



*Centennial Celebration
of Healey Willan*

Ashley & Crippen

World Radio History

P.R.O. Canada presents first Copyright Award

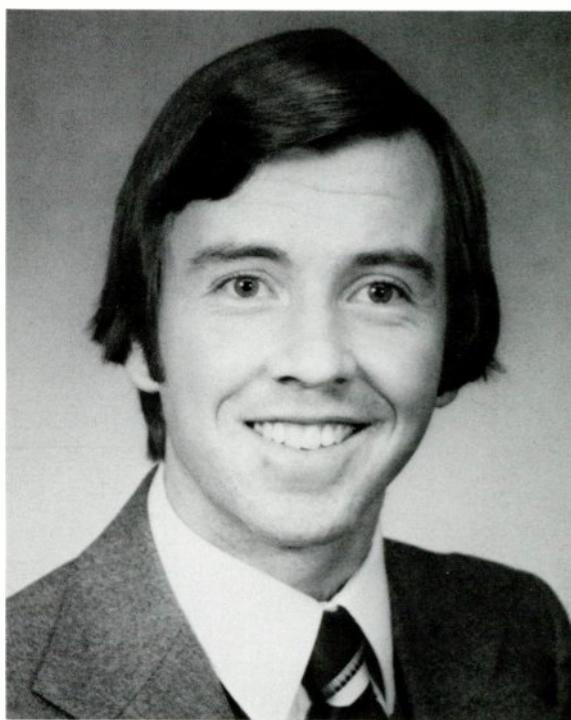
Bruce M. Green of Ottawa is the winner of the first annual P.R.O. Canada Copyright Award of \$2,500. Green, a graduate of Osgoode Hall Law School, is articling at the Ottawa firm Barrigar and Oyen, specialists in patent, copyright and trademark law.

In making the announcement, jury chairman Gordon F. Henderson, Q.C., P.R.O. Canada's President and currently President of the Canadian Bar Association, pointed out the choice was unanimous. Other jury members were A. A. Keyes, Special Advisor on Copyright, Department of the Secretary of State, Ottawa; and Peter S. Grant of McCarthy & McCarthy, Toronto.

Green's paper, titled Protection of Musical Performers' Rights in Their Performances, looks at copyright and trademark law and how it protects performers' rights in live performances, comparing Canadian law with that in Britain and the United States. "This was a superb paper," commented Grant. "... This topic ... is one of the toughest to grapple with that I know of." Keyes noted "good, solid research" and a "high degree of relevance". Green, upon receiving word of his success, remarked there is no doubt "the competition will produce more academic interest in the copyright field".

Speaking of the relevance of such a competition, Keyes felt "It will lead to increased attention being paid to the subject in law courses".

Grant concluded: "The copyright area is one in which there is an enormous need for research and analysis into the impact of present and proposed legislation in Canada. The P.R.O. Canada competition has stimulated a marked increase in



Bruce M. Green

attention to this area and the calibre of entries was impressive."

The P.R.O. Canada Copyright Award is given annually for a paper dealing with copyright as it relates to music. It was introduced to attract more interest on the part of student lawyers to questions of copyright in music. Deadline for submission in next year's competition is August 30, 1980.

Comment

Let's greet the New Year of 1980 with a smile and a song—in fact, lots of songs, every one a hit. That's my New Year's wish for you.

The P.R.O. Canada 'Pop' Concert Royalty payment is becoming a popular one. Please be sure to file your pop-concert tours and programs with any one of our offices in Vancouver, Toronto or Montreal so that you will be properly compensated for this type of performance. In the recent distribution of this royalty payment we were pleased to note that 18 per cent of the total number of affiliates who received payment were on the royalty list for the first time. You don't need to have a record release to benefit from this payment. We anticipate more successes of this nature for you.

I would be remiss if I did not recognize the Centennial of **DR. HEALEY WILLAN's** birth this year. The late Dr. Willan was one of P.R.O. Canada's first affiliates and certainly a talented and prolific contributor to the musical history of Canada—and the world. In this issue of *The Music Scene* we join the world of music in paying tribute to this fine composer and great gentleman.

For various reasons the P.R.O. Canada Awards Dinner this year will be delayed until early September. The Awards Committee welcomes the additional time to assess the merits of the many musical works eligible for consideration. It is our hope that the later date will permit a more comprehensive list of award winners. More about this later.

We are pleased to announce that P.R.O. Canada is planning a series of film workshops which will assist interested affiliates in acquiring more expertise in writing music and scores for the rapidly growing motion picture production industry in Canada. We hope the workshops will open new avenues of expression for your talents, and of course increase your income.

We are looking forward with you to another exciting and rewarding year for the participants in Canada's music creations.

Happy New Year.

S. CAMPBELL RITCHIE
Managing Director

The Music Scene



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Christian music— a bright horizon

Programmers urged to take a second look

by Bruce W. Stacey

It's late fall in Eastern Canada, and renowned singer-songwriter **GENE MacLELLAN** has just stepped down from the stage of the Fredericton Playhouse in New Brunswick. He has finished another in a series of Gospel Concerts promoting material from a newly released album. Further west, in the heart of Toronto, amidst the bright studios of the *100 Huntley Street* television facility, **HEIDI ERISMAN** quietly awaits the floor director's cue to begin her own composition, "My Child". The signal is given and Heidi sings to an estimated 250,000 viewers across the nation.

The gospel music scene in Canada in past years has consisted of little more than a sprinkling of amateur local groups and soloists singing in coffee houses and churches, but the future holds promise of international recognition for talented, upcoming Christian writers and artists who are dedicated to this unique field of music.

Doug McKenzie, President of the Master's

Workshop Recording Studio in Rexdale, Ontario; records 25 to 30 Christian albums a year, representing 35 per cent of the studio's business. He has witnessed very definite changes in the industry in the past few years: "When I first began recording Christian albums in 1974, they were limited to custom records with budgets ranging from \$1,000 to \$3,000. Today similar projects can range from \$4,000 to \$5,000 with Christian record companies investing as much as \$20,000 for a single album."

In a report several years ago the Foreign Investment Review Board estimated that in a

Editor's Note—BRUCE W. STACEY is a Christian songwriter and producer and a P.R.O. Canada affiliate. He is Managing Director of Mainroads Productions Inc. out of Toronto. Two recent releases are "The Best of Gospel Music" and "The 100 Huntley Street Christmas Album".

Bruce and his wife Elaine are regularly featured on the national *100 Huntley Street* television programme. He has produced eight albums in the past 18 months for Mainroads, including the contemporary release "Stacey" featuring 10 of his own compositions. The disc sold more than 1,000 the first month of release. As well, he has composed radio and television themes.

single year more than \$4-million was attributed to the sale of Christian records in Canada. The retailing of these albums is primarily through a network of more than 500 independent Christian bookstores across the country. Artists personally visit these stores, selling quantities of their records while touring from town to town. Increased sales through the placement of Christian records in department stores have been realized by Mainroads Productions Inc., a young, independent Christian label affiliated with the nationally syndicated television programme *100 Huntley Street*. The label's top-selling albums are Canadian-produced and feature primarily Canadian writers and artists.

Paul Young, Managing Director of Pilgrim Records Canada, feels the major problem in marketing Christian records is the "pre-conceived ideas" the public has developed about gospel music in general: "When most people think of gospel music, they conjure up an image of a country-style Southern quartet singing outdated gospel tunes from

the Kentucky hills." The new Christian album, however, ranges from MOR country to contemporary rock in style, and appeals to an evergrowing range of listeners. Like a "Slow Train Coming", as Bob Dylan's new album is so aptly titled, Christian music is inching its way into Top-40 charts with strong airplay as well. With news of artists such as Dylan and Dan Peek (formerly of America) being "born again" into Christianity, the stereo-typed image of Christian songwriters is beginning to fade. Strong, bold lyrics abound in the writing of those inspired by their new-found faith, and the promotional arms of major labels are saying what the gospel music industry has been saying all along: there is a market! For instance, in recent months the Carlton Showband's RCA release "20 Gospel Greats" became the first album of its kind in Canada to turn platinum.

