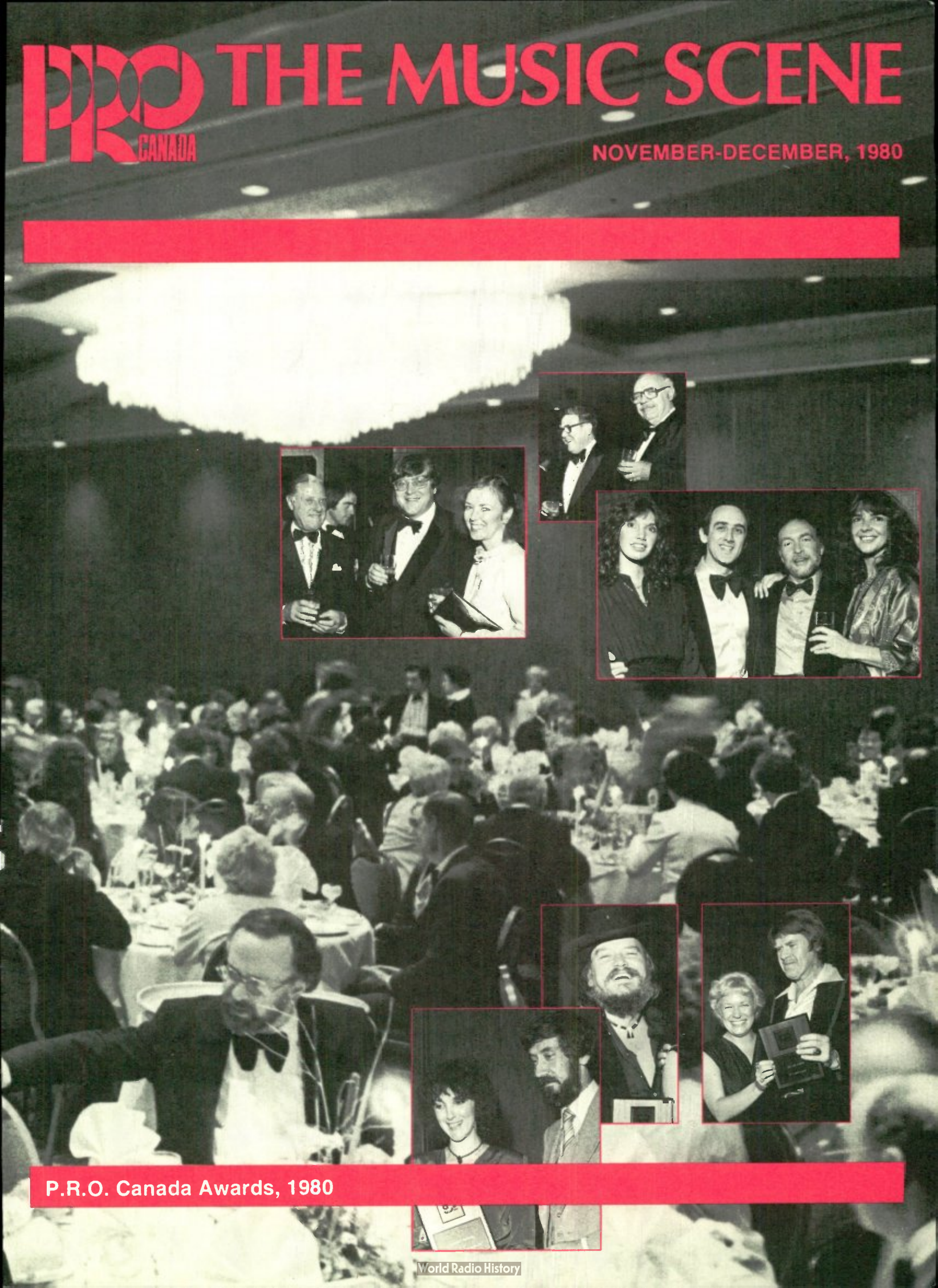


P.R.O. THE MUSIC SCENE

CANADA

NOVEMBER-DECEMBER, 1980



P.R.O. Canada Awards, 1980

P.R.O. Canada marks 40 years since beginnings

Visitors from Europe join celebrations

In early September P.R.O. Canada was represented by Victor Perkins, Manager of Documentation and EDP, at meetings in New York of technical experts from several European and all North American performing right societies. Following discussions of the possible streamlining of the Anglo-American musical repertoire, several delegates travelled to Canada to take part in

P.R.O. Canada's 40th anniversary celebrations. They toured P.R.O. Canada's head office and computer facilities and were joined later by a number of P.R.O. Canada affiliated writers, composers and publishers, along with industry representatives, for the anniversary reception and dinner in Toronto.



Prof. Victor Feldbrill, Conductor University of Toronto Symphony Orchestra, Mrs. Feldbrill; Peter Simpson, MCPS (the British mechanical rights society); Robert Sunter, Head, Radio Music, CBC; Riki Turofsky.

Composers **HAGOOD HARDY, R. MURRAY SCHAFER**; John Roberts, Director General, Canadian Music Centre; Helmut Lang and Martin Seligmann, SUISA, Switzerland.



Mr. and Mrs. Moe Koffman; Gretchen Warren, supervisor, P.R.O. Canada's Index Department; Peter Verhagen, BUMA, The Netherlands; Jan Matejcek, Managing Director, P.R.O. Canada; Jack Zwijsen, SABAM, Belgium. (Robinson Photos)

Comment

It has been a good year for the Performing Rights Organization of Canada Limited and for its 10,086 affiliated composers and authors and 1,867 publishers. We continued to increase our rates of payment and passed on to you significant amounts of royalties received from sister societies across the border and overseas. We are, in fact, only a few thousand dollars away from the million-dollar mark of foreign-royalty revenue.

