *Direct A Song* (published here in Toronto). These magazines tell me who is in the studio, with what producer, publishing affiliation, a contact sometimes, and types of material being scouted for. I take some notes on possible candidates, then I choose 20 of the top producers and send them off a package which contains the song(s) on reel to reel or cassette, a lead sheet, a letter of transmittal and a brief notation describing the song, perhaps the history behind it and some notes on the songwriter. All this helps make things easier for the producer who is generally inundated with material to begin with.

"In terms of how the tape presentation is made, the simpler the better is a good rule of thumb. Perhaps piano and guitar or if the song has already been recorded, the finished version."

In terms of publishing success, GLOOSE-CAP MUSIC PUBLISHING (an arm of Pangaea Music House) has placed songs by Ken Tobias in a number of countries, been instrumental in earning the writer/composer several soundtrack commissions and recently placed a song with CARROLL BAKER. Tony has a joint-publishing arrangement with PATRICIA CULLEN who has composed several successful film and television scores. Tony's role includes nego-



Tony Tobias

Stan Carmichael

tiating recording contracts, acting as liaison with production companies, and publicist.

Tony Tobias is now administering publishing rights on **BRENT TITCOMB's** "I Still Wish The Very Best For You", recorded by Anne Murray and a substantial income earner for the composer since it was used as a b-side on her number one single, "You Needed Me". Titcomb has had six of his copyrights recorded by Murray to date but this song has proved to be the most lucrative by way of the mechanical royalties earned from the sale of the single and album.

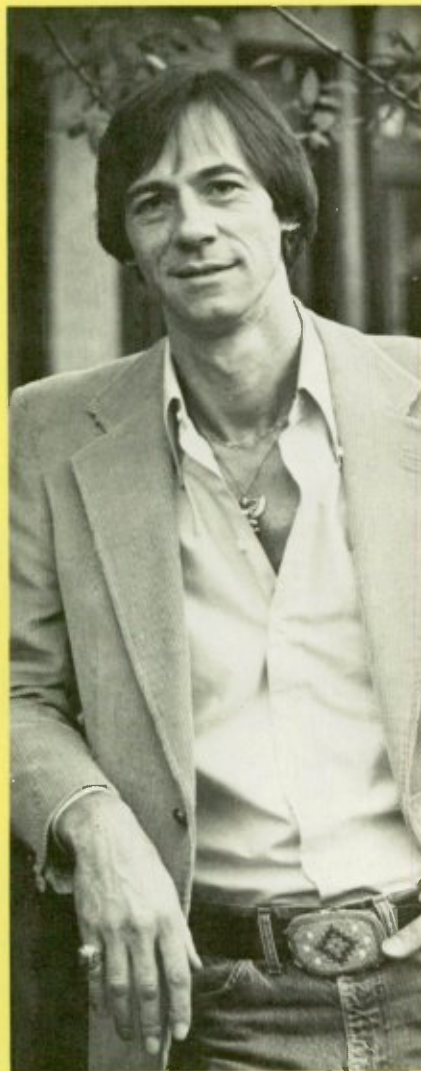
The story of how she came to use the song is interesting: "Anne was finishing work on the album but needed one more song," Titcomb explains. "Ken Friesen was engineering her album and had engineered mine, which I had just completed at Eastern. Anyway, he had a rough-mix cassette with him in the studio, suggested the song to her, she liked it and it went on. The performance royalties weren't anything since it had very little airplay, but on the strength of the song and I guess the fact that Anne recorded it, I have been able to obtain seven sub-publishing deals covering 31 countries around the world."

Brent Titcomb and Tony Tobias travelled to France for the annual MIDEM trade fair, which is where the sub-publishing agreements were transacted and, reports the composer, the trip has more than paid for itself.

**STAN ROGERS** is another writer who has had a cover of one of his songs turned into a major hit via recording an album of his own material. Mary O'Hara was the artist in Rogers' case and the song was "Forty Five Years." How this song came to be covered is that Mary O'Hara's manager, Joe Lustig, happened to be in Halifax with The Chieftains, dropped into the local folklore centre and asked for a couple of "good Canadian" recordings. One of several albums he purchased was Rogers' "Fogarty's Cove" with the future single on it. Since the song had al-

ready been recorded, Ms. O'Hara did not have to obtain permission to use it, but midway through the recording session Lustig called Rogers in Canada and bargained for a part of the publishing, negotiating a 50/50 split.

In retrospect, Rogers feels this was a bad move on his part since part of the publishing was already split with Barnswallow Records which financed the "Fogarty's Cove" album. To date Rogers has not seen a penny from The Performing Rights Society Limited in Britain due to the time-lag in payments, and



Brent Titcomb

he questions the sales figures on the records which give him his mechanical payments. Lustig is currently courting Rogers for a parcel of songs, again wanting part publishing, and Rogers is holding out for what he considers the best terms and options open to him.

Country composer **DALLAS HARMS** has had six copyrights placed with major U.S. recording stars and several have surfaced as top-10 country hits there. While Harms has been travelling back and forth to Nashville "all my life," the lucky break for him came at the Big Country Awards three years back when former Canadian Frank Jones came in to attend the show as a scout from Capitol Records' Nashville office.

Jones was approached by Harms' producer **GARY BUCK** to listen to a tape which featured, among other things, "Paper

Rosie." Jones was smitten with the material and since then artists like Gene Watson and Billy Walker have come to contact Harms for material when they are recording. Says the fortunate writer: "After 25 years I was, for the first time, at the right place at the right time with the right songs."

Publisher **Al Mair** (Attic Records and **ABOVEWATER PUBLISHING**) explains that country and middle-of-the-road songs often tend to earn substantially more revenue from performing rights than does hard-rock material. There are more stations with less-restricted formats and he sees the life-span of the song being longer and, if it is Canadian, enjoying healthy rotation. A fairly



Al Mair

average MOR hit could earn as much as \$10,000 for the writer/composer, whereas a big-selling rock song might net the writer/composer only "several thousand dollars".

Obviously from the experiences shared by Brent Titcomb, Stan Rogers and Dallas Harms, the record is an invaluable aid in getting songs placed or "plugged". Major artists will generally ask for a chunk of the publishing and in many cases are successful, some to a greater degree than others. For the novice who is wearing several different hats in the business, it seems sensible to find a publisher who is willing to actively promote the material and search out covers as well as handling the endless paper work that comes with this aspect of the business. But, at present, in Canada, of the myriad publishing companies there are very few actually carrying on the day-to-day duties needed to really qualify as publishers of songs.

But we will let Mr. Al Gallico have the last word on this: "Today, unfortunately, there aren't many good publishers left, you know, not real publishers. The conglomerates that buy everything up, they don't know what the hell to do with it. The oldtimers are gone. Today, an unknown writer comes in and wants half the publishing. I throw him out. What the hell do I need him for? I gotta do the work, I gotta get it recorded." Ah, but those were the days my friend . . .



Dallas Harms



Will Millar, centre left, accepts the Wm. Harold Moon Award on behalf of The Irish Rovers. With him are S. Campbell Ritchie, P.R.O. Canada, and guest presenter Gilles Lefebvre, Ottawa; right: Michael Hind-Smith; Gordon F. Henderson, Q.C., President, P.R.O. Canada; John Richard, Ottawa; Mrs. Hind-Smith; Mrs. Lawrie and D. R. Lawrie, Vice-Chairman, CAB.

## P.R.O. Canada marks 11th awards year

# WILL MILLAR TAKES TOP HONOUR FOR ROVERS

by Nancy Gyokeres

**WILL MILLAR**, the boisterous leader of The Irish Rovers, jumped from his chair and headed for the platform before Master of Ceremonies S. Campbell Ritchie had the opportunity to call him to accept the Wm. Harold Moon Award on behalf of his group. It was April 19 in the Ballroom of the Four Seasons Hotel in downtown Toronto and P.R.O. Canada was holding its 11th Annual Awards Dinner to honour affiliated songwriters and publishers. Ritchie was reading the citation to P.R.O. Canada's highest award, given for contributions to Canadian music at an international level.