In the United States where gospel music is a flourishing multi-billion dollar enterprise, prominent artists can realize more than 75,000 unit sales for a given album. One of the obvious benefits to a gospel writer there is the added exposure. Christian radio stations in the U.S. are growing in ever increasing numbers (unlike in Canada despite several applications to the CRTC) and with them is mushrooming a demand for Christian records and concerts. Already major U.S. labels have begun to realize the possibilities: MCA's recently formed Songbird label will produce and market only gospel albums and has signed B. J. Thomas and Dan Peek. A&R director for the label is prominent U.S. gospel songwriter Chris Christian. Other major labels will not be far behind this growing trend.

As exciting as the prospect of mass-produced, mass-merchandised Christian



Bruce Cockburn



Robbie McDougall



Elaine and Bruce Stacey

music may seem, many, including Doug McKenzie of Master's Workshop, have strong reservations. "Major labels that are driven solely by the motivation of turning massive profits are acting against every principal that Christian music represents." Ann Hilsden, music director for *100 Huntley Street*, feels "there is a sense of purity in the writing and people in the Canadian industry that is refreshing, and something to hold onto."

Gospel writers and artists unable to find support from secular labels have been producing records for years at considerable personal sacrifice and expense. Sales for most custom albums rarely exceed 2,000 units. In most cases, however, the beneficial rewards of an album are not measured in sales alone.

After rising to songwriting fame and gold-record status with hits such as "Snowbird" and "Put Your Hand in the Hand", Gene MacLellan quietly left the secular recording scene and made what he calls "a recommitment to the Lord. My motivations for writing no longer revolve around money. I write freely what I feel deeply." Few of Gene's former publishing associates reacted favourably to his change in direction. "They weren't fussy about me writing gospel songs. The sole motivation in the secular industry is moving vinyl and making dollars, and they had little interest in my new writing direction. My work now is more fulfilling, and my writing is technically far above what I've done in the past." His new album on the Pilgrim label is a dual effort with another P.R.O. Canada affiliate and long-time friend, **MARTY RENO**. The disc is titled simply "Gene and Marty" and is full of the kind of lyrical and musical hooks that have made Gene one of Canada's foremost writers, with one difference: the album is undeniably gospel.

Canadian singer-songwriter **BRUCE COCKBURN** has long interwoven his religious beliefs into the sensitive, melodic images created in his songs, but has never been labelled gospel. "I don't really see myself as a missionary or kind of evangelist. I would like it if people upon hearing what I have to say became at least interested in checking out Jesus to see what He has to offer. Certainly that's there, but I'm not particularly talented in going out and selling anything, including Christianity. What the Lord's given me to work with is my music,

and my particular position in the music business. I feel it's a position He wants me to be in. What that consists of right now, is to play my music and write my songs as well as I possibly can. These songs have a lot of Christian statement in them."

Ann Hilsden is responsible for screening and booking musical acts on *100 Huntley Street*, seen daily. "We book over 350 artists yearly, with a healthy 60 per cent being Canadian. Of these, I would guess 50 per cent are writer-performers, doing their own material. The music format lends itself more toward MOR gospel . . . but I have booked all styles, ranging from bluegrass to soft-rock." *100 Huntley Street*, in many ways, has provided the first real opportunity for gospel talent to be showcased in Canada. Mrs. Hilsden continued, "The Christian music industry as it matures is gradually becoming more competitive, and it is becoming increasingly difficult to screen the professional calibre of artists we must present". Consequently, the Gospel artist is in a constant search for strong new material.

Gene MacLellan's advice to up-and-coming writers is to "study the Word of God and remain honest to your message, accepting no compromise." This advice can be accurately illustrated when one looks at the ar-



Norma-Jean Mainse

tists and writers who have remained active in Canada. The Learnings, a family music group from Grassie, Ontario, have been writing and singing gospel songs across Canada and the U.S. for more than 20 years. They have scores of albums and original songs such as "Praise God for His Wonderful Love" (written by **VIV LEARNING**) that are treasured and sung in churches across the country. **SHARON LEARNING**, Viv's daughter, recently composed a rock-style ballad, "You Know the Future", for the popular contemporary group The Archers out of California. The Archers' albums sell between 50,000 and 100,000 copies in the U.S. alone. **NORMA-JEAN MAINSE** has four solo albums to date and has gained national recognition on *100 Huntley Street*. **DAVE CHAPMAN** has recorded two albums, the more recent on Pilgrim, and owns his own studio, Cedar Tree. Last year the Canadian Gospel Music Association named him Top Male Gospel Vocalist.

Winnipeg's **ROBBIE McDOUGALL** recorded a commercial album for RCA in Toronto in the early '70s, with members of the Toronto Symphony and Boss Brass. Most of the material was original. "The

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The Learnings: Sam, Vivian, Sandra and Sharon

Healey Willan— a personal view

Born nearly a century ago

Editor's Note—Dr. Healey Willan became affiliated with P.R.O. Canada, then BMI Canada Limited, in 1949, just two years after the organization was activated. He was born in England on October 12, 1880, and died in Toronto on February 16, 1968. He enriched the musical life of Canada for well over half a century as church musician, composer, organist and teacher. This year, under the guidance of the Healey Willan Centennial Celebration Committee, activities to mark the centennial of his birth are occurring across Canada. On July 4 the Canadian Post Office is issuing a 17-cent stamp to commemorate Willan, premieres and performances of his works abound, and CBC-Television is currently into production of a one-hour programme about Dr. Willan. Several P.R.O. Canada employees recall with affection this man. It is with humility that we publish this article by Giles Bryant in hopes that readers will have a better insight into Willan the man before they hear his music this year.

by Giles Bryant

HEALEY WILLAN was a gentleman. I know that this is not a very fashionable thing to say in these opportunist days, and I realize also that the remark may reveal too much of me, but when a man was born a hundred years ago, he really is of another age and is entitled to maintain older values. In my own defence, I can claim that I have been given permission to be personal. So, to plunge in, I like gentlemen, I loved Healey Willan. During the time that I spent with him—all too short, alas—I had to keep reminding myself that I was with a man who was born in the Nineteenth Century, who was 21 when the Victorian Era came to an end, and who was 33 when he left England to come to Canada. His upbringing, and later I shall say his musical taste and training, was moulded before the 20th Century began, in a milieu that set great store on the old values of duty, industriousness, politeness and thought for others.

The catalogue of his works bears full testimony to his industriousness, whilst his 45 years of faithful service to the Church of St. Mary Magdalene in Toronto leave no doubt as to his sense of duty. Literally thousands of people can bear witness to his politeness and when we collected his papers after his death, the evidence of his thought for others was overwhelming. There was always time for a birthday card or a personal limerick (of which poetic form he was an ardent and adept devotee).

Some of the typical failings of a gentleman were there too, and here I must be careful. Willan was a great believer in ghosts and strongly maintained that both his house and St. Mary Magdalene's were haunted, so I think he may well be keeping a close watch on all of us this year. He could be intolerant, especially of fools, he could take offence and not easily yield, and he could be cantankerous. But these are the kinds of faults that are so closely allied to virtues, it often depends on which way you choose to view them. In all my delvings about Willan, I've only met one man who was less than complimentary about him, and he then, and I now, hastened to point out that his lack of admiration was predicated on Willan as a teacher and not Willan the man. The main impression we all got was of a lovable, kind man.

Willan definitely inspired love—and we needn't shy away from that over-worked word—in those people who worked with him, particularly his choristers. Again, to be personal, when I succeeded him at St. Mary Magdalene's, I found myself in front of a choir that was a family, a social group bound together of course by the work they were doing, but also by the affection and loyalty they felt for "The Doc". I was recently reminded of this, whilst reading about the same

kind of feeling that infuses the choir of the Temple Church in London for their illustrious choirmaster, George Thalben-Ball.

Willan had the power of extracting almost superhuman effort and dedication from people. He could be tough about it. A famous story tells of a really good tenor, whose voice was badly needed at St. Mary Magdalene's, but whose lack of commitment was enough to get him fired. Much more often, though, it was his personality that won people over. Willan loved his dog and his family and his choir and each returned the compliment. He used to maintain that the dog was his ablest critic: an infelicitous melody or harmony would cause her to slink away, whilst good music engendered peace and contentment under the piano. His family gave him the tranquility that he needed and was not demanding of him. His children even ruled his music paper (though I am told that "filthy lucre" changed hands occasionally). His choir—well, they sang his music the way he wanted it sung, and in the relationship he could do no wrong in their eyes.