The international community accepted us as a progressive factor in the family of performing rights societies. Our representation has significantly contributed to the work of technical experts of several societies (PRS, MCPS, BUMA, STEMRA, SABAM, BMI, ASCAP, SESAC and CAPAC) who decided to pool their knowledge to make information on the Anglo-American repertoire more easily available to societies around the world. The identification of works and resulting payments are therefore made easier.

Several representatives of these societies accepted our invitation to meet in September with our personnel in Toronto and inspect our computer installation. At the same time P.R.O. Canada was looking back at 40 years of its incorporation in 1940 at a social gathering that brought together our friends from overseas, heads of Canadian record companies, industry lawyers, composers and publishers. We have established many new avenues of communication from company to company and person to person.

I think that there is no better way of wishing you a happy and cheerful Christmas holiday and a healthy and successful New Year than to inform you that we have again adjusted and increased considerably our rates of payment in some important categories, such as radio AM, FM, TV network, equating payments for performances on TV networks and syndicated shows.

As well, we have branched out in one new area of service to you. I am referring to a recent decision of your Board of Directors, who discussed the results of our consultations with a number of P.R.O. Canada affiliated publishers and writers concerning collection of mechanical royalties from outside of Canada. The decision is to go ahead and establish a proper format for the collection of these royalties for you as a new service of P.R.O. Canada to its affiliates. You will be informed in detail of the changes in rates of payment, and of the approach we intend to take in the field of "mechanicals".

We are looking back at a good year for you, and I hope that the year to come will be even better, and that we will be able to improve our payments and services to you again.

JAN MATEJCEK
Managing Director

The Music Scene



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Awards Dinner cover photos by Robinson Photography

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500 to take part in Schafer's *Apocalypse*

CBC to tape London, Ontario, performance

R. Murray Schafer is one of Canada's most distinguished composers, known internationally for a large body of works in virtually every genre as well as for a series of highly influential books on music education and on the world's sonic environment. Among his many achievements are a Fromm Foundation Award (1972), a Guggenheim Fellowship (1974), P.R.O. Canada's Wm. Harold Moon Award (1974) and the Jules Léger Prize for New Chamber Music (1977). This year he was awarded the 1979 Prix Arthur Honegger for his "String Quartet No. 1", given biennially by the widow of the well known Swiss composer. It carries with it a \$6,000 cash award and has been granted only four times previously, with Schafer the first composer from the Western hemisphere to be so honoured. This November Schafer will accept his first honorary Doctorate, from Carleton University in Ottawa.

A world premiere on the rebound would be an accurate and not unfair description of the events slated for November 28 and 29 at the University of Western Ontario in London, Ontario. On those days two performances of R. MURRAY SCHAFER's gigantic "Apocalypse" will be given by students of the university, members of the London Symphony Orchestra and a host of soloists.

The work was commissioned in 1977 by the CBC but the scheduled premiere that year had to be aborted for several reasons. The second part ("Credo") of this two-part work, scored originally for 12 4-part mixed choirs and tape, was in fact recorded in 1978 by the now dissolved Festival Singers of Canada, but was never broadcast. (The coming performance will be recorded in its entirety for broadcast by CBC Radio.) Schafer has now added strings to this part, while part one ("John's Vision") remains essentially unchanged. Together, at over two hours in length and with a cast numbering close to 500, "Apocalypse" is easily Schafer's most ambitious work to date.

"Originally", the composer recalls, "we were going to produce it in the way you would imagine a small Medieval city collaborating through its various guilds and organizations to produce a pageant for

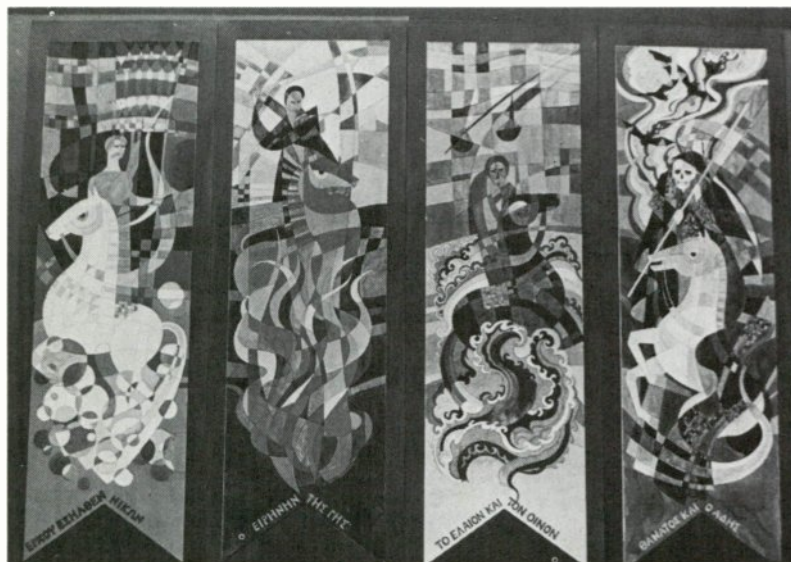
presentation in a cathedral on a Saint's day. The various guilds would be represented by a speech chorus, the 'chorus of the lost', the 'chorus of the damned' and by people making decor, costumes and banners. My original idea was to try and find a large number of people from different groups in the city that would work on various aspects of the production. Now [in 1977], we'd had many of those groups functioning in Toronto when we had to abandon the whole thing. But we can't use these people now because they've all dispersed—it was three years ago. The only thing that was really finished were the banners (by Marion Spanjerdt)."

The work was intended at its conception for performance by amateurs and Schafer is greatly disappointed that plans for the first production, at a Bloor Street Anglican church, fell through. "We had much less co-operation than I ever anticipated from the churches", he says with some regret. "You see, the problem with contemporary Christianity is that it doesn't really want to evolve, except in terms of making the church a kind of social club. In terms of strengthening the quality of artistic production, of attracting artists back to the church, they're evidently not interested."