The citation went on: mention was made of the Irish Rovers—brothers Will and **GEORGE MILLAR**, **JOE MILLAR**, **WILCIL McDOWELL** and Jimmy Ferguson—having been together for 15 years without changing personnel; gold and platinum recordings; their successful television series now being telecast abroad; their current CBC-TV contract for Superspecials; the fact that they received performance royalties last year from

England, Spain, Germany, the Scandinavian countries, Austria, France, Belgium, Switzerland, Australia, Japan and South Africa; tours in Australia, New Zealand, Japan and North America.

Will couldn't wait. He was at the platform before the introduction was over. He sat himself down, leprechaun-like, on the steps, and waited! Then he had the Award, and the Eskimo stonecut print that went to each P.R.O. Canada affiliate in the group, and he had the microphone. For 15 years the Irish Rovers have been playing their music around the world, he told the 200 gathered. He had watched the growth of Canadian music; had seen Canadian songs becoming Canadian hits, and now Canadian songs becoming international hits. He mentioned his excitement earlier during the reception at meeting internationally-known Canadian songwriters for the first time, such as **DALLAS HARMS**. A few days later, upon reflection, Will told a CBC publicity man, "Of all the moments in our 15-year career, this has truly been the most satisfying . . . to be accepted by the people in the music business and recog-

nized for international appeal is very rewarding. The boys and I are very excited because, as you know, the Rovers travel and play all over the world, sort of ambassadors to Canada, and it really feels good to be recognized in this way by the people in the industry."

The Wm. Harold Moon Award was presented on P.R.O. Canada's behalf by Gilles Lefebvre, General Director of the Bureau of International Cultural Relations for the Department of External Affairs in Ottawa. This is the sixth year for the presentation of the Wm. Harold Moon Award, named for the first Managing Director and current Chairman of the Board.

In addition to this special award, Certificates of Honour went to the writers and publishers of 34 tunes popular last year. **BURTON CUMMINGS**, host of the Juno Awards this year, headed the list with citations for three hits he wrote and recorded. Honoured for two tunes each were the Quebec writing team of **KEVIN GILLESPIE** and **JEAN ROBITAILLE** for tunes recorded by Anne Marie; **JIM VALLANCE** of Vancouver for

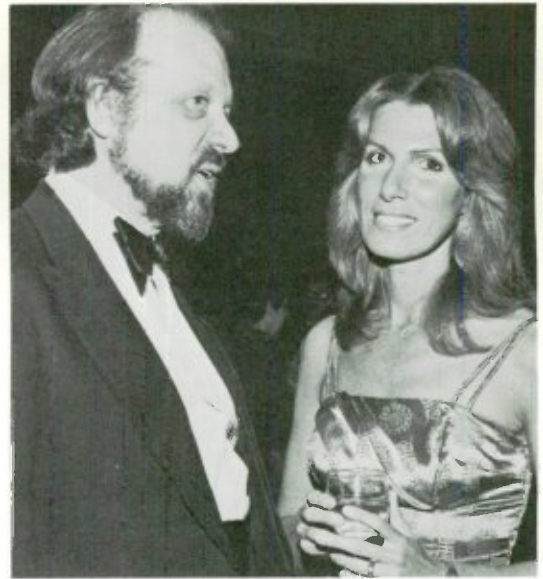
Wm. Harold Moon, P.R.O. Canada; Paul Horn, Victoria, B.C.; George Taylor. Right: Walter Grealis, Publisher, RPM; Louis Applebaum, Executive Director, Ontario Arts Council, Mrs. Applebaum.







Arnold Edinborough; Mrs. Gordon F. Henderson, Ottawa; Mrs. Hind-Smith; Michael Hind-Smith; Mrs. Edinborough; Jack Craine, Network Programme Director for CBC-TV; Riki Turofsky.



Prism hits; **KEN TOBIAS** and **RONNEY ABRAMSON**, both of Toronto; and Hamilton's Dallas Harms for songs recorded by country performer Gene Watson. Dallas and his wife Marie, by the way, were knock-outs in matching bright red and white outfits.

Award winners from British Columbia included **BILL HENDERSON** of Chilliwack; **TERRY JACKS** who flew in from Los Angeles for the evening; **AL FOREMAN** and **BILL McBETH** for a hit by the Foreman Young Band; **RANDY BACHMAN**; Trooper members **BRIAN SMITH** and **RA McGUIRE**. **LEE BACH** of Calgary received a citation for a Mercey Brothers' hit, while **DICK DAMRON** of Bentley, Alberta, was there to accept as well.

Ontario winners were **BILL MISENER**; **FRANK MILLS**, who is now residing in Nassau, for "Music Box Dancer"; country writer/performer **MARY BAILEY** down from Kirkland Lake; **GORDON GRILLS** (whose guest was country writer/performer **JUNE EKHARD**) for a tune co-written with Red Sovine; and Toronto's **DAVID BRAD-STREET**.

**GEORGE THURSTON** and **PETER ALVES** were among those honoured from Quebec, for a tune they wrote for Boule Noire; **MYLES GOODWIN** for one recorded by April Wine; **CAROLYNE BERNIER** and **TONY GREEN** for a tune recorded by Carolyn; **BERNARD BLANC** of Laval des Rapides; and **BERTRAND GOSSELIN** of the duo Jim et Bertrand.

Those from the Maritimes receiving Certificates of Honour were **CHARLIE RUSSELL** who came from Woodstock, N.B., for a

country song recorded by **BOB MURPHY** and Big Buffalo; **ELIZABETH** and **STEVE RHYMER** of Granville Ferry, N.S., for an Emmylou Harris hit.

**ADAM MITCHELL** was awarded a citation for a Good Brothers' hit while **NICK GILDER** and **JIM McCULLOCH** were honoured for "Hot Child in the City", recorded by Gilder.

Denise Meloche, who heads P.R.O. Canada's Montreal office, assisted Cam Ritchie, P.R.O. Canada's Vice President and Managing Director, in announcing award winners. Specially introduced were the Hon. Robert Welch, Deputy Premier of Ontario; Mrs. Pat Pearce, until April 1 a commissioner of the CRTC; Michel Berthiaume from the Research and International Affairs Branch of the Bureau of Intellectual Property, Ottawa; Louis Applebaum, Executive Director of the Ontario Arts Council; Max Ackerman from the Recording Arts and Sciences Institute in Montreal; Eber J. Rice who heads the Ontario Liquor License Board; Don Lawrie, Vice-Chairman of the Canadian Association of Broadcasters.

This year three industry leaders were invited to present P.R.O. Canada's Certificates of Honour. Ritchie briefly described the role of organizations they represent. Cyril Devereux is General Manager of the Canadian Musical Reproduction Rights Agency Limited formed three years ago to license record companies for the release of their recordings and to distribute mechanical royalties and license production houses for the synchronization fees. It has more than 7,000 music publishers registered, from Canada, the United States and Britain.

Brian Robertson is President of both CARAS and CRIA. The Canadian Academy of Recording Arts and Sciences is a non-profit organization created in 1975 to foster the development of the Canadian music and recording industries. Currently there are 900 members. The academy's activities include the annual Juno Awards. The Canadian Recording Industry Association, created in 1963, has 43 members representing more than 95 per cent of sound recordings manufactured and sold in Canada.

The final presenter was Michael Hind-Smith of Ottawa, President of the Canadian Cable Television Association, a group representing 316 cable companies across the land. Although performing rights societies in Canada are unable to collect performance royalties from cable companies, due to outdated copyright laws, the cable group is looking forward to participating constructively in forthcoming revisions to the Act. It has no difficulty, says Hind-Smith, in accepting and paying copyright obligations for the creative and intellectual properties subsisting in those programmes originating on cable channels. "This area," he told *The Music Scene*, "will become more and more important to the music creator as cable increases its capacity to originate programmes on pay television or through the recently organized cable satellite network."