One has to ask what on earth they were doing, this dedicated choir and this gentlemanly, mesmerizing genius, every Friday and Sunday down at that shabby run-down church, in—let's be honest—a shabby run-down neighbourhood. Well, again, I defy fashion and tell you, they were worshipping God. I see two cautionary signs looming
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Dr. Healey Willan

Musicals call for writing on the spot

"Eight to the Bar" opens doors for Joey Miller

While we were talking in a midtown Toronto restaurant this Fall songwriter **JOEY MILLER** reached into his leather briefcase and absent-mindedly extracted three items which symbolically helped to sum up his career so far: a cassette recording of a new song, a Canadian theatre magazine and a P.R.O. Canada royalty statement.

For Miller, who has scored as a performer, musical director, arranger and pop songwriter in the past, has recently concentrated on his first love, writing for the theatre, and is now involved in a series of musical theatre projects. This work has come his way since the success of "Eight To The Bar," a musical he wrote with **STEPHEN WITKIN**, which was partially developed during the PRO Canada Musical Theatre Workshops.

"The difference between writing a pop song and a theatre song is that with a theatre song you can't leave the audience in the dark for a minute," explained Miller, 31. "In the theatre the audience has to relate to the song and grasp it the first time because they're only going to hear it once. Furthermore, that song has to relate to a particular character in the show, the situation on stage and even the show's pacing. A pop song, on the other hand, you hear 1,000 times a day on the radio."

Miller's connection with the theatre goes back almost to his birth in Montreal: his mother is a singer, his father a comedy writer. In fact, when he began writing as the 14-year-old drummer for a dance band, he was as influenced by Burt Bacharach and Dave Brubeck ("I liked odd time-signatures," he recalls) as he was by the then-popular Beatles.

He had the first of his songs published at 16, and shortly afterwards, after a stint as a typewriter company clerk where he wrote songs along with answering the phone, he studied music at McGill University for two years.

Miller became musical director of a Montreal production of "The Fantasticks" at 21 and from then on, until he left the city in 1973, worked at whatever musical jobs were available. He played piano and organ on a variety of now-forgotten singles, did copying chores for other arrangers, wrote a revue called "Second Choice."

In Toronto Miller (and **BILL WEIR**) wrote "Missing You," a hit for Robbie Lane. He put his theatrical training to good use later when he helped create an innovative nightclub act for singer **GRANT SMITH**.

Subsequent stints as music director for the play "Jubaley" and for singer Dean Regan gave him true theatrical inspiration and, after taking part in P.R.O. Canada workshops, he conceived "Eight," a musical about three persons who try to convince a fourth not to commit suicide on New Year's

Eve. Although he initially wrote the book as well as the lyrics and music, it was Witkin's new conception of the book which helped make the musical the success it was at Charlottetown in 1978. (After cross-country acclaim, "Eight" opens in Toronto in early January.)

Miller has gone on to write two more musicals: "Ye Gods" with Witkin and "Trouffaldino," with Tim Bond and Peter Jobin, and is currently working on projects for theatrical heavyweights Bill Glassco and John Hirsch.

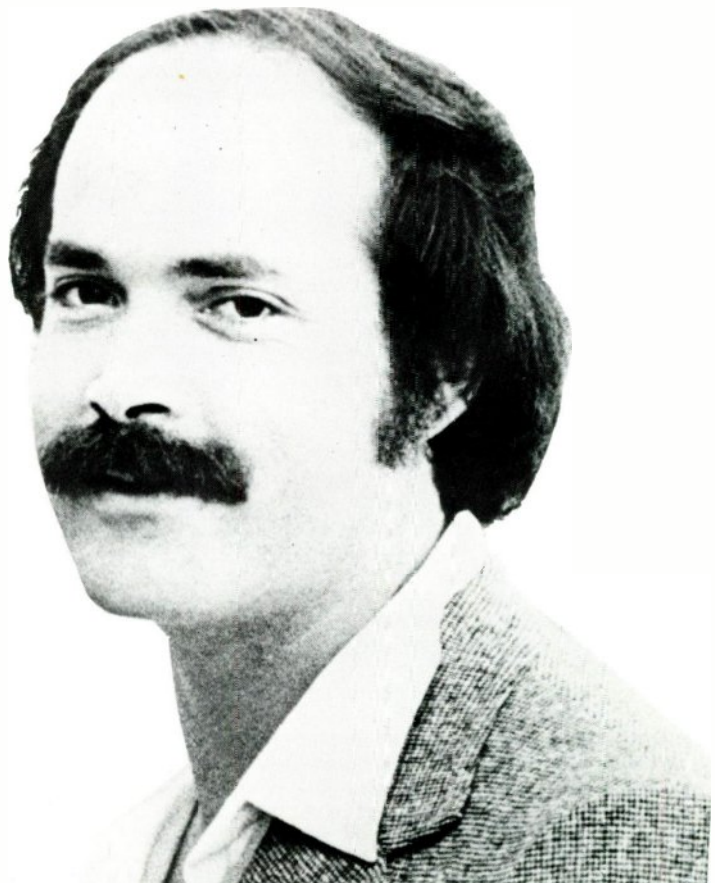
Every good musical is the result of intense work among the composers, choreographers, director and actors, says Miller, and things are always constantly changing. In finalizing "Ye Gods," for instance, five songs were cut and another four substituted. When writing with another person, tossing ideas back and forth makes the song happen, especially "when I know the character has to get from A to B to C". Songs have to be paced as well: ballads have to alternate with untempo rousers and straight 4/4 time with odd time-signatures.

Although he prefers to shape his songs over a long period, Miller can write good compositions on demand. For instance "Don't Sell Yourself Short," one of the showpieces in "Eight," wasn't written until after the first Charlottetown rehearsals, but then it was created in an hour. Because of the very nature of musicals, Miller also can't rely on the habit of some songwriters and recycle old material: each situation demands new songs.

Musicals are changing and becoming more sophisticated, he says. After all, who, a few years ago, could have predicted that a musical about a homicidal barber would become a Broadway hit?

Miller isn't fazed by the thought of perhaps moving south-of-the-border to get his work heard. Even though he's presently involved in other projects such as serving as musical consultant for a CBC-TV variety series, he plans to keep working in the musical theatre for some time.

Ken Waxman



Joey Miller

Versatility is key to Mercey Brothers' success

20 years in country music

What began as a hobby for three lads from the small town of Hanover, Ontario, has mushroomed into a highly successful business. **LARRY** and **RAY MERCEY** of The Mercey Brothers began performing on local country music radio and TV shows from Wingham during their teens in the late '50s. **LLOYD**, the youngest brother, joined them in 1965 when The Mercey Brothers began striking out on a full-time basis.

The Mercey Brothers are successful songwriters, recording artists and performers, and they have also built up a large business, covering all facets of the music industry, from publishing to owning and managing their own 16-track recording studio in their hometown of Elmira, Ontario. They are all self-taught musicians, with Larry playing guitar, Ray bass and Lloyd drums.

Their key to success is to fully believe in yourself and your music. The Mercey Brothers first recorded on **ART SNIDER's** Chateau label. It was he who arranged for the group to audition in New York, resulting in an RCA contract. Shortly after Lloyd joined the group they went to Nashville to record another demo as a trio, and by 1965 their first album as a trio was released by CBS Records. After recording three albums for CBS, the brothers returned to RCA in Canada where five more albums were released. Experience has taught them it is important for any young musician or group to be prepared to invest their own money, time and energy in writing and recording their best material before label shopping for a recording contract.

The three ultimately became frustrated with the lack of promotion given them by RCA and in 1978 formed their own recording company, MBS Records.

"Comin' On Stronger", the brothers' first album for MBS Records, earned them their first gold record, presented at Big Country last September. Persistence and hard work in promoting the album ultimately paid off. They believe now is the time for the small independent record company to produce quality product in Canada, and if managed and promoted correctly an artist will have a much greater opportunity of achieving recognition. The Mercey Brothers have kept the number of artists on their label to four, including themselves, Ottawa's **TERRY CARISSE**, who is also a prominent songwriter in their publishing catalogue, **LEE BACH** and **MARIE BOTTRELL**.

One man instrumental in The Mercey Brothers receiving a gold album award was Jerry Wipf of ARS Records. Wipf set up an aggressive promotional campaign on behalf of The Mercey Brothers in order to generate interest in the group, and it paid off. His campaign was organized the same way rock music is promoted prior to the group appear-

ing in concert. This is rare in Canada in the field of country music. Store displays and autograph sessions were arranged, resulting in sales of more than 4,000 copies of the "Comin' On Stronger" album.