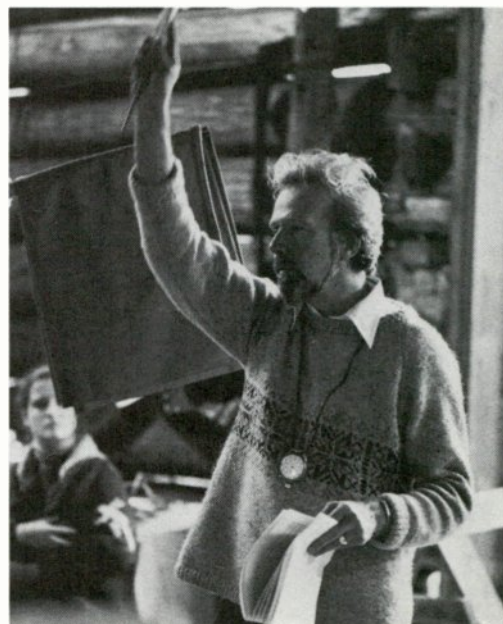
What has changed since 1977? "Once you shove it into a university context you're talking about students who have to do what they're told," notes Schafer. "The difference is that you're not rounding up a total community. You're talking about the gown community as opposed to the town community."

Nevertheless, Schafer evidently found London to be an attractive alternative and liked the idea of devising such an undertaking as part of the students' curriculum. Funding, a major stumbling block to the first planned production, was again a problem, since the Canada Council is not in the habit of supporting universities. In the end, the solution was to use members of the London Symphony, in spite of the fact that the work does not call for a conventional orchestra. (Violas and cellos are not required, yet there are parts for 21 percussionists, 14 of whom play instruments they build themselves.)

"The apocalypse is a very attractive theme to people today," comments Schafer. His work is based on the biblical book of Revelation. "The idea of a total, unrelenting destruction is very appealing, it corresponds to the personal death wish we all have. And then the cleansing and the rebirth is also a very instinctively human thing. The



Banners commissioned from designer Marion Spanjerdt for "Apocalypse" measure 6 by 20 feet. Each bears Greek inscription from the biblical text.



R. Murray Schafer

idea has always been very appealing to Christianity because it's the idea of retributive justice, the idea that someday the world is going to end and 'all you guys are going to get it'. And it's always 'the other guys' because everyone counts himself among the saved.

"The description, in the first part, is one of the world going up in flames, except for the 144,000 who are going to be saved." The first part will be conducted by Simon Streatfield, visiting professor at UWO. He sees it as a "tremendous challenge", admitting that certain problems such as co-ordinating processions may be at first a problem, until the acoustical and staging limitations of Centennial Hall are more fully known.

In addition to massed choirs and instrumentalists, this portion of "Apocalypse" will make use of a soprano soloist (Jean Stilwell), mime artists, dancers and sound poets bpNichol, Steve McCaffery and Paul Dutton. These last named, members of the Toronto-based group The Four Horsemen, practise an unusual art lying mid-way between music and poetry of a distinctly aural nature. bpNichol will play the role of John of Patmos, Dutton that of the Archangel Michael and McCaffery the Antichrist. The text is chosen largely from the book of Revelation.

Part two, to be conducted by UWO professor Deral Johnson, is purely and simply musical, a resigned, slowly moving work set to a text by the late Medieval philosopher Giordano Bruno. Remarks Schafer, "The first part is always the attractive part of the apocalypse, the second part (where John describes the new Jerusalem) has always presented problems, because it's one of the few descriptions in the Bible of paradise; and paradise presents the same kinds of problems for Christians as it does for Muhammadans: How do you describe it? The moment you get precise about it you're describing something that some people will revolt against. And so his descrip-

tion of a new Jerusalem, in which there will be walls made of precious stones and surrounding avenues with trees and brooks and all the rest of it, sounds like a description of Don Mills, in suburban Toronto. You see, it just doesn't appeal to us. The question is, what do you do in the second part instead? So I chose something very static, no movement at all. It's quite lyrical, quite tonal, and the text consists really of a description of God, but a God who is all inclusive, transcending."

Throughout, Schafer uses the numerology that's strongly suggested in the book of Revelation. Part One makes extensive use of the number seven. It is broken down into seven sections, each approximately seven minutes in length, and uses rhythms which are multiples of seven. From the visual standpoint, there will be seven opaque banners representing the seven clasps on the scroll of human destiny, which, in Revelation, Christ unties to reveal the apocalypse, the destruction of the world. Part Two, on the other hand, relies heavily on the number twelve, the perfect number, the number of disciples.

In an interview for *Fugue Magazine* in 1977 at the time of the shelving of initial plans for an "Apocalypse" premiere, Schafer remarked, "In one sense perhaps Toronto is not the right place to do it. Perhaps Toronto is not redeemable any longer. Maybe it's just too big, too broken and fractured as a community to get this kind of community spirit. It may be that you could have mounted a work like this in a smaller city, like Peterborough."

Well, while Peterborough may be closer to Schafer's current residence near Bancroft, London was in the end the chosen place; and London should be, by consequence, the chosen place for all music-loving ears and eyes on November 28 and 29.

—Rick MacMillan

Protection for music creators sought in P.R.O. Canada brief

Copyright Act written for the 1920s

The Canada *Copyright Act* has been in force for almost 60 years and has remained virtually unchanged throughout this period of great technological advancement. When the *Copyright Act* was last revised, radio was in its infancy, television the shadow of a hope, cable TV un contemplated, and satellites a science-fiction writer's fantasy. Piano rolls were the main source of "recorded music", with records made of wax a recent innovation.

In 1924, the royalties from sheet music sales were the main source of a composer's income. Radio and TV performances and the sale of phonograph records and tapes now dwarf the relatively minor role of sheet music in providing income to the composer.

Yet a copyright law enacted in a 1924 world continues to be the basis for the legal and business aspects of the music industry!

In 1975, the Canadian Government began to examine the existing legislation with a view to total revision. Various copyright interests were invited to submit to the Government their recommendations in areas of the law of greatest concern to them.