**BERNIE BLACK** and his trio supplied background music during the reception and later moved to a grand piano in the diningroom where the traditional roast beef dinner was served.

Gil Taylor, President Intercom Films, Mrs. Taylor, Mrs. Welch and the Hon. Robert Welch, Deputy Premier of Ontario; Mrs. Smith and Jeff Smith, Sounds Interchange, Toronto.





Guest presenter Cyril Devereux presents Awards to Dick Damron, left; David Evans, President Capitol Records EMI (Canada) Ltd., Beechwood Music of Canada; RCA's Jack Feeny on behalf of Adam Mitchell.



Larry Gregson, The Mercey Brothers Publishing Company; Jack Feeny, Dunbar Music Canada Ltd.; Cyril Devereux; Charlie Russell; Dallas Harms; Cyril Devereux; Bill Kearns, Doubleplay Music of Canada.

Cyril Devereux with Terry Jacks, left; Garry Ayliffe, London Records and Felsted Music of Canada Ltd.; Martin Onrot accepts for Chilliwack's Bill Henderson.





Tony Tobias of Glosecap Music Publishing; Ken Tobias; guest presenter Brian Robertson; Al Mair, Abovewater Publishing; Ronney Abramson; Jack Feeney, Dunbar Music Canada Ltd.; Mary Bailey; Brian Robertson.



MCA's Herb Forgie accepts on behalf of Trooper members Ra McGuire and Brian Smith; WEA's Ross Reynolds accepts for Elizabeth and Steve Rhymer; Polygram's Wendy Lockwood accepts for Randy Bachman; Michael L. Richards, Montreal, North Country Music Ltd., accepts for Frank Mills as well; award-winner Bill Misener.

**PHOTOS BY ROBINSON PHOTOGRAPHY**

Guest presenter Michael Hind-Smith; Mrs. David Bradstreet accepts for husband; Brian Chater, Irving Music of Canada Ltd.; Arnold Gosewich, CBS Records Canada Ltd., accepting three awards for Burton Cummings; songwriter Gordon Grills; Terry Flood, Montreal, Sialom Publishing Co.



## PERSISTENCE TAKING ALMA FAYE TO THE TOP

by Ken Waxman

"What I am," singer **ALMA FAYE BROOKS** declared without a trace of false modesty, "is one very determined lady."

We were sitting in a Toronto wine bar not far from RCA's downtown studios where the Montreal-based disco singer was rehearsing for a benefit appearance at Maple Leaf Gardens. And the songstress with the model's bearings and good looks was explaining how after establishing herself in eastern Canada following the success of "Stop," her first RCA single last year, she's now taking aim at the United States and Europe where her tune "It's Over," has been released by Casablanca Records, the Los Angeles-based firm that scored big with The Village People and Donna Summer. In the U.S. she is marketed only as Alma Faye, to avoid confusion with Patty Brooks.

Brooks, 26, ticked off on blood-red fingernails the reasons for her recent success. "I have determination, faith, timing and dedication," she said evenly. "I'm lucky and I also have a constant need to prove myself."

This "need" explains why her career so far has encompassed modeling, acting and songwriting as well as singing. And that heady combination of talents has served her well since 1970, when as a 17-year-old high school student, she walked into an audition for the Montreal cast of the musical "Hair" and after singing an Aretha Franklin tune, left a few hours later the youngest member of that bilingual cast.

Incredibly enough, she had never sung professionally before, but as a child growing up in Tyler, Texas, 80 miles east of Dallas, had long thought of becoming an entertainer. When she came to Montreal at 12, with her Montreal-born mother, she had already been influenced by the blues and gospel music she heard in Texas ("they're different sides of the same coin as far as I'm concerned"), but by no performer in particular.

This refusal to be influenced served her in good stead, allowing her to perform in a variety of styles. After staying with the Montreal "Hair" cast for a few months, she left for New Zealand and Australia where she appeared with a touring "Hair" cast. In Australia she was the star of a TV commercial—the singing "Peter's Ice Cream Girl". Returning to Montreal in 1972, she spent a period as soprano lead in the Centaur Theatre's production of "Riverless", a play about Halifax's black community, then went on the road as part of a Montreal band, performing from Buffalo, New York and Harlem to Quebec rock clubs and Cegeps and singing tunes associated with performers as different as Aretha Franklin and Billie Holiday.

Finally deciding to go it alone, she quit the band without collecting her last week's pay. Before she had time to formulate further plans she was asked to sing back-up vocals on **BOULE NOIRE's** second lp.

This led to more studio work and television appearances, but at the same time she was

sending tapes of her voice and songs to various record companies. No one was interested but she didn't lose hope.

Eventually she met Dominic Sciscante and Michel Daigle, super disco producers, who had already come up with hits for Martin Stevens, Patrick Normand and The Black Light Orchestra. They were looking for a new act to produce and with the help of arranger **LEE GAGNON** fashioned material for Brooks. "Stop," their first effort, almost went gold in Canada; won her a Juno nomination as best new female performer; led to her opening shows for K.C. and the Sunshine Band in Montreal and Paul Williams in Ottawa; and it and subsequent tunes interested Casablanca, with which she signed for outside Canada.

Although her first hits were covers of others' tunes, now, usually in collaboration with Sciscante and Daigle, she writes her own lyrics, including all the songs on "Doin' It", her first RCA lp. She has been composing seriously since 1976 and has her own publishing company, **MAISON D'EDITION LADIE CAPRICORNE**.

Brooks looks on songwriting as "eavesdropping" and admits she often gets ideas for lyrics after overhearing conversations. But she also aims for a universal mood and emotion. Although she carefully says that she sings much more than disco, she has no time for those who condemn so-called simplistic disco song lyrics.

"Right now disco is like rock 'n' roll was in the '50s: the best way to get an idea across. My songs have a lot of repeated hooks and rhythms, but the message still gets through. You just have to listen to the singing and the arrangement and read between the lines the way you would read between the lines of a book. The most important thing, though, is to get people to listen."

Although Brooks would like to write more on her own, she'd rather record "something I work out with Michel, Dominic and Lee or even something that arrives in the office from another writer," than a less-than-perfect tune just because she wrote it. "I'm living music and I want to offer the best songs I can."



Alma Faye Brooks

## Musicians accept a newcomer

# OUELLET SCORES FOR TV ADS, SYMPHONIES

by Carmen Langlois

GILLES OUELLET, 27, is an open-minded and highly talented composer-arranger-orchestrator. He calls himself a post-romantic and includes commercials in his work. Though he respects people who remain purists out of principle and, hence, are often unemployed, he prefers to experience every form of music.

Since September, 1976, Ouellet has held the post of arranger and musical director for the daily television programme *Regional 03* at CBVT. He has written music for two dramas, *Un Aller Simple* which was produced on CBC Television on the programme *Les Beaux Dimanches*, and *Le Cerisier* which was presented in four episodes on the programme *Scenario*. Ouellet was arranger and conductor for a TV special on singer Andrée Bernard and musical director for shows by Andrée Bernard at Le Grand Théâtre de Québec, and later for François Léveillé broadcast on *Vedettes en Direct* for CBC Television. He was arranger and producer for JEAN-PIERRE BÉRUBÉ as well as for Marc Lepage, Minister of Cultural Affairs, at the Fêtes du Patrimoine in 1977. Add to that the years he played piano—both jazz and mood music—in the bars of several large hotels, along with his compositions, and you have the résumé of a busy musician indeed.

After finishing studies at Laval University's School of Music and the Quebec Conservatoire, Ouellet reflects that schools are not designed with employment in mind. "There are professors who won many prizes in Europe but who are incapable of writing a 30-second commercial," he says. "Arrangement and orchestration depend upon style. That's most important: a cantata must sound like a cantata, a patriotic song must thrill the listener, and a commercial has to grab people's attention in 30 seconds. Each composition requires a specific style."