Larry recalled how plans to build the studio were formulated in 1973. They had established their publishing company in 1969. With an \$11,000 investment for land, and the purchase of a small office building, plans were underway for the construction of a recording studio. Built on a Headley design from Los Angeles, and after a \$500,000 investment, the studio and office were completed. The studio is equipped with a 16-track Neve console, an MCI 16-track recorder, two Scully two-track machines, and one mono tape recorder. The studio is also capable of running Dolby but currently run all recordings at 30 IPS. Neumann, Shure and AKG Electravoice microphones are used, with about 18 in all. The studio contains three sound booths and baffling is used in order to obtain various types of sound. Paul Mercey, a cousin of the group, is chief engineer,

while Rob Asselstine, a graduate of music from Wilfred Laurier, is music arranger at the studio. Larry Gregson is responsible for overseeing the entire project, from the initial phone call requesting studio time to the completion of the finished product.

Larry Mercey handles publishing. He has recently signed sub-publishing deals between The Mercey Brothers' company and White Light Music in Nashville. As well, he is negotiating with the Federal Government on a number of matters, trying to overcome some of the unfair practices plaguing the Canadian music industry. For example, import duties on equipment relating to the music industry.

Next year The Mercey Brothers hope to expand MBS Records into the United States. They attribute their success and longevity to their versatility. In their own quiet way they have achieved noted success, and plan to continue growing and improving in the Canadian country music scene in years ahead.

Cliff Lorimer



The Mercey Brothers

Adam Mitchell's career reaches new highs

Newton-John, Anka pick up his tunes

ADAM MITCHELL is about as good an example of dues-paying paying off as one can find. Like Murray McLauchlan, Mitchell is a former Scotsman who grew up in Toronto, became involved in the early '60s folk revival and then evolved into rock and roll in the Village. By the time he left town for Los Angeles just over two years back, he had arranged for Linda Ronstadt, earned himself a page in the late Lillian Roxon's almost definitive *Rock Encyclopedia* and tested his psyche racing formula Fords.

"I was writing, producing and racing and it came time to make a career decision so I went with songwriting and moved to Los Angeles to broaden my musical horizons," the 35-year-old says over his umpteenth coffee of the morning in a hotel eatery.

The move caused some ripples on this side of the border when it was learned that he was living in Linda Ronstadt's house, "but it was a platonic relationship," he assures. "I was writing songs, putting a band together, I didn't really want to do session work and Linda was helpful while I was busy getting my end together."

The two first met when she was working on her 1970 album "Silk Purse" for Capitol. Producer Elliot Mazer had flown Mitchell into Los Angeles for the sessions as a guitarist/arranger and the friendship grew from there. Over the years he has had a great number of songs recorded by other people, often mainstream artists such as Anne Murray and Olivia Newton-John, but earlier last year a newcomer on the scene, Nicollette Larson, recorded his own "The French Waltz" and both careers streaked off into the ozone from there. Next Paul Anka decided to do an album of songs co-written with other top-name songwriters. Adam Mitchell's name came up in discussions and the two met at Anka's house to work on "I Tried To Get Over You," which came out this year on the album "Headlines".

Wedged in between all this activity he had hammered out "a lucrative" agreement with Warner Brothers publishing arm for his songs and made a deal to record an album for them of his songs and music. "Red Head In Trouble" came out last summer and in case you didn't know, Adam's the redhead, although he claims there are no real troubles in his way right now.

A natural question put to him was what he considered the key components needed in a pop song today. The elements do not appear to have changed much over the years.

"The most important key, I think, is that the song be immediately accessible; one has to be able to put across the song line in as few words possible and to use clear images that people can relate to. Another important point to keep in mind is that a new twist on an old theme is what seems to make



Adam Mitchell

it today; you just have to glance at song titles on the charts to understand this. Last, but as important, when you are writing pop songs it is helpful if you can give the audience a new perspective on their lives. Love is the usual perspective writers adopt. One has to remember that a pop song is really candy coated music with a centre, the song. Simplicity, I guess, governs all three."

Contemplating a limited number of gigs in the L.A. area to begin with, Mitchell says he would love to go on the road to play a few of the major cities, but a lot is dependant on the success of the album in these cost-conscious times.

The old days, he waxes, are days by-gone and he keeps few tabs on his old associates from The Paupers. "It was fun at the time and I guess we were sort of a revolutionary spirit in our day, but I am too concerned about my present career to revel in the past."

The Paupers were, of course, a hugely successful assemblage in Toronto, one of a very few bands then that made a name for itself by playing all-original material, most written by Mitchell or drummer **SKIP PROKOP** (who would go on to form Lighthouse, et cetera). The group recorded two albums

for MGM between 1966 and 1977: "the first had poor sound and good music, the second good sound and poor music".

It was a band that had some triumphant highs and some seemingly bottomless lows, Prokop once remarked, and Mitchell laughs when he recalls their New York debut at Cafe Au Go Go. "We opened the first time for Jefferson Airplane and blew them off the stage. The next time we played with Cream and our equipment just wouldn't work," and the group just sort of fizzled out. In between, however, the highly influential *Village Voice* had called them "a breath of fresh air from the north" on the basis of the debut gig and they had gone on to play the Monterey Festival with Janice Joplin, Jimi Hendrix et al in 1967. For a moment it looked as if they might just have been a supergroup.

And today: "I want to make people want to dance or cry" with the songs. Beyond writing and playing, well he had just returned from a dive in the Red Sea and a visit to London triggered an approach from a backer to get him back on the racing circuit again. Is the temptation still there? "Music is the infinite challenge right now," he reports, but if he masters this career development . . .

David Farrell

Music in Canada

□ Halifax' **BOB QUINN** was in New Zealand to see his tune "For I Could Love You" take third place in the Second Annual International Pacific Song Contest in October. The tune is from the musical "Jess". The book and nearly all music and lyrics for "Jess" are by Quinn. **JOEL ZEMEL** contributed towards one song. Publisher is **ALGAMM PUBLISHING**.

□ **BETTY CHABA** of Vancouver, together with the Producer's Company and Hungry I Agency, have begun the groundwork for touring next Spring with an 18-member cast of singers, dancers and musicians in a third production of "Ladies in Lights".

The show, highly successful in both Vancouver and Victoria, features the creative gifts of a West Coast pool of professional performers, writers and arrangers. Cameo appearances by Prairie and Eastern Canadian artists will be included. Enquiries should be directed to Producer's Company, 1918 West 4th Ave., Vancouver, V6J 1M5.

□ In 1977 **DUNBAR MUSIC CANADA LTD.** took positive steps to turn its publishing business around. And it paid off. The following year publishing revenue doubled that for 1977. Dunbar's head Jack Feeney described steps taken: Dunbar moved to RCA's head office, hired bilingual personnel, signed new Canadian writers and strong tunes, and stepped up advertising and promotion. It signed sub-publishing agreements with a major publisher, Singletree/Golden West (Gene Autry) in the U.S. and further contacts were made through Midem.

In early 1978 RCA in the U.S. closed its music publishing division, thus cutting a valuable flow of material north. To offset the loss, Dunbar continued to pick up major sub-publishing catalogues from the U.S., plus some potential hits on an individual basis. These included P.R.O. Canada licensed material through the Coal Miner (Loretta Lynn) group, Blue Lake/Streeterville (Ovation) group, Frebar Music (Randy Barlow) and Dick James Music/Dejamus ("He Believes In Me"). This, combined with some Canadian hits, including "Homefolks" by **CHARLIE RUSSELL**, plus the platinum-selling Carlton Showband "Gospel" album (8 songs), will push volume for 1979 up to new highs. Future plans include increased activity in contemporary music. Dunbar would like to acquire sub-publishing for at least one major foreign pop publisher, plus some strong local acquisitions in the contemporary field.

□ **JOHN ROBY** and playwright **GEORGE F. WALKER** have collaborated on a modern theatre piece to begin previews January 12 at the Factory Theatre in Toronto. The book for "Rumours of our Death", a satirical, socially conscious look at Canadian life today, was written by Walker, music by Roby, with both contributing lyrics. The musical comedy is scheduled to run to mid-February.

□ **PRISM** outsold all other Canadian acts presented in Vancouver this year, according to its management. As well, it sold out the Edmonton Coliseum in 11 hours, the second fastest sellout in Edmonton history (Abba first) during its fall tour. There were three sold-out shows in Regina, three in Saskatoon, and 8,000 tickets sold for Winnipeg.