P.R.O. Canada responded by submitting on your behalf a 34-page brief on many aspects of the law which we felt were in serious need of revision. The following is a brief synopsis of just some of our recommendations we feel are of particular interest to you, the P.R.O. Canada affiliate.

—Under the present law, a musical work is not protected by copyright unless it is reduced to written form. Theoretically, then,

those works which are taped but not put into lead sheet form are not protected. P.R.O. Canada pointed out to the Government that this situation could result in much hardship and recommended that any kind of fixation of a musical work be sufficient to protect its copyright.

—Under the present law, the lyrics associated with music are not specifically recognized as a part of the music copyright. In practice, of course, they are. P.R.O. Canada recommended that a revised *Copyright Act* should clarify this relationship of lyrics to music.

—Under the present law, the performance of music over cable television is not considered a "performance in public" while the same performance by regular broadcast is considered a "performance in public". Only a "performance in public" is protected by copyright, requiring the permission of P.R.O. Canada by means of a licence for which we charge a fee. We recommended that a performance via cable television be considered a "performance in public".

—Under the present law, the performance of musical works "in furtherance of a religious, educational or charitable object" is exempt from the payment of royalties. Many of our composers write songs which are performed almost exclusively in a religious or educational context. We pointed out that religious, educational, and charitable organizations pay the purveyors of other goods and services; and submitted

that an exception respecting the performance of musical works is discriminatory.

—Under the present law, the non-broadcast performance of music by means of phonograph records is exempt from payment of royalties while the performance of the same music by means of tapes is not. We recommended that the present exemption for phonograph records be deleted.

—Another type of music performance which is presently exempt from royalty payment is the playing of radios in commercial establishments. Yet, the end result—the attraction of customers—is the same whether the source of music is on-premises tapes, wired music (e.g. Muzak), or the local radio station. We recommended that the present exemption for playing radios be deleted.

—The present law prevents P.R.O. Canada from taking legal action for infringement of copyright against users of music who fail to pay license fees after three years have passed since the performance took place. The limitation period for most other kinds of legal actions is six years. We, therefore, recommended that the limitation period for taking infringement actions conform and be extended to six years.

P.R.O. Canada is continuing its efforts through government liaison and publicity to emphasize the importance of these changes to the law and to press for their speedy implementation.

—Craig Parks 5

Frank Mills takes top honour at 12th P.R.O. Canada Awards

Entertainment highlights evening of "firsts"

by Kate Daller

"It ain't braggin' if ya done it," said Gordon F. Henderson, Q.C., President of P.R.O. Canada, borrowing a quote from Dizzy Dean as he listed composer **FRANK MILLS'** musical accomplishments. Henderson was announcing Mills as recipient of the prestigious Wm. Harold Moon Award at P.R.O. Canada's 12th Annual Awards Dinner in Toronto October 1.

Mills' achievements are indeed impressive. He counts among them nine albums of original music in six years, sales of several million copies of his "Music Box Dancer" in the U.S. alone, sales of over a million copies of sheet music for the same hit, and two Juno awards last April for Composer of the Year and Instrumental Artist of the Year.

Especially remarkable was the presence of "Music Box Dancer", an instrumental, on pop and rock charts. But that unusual occurrence supports Mills' contention that the instrumental market has not been efficiently tapped, and that his background in writing for rock and pop music has given him an advantage in that "pasture", as he has put it. With "Music Box Dancer", Mills certainly proved his point. The composition topped charts in 21 countries, and garnered its cre-

ator a multitude of covers. As tip-sheet columnist Kal Rudman enthused, "His music is the kind of miracle we all wait years for!"

Henderson called on Wm. Harold Moon to present the award to Tim Harrold, President of Polygram, Inc., who accepted on behalf of Mills, who was in Western Canada, committed to a promotional tour. In accepting for Mills, Harrold noted, "If he could have, he would have been here".

The presentation to Mills was the highlight of what had proved to be an awards evening full of "firsts"—from the new Fall scheduling of the annual dinner, the seasonal mood captured in the autumn arrangements of tiger lilies and cattails that graced each table in the Four Seasons Hotel's Regency Ballroom; to the new system of categorizing awards in specific areas including Pop, French-language, Country, Concert Music, Jazz, Film and International; to the introduction of live entertainment from performers **ANN MORTIFEE, EDWARD, HARDING AND McLEAN** and **WAYNE ROSTAD**.

The P.R.O. Canada Awards were hosted by Serge Laprade of Montreal's top-rated morning show on CKAC Radio. Laprade, who has co-hosted Loto Canada with Joyce Davidson, handled his duties in both French and English with personal flair and Gallic charm.



Tim Harrold, President of Polygram, Inc., left, accepts Wm. Harold Moon Award on behalf of Frank Mills, from Mr. Moon.



Frank Mills, right, unable to attend the awards, dropped into P.R.O. Canada's Toronto offices shortly after. He is shown with Betty Layton, Manager, Performing Rights Administration, and Managing Director Jan Matejcek.



CBS's Arnold Gosewich, right, presented the RPM Canadian Music Industry Hall of Fame Award to S. Campbell Ritchie, former Managing Director, P.R.O. Canada.



Presenter Robert Sunter, CBC; R. Murray Schafer; Edward M. Cramer, BMI; Phil Nimmons.

P.R.O. Canada's Vice-President and Managing Director Jan Matejcek opened the evening's festivities by outlining the growth of P.R.O. Canada as an independent, internationally recognized organization, and introduced several members of the audience, including Donald M. Smith of Vancouver, Chairman of the Canadian Association of Broadcasters; G. G. E. Steele, President of the same Association; André Dubois, President of the Société des auteurs, chercheurs documentalistes et compositeurs in Quebec; and Edward M. Cramer, President of Broadcast Music, Inc.

In launching the presentation of P.R.O. Canada Award plaques to writers and publishers, Laprade called on Canada's country-music queen, **CARROLL BAKER**, to present awards to three of her colleagues in country music. **IAN COONEY** and **MANITOU MUSIC** were honoured for "Everybody Needs a Love Song"; **DALLAS HARMS** and **DOUBLEPLAY MUSIC OF CANADA** for "I Picked A Daisy"; and **DICK DAMRON** and **DUNBAR MUSIC CANADA LTD.** for "Silver and Shine".