While studying, he accompanied various artists on tour, playing guitar and piano. It was at this point that he started as a session guitarist at a recording studio called Coyotte at Ste-Foy in the suburbs of Quebec City. Two months before the end of his final school year Ouellet was offered a number of assignments. He had just been awarded the composition prize and was sure to win the prize for harmony. Was he to await his diploma and look for a job, or seize the opportunity? He chose the latter. "That's how I found myself from one day to the next standing on the podium conducting 45 experienced musicians," says the young composer. "My heart was pounding . . ."

Previously Gilles had conducted 15, and later 30 musicians for a television programme. It was probably his youthful enthusiasm, in addition to his talent, which permitted him to be accepted by professional musicians and singers under his direction. Early this year he had occasion to complete orchestrations for the 60 musicians in the Atlantic Symphony Orchestra, with which he



Gilles Ouellet

was pianist for a Maritime tour, accompanying Acadian singer Marie-Paul Martin.

Gilles Ouellet greatly admires Victor Yampolsky, musical director of the ASO. "There's an open-minded man," he says. "He commissioned me to write two orchestrations of music by Sloche." Sloche is a Quebec group that Ouellet has worked with; he has also participated in the production of their RCA recording.

Ouellet deploras any lack of organization, especially in the musical field in Quebec. "In Halifax they are not any more intelligent, but they do think ahead; they take the necessary time. Here in Quebec people say Ouellet is a good arranger for brass. There at least they take the trouble to look further.

"The only thing that I admire here in the way of organization is hockey; they scout around. In the United States that's what they do with musicians. They are open to creation, they think entertainment, and this is why the world's artists go to the United States.

"For Quebecers," he goes on, "originality and profitability do not go hand in hand." Ouellet, who is open to any new experience, will soon be off to Los Angeles himself.

Studio experience is extremely important for any arranger. "The studio absolutely must not dictate your arrangements. The studio helps to bring about certain corrections. It is imperative that in 1979 an arranger know how a recording studio works,"

he says. "On television, too, you have to know the technique. The arranger must be able to say, for example, to the sound engineer: 'The first trumpet is a little sharp'."

Ouellet deploras the fact that TV sound technicians generally have no idea about music. "They still depend upon power, watts, just as they did when rock and roll began. They do not see the necessity of collaborating with the musicians," he says. "At Laval University there is an electronic recording studio. There are no classes for sound recording there! In the United States these classes have been going on for 15 years now in the schools, so who can be surprised that their sound is good!"

Gilles Ouellet is one of those musicians who manages to make a living totally on music in Quebec. "Quebec after all is a little village. Wonderful things could begin there but people don't talk to each other." There are problems of competition, but Ouellet finds those more stimulating than bothersome!

Ouellet's idol is Mahler and mention should be made of his passion for Koechlin (1867-1950) whom he defines as "a genius of technique and sensitivity." Anyway, what would technique be without sensitivity and creative intelligence? According to Ouellet all musicians are sensitive but they must also be able to convey their feelings through musical composition and performance.

# MUSIC IN CANADA

Canada's music trade, RPM, has set September 22 and 23 for its annual Big Country convention and Awards, this year in Mississauga, Ontario. The five days preceding Big Country, September 17 through 21, will be filled with country events organized by the 500-member Academy of Country Music Entertainment. **TOMMY HUNTER** has agreed to act as Honorary Chairman for the ACME celebrations . . . An album by **FUSTUKIAN** has been released on the Vera Cruz label, 10534—109 Street, Edmonton, Alberta.

Writing credits on the country album include Fustukian and **MAVIS McCAULEY**. Speaking of Mavis McCauley, her Vera Cruz album simply titled "Mavis McCauley" was also released earlier this year. She plays piano and synthesizer in addition to providing vocals.

Both albums were recorded at Sundown Recorders in Edmonton. Mavis, writes Graham Hicks in the *Edmonton Journal*, is the best musical secret in Edmonton. She's worked studio sessions for years, but this is her first "serious" album. She defined her album as "heavy rock, with classic overtones". Mavis originally set out to be a classical pianist and by 17 was writing and singing. Give this album a serious listen . . . The single "All Alone" recorded by **KENNY DES CHAMP**, written by **CYRIL DAWSON**, made it to the quarter finals in The American Song Festival. The flip, "The Vision" was written by Des Champ . . . The Maple Haze label has released **BETTY HAAKONSON**'s song "Such is Love". The record has a strong flip side in "Second Best" written by **DAVID SIMMONDS** and **ALLAN HARRIS**. It's published by **ROSS GROUP MUSIC** and **CEDAR SHADES PUBLISHING** . . . Royalty has released **LAURA VINSON**'s single "Mes Amis O Canada", an original tune recorded live at a special concert at the University of Alberta. This patriotic record holds deep meaning for the singer/songwriter. It's published by **HELPING HAND MUSIC** . . .

**BOB VAN DYKE** will be a contestant at the *Intervisions* world song festival in Warsaw, Poland, later this summer. He and his band will perform two songs, one original and one by a Polish composer. Bob has had a single released by Change Records in Canada: "A Nice Night for Falling in Love" and "Sun Sets in California". Both cuts are from his album "Another Van Dyke", distributed by MCA Records (Canada) . . . **CHARLES KACZYNSKI** is a Quebec-based singer/songwriter who studied at the Three Rivers conservatory. He has recorded his first album on the Charles Kaczynski label and has composed and performed the entire record himself . . . Jonathon Productions, 2501 Centre St. N., Calgary, has opened a publishing division, **JONA PUBLISHING**, and begun a recording label, Aura Records. The company's **MICHAEL CHURSINOFF** says they are looking for commercial pop, MOR and country tunes . . . Toronto's **MENDELSON JOE**, Joe Mendelson until the computers convinced him of the change, has produced a new Noel Harrison album, on

Posterity Records. Included is Mendelson's song "Do What You Do". Mr. Joe is also about to record his eighth album, entitled "Not Homogenized" . . . "Fever in Rio", released on Casino Records, is a massive triumph by any standards. It represents two long years of determination, of substantial and potentially ruinous personal risk, of unflagging spirit," wrote Ritchie Yorke in a *Sound* magazine cover story on **RAY MATERICK** in April. Yorke comments on the exceptional sound of Materick's self-produced and written fifth album, distributed by London. It was recorded at the new Grant Avenue Studios in downtown Hamilton, Ontario . . . In Fredericton, the University of New Brunswick summer music festival included a jazz workshop with **PHIL NIMMONS** director. Teaching were members of Vancouver's Pacific Salt band including **DON CLARK**, **OLIVER GANNON** and **GEORGE URSAN**. The percussion ensemble Nexus also was scheduled to perform at the June festival . . . Country singer/songwriter **MARY BAILEY** from Kirkland Lake, Ontario, was chosen by the Country Music Association International Committee in Nashville to represent Canada at the annual Fanfair there in June. Also, she

has been accepted to attend the month-long John Davidson Singers' Summer Camp on Catalina Island in California in July. The workshop is designed for professional performers . . . The Centaur Theatre in Montreal has announced it will tell the **LEONARD COHEN** Story during its upcoming season. Cohen himself will work on the show, to include his songs, poetry and prose . . . Newfoundland's international music ambassador **MICHAEL T. WALL**, a regular at the Molly and Me tavern in Toronto, saw the release this spring on the Boot label of his most recent album, "The Singing Newfoundlander". Writing credits included **JOHN ALLAN CAMERON**, **BOB KING**, **NEIL MATTHEWS** and Wall himself . . . **REBECCA** began composing at 12 and recorded her own composition on a single entitled "Sunshine Eyes" on Boot Records at 14. There were other records leading to her latest album, "Rebecca", from which her single, "More Of A Woman", has been released. She has appeared on the *Bob McLean*, **TOMMY HUNTER** and *George Hamilton IV Shows*. Rebecca and her group Country Sunshine have recently toured Ontario Centres. They were chosen to play Fiesta Week in Oshawa in June for the fourth year in a row . . . The single "Mommy" was written and recorded by **GENE MacLELLAN** as a tribute to Mother's Day and The International Year of the Child. It's on Pilgrim Records (P.O. Box 189, Postal Station "W", Toronto, Ontario, M6M 4Z9) . . . Due to the success of their first duet, "Hold On To My Heart", **CHRIS NIELSEN** and **R. HARLAN SMITH**, who also produced, have recorded the album "Stolen

## FILM ACADEMY FORMED

The Canadian film industry has announced the formation of the Academy of Canadian Cinema (Académie du cinéma canadien). The Academy, which will succeed the Canadian Film Awards, will present a televised awards ceremony on an annual basis, the first tentatively scheduled for February 6, 1980.