With the group's label GRT going into receivership it meant that Prism did the whole tour with no record company support of any kind. Manager **BRUCE ALLEN** expects to conclude a deal by year end that will give the band a worldwide push in the new year.

□ Muzak is continuing its efforts to record Canadian music in Canada for worldwide distribution. October recording sessions in Montreal included songs by **SERGE BADEAUX, JEAN ROBITAILLE, PIERRE AUDET, CHRISTIAN SIMARD, GILLES RIVARD, ROGER MAGNAN, ROGER GRAVEL** and **ZACHARY RICHARD**.

Affiliates interested in having their works considered for later sessions are invited to

P.R.O. Canada will prepare list of publishers

This Spring P.R.O. Canada is updating and making available a list of affiliated music publishers who want their names released to songwriter/composers attempting to place their music. If you wish to be included on this list please forward name of company, name of contact within company, address (with postal code), and types of music in which you are involved. Information should be mailed no later than February 29, 1980, to Writer/Publisher Relations Department, P.R.O. Canada, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6. Requests for this free listing should go to the same address.

submit music, and demos if available, to J. Lyman Potts, Standard Broadcast Productions Limited, 2 St. Clair Ave. W., Toronto, M4V 1L6.

□ Morning Music Limited, which encompasses a number of publishing houses affiliated with P.R.O. Canada, has signed an agreement with Johnny Cash to run his three publishing companies from Morning Music's Toronto office. The three are House of Cash Inc., Song of Cash Inc., and Family of Man Inc. When asked why Cash chose a Canadian company to handle his affairs, Morning Music president Jury Krytiuk commented: "If we can get the job done as well as, or better than, one of our U.S. competitors, then why shouldn't John consider us?"

Singles released

□ "California Boy", **MICHAEL JUDSON**'s first single on Rockland Records, is an autobiographical sketch. Judson was raised in San Diego, California, but pursued his career in Canada, moving with his family to Victoria, B.C.

While living on the West Coast, Michael wrote and played for Frendly Page which later became Sweeney Todd, with **NICK GILDER** and **JIM McCULLOCH**. He left the group to study composition at the University of Victoria, supporting himself by teaching and playing local clubs. In 1978 he took time off from performing to write and record demo tapes in Victoria. Eventually Rob Mingay signed him to Rockland Records (P.O. Box 1748, Victoria).

□ **MIKE PALLINI** is a young American making his debut in Quebec. He has released a single, published by **EDITIONS PALLINI**, containing two of his compositions, "Open up Girl" and "All I want is Love".

□ **DOMINIC D'ARCY** of Ottawa saw the release of his single "Come On Listen" on the Diana label (Box 6025, Station J) out of Ottawa in November. Next Spring he's off to England and Ireland on a "bit of a musical tour" and the success of the single will determine whether or not an album will follow.

□ **JACK NELSON BARRON**'s first recording on the newly formed ISS label is self-penned. The "A" side is "Border Line Tears" b/w "If You Don't Make Mistakes, Then You Can't Have Forgiveness".

□ On the heels of his successful "Ballad Of The Duke", **DALLAS HARMS'** new single is the title track of his upcoming LP, "Painter Of Words", on the Broadland label. "Ballad Of The Duke" will be released in Germany in English and German, with the new title "The Ballad Of John Wayne".

□ **HAGOOD HARDY's** latest single, "Walk With Me" and "The Birdwalk", received strong airplay on both sides, making it impossible at press time to determine the hit side. Attic Records also reports strong store support for the album, "The Hagood Hardy Collection", with early re-orders.

Albums for children

□ "I Lost My Pet Lizard", an album of pop songs for kids, was composed by **PAUL HOFFERT** and written by **BRENDA HOFFERT**, produced by both. On Teddy Records, it is distributed by TCD Records and Tapes Ltd., and features top Canadian musicians including **BOB McBRIDE**, **RALPH COLE**, **GUIDO BASSO**, **RUSS LITTLE** and **RON HUGHES**. The music is a contemporary sound with pop, rock, disco, C & W, MOR and reggae tunes.

TCD has also distributed the first jazz record "Walking On Air" on the Bittersweet Jazz label, from SQN Records. **JIM GALLOWAY** wrote three of the album's songs, including the title track, and produced it with Ted O'Reilly. The record features Jim on saxophone, **DON THOMPSON** on bass and Don Vickery on drums.

SQN Records Limited is a manufacturer and distributor of classical and jazz albums. Subsidiary labels include Teddy, Bittersweet Jazz and ultra Fi. "Concerto for Contemporary Violin" written by Paul Hoffert and performed by Steven Staryk on ultra Fi, a direct-to-disc album, has received the New York Art Directors' Award for cover design. It was created by Toronto artist Heather Cooper.

□ **DOUG WONG** of Calgary is responsible for the story and lyrics for the children's album "Wanda The Littlest Wizard", while **GARRY JONES** wrote the melodies. Tracey Moore, 19, is the featured vocalist. The album is available through mail order (P.O. Box 1714, Calgary). Doug told *The Music Scene* scripts have been prepared for school use, and eventually an album of the music bed will be available for youth productions. Doug also manages songwriter/performer **RICHARD HARROW**. Harrow's album, "Amateur Night with Richard Harrow", was released on the Living Room Records label in time for Christmas sales.

□ "Chickery Chick" on the People Promotions Inc. label, distributed by Armade Corp. (380 St. Antoine W., Montreal, H2Y 1J9), is a rollicking, rowing album recorded by Sandra Beech, sister of The Irish Rovers' **WILL** and **GEORGE MILLAR** and cousin of **JOE MILLAR**. Sandra is a supporter of the Block Parents' Plan and proceeds from the recording will go there. Of the 24 songs on the album, 17 include Will Millar as musician and arranger. Accompanying the album is a 12-



Busker

page booklet with words, music and actions.

Speaking of The Irish Rovers, January will see the group's Unicorn pub/restaurant in full swing in Toronto. An earlier Unicorn opened in Calgary, just the beginning in a plan for 18 such entertainment centres in Canada and the U.S. over the next four years. At press time The Irish Rovers had completed another successful tour of Australia.

Other albums

□ "Reason To Be" is the title of Garfield's new album, out across Canada in late November. On the Polydor label, the album has a sound which is "original, uncompromising and confident". **GARFIELD FRENCH** is lead vocalist, songwriter and mastermind behind the band, a band that holds the reputation of never compromising, using only its own material.

□ April Wine has released a new rock album titled "Harder . . . Faster". **MYLES GOODWYN**, Steve Lang, **GARRY MOFFET**, Brian Greenway and Jerry Mercer have joined efforts to make this record successful. It is published by **SLALOM PUBLISHING**, on the Aquarius label, and was an immediate pick by U.S. trades.

□ "Headin' Home" and "Too Many Tears", both written by **SONNY SINCLAIR**, are cuts from the songwriter/performers' album "Relations and Friends". The single is on the Rural Root label, distributed by J.C. Enterprises, Markham, Ontario, and was released to coincide with a tour of southern Ontario radio stations by Sinclair late last fall. Sinclair, from the Brantford, Ontario, area, writes with a country/MOR flavour. Last

summer he played the Festival of Friends in Hamilton and the Tornado Fund Concert in Brantford in October.

□ All songs on the new Buskers' album, "Impressions Of A City", on the Looney Bird label, were written by **STEPHEN McCANN**. Now in their fifth year as the duo Busker, Stephen McCann and **RANDY DAWDY**, both from London, Ontario, recorded their LP at their own 16-track studio in London. With 14 years playing experience, Steve acquired his fourth year in composition at the University of Western Ontario. Randy has been performing 11 years, 4 of those as lead singer. Their travel schedule has taken them from the Rockies to the Atlantic Provinces.

□ The new Roger Whittaker album "Mirrors of My Mind" contains the cut "You Are My Miracle", also a single release. Both were *Billboard's* top picks. Produced by **ERIC ROBERTSON** and John Macksmith, this new LP, a strong and varied MOR album, is on Whittaker's own Tembo label, distributed by RCA.

□ Writer **JIMMY PARIS** has included one of his own tunes on his album "The Next Time You See Paris", released by Blue Chip records. Although just recently released, the album was recorded several years ago at RCA studios in Toronto, produced by **WHITEY HAINS**, and is geared chiefly to airplay.