Laprade then summoned André Dubois to present the awards for French-language winners. Accepting was Board Member Carole Risch on behalf of winners **PIERRE LEGARE** for "Quelle Belle Vie"; **SERGE BADEAUX** for "L'amour que j'ai perdu" and Quebec's Cajun Prince **ZACHARY RICHARD** for "L'arbre est dans ses feuilles".

Robert Sunter, Head of Music, CBC Radio network, came forward to present four special awards, the first the P.R.O. Canada Film Award which went to **PAUL HOFFERT**, who has scored the films *Outrageous*, *Circle of Two*, *The Shape of Things to Come* and the Genie Award winner *Wild Horse Hank*.

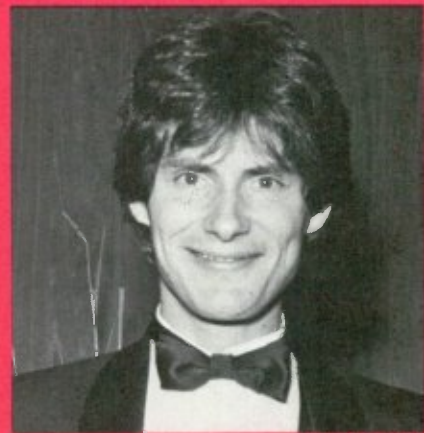
P.R.O. Canada's first citation in the field of jazz went to veteran **PHIL NIMMONS**, who among his contributions to the Canadian jazz scene has had a 27-year association with his own group, Nimmons 'n' Nine Plus Six.

R. MURRAY SCHAFER added to a growing collection of music awards by accepting the P.R.O. Canada plaque for Concert Music. Laprade announced that "extra congratulations" were in order since Schafer had also just been awarded the Prix Arthur Honegger, a \$6,000 cash award which has been given only four times previously.

BMI's Ed Cramer then joined Laprade at the podium to accept P.R.O. Canada's Inter-



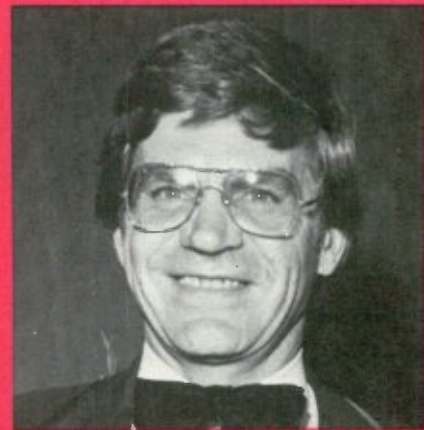
Tony Green



Dwayne Ford



Brian Chater



Michael Richards



Bernie Finkelstein and presenter Walter J. Pitman

national Award for the foreign song licensed in Canada by P.R.O. Canada that received the greatest number of performances: "I Just Fall in Love Again" recorded by Anne Murray and written by Stephen Dorff, Harry Lloyd and Larry W. Herbstritt.

Walter J. Pitman, Executive Director of the Ontario Arts Council, presented plaques to the writers and publishers of the 10 most-performed pop tunes written by P.R.O. Canada affiliates. Included in the award winners were **BURTON CUMMINGS** for "Break It To Them Gently" and "I Will Play a Rhapsody" and **ADAM MITCHELL** for "Dancin' Round and Round" and "Fool for Love". **TONY GREEN** for "Come to Me"; **RICHARD STEPP** for "Holiday in Hollywood"; Brian Chater of **IRVING MUSIC OF CANADA LTD.** picked up an award for "Let Me Take You Dancing" co-written by **JIM VALLANCE** and **BRYAN ADAMS**; Frank Mills' partner Michael Richards from Montreal accepted for Frank and as the publisher **PETER PIPER MUSIC LTD.** for "The Peter Piper Theme"; **DWAYNE FORD** came from Montreal to accept as co-writer of "We'll Find a Way"; and Bernie Finkelstein accepted as publisher, **GOLDEN MOUNTAIN MUSIC**, and on behalf of **BRUCE COCKBURN** for "Wondering Where the Lions Are". Bruce's True North album "Humans" was released at the time of the awards dinner.

The evening took a surprise turn when La-prade called on Arnold Gosewich, Chairman of CBS Records of Canada, to present a special award. Gosewich explained that "I was asked by Walt Grealis to stand in for *RPM Magazine* to present a Hall of Fame Award." He went on to say that the new Hall of Fame member was someone who had spent over 35 years in broadcasting, who had enthusiastically supported the CRTC's Cancon ruling. As Gosewich named S. Campbell Ritchie, former Vice-President and Managing Director of P.R.O. Canada, the audience rose in a standing ovation. Ritchie, in gaining the podium as the newest Hall of Fame member, told the audience that the award was "a great honour and a complete surprise." Later, as P.R.O.'s guests and staff members mingled for the post-awards reception, Ritchie was alternately divided between his pleasure with the Hall of Fame Award, and his enchantment with Ann Mortiffee's command of the octaves during her performance that evening.

The Vancouver singer/songwriter and keyboard player **ROBBIE KING** had been backed by Edward, Harding and McLean, who had also provided background music during the dinner and were spotlighted with two of their own numbers.