Membership in the Academy is open to individuals with on-screen feature film credits. Members of each craft category (i.e. actors, cinematographers, composers, editors, directors, etc.) will be responsible for nominating and judging their peers, except for the Best Feature Category award which will be voted for by all Academy members. Associate membership is open to individuals active in the industry as agents, distributors, exhibitors, technicians, executives, and public relations personnel.

A 28-member interim Board of Directors under co-Chairmen **PAUL HOFFERT** (representing composers) and Jack Gray (representing ACTRA) will be made up equally of individuals elected from the membership of the various craft categories and representatives of organizations involved in the Canadian Film industry.

"The growth in the Canadian feature film industry in the past few years has been fantastic", said board member **AL WAXMAN**. "In order for the industry to develop as a popular force in our culture and economy, we must not only continue to make films but we must also celebrate and promote our films and our filmmakers. That is why the Academy is being established now as a vehicle for greater exposure for the industry—in Canada and abroad."

*Waterloo Farmers*, a National Film Board documentary directed by Italo Costa with music by **DAISY DEBOLT** and Celia Brickman, won the Bronze Bunch Award at the Third Festival of Films on Agriculture and Rural Topics held at Santarem, Portugal.

Marguerite Duparc production with music by **ALAIN LAMONTAGNE** and Gilles Bellemare, *Wild Horse Hank*, a Film Consortium of Canada production by Bill Marshall and Henk Van Der Kolk with music by **PAUL HOFFERT**.

Among the Canadian films screened at the 1979 Cannes Film Festival in May were *Eclair au chocolat*, a Films Mutuelles production by Robert Menard with music by **RICHARD GREGOIRE**, *Avoir seize ans*, a

**PATRICK GODFREY** has composed original music for two animated short films produced by Richard Condie for the National Film Board of Canada entitled *Oh Sure* and *John Law and the Mississippi Bubble*.

Moments" on Royalty Records. The title song was penned by **BEV MUNRO** . . . **BEN KERR** reports that the tune he wrote for brother Colin and Colin's talking mynah bird Rajah is attracting attention and telephone calls from DJs as far away as England. "The Mynah Bird Hop" was released on Walkathon Records and distributed by Ben himself from Box 5896, Station A, Toronto. Lately Rajah has been a big attraction in Ontario schools but has also made appearances at Studio 54 and with Woody Allen on the *Johnny Carson Show* . . . Newly created Magnum Records, developed to consolidate GRT's Canadian artists on one label, includes **MOE KOFFMAN**, Prism and Dogstar. "Armageddon", Prism's third album, was shipping platinum at press time. Writing credits include **BRUCE MILLER**, currently in Los Angeles. The album is the first for Magnum Records. Prism was readying for a 10-day tour of Eastern Canada with Cheap Trick. A Dogstar album will be out this summer. As for Koffman, he plays Ontario Place for the second time this year on September 4. In June he returned to the studio to work on his album "Back to Bach" . . . Since February **DICK DAMRON** worked his way east through Winnipeg, Ontario and the Maritimes. He went on to England, Holland and Germany. *The Edmonton Journal* has announced that on June 4, he received in Nashville The Texas International Music Award. He goes on to the Calgary Stampede and finally to his third annual Country Music Festival August 5 in Bentley, Alta. . . . **GORDON PENDLETON** wrote all but two of the songs on his album "Something to Believe In", on Eagle Creek Records, P.O. Box 435, Rosetown, Sask. This is the label's first venture. Gord, from Saskatoon, has been in the past a master of others, a mimic. He was awarded an \$800 grant from the Saskatchewan Arts Board to assist in the promotion and distribution of the album and he has contributed some \$20,000 of his own money. The album is described as "peaceful, undemanding and easy to listen to" . . .

**PIERRE SENEAL**, former leader of Mashmakhan, released in May his first single since 1973, on the Nova Scotian label Black Bear Records. "The Gypsy" is his own composition . . . **HUGH SCOTT** of Aylmer, P.Q., has recorded his original country tune, "Lonely Prison Walls" on the Snocan label. The A side is "Good Time Lady", a **WAYNE ROSTAD** tune. The single is from a Snocan album by Scott . . . "Dream of Life", recorded by Nana McLean, was incorrectly reported as recorded by the pop R&B group Jhanuary in an earlier issue of *The Music Scene*. Jhanuary members **DAN TURCO** and **STEVE DUCAS** are the co-writers and this was the first song they wrote, about nine years ago. Nana McLean's next album will feature more of the Canadian duo's compositions. Ducas and Turco produce as well as write and record. A recent effort is **BRUNO DE ROCCHIS'** single "Fahrenheit" and "My Love For You Won't Die" on the Terrono label. The two will produce an album by De Rocchis this summer . . . She's old enough to have her first album and single on the market, but not old enough to perform in bars in her hometown, Calgary. Terry Kushner is 17, still in high school, and her album "Terry Kushner—One Step" has been released on Aurora Records. The album was produced by **DOUG WONG**. The instrumental "Aurora" was written by **JOHN REID**,



The "mauler" from Mabou, troubadour John Allan Cameron, faces some of Canada's best boxing, judo, tennis athletes in free-wheeling contests between songs on his unique music/variety series on CBC-TV Friday evenings at 9 this summer.

**MILES JACKSON, GAY DELORME, BARRY BRATHWAITE** and **BILLY McBETH** during recording at Sound West Studios . . . News from Quality Records: A Broadland album by country writer/performer **NEVILLE WELLS** and Sweetwater will be released this summer and includes his current single, "Alone Again With My Flat-Top Friend" backed by "Alberta Keeps Calling Me". Wells, from Ottawa, completed a five-week tour of Western Canada earlier this year. Upcoming dates include the Astrolabe in Ottawa July 9 . . . "Changes", the first single from the album "At Last" written by **WAYNE EVANS**, released on Grand Slam, at press time was starting to show up on country charts across the country . . . **ORVAL PROPHET** has recorded **DALLAS HARMS'** "Sorry And The Hobo" on Broadland. Prophet continues to tour and does night clubs and television despite continuing health problems. Another Broadland release, "The Eagle" by **DON COCHRANE** and Sweet Clover is predicted to do well on country and MOR charts. It was written by **PETER CLEMENTS** of Ottawa. Don performed in clubs in both Nova Scotia and Ontario before beginning a Western tour in June. He is scheduled to play the **DICK DAMRON** Festival in Bentley, Alberta, August 5 . . . **LARRY MATTSON's** first album "Sweet Words" on Grand Slam, produced by **DALLAS HARMS**, includes original material by Mattson as well as **DALE MERRILL, JOE LEFRESNE** and Harms . . . News from Royalty Records: **JOYCE SMITH**, well-known country music artist, has signed with Royalty Records. As a teenager she recorded three successful singles. A native of Alberta, she has decided to continue her career after time out for her family. Pro-