□ Lynx went through a third change of personnel before release last fall of its third album, "We are the People", on Quality in Canada and AVI in the U.S. **TONY CAPUTO**, keyboard and vocal harmonies, is the sole member from the original group and is responsible for most of the material. Other writers represented are Edward Cobb, **NORM PAULIN**, and Darryl Peterson. Lynx' new lineup includes Caputo, Danny Novak, Dave McWilliams and Jerry Donnally.

Concert

□ **ANDRE LaMARCHE**, a former composition student of **JACQUES HETU** and resident of Quebec City, is the first recipient of the Robert Fleming Award For Young Composers.

Shortly after Robert Fleming's death in 1976, the late composer's family and friends created a fund in his memory. The interest from \$10,000 of this fund is awarded annually to an outstanding graduating student from university schools of music and conservatories across the country. The jury from this year's Award was jointly appointed by the Canadian League of Composers, the Canadian Association of University Schools of Music and the Canadian Music Council, which administers the Fleming Prize; the members were **DAVID LIDOV**, James Montgomery and **HARRY SOMERS**, who graciously donated their services.

In December André Lamarche left for Great Britain where he will study composition and conduct at the Royal Academy of Music with a bursary from the Quebec Department of Education.

□ The annual meeting of the Alberta Composers' Association last October at Red Deer College was held in conjunction with a series of lecture-workshops on composing for film. Hosting was Larry Crosley, Head of Music and Post Production Sound for the National Film Board.

The second annual Alberta Composers' Festival, organized by the ACA, will be held February 22-24 at the University of Calgary. The festival will consist of a series of concerts devoted to the works of Alberta composers. Composers from Quebec have been asked to attend and, through their music, participate in the festival.

□ New Music Concerts' 1979-80 season was unofficially launched September 30 with a special concert at MacMillan Theatre, University of Toronto, in memory of the late C. Laughton Bird, one of Canada's most renowned music educators. Among the performers who donated their services were The Lyric Arts Trio (featuring flutist **ROBERT AITKEN**), Nexus, **JOHN ARPIN** and the Elmer Iseler Singers. **HARRY SOMERS**, who acted as Master of Ceremonies, was represented by excerpts from his "Chansons de la Nouvelle France".

NMC's ninth season actually got underway October 20 with the first in the organization's Maxi Series of Saturday evening concerts. Paying tribute to the 20th anniversary of the Canadian Music Centre through performances of excerpts from works by 26 Canadian composers, the concert was preceded on October 18 by an informal talk by **JOHN BECKWITH** on Canadian music of the '60s and '70s as part of the organization's Mini Series. P.R.O. Canada affiliated

composers represented in the October 20 concert include **SERGE GARANT**, **PIERRE MERCURE**, **JEAN PAPINEAU-COUTURE**, **BARBARA PENTLAND**, **UDO KASEMETS**, **R. MURRAY SCHAFFER**, **JOHN BECKWITH**, **FRANCOIS MOREL**, **OTTO JOACHIM**, **GILLES TREMBLAY**, **BARRY TRUAX**, **ISTVAN ANHALT**, **CLAUDE VIVIER**, **FRANCIS CHAN**, and **BRIAN CHERNEY**.

□ **ANDRE PREVOST's** "Concerto pour violoncelle et orchestre", specially commissioned by the CBC, will receive its world premiere February 25 on the network programme *Mostly Music* (11:30 a.m. on CBC Stereo, 10:35 p.m. on CBC Radio) in a performance by cellist Tsuyoshi Tsutsumi and the CBC Winnipeg Orchestra under Boris Brott. The CBC's *Arts National* will move January 1 from its 4:00 p.m. slot to 9:00 p.m. on the Stereo Network and will absorb all broadcasts originally slated for the Stereo side of *Symphony Hall*, which programme will continue broadcasting on CBC Radio (i.e., the AM Network).

□ Just announced is the formation of the Atlantic Canadian Composers' Association (ACCA), a body whose aims include discussion of problems common to composers in the four Atlantic provinces and more fruitful collaboration between the composer and potential users of his services. The first executives are Clifford Ford, President; Michael Parker, Vice-President; Gordon Callon, Treasurer; and **DENNIS FARRELL**, Secretary. Application for membership is available to any composer resident in the Atlantic region. Information can be obtained by writing to ACCA, c/o Music Department, Dalhousie University, Halifax, Nova Scotia, B3H 3J5.

□ **JEAN COULTHARD** hosted three lecture-concerts during October as "Guest Composer" at the Banff School of Fine Arts, Alberta. Performed were "When Music Sounds" (1970), for cello and piano, "Aegean Sketches" (1961), for piano solo, "Requiem Piece" (1974), for two pianos, and "Duo Sonata" (1951), for violin and piano.

□ The opening concert of Music Inter Alia's 1979-80 season, on October 22 at the Winnipeg Art Gallery, included world premieres of "Lament for Linos" by **ROBERT TURNER** (specially commissioned through the Canada Council) and "Eliptosonics" by **DIANA McINTOSH**, **ANN SOUTHAM** and Vivian Sturdee. Referring to the Turner work, **RONALD GIBSON** of the Winnipeg *Free Press* noted that "The writing was sensitive". The same critic realized that "Eliptosonics" "was strictly for laughs . . . we realized that Diana McIntosh was pulling our collective legs."

Portions of the concert were taped for spring broadcast on CBC Stereo's *Two New Hours*.

□ A total of \$15,000 is available to young composers in the 28th annual BMI Awards to Student Composers competition sponsored by Broadcast Music, Inc., New York. Entrants must be under 26 years of age on December 31, 1979. The 1979-80 competition closes February 15, 1980. Official rules and entry blanks are available from James G. Roy, Jr., Director BMI Awards to Student Composers, BMI, 320 West 57th Street, New York, N.Y., 10019, U.S.A.

□ **VIOLET ARCHER** has received a commission from the Alberta Composers' Association through Alberta Culture for a song cycle for tenor David Astor. Also, a Canada Council commission for the Edmonton Saxophone Quartet will receive its first performance on March 17 of this year.

□ **MARC GAGNE's** "Symphonie de chants paysans" for soloists, chorus and orchestra received its world premiere August 18 at the University of Moncton by soloists Gloria Richard, Thérèse Pauze, David Doane, Michel Ducharme and Robert Savoie and l'Orchestre des Choralies internationales de Moncton under the direction of Jean-Francois Sénart. The concert was part of the fifth triennial congress of the Choralies internationales au Canada, organized by the Alliance chorale canadienne.

□ Edmonton composer **RON HANNAH** returned last fall from an extended stay in England and began to work on three commissions. "Meditation on Coventry Cathedral", a CBC commission for trumpet and organ, was taped in the fall. The composer's "Five Preludes for Organ" were written for organist William Hutton to inaugurate the new organ at Robertson United Church in Edmonton. Finally, the Contempra Singers of Calgary commissioned "Hermione, a Portrait" for performance later this year.

□ A French edition of **R. MURRAY SCHAFFER's** *The Tuning of the World* has been published under the title of *Le Monde Sonore* by Editions Jean-Claude Lattès, 23 avenue Villemain, 75014, Paris, France.

The composer's "The Crown of Ariadne", a work commissioned by harpist Judy Loman through an Ontario Arts Council grant and first performed last March at Toronto's New Music Concerts, has been recorded by the same artist for release on the Aquitaine label.

□ The most unusual event in CBC Radio's 1979-80 Festival Toronto series was certainly the two-concert mini festival of music by Canadian Women Composers. Held at the newly opened Pauline McGibbon (Women's) Cultural Centre in Toronto, the concerts involved exclusively women performers. The first, on October 12, included the premiere of "Elegy and Song 'The Unknown'" by Toronto composer **LARYSA KUZMENKO** in a performance by Roxalana Roslak, soprano, Beverly Johnston, vibraphone, Nora Burnanis, harp, and Patricia Spencer, flute. Also heard on that evening were "Luminaries" by **DIANA McINTOSH**, "Four Prophetic Songs" by **JEAN COULTHARD**, "Sonata for Viola, Cello and Piano" by **VIOLET ARCHER** and **MARY GARDINER's** "Piano Concerto". The second concert, on October 13, featured pianist Helena Bowkun in the first performance of **ANN SOUTHAM's** "Soundstill", and performances of Archer's "Plainsongs" (excerpts), **BARBARA PENTLAND's** "Duo for Viola and Piano" and Southam's "Light Lines, Sound Lines".