Ottawa country singer **WAYNE ROSTAD**, looking big and bad in leather jacket and bristling moustache, combined his comic talents with capable vocals. He introduced one number as "a tender and emotional love song", then, with a maniacal whoop, launched into "J. Ulysses Moses Henson Moon". In honour of the occasion, and with a twinkle in his eye, Rostad had especially dedicated his song to "Wm. Harold Moon's Granddad, a wild mountain man". Rostad's talents were not lost on Dallas Harms, who proclaimed at the reception that Rostad was destined "to do it". Included in the congratulations during the evening were Happy Birthday wishes for Rostad's fiancée, **TRACEY BROWN**, a member of the Top Country

8 Group the Family Brown.

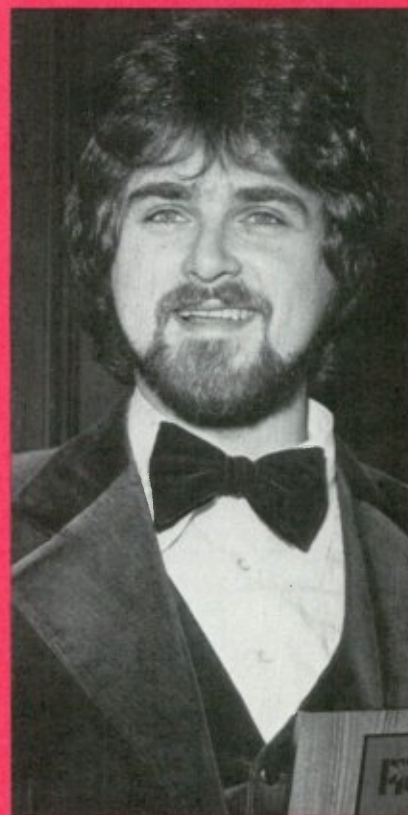


ABOVE—Dick Damron; presenter Carroll Baker; Jack Feeney, Dunbar Music Canada Ltd.

RIGHT—Montreal songwriter Ian Cooney

BELOW—Bill Kearns, Doubleplay Music of Canada; Carroll Baker; Dallas Harms.

Photos by
Robinson Photography



Lofsky jazz date leads to LP produced by Oscar Peterson

Practising essential when self-taught

Practise may help make almost perfect for guitarist **LORNE LOFSKY**, but he's proof that musical proficiency doesn't always come with schooling.

As a matter-of-fact the 26-year-old guitarist, who has recently made quite a name for himself within Toronto's jazz community, dropped out of York University's music programme after only one year. And, except for some formal lessons with a guitar teacher a few years ago, has never studied theory.

Instead, Lofsky prefers to spend at least one hour a day practising his instrument and describes himself as a "self-taught guitarist".

"I find it's better if I work things out on my own," he told me one day last summer when we met in a downtown Toronto bar. Dressed in jeans, sneakers and a sweat-shirt, Lofsky still looked very much like a student. It was no surprise to learn that he still works three hours a week at York during the school year, supervising a workshop for aspiring musicians and explaining how they can improve their playing.

At the same time, he has built up a reputation for his work as a sideman with some of the city's best-known jazz performers, including flautist **KATHRYN MOSES**, alto saxophonist Jerry Toth, pianist **TED MOSES**, and trombonist Butch Watanabe, as well as by playing clubs and in concert with his own trio consisting of bassist Kieran Overs and drummer Joe Bendzsa. Although he has worked his share of weddings and bar mitzvahs in the past, he says "in the last six months my main source of income has come strictly from jazz gigs."

No wonder. Lofsky's guitar-playing is so impressive that when Oscar Peterson heard him play with the Watanabe band one night a few months ago, he was so impressed that he immediately asked Lofsky if he wanted him to produce the guitarist's first record. Lofsky did, and at the beginning of summer Peterson produced a trio session at Toronto's Manta Sound featuring Lofsky interpretations of such classics as "Body and Soul" and "Giant Steps", as well as Lofsky's own "Riff-ic Blues". The yet-untitled album should be released on Pablo sometime this year, and will make him that label's only Canadian performer besides Peterson.

Ironically, Lofsky didn't initially plan on becoming a jazzman. Like most members of his generation, he was attracted to rock music at first.

Born in Toronto, he got his first guitar when he was 13, emulating his best friend who had just been given one (his friend later gave up playing). After taking some simple instruction, Lofsky began playing with a band at local teen clubs and at 15, after getting a better electric instrument, started playing heavier rock under the influence of guitarists like Eric Clapton, Jimi Hendrix and Johnny Winter.

At 16 he decided he was going to become a fulltime musician, and during the year after graduating from high school played Rolling Stones and James Gang material with a series of bands, and took his only formal, intensive instruction. Soon, dissatisfied with the direction in which rock seemed to be going, and finding too much of it starting to sound the same, he looked around for a new challenge.

He found it at York when he began hanging around with musicians who were interested in jazz. He had initially rejected the sound a few years earlier, but after hearing Miles Davis' "Kind of Blue" lp he was hooked. Soon he was buying transcriptions of famous jazz solos and trying to play them.

"I got lost most of the time," he reports ruefully.

Although he dropped out of university the next year, he still commuted to York to play with other musicians and that experience, coupled with his new regimen of practising, soon got him some work. After he played a few impressive after-hour gigs at small clubs around the city, the ripple effect began, and very quickly one job led to another. "Word travels fast in jazz circles," he says.