duction of her first Royalty single began in May with **R. HARLAN SMITH** producing. Her schedule is jammed from April through August. Royalty has signed a U.S. release agreement with Ray Lawrence Ltd. of Studio City, California. Three singles scheduled for release June 1 were **JIMMY ARTHUR ORDE's** "Story Time & Prayers", Chris Nielsen's "Everyone's Laughin' But Me" and R. Harlan Smith's "Ding-a-ling Debbie". Albums by the three are scheduled for release in the U.K. on the Emerald Country Gems label, distributed by Decca . . . With the collaboration of **PAT DESARIO** plus the backup of Nitelite (Nanette Saab, Erika Rezwick), **GAYE EVERS** has recorded his first disco single, "Body Party", on Capitol Records . . . *Billboard's* early June "recommended singles" list included April Wine's "Get Ready for Love" on Aquarius, Capitol in the U.S., written and produced by **MYLES GOODWYN**, and BTO's "Jamaica" on Mercury, written and produced by the West Coast's **JIM VALLANCE** . . . **COSMIC RAY** was a finalist in the Q107-Radio Home-Grown song competition last spring with his tune "Space In Time". Since then the cut has become part of the Q107 contest album, with proceeds going to UNICEF, but is also the A-side of CR's single on his own Spirit label (P.O. Box 297, Downsview, Ontario).

The flip side is "Hungry People". An album is scheduled to follow this fall. CR believes music is a vital part of communications and is more interested in getting his message across, regarding positive human relationships, to a teen audience than in the entertainment aspect of his recordings. His vocals are backed by futuristic synthesizer arrangements.

# CONCERT

by Rick MacMillan

The Toronto Dance Theatre's spring season, presented in April at Toronto's St. Lawrence Centre, unveiled two new works: "Seastill", choreographed by Patricia Beatty to a score by **ANN SOUTHAM** and "Light Brigade", a work by Peter Randazzo set to a musical collage by David Davis (both seen on April 25 and 27). A second programme, on April 26 and 28, offered repeat performances of two of the company's most effective works, both to scores by Southam: "Against Sleep" (Beatty) and "L'Assassin Menacé" (Randazzo).

Two new works by **ROBERT DAIGNEAULT** received their premieres on April 28 and June 3 at Toronto's Heliconian Hall. The first event, a benefit concert for Greenpeace, featured soprano Eleanor Kazdan and flutist Louise Hanley in the composer's "Pale Answers", set to a text by Barbara Novak. Also heard for the first time was a piano piece by **ANN SOUTHAM** entitled "Greenpeace".

The second concert, with pianist Ruth Kazdan, was devoted to music by Daigneault and Ann Southam. Daigneault was represented by "Music for Tutankhamen", which will form side one of an LP to be produced by Hathor Sound and sold at the Royal Ontario Museum's Tutankhamen exhibit this fall.

**DIANA MCINTOSH's** "Luminaries", a work for flute and piano commissioned with the aid of the Manitoba Arts Council, received its first performance May 14 at the Winnipeg Art Gallery. The concert was the third in the series Aurora Musicale, organized by the Winnipeg pianist-composer.

Spring concerts of New Music Concerts' 1978-79 season featured the Canadian premiere of **GILLES TREMBLAY's** "Compos-telle I" (March 16) and world premieres of **BARBARA PENTLAND's** "Éventa", Alex Pauk's "Earthstar Meridian" and U.S. composer Lou Harrison's "String Quartet Set" (April 28). The Tremblay work was commissioned by the French Ministry of Culture and Communication and received its world premiere last November 30 at Salle Wagram, Paris, during a concert honouring Olivier Messiaen's 70th birthday.

Pentland's "Éventa", scored for an ensemble of eight players, was commissioned by New Music Concerts with the assistance of the Canada Council.

New Music Concerts' 1979-80 season will feature premieres of specially commissioned works by **JOHN BECKWITH** and **GARY HAYES**.

**HARMUSE PUBLICATIONS** have just issued **MICHAEL CONWAY BAKER's** "Four Piano Pieces", Op. 22. Price is \$5.00.

Halifax composer **STEVE TITTLE** reports several recent premieres. "Shadowplay", for clarinet, percussion and tape, was first heard January 14 at Acadia University's Denton Auditorium, while the new-music group Murphy's Law gave first performances of "Messages (One)", for three percussionists (March 5), "The Dragon Doesn't Live Here Anymore", for trombone and double bass (April 6) and "Messages (Two)", for tape (April 25). Murphy's Law concerts took place in the Sir James Dunn Theatre, Dalhousie Arts Centre, Halifax.

Toronto composer **GEORGE FOX** was awarded second prize in a composer's competition organized by the Bushey Symphony Orchestra in Bushey, England, for his "Prologue for Orchestra".

Toronto composer **ROBERT BAUER** has been commissioned by CBC Stereo's Two New Hours to compose a large work for two narrators, chorus and ensemble of 15 instrumentalists. The work, to be titled "Nocturne", is to be taped this fall. Last April Bauer moved from the technical end of CBC operations to a new position as assistant producer of Two New Hours and Mostly Music.

**JEAN COULTHARD** has received Canada Council funds for a commission for duo pianists **BOYD McDONALD** and Garth Beckett. "Sonata for Two Pianos ('of the Universe')" will receive its first performance in July.

A new catalogue of the CBC's Canadian Collection of recordings has been issued by CBC Merchandising. Additions to the catalogue include discs by pianist John Ogden of **JEAN COULTHARD's** "Theme and Variations on B.A.C.H." and "Sonata for Piano" (RCI 289); the Ensemble Instrumentale du Québec in **ANDRE PREVOST's** "Triptyque" (RCI 297); the Ensemble of the SMCQ under **SERGE GARANT** in **CLAUDE VIVIER's** "Prolifération" (RCI 358); the Orford String Quartet in **JEAN PAPINEAU-COUTURE's** "Quatuor à cordes no 2" (RCI 362); the Classical Quartet of Montreal in the same composer's "Quatuor à cordes no 1" (RCI 363); the Purcell String Quartet in Prevost's "Quatuor à cordes no 2" (RCI 394); pianist Christina Petrowska in **MICHEL VINET's** "Metamorphose" (RCI 396); pianist Julie Holtzman in Papineau-Couture's "Deux Valses" and three pieces by **CLAUDE CHAMPAGNE** (RCI 397); bass Ingemar Korjus in **KEITH BISSELL's** "Maritime Folksongs" (RCI 419); the Orchestre de Radio-Canada à Montréal in **JACQUES HETU's** "Symphonie no 3" (RCI 436); violinist Steven Staryk in Papineau-Couture's "Sonate en sol" (RCI 438); the Hamilton Philharmonic Virtuosi in

**STEVEN GELLMAN's** "Symphony in Two Movements" (SM 295); the Festival Singers of Canada under Elmer Iseler in **HEALEY WILLAN's** "Missa Brevi XI, X, and IV" (SM 314); the CBC Vancouver Chamber Orchestra conducted by John Avison in **ROBERT TURNER's** "Variations on the Prairie Settler's Song" and **DEREK HEALEY's** "Primrose in Paradise" (SM 331); and the Winnipeg Symphony Orchestra conducted by Pierro Gamba in **PIERRE MERCURE's** "Kaléidoscope" (SM 334). Recordings from CBC's Canadian Collection may be obtained by mail order only, by writing to CBC Merchandising, Box 500, Station "A", Toronto, Ontario, M5W 1E6.

New publications from **BERANDOL MUSIC LIMITED** include **ROBERT BAUER's** "Willy Rag", for saxophone quartet, **R. MURRAY SCHAFER's** "String Quartet No. 2 ('Waves')" and **HARRY SOMERS' "Sonata No. 5 for Piano"**. Reprinted was Somers' "Twelve Miniatures for Voice and Instrumental Trio".