"If greatness didn't rear its head over the weekend", wrote William Littler of the *Toronto Star*, "craft definitely did. The pieces all deserved a hearing, several deserve a second. And these women have more to offer."

□ Applications for the 1980 P.R.O. Canada Young Composers' Competition are now available from any of P.R.O. Canada's offices in Toronto, Montreal and Vancouver. As previously, up to \$5,000 will be presented to Young Canadian composers actively engaged in the study of music in Canada or elsewhere. Closing date for the competition is April 30, 1980. Contestants may submit scores and/or tapes of up to three works, each at least five minutes in duration, composed during 1979-'80, and not previously submitted. These will be judged anonymously by a panel of three professionals and the winners will be announced in late June, 1980.

□ Calgary composer **ALLAN RAE** had a busy Autumn fulfilling a series of commissions. His "Concerto for Violin", a CBC commission for the Alberta Chamber Players and for soloist **Čenek Vrba**, Concertmaster of the Calgary Philharmonic, will receive its premiere later this year. A \$4,000 commission for a work for strings, piano and percussion comes from the Aquitaine Company of Canada Ltd. in Calgary. The composer has also scored two CBC-produced films. The first, entitled *Ambush at Iroquois Point*, is a one-hour documentary-drama produced by Lister Sinclair which was aired in the spring of 1979. The second, *A Paid Vacation*, is a one-hour documentary directed by Ralph Thomas.

□ **NORMAN SHERMAN** has been engaged by the Frontenac County Board of Education in Kingston, Ontario, to work as "Composer in the Classroom". The appointment was made possible through a grant from the Ontario Arts Council with supplementary assistance from the School Board. Classes will run for 20 weeks in Kingston Collegiate & Vocational Institute.

□ The 1979-80 season of the Montreal Symphony Orchestra's Esso Concerts got underway November 4 at Salle Wilfrid Pelletier with the premiere of **ANDRE PREVOST's** "Le Conte de l'oiseau", a specially commissioned tale for children much in the spirit of Prokofiev's "Peter and the Wolf". Set to a story by Paule Tardif-Delorme, the work evolved through a grant from the Ministère des Affaires culturelles du Québec and was chosen to mark the International Year of the Child. Narrators Dorothy Berryman and Jean Besré, under Charles Dutoit's direction, related the story of a small bird's struggle for familial independence.

The performance was broadcast live over the French Network of the CBC on the programme *Compositeurs canadiens*.

□ **G. RICORDI & CO. (CANADA) LTD.** has published, with the aid of a grant from the Canada Council acting in collaboration with the Canadian Music Centre, a full-size score of **ROGER MATTON's** "Mouvement symphonique II" (1962), one of the Montreal composer's most frequently heard works.

□ New or updated additions to P.R.O. Canada's biographical brochures on Canadian composers include those on **BRIAN CHERNEY, SERGE GARANT, DEREK HEALEY, JACQUES HETU, RICHARD JOHNSTON** and **RUDI VAN DIJK**. Each brochure is available in French and English and can be obtained free of charge from any P.R.O. Canada office.

Film sessions begin in March

A series of five intensive workshops bringing together Canadian film producers and directors with composers who write for that medium has been announced by P.R.O. Canada. The dual intent of the film programme, which will be offered without charge to participants, is to make both producers and composers aware of the law as regards film, music as it applies to film, but most importantly the availability and scope of music for film in this country.

Workshops will be held in Toronto, Montreal and Vancouver beginning in March. Each will begin with a panel of speakers or a leading film personality as a keynote speaker on prearranged topics. Plenty of time will be allowed for discussion between participating producers, directors and composers, guided by the panel or speaker.

The initial session, *The Law and You*, will detail contracts, the variety of rights involved, foreign sales, financing. A subsequent session will discuss *Music In Its Many Forms*, illustrated with film clips and covering background, theme music instrumentation, arrangements with musicians, responsibility of both the producer and composer.

P.R.O. Canada is accepting names and recent credits from producers, directors and composers interested in participating, at its head office, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

□ **HAGOOD HARDY** will compose an original score for *Jack London's Klondike Fever*, a new feature from CFI Investments Inc. produced by Gilbert W. Taylor and directed by Peter Carter. The film stars Jeff East as Jack London as well as Rod Steiger, Angie Dickinson and Lorne Greene. For the Ottawa-based production company Hardy previously scored *Tell Me My Name* and *Just Jessie*.

Also, he composed the music for *An American Christmas Carol*, a film produced by Scrooge Productions. It is a 20th-Century story adapted from the Charles Dickens classic.

□ Principal photography has been completed by producer/director/writer Harry Rasky on a new CBC-produced 90-minute documentary on **LEONARD COHEN** tentatively titled *The Passions of Leonard Cohen*. Rasky, noted director of *Arthur Miller On Home Ground* and *Homage to Chagall*, is a long-time personal friend of Cohen's. This will be the first major film on Cohen to survey that curious mixture of Cohen the poet and Cohen the musician and will include considerable footage from France, Germany and Belgium taken in 1979 during a European tour. "Few people over here realize just how popular Leonard Cohen is in Europe", Rasky

remarked recently. "He has absolutely no trouble packing 3,000 people into a hall for several nights running".

□ **JOHN MILLS-COCKELL** was awarded the prize for top music score at the Canadian Film-TV Awards in Toronto in early November. Mills-Cockell scored "Newcomers 1978" for Nielsen-Ferns and Imperial Oil Limited and it was this sequence of the prestigious Newcomers series that received the music award.

TV exposure for this composer's scores in recent months has included the CBC network for "Newcomers 1978", "The Clown Murders", "Eye of the Beholder", "Artichoke", and the "Cities" series for which he scored 7 of 13 segments. Upcoming is the pilot for "Love of Life" on both the CBC and BBC and a broadcast highlight is the radio production of "The Tempest" on CBC Stereo.

A new venture for Mills-Cockell is scoring for the stage. He has completed and had showcased at the Factory Theatre Lab in Toronto a new-wave opera, with a present-day setting. The political theme has humorous overtones, and its musical content is heavily Latin. The complete production is sung. At press time Mills-Cockell, responsible for the book, music and lyrics, was seeking co-producers. The work was written through a Senior Arts Grant from the Canada Council.

□ A series of eight Sunday afternoon classes in the area of composition for theatre and film will begin for practising composers in January at the Centre for Actors Study in Toronto. Only 10 participants will be accepted after auditions, and the cost is \$120. Course leader is composer/conductor Milton Barnes.

□ **DON ARCHBOLD** recently wrote original music for two documentaries: *Alberta Society in Transition*, an Access TV North production by Tito Margoita, and *Alberta Gas Co-ops*, a Film D.R. Productions film by Graham Mackey. The composer also scored *Parallels*, a Group 3 Films feature directed by Jack Wynters and Mark Schoenberg. The composer moved from Western Canada to Toronto in November.

□ **MICHEL-GEORGES BREGENT** has composed background music for *Les Têrieurs*, a Radio-Canada television production by Guy Comeau.

□ **GRAHAM SHAW** has composed feature and background music for the CBC television documentary series *The Medicine Show*, produced by Andrew Cochran. A CBC feature film entitled *Chickadee*, produced by Denise Duncan, includes original music by **BILL IVENIUK**.

□ Recently released privately produced films with music by P.R.O. Canada affiliates include *Rites of Spring*, a Michael Chechik production for the Greenpeace Foundation (music by **JOHN HARRIS**). *Governor Generals of Canada*, a Diane Beaudry production for the National Film Board of Canada (music by **KEITH TEDMAN**), and *Tukik and his Search for a Merry Christmas*, a 30-minute animated Atkinson Film Arts Production with music by **HAGOOD HARDY**.

Rick MacMillan

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Gene MacLellan



Napoleon Photo Studio Ltd.

Deanna Waters

CHRISTIAN—from page 5

Theme", a cut from the album, received strong airplay. But something wasn't quite right. He returned to Winnipeg where he began his own label, Adoramus, wrote "Melody for Mary" and later a ten-part musical mass for orchestra and voice titled "Celebration of Hope and Joy". The recording and music book are available from Adoramus. Although Robbie's musical training is classical, he explains today: "... in Christian music, if the music is too technical, people will not relate to it. People need simplicity today, they need to return to the more simple way of living." Robbie has, and he's thriving.