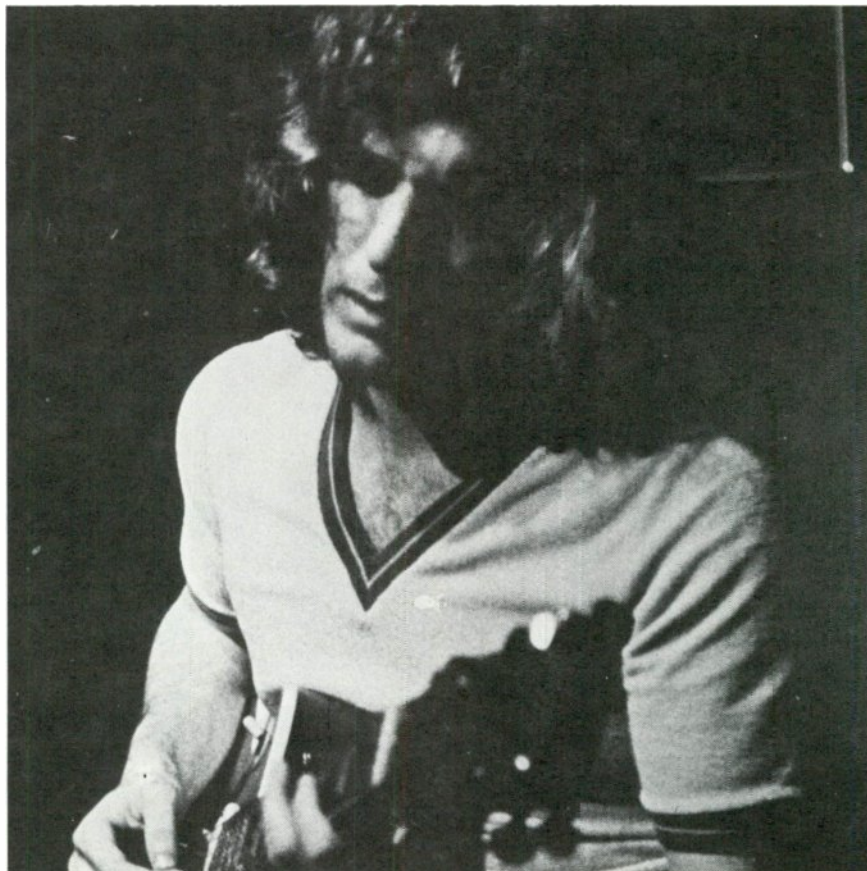
"You have to be emotionally ready to play jazz," he affirmed that day, as he sipped his beer, "and you have to be serious about it because it's your life's work." Now that he feels himself motivated enough to be a jazzman, he's exploring other musical avenues, such as composing.

He sees a large chasm between fulltime composers and musicians. Some musicians are writers and others are players, he says, and right now his biggest kick comes from subtly changing an already existing composition so that his improvisation adds something to it. "I like to put my personal mark on someone else's tune, and play a solo that can stand on its own two musical feet," he says.

The other thing he's aiming for now is to learn to play with more economy and edit extraneous matter from his solos so that only the best will be left. He wants to be able to produce work like master editors, such as Ed Bickert and Count Basie.

Lofsky seems well on the way to achieving that mastery. After all, he's already come so far in a short time—and he's come there on his own.

—Ken Waxman



Lorne Lofsky 9

Music in Canada

□ Born in Toronto, **EDDIE SCHWARTZ** travelled extensively in Europe playing clubs and writing music. Between working at odd jobs, he obtained his Bachelor's degrees in music and literature. In 1978 Schwartz signed as a staff writer and artist with ATV music, signing the next year with Infinity Records. The day his album was completed Infinity folded. Schwartz signed with A&M in June and last August saw the release of the album, simply titled "Schwartz". His single, "Two Hearts Full of Love" will be followed by a second single before year end. In the meantime the Pat Benetar recording of his "Hit Me With Your Best Shot" continues to get action south of the border, beginning with the *Billboard* pick in late September.

□ The new musical *Drummer* by Michael Bawtree, Head of the Banff Centre Musical Theatre Division and **DAVID WARRACK**, originally from Alberta, received its premiere on August 22. Commissioned by the Banff School with the assistance of the Alberta 75th Anniversary Commission, the musical, based on Moliere's classic *Tartuffe*, aims at the slow changes in the life of the small southern Alberta town to the modern ways Calgary itself is changing, the Alberta myth as seen by Bawtree and Warrack. *Drummer* was performed by the students of the Banff Centre.

□ Roger Whittaker has contracted 12 of Halifax composer **ROBERT QUINN**'s ballads and love songs to make up an entire album to be released this fall. Besides Whittaker's LP, partly recorded in Toronto and finished in London, England, Quinn is to release his own album. Quinn's group Chalice, formed in 1976, is composed of Paul Eisan and Jennifer Whalan. The rock group is finalizing a production of Quinn's musical *Jess* and in January will star in a regular CBC-TV series. Meanwhile, he is taping several commercials, including a promo for the CBC-TV Halifax news magazine *Newsday*.

□ West-coast manager Cliff Jones telephoned to outline activities of affiliates **SHERI ULRICH**, **VALDY** and **CLAIRE LAWRENCE**. Stations in Ontario and Nova Scotia were the first to pick up on Sheri's new album, while Valdy's album "1001" was expected in early October. An album titled "The Claire Lawrence Band" is also due. The three toured Canada this fall, including the National Arts Centre in Ottawa in late October, and Toronto's O'Keefe Centre. The Quebec and Western-Canada portions of the tour began November 1.

□ Three tunes by **DOROTHY BLAKEY** of Burlington have been included in the children's Christmas show "Cinderella" at Hamilton Place during Christmas school break. Musical director Doug Livingston called Miss Blakey for one tune, and accepted three. Tom Kneebone and Barbara Hamilton star in the production. Showing a second side to her talents, Miss Blakey has an acting part in the new CBC Sunday night serial "Home Fires". She will appear in the fifth episode.

□ After extensive negotiations, Powder Blues entered into an agreement with Emi-America to release the album "Uncut" in the U.S. mid-October. All future product will be released under the label world-wide. In the meantime RCA released "Uncut" in England, Germany, Holland and Australia.

□ **RON IRVING**, from Power River, B.C., now living in Vancouver, has released his first single "Bluebird Lullaby", written by him while the flip side "Mexico" was written in collaboration with David Simmonds, on PSI Records (1747 West 3rd Avenue, Vancouver 9, B.C.). Both sides are contemporary country/crossover selections.

□ British Columbia musicians have access to a new 24-track studio, opened July 15 in Penticton. It is owned and operated by Brothers Productions Ltd., a company of young musicians and songwriters who have been active in the recording business since 1976. Studio Manager **DENNIS THIEVIN** announced that the expansion took place to accommodate the needs of Western Canadian musicians and groups. Their facility is also a home of the publishing firm **GUS SCHWARTZ MUSIC**: A Division of Grandpa Louis Productions Inc., P.O. Box 206, Kaleden, B.C. V1H 1K0 (604) 497-8424.