The Festival Singers of Canada, under conductor John Barnum, sang the world premiere on March 30th of **CLAUDE VIVIER's** "Journal", one of the composer's most ambitious works to date and one specially commissioned by the choir through a Canada Council grant. Text is by the composer and the work is dedicated to Elmer Iseler.

"Mémoires, reflets, et rêves d'ailleurs . . .", a group of five piano pieces by **BRIAN CHERNEY**, were given their first performance May 30 in Wigmore Hall, London, England, by Montreal pianist Tom Plaunt.

Two works by Regina composer **TOM SCHUDEL**, "Nocturne and Dance" for oboe and piano, and "Arietta and Scherzo" for bassoon and piano, are to be published by Malcolm Music, a division of Shawnee Press, Inc., Delaware Water Gap, Pennsylvania.

During the early summer months CBC Stereo's Two New Hours aired a number of Canadian works. A series of features on individual composers began with **ANN SOUTHAM** (April 22) and continued with **GILLES TREMBLAY** (May 6), Walter Buczynski (May 20), and **SAMUEL DOLIN** (June 17). An April 20 recital by pianist **ANTONIN KUBALEK** featured world premieres of **MICHAEL HORWOOD's** "Six Pieces for Piano" and **NORMAN SHERMAN's** "Aquarium", in addition to the Canadian premiere of Tremblay's "Traçantes". Taped broadcasts of concerts by new music groups Array, Days Months and Years to Come, New Music Concerts and the Vancouver New Music Society featured new works by **JOHN REA**, **CLAUDE VIVIER**, **R. MURRAY SCHAFER**, **GILLES TREMBLAY**, **BARBARA PENTLAND**, **FRANCIS CHAN** and **BARRY TRUAX**.



**MICHAEL HORWOOD's** "Salut" and "... Best High Hand" were given their first performances March 25 by the Humber College Experimental Music Ensemble under the composer's direction. Another work, "5, 3, 4", was given its first performance April 22 by the Humber College Jazz Ensemble and Percussion Ensemble under **TONY MERGEL**, while the composer's "Sextet" for strings and winds was first heard May 18 during an Array Concert at Heliconian Hall, Toronto. This last was written in 1971 as the composer's M.A. thesis.

**BERANDOL MUSIC LIMITED** will publish in facsimile edition five works by Horwood: "Microduet No. 1", for oboe and bass drum; "Overture for Piano Player and Two Assistants"; "Interphase"; "Talos IV" for solo accordion; and "Asteroids" for brass quartet.

Three world premieres by Montreal composers were featured in the February 22 concert by that city's Société de musique contemporaine du Québec under its musical director **SERGE GARANT: MICHEL LONGTIN's** "Deux rubans noirs III", **JEAN PAPINEAU-COUTURE's** "Le débat du cœur et du corps de Villon" and Michel Gonneville's "Variations 'auras'".

Andrew Culver of the *Montreal Star* noted that Longtin's work "demonstrated a love of the sounds of the contemporary palate, and was exploratory, direct, and sincere".

Writing in *Le Devoir*, Gilles Potvin believed Papineau-Couture to have "proceeded with admirable discretion, limiting purely musical expression to the cello introduction and a few brief interludes. To say that one could sense a certain affinity for the voice of the great poet [Francois Villon] is without a doubt the highest praise one could offer the musical work."

**REINHARD BERG's** "Venus Flytrap" was first performed January 21 by members of the Edmonton-based improvisation group Otherwise in the third Edmonton New Music Concert held at Latitude 53, Society of Artists. "Big Bang" and "Improvisation on a painting by Giuseppe Albi", two collaborative works by Berg and **JONATHAN BAYLEY**, were first heard January 21 and February 18 respectively at the same location.

A programme of music by **WES WRAGGETT** was featured May 5 at Toronto's Poor Alex Theatre as part of a series organized by **MICHAEL J. BAKER**. Four works, "Very-Variations", "Glowing", "SSTS" and "Amin or Amen", received their premieres in performances by guitarist Wraggett, trumpeter Baker, pianist Anne Wraggett and accordionist Eugene Laskiewicz. A fifth work, for magnetic tape alone and titled "Nacht and Nebel", was also heard.

**CLAUDE VIVIER** has been commissioned to compose a short overture for a September concert of the Montreal Symphony's 1979-80 season. The September 25 and 26 concerts will include performances of **SERGE GARANT's** "Offrande II" (1970), in honour of the composer's 50th birthday. Other works by P.R.O. Canada affiliates to be heard during the MSO's coming season are **JACQUES HETU's** "Antinomie", **JEAN COULTHARD's** "Symphonic Ode", **JEAN PAPINEAU-COUTURE's** "Oscillations", **HARRY SOMERS' "Fantasia"** and **GEORGE FIALA's "Ouverture burlesque"**.

A special CBC concert of three recent works by **SAMUEL DOLIN** took place March 29 in the Concert Hall of Toronto's Royal Conservatory of Music. Two works, the "Sonata for Cello and Piano" and "Concerto for Four", received their premieres.

"The great success", wrote Ronald Hambleton of the *Toronto Star* following the event, "was [Dolin's] 'Concerto For Four', meaning percussionists Beverley Johnston and David Kent, and pianists James Anagnoson and Leslie Kinton. Here the uninhibited manic side of the Dolin talent bursts out."

Mezzo-soprano Judith Forst was accompanied by pianist Harold Brown in the February 23 world premiere of **MICHAEL CONWAY BAKER's** song cycle "The Unattainable" in Koerner Recital Hall, Vancouver. The event was part of the Community Music School Series.

**ROGER MATTON's** "Mouvement symphonique no 2" received a total of 16 performances during April and May by the Toronto Symphony. Following three home-town concerts at Massey Hall, the orchestra took it on its first tour of Western Canada and the Western United States as well as four centres in California. In October of last year the Montreal Symphony performed Matton's "Mouvement symphonique no 3" in five locations during a tour of Eastern Quebec.

The world premiere of Montreal composer **KEITH TEDMAN's** "Cantus Infirmitus", for piano with two, three or four instruments, took place February 11 at the Institute of Contemporary Art, London, England. The performance involved a pianist, clarinetist and cellist.

A March 25 concert by Montreal's Pro Musica featured the first performance of a joint composition by **JEAN DECARIE** and Michel Bedard of the University of Montreal's Faculty of Music entitled "Télophase II". Harpsichordist Scott Ross and guitarist Michel Longevin performed the work to the accompaniment of a pre-recorded tape.

**DENYS BOULIANE's** "Climats", for an ensemble of 13 musicians, received its first performance March 31 by visiting members of L'Atelier de Musique Contemporaine de l'Université Laval at McGill University in Montreal.

The premiere of **ANDY TWA's** "Oxford Sinfonia", for solo string quartet and string orchestra, highlighted a March 4 programme by the Woodstock Strings at Woodstock Collegiate Institute auditorium.

"Specially commissioned by the string en-

## Composers' Festival Great Success

# NOT ONLY OIL IN ALBERTA

The first annual Alberta Composers Festival, held April 27-29 on the campus of the University of Alberta, was by all standards a smashing success. If nothing else, it proved to those in attendance that the Alberta Composers' Association—which sponsored the Festival through the aid of such organizations as the Alberta Foundation for the Performing Arts, P.R.O. Canada, and the Alberta Foundation for the Canadian Music Centre—is to be taken very seriously. Perhaps other provinces could stand to learn from the public exposure gained through this unique undertaking.

The weekend-long Festival comprised three concerts of chamber music and one by the student orchestra of the University of Alberta, in addition to a Symposium, *Art in the Face of Crisis*.

Clayton Lee of the *Edmonton Journal* was enthusiastic about Friday evening's concert: "... the programme was very worthwhile, and it is astounding how much good music is conceived right here in this province. We may be sitting on oil but Friday night's concert disclosed we are also sitting on a goldmine of creative music, ready for the publishers."