Writer **DEANNA WATERS** also lives in Winnipeg. In all she has collaborated on more than 100 musical selections with **ERIC WILD**, former musical arranger for CBC-

TV's *Hymn Sing*. **WATERLOO MUSIC** has published about 75 and has issued on the Waterloo label several *Hymn Sing* recordings, in addition to other albums of Christian music. Mrs. Waters told *The Music Scene*: "I feel a certain sense of loyalty and obligation to my publisher to make my messages marketable. After all, he is shouldering the costs of publishing, recording and distribution, plus advertising. It's my responsibility to study and perfect my craft so that it speaks to people in today's language and in a way that will touch their lives... The same message can be said in many different ways. We can't afford to be lazy and accept the first way that comes to mind."

The future for Canadian writers appears to reveal a brighter horizon. The major independent Canadian labels—Mainroads, Word Canada, Waterloo, Praise and Pilgrim—will jointly release more than 40 Canadian

albums next year, the majority consisting of artists penning their own material. Individuals working exclusively as writers, however, must still rely heavily upon pitching their material to artists personally. Publishing houses actively promoting new Christian music in Canada have been long and far between. Many involved in the industry believe that the higher calibre of material and production entering the gospel market will promote and benefit all involved. The largest problem still remains much-needed exposure through radio-playlisting and programming of religious material. The whole matter of defining Christian music must be looked at again. With major secular artists beginning to enter the mainstream of gospel music, programmers have to take a second look. The result may introduce a wealth of talented new writers and artists to the Canadian music scene, while opening new doors for this growing facet of the industry.

WILLAN—from page 6

these days when I talk about the services at St. Mary Magdalene's. First of all, they were High Church observances, unmatched perhaps in Canada in their elaborateness but certainly similar to many that could be found in several places in England. Willan did not "invent" these services with the aid of Father Hiscocks—they were recreating the experiences of their younger days. Sometimes I pick up suggestions that Willan devised the liturgy. This is wrong and is embarrassingly like defying him. Again, there is a tendency to get the musical cart in front of the liturgical horse. This is a big problem and has irked several of the rectors of St. Mary Magdalene's over the years. I am sure that this imbalance could not have been further from Willan's ideals. I do not presume to know what was in his mind as he played and conducted, but I am sure that he knew the role of music to be the handmaid of the liturgy. As he himself went as a young man to Westminster Cathedral to hear the music under Terry, plenty of people have gone to St. Mary Magdalene's to hear the music under Willan, and the worship of God could have taken second place all too easily. "As some to church repair, not for the doctrine, but the music there." I get the strong impression that he did not approve of this. The final comment, though, is inescapable—he was responsible for the music for some of the most perfectly integrated church services to be heard in Canada for some years.

I've spent some time on his work at St. Mary Magdalene's, not only because it was an absolutely vital part of his life but also because it was one of the places where a lot of people came under his influence. So also did they at the University of Toronto and the Royal Conservatory of Music. Equally, he was a dearly loved mentor at

these places, teaching more by encouragement, example and by exposing his pupils to good music, than by laying down the rules. He probably would not be considered a great teacher by today's standards, but for him and for most of his pupils it worked beautifully.

And now I return to what I said at the start. Willan's musical training was undertaken and his taste was formed in the Victorian Era. Small wonder then that his early compositions bear the stamp of Stanford, Elgar and through them Brahms. Willan heard Tchaikowsky conduct (he was quite irascible with me when I dared to show surprise at this!). He hero-worshipped Nikisch, he proofread Elgar's works and he conducted Gilbert and Sullivan. It's no surprise, then, that he had little time for Berg or Webern. Wagner and Strauss represented his idols in contemporary music. The craft that these men had, was also part of his portfolio. He hated sloppy writing. There may be a few pieces of fairly workaday Willan music in print but I've never found an untidy composition. The ferocity with which he marked the parallel fifths in his copy of "The Cambridge Hymnal" was awe-inspiring and revealing.

Finally, to undo some of what I've done in pushing him back in time, let me try to bring him back to you with a few disjointed impressions. He always had time for the interested young. He liked to encourage people. He smiled a lot and he chuckled a lot. His scowls were frightening. His hair was kept trim and his nails were beautifully tidy. He wore spats and he often could not find things. He loved a pipe, a drink, a cup of tea and a joke. Even though he was born very nearly a hundred years ago, many of us can still hear that quiet English voice starting out, "I say, old man, have I told you . . .", and we smile with mirth and love.

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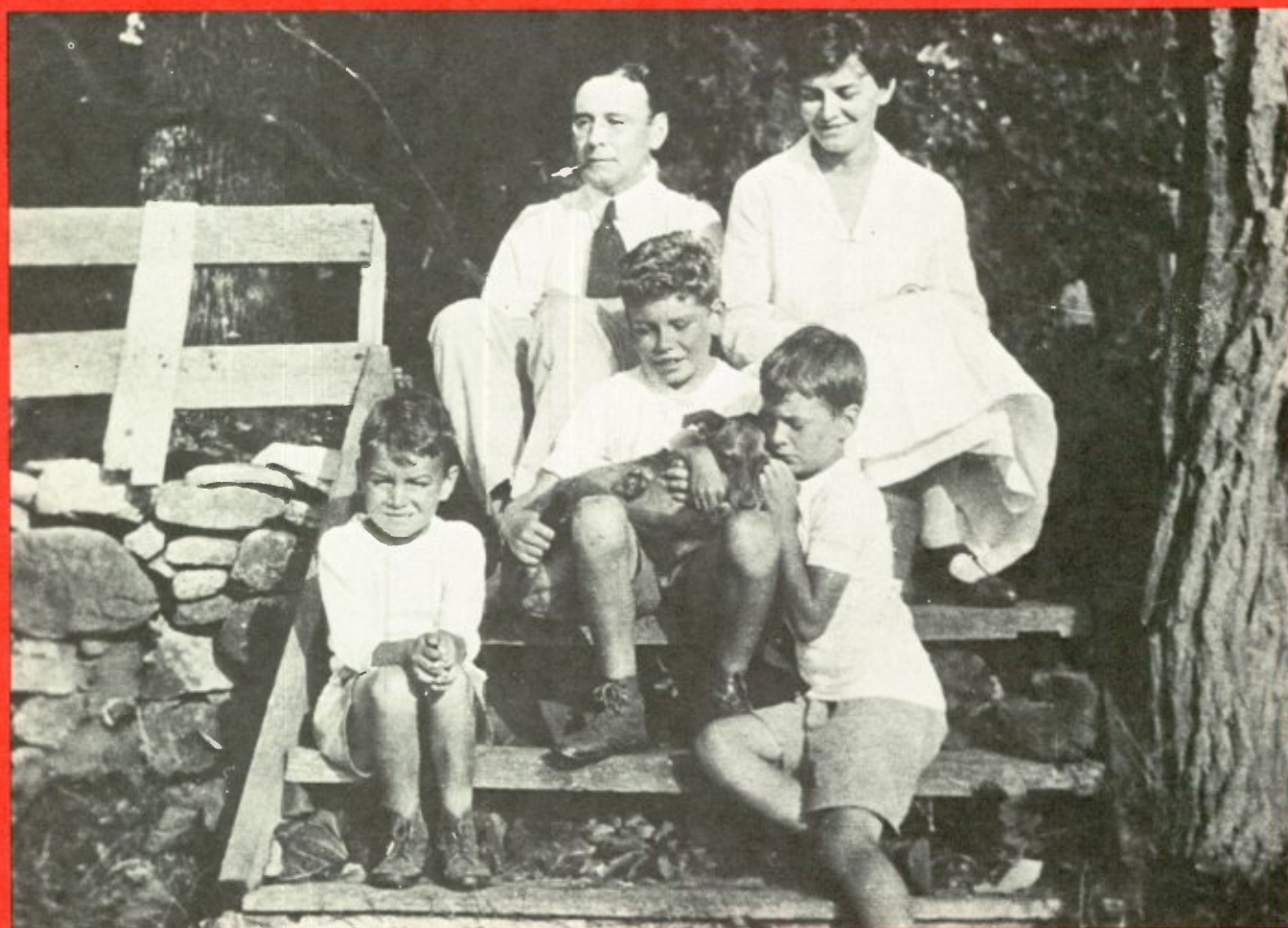
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