About **ROBERT ROSEN's** "String Quartet '76 (Eclectic Variations)", which received its premiere at that concert, Mr. Lee commented: "The music here is first rate, a set of variations on an original theme." Also on that programme were **ALLAN BELL's** "Pas de Quatre", for four percussionists, **VIOLET ARCHER's** song cycle "Plainsongs" and works by Manus Sasonkin, William Jordan, Malcolm Forsyth, **JOHN P. JACKSON** and Dean Blair.

Heard at the April 28 concert at Convocation Hall was the well known Calgary trio One Third Ninth in **RICHARD JOHNSTON's** "Trio", **ALLAN RAE's** "On the Wind" and Violet Archer's "Trio No. 2". Vernon Mergatroyd performed his own "Sonata No. 4" for piano.

The final concert, on the evening of April 29, featured **CLAUDE KENNESON's** "The Whisper Stranger", **GLENN LEMIEUX's** "Quintet for Brass", **ALLAN RAE's** "Alam Al-Mithal" and Allan Bell's "Nocturne". "To my mind", concluded the Journal's Clayton Lee, "the finest work of the festival had to be Allan Rae's 'Alam Al-Mithal' for piano... The strong music was atmospheric in the deepest sense, with a mystical, thickly textured fabric."

We await with interest the 1980 Alberta Composers Festival, already in the planning stage.

—R. MacM.

semble with assistance from the Ontario Arts Council and city of Woodstock, Twa's 'Sinfonia' is a dramatic, sweeping work", wrote Dennis Kucherawy of the *London Free Press*.

The world premiere of **DENNIS FARRELL's** "The Birthday of the Infanta", a lyric tragedy in two scenes, was April 22 in the Sir James Dunn Theatre, Dalhousie Arts Centre, Halifax, as part of the InNOVations in Music series. The composer, who is Associate Professor of Theory in the Music Department of Dalhousie University, also wrote the libretto, based on a story by Oscar Wilde. The opera's two performances were directed by Lionel Lawrende, Chairman of the university's Theatre Department, and conducted by Alexander Tilley. **WALTER KEMP**, Chairman of the Dalhousie Music Department, was executive producer.

"Farrell created a forceful but appealing impression with music comprised of both tonal and atonal effects and a story line of gripping intensity", wrote Barbara Senchuk of the *Halifax Mail-Star* following the work's premiere.

The performance was recorded under the direction of CBC Halifax producer **ADRIAN HOFFMAN** and was broadcast in its entirety (along with features on the principals involved) on May 16 on CBC Stereo's network shows Arts National.



Guitarists Oliver Gannon, left, and Alexei Kuznetzoff signal to one another during Moscow jam session.

*MacPherson—Cont'd from pg. 5*

applause, encores and autograph signings.

On Nov. 28 MacPherson, Gannon and Ruther taped a television show at Leningrad studio, where the technicians applauded each number. There they befriended Vladimir Feyertag, the Soviet Union's foremost authority on jazz, who told them that public schools in Russia offer courses and lectures in jazz history.

The trio took the Red Arrow train to Moscow for five performances at the 1300-seat Estrada Concert Hall. Backstage after the first show, the deputy-director of Gosconcert thanked the band for "preserving the tradition of classical jazz."

"Who would say something like that over here?" asks MacPherson sardonically. "Here, it's 'Don't you guys know any disco?'"

At an 11 a.m. jam session the next day, the Canadians met two Soviet jazz stars, pianist Leonid Tchizik, scheduled to play New York's Newport Festival this year, and guitarist Alexei Kuznetzoff. Following the session, Gannon and Kuznetzoff carried on an animated conversation: "Neither of us spoke the other's language," Gannon recalls. "I'd say Wes Montgomery, and Alexei would nod and grin." Three hundred people jammed the small hall to hear the Canadian and Soviet players trade phrases.

Over a 35-hour period the band played four concerts and one jam session. Although fatigue was setting in, MacPherson never lost sight of his diplomatic responsibilities. He never turned down an interview, never missed an appointment, never rejected an autograph-seeker. "Fraser was the perfect man to send," remarks promoter Zukerman. "He handled the musical and public-relations sides very well."

**HILDEGARD WESTERKAMP**, a member of the World Soundscape Project, has received an honourable mention in the 7th International Competition of Electroacoustic Music, Bourges, France, in the "programmed" category, for her work "Fantasie for Horns", composed in the Sonic Research Studio of the Department of Communication, Simon Fraser University, B.C. This work, along with **JEAN PICHE's** "La Mer à l'Aube" and **ANNE HOLMES' "Wood on Wood on Water"**, was heard earlier this year in many countries, including France, Belgium, England, Cuba, New Zealand and Hungary.

"Androgyny", a spatial environment with four computer-synthesized soundtracks (1978), by **BARRY TRUAX**, was the only Canadian work chosen among individual entries for the ISCM's 1979 World Music Days international festival of contemporary music, to be held September 10 to 20 in Athens, Greece. Truax's work will be heard at the festival's only electronic music concert.

Truax, who is Director of the Sonic Research Studio of Simon Fraser University in Burnaby, B.C., was also one of the featured composers during the Canadian Day at this year's 9th International Festival of Electroacoustic Music in Bourges, France. On June 9, the composer attended the festival to hear the world premiere of his "Love Songs", for voice and computer and electronic tapes, in a performance by Dutch mezzo-soprano Ileana Melita. Jim MacDonald of Toronto was heard in the composer's "Sonic Landscape No. 1" (1970), for horn and electronic tape.

The knowledgeable Soviet audiences continued to astound the visitors. In Riga, a young listener asked MacPherson to sign a two-year-old issue of *Coda Magazine*, the Canadian jazz journal not easy to find at home. Audience members would request decades-old jazz numbers recorded by obscure U.S. record labels (one girl asked the trio to play her favorite song, Cole Porter's "You'd Be So Nice To Come Home To").

Backstage after the final Moscow performance, a young woman introduced herself in perfect English, saying she was a Moscow piano teacher who had been deeply influenced by the early jazz pianists—Scott Joplin, Jelly Roll Morton and Fats Waller. "She not only knew every tune we played," comments MacPherson, "she knew all the lyrics, in English."

The following evening, Fraser and Friends played a private concert at the Canadian Embassy and, for the first time, felt like strangers in a strange land. It was a new experience for the trio not to be surrounded by crowds of Russian admirers.

Ambassador Robert Ford thanked the musicians, and presented them with a copy of a review in *Tass*, the official Soviet newspaper, which remarked on the band's "high professionalism" and "virtuoso performing". Along with the review, MacPherson has brought home many gifts from audience members and musicians. After an evening performance in Leningrad, the saxophonist noticed a woman in her middle years standing in the street. As he passed, she held out a calendar, exchanged pleasantries, and left. Later, the official translator wrote out the calendar's inscription in English: "Thank you very much for your beautiful jazz music. Your art serves to better understanding between our peoples, to peace, progress and happiness".

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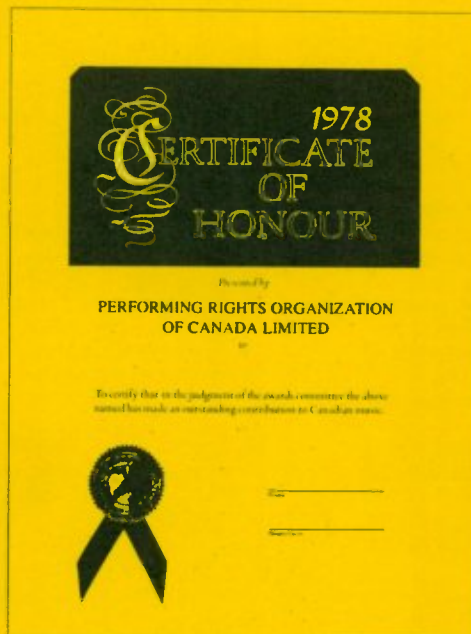
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