□ Toronto songwriter **BOB SCHNEIDER** has signed three tunes to Cavalier Music, operated by songwriter/producer Allan Sberman, Toronto, and Jeff Cooper, Los Angeles. Bob Schneider records for DRC Records (2 Bloor St. W., Box 100-360, Toronto, M4W 3E2) and his children's album "Listen to the Children" was released at press time, accompanied by a 24-page illustrated action booklet.

□ New Brunswick's country songwriter/DJ **CHARLIE RUSSELL** is responsible for the **JERRY** and **JO'ANNE ROBITAILLE** hit "That Easy Loving Song", released on Jerry and Jo'Anne's own Daisy label. At press time it had been on RPM's country charts four weeks and still climbing, and Russell had word it was charted on 24 stations across the country.

□ The Victoria rock band, Easy Money, composed of **KARL HOURIGAN**, Dave Hill, Linda Humphries and **ROB LIFTON**, was to release its debut single on Richard's Records, a local label, in October. The songs "Getting Lost" b/w "High Fashion" are both written by Hourigan. The initial pressing is 1,000 copies. For further information write to: Richard's Records, 1318 Government Street, Victoria, B.C. (604) 383-2733.

□ **LARRY MOORE**, from Vancouver, has released "Winning Streak", a single written by him on Kneptune International Records. It is the title track from an upcoming LP. In 1979, Moore released a single "Meant To Be", that stayed on RPM top 50 chart for 10 weeks. Subsequently, the single was released in London, England, under a worldwide distribution deal with Pye Records.

Carisse, Baker take top country awards

Affiliates **CARROLL BAKER** and **TERRY CARISSE** were named top country female and male singer at Canada's Big Country Awards September 21 in Winnipeg. Carroll was also named Canadian country artist of the year.

Hearty congratulations to them and to the many other affiliates who received industry awards: Family Brown (with **JOE** and **TRACEY BROWN**), top group; **GLORY-ANNE**

CARRIERE, outstanding female performer; **WILF INGERSOLL**, outstanding new artist; **MARIE BOTTRELL** for best country single, "The Star", written by **LEE BACH**; **R. HARLAN SMITH**, top country producer.

To songwriter/publisher/manager **DON GRASHEY** go special congratulations on his being named to RPM's Canadian Music Hall of Fame.



Carroll Baker and Terry Carisse

□ **DAVID J. WILLS** of Stonebolt telephoned to announce the fall release of the group's album "New Set of Changes", on RCA worldwide. Single from the album is scheduled to be "Cryin' Again Tonight". Their album "Keep It Alive" went gold in mid-summer, just as Stonebolt was completing a U.S. and Eastern Canadian tour. Reception, said Wills, was especially good in Texas where the Texas hospitality helped get the boys through the hot spell. In Montana volcano action cancelled a few shows. Fall saw Stonebolt back touring in the U.S., Ontario and Quebec.

David sings and acts in *Melanie*, the film starring **BURTON CUMMINGS**, due out in March.

□ "My Heart Can't Stop Loving You", b/w "It's Our Last Night (Once More)", is the first **BILLY SIMARD** single on the Sunshine label. Upon completing high school, Simard, from the eastern Manitoba community of Manitogan, decided to put music aside to obtain his B.A. He is presently dividing his time between performing and teaching at Selkirk Junior High School in Selkirk, Manitoba. He made numerous appearances in the Winnipeg area in conjunction with Big Country Week.

□ **LEWIS MANNE** comes from South Africa and with the help of "straight" jobs—such as producing and directing for Visual Productions the new 24-series Global network show '50s Connection—he has released on his own Zap Records his first solo album, "Nothing Comes Easy". Manne's co-writer and partner in the aggregation they call Chameleon is Wendy Watson, and his father, **A. G. MANNE**, has also assisted with lyrics.

Canada's disrupted mail didn't help distributor Trend Records (47 Racine Road, No. 6, Rexdale, Ont. M9W 6B2) with simultaneous release of the single "Moondog" on heads and "Come Together" on tails. Manné and Watson have formed Chameleon with a view to touring their theatrical rock act in Europe and South Africa upon distribution of the album there.

Getting back to Global's '50s Connection, host and musical director is **PAUL ZAZA**.

□ The single "The Spark Still Burns", b/w "Gib", written by **LOUIS DOUSE**, from P.E.I., sung by the maritime performer Terry Kelly, had been released on Solar label (Solar Audio & Recording Ltd., Dartmouth, N.S.).

□ Rocky Rivers, former drummer for the Bob Regan Show and now working on his own, recorded and released his first single, "Green River", b/w "My Little Angel", written by **STANLEY ANDERSON** from Alberta, on the Big Wheel label.

□ The Vancouver foursome Slamm have had released on the Friends label (319 East Broadway, Vancouver) a 45-ep with five cuts, highlighted by "Compo Blues" and "Suck City". The four—Rick, Ralph, John and Tom Slamm—write their own material, in this case recorded at Little Mountain in Vancouver.

□ Damon Production Ltd.'s **GARRY McDONALL** dropped into *The Music Scene* offices at press time to introduce the new Footloose album, on the Mustard label, distributed by RCA. Most material is written by group members **TIM FEEHAN** and Curt Smith with outside help from supporter **DOUG BUCK**. Recording was at Edmonton's Damon Sound just prior to installation of the studio's new quarter-million-dollar Neve Model 8108 console with NECAM computerized mix-down. Footloose's first single was "Leaving for Maui" and will be followed by year-end with a second single from the album, "probably re-mixed on the new board," states McDonall.

□ "Première", is the new **GEORGE THURSTON** album produced by him in association with **PETER ALVES** and the Muscles Shoals Rhythm Section. It is on Unison label and distributed by CBS.

□ Calgary recording artists **MEG & ROBYN BRALEY** have announced the release of their fifth Gospel album on their own label M & R Records. The album "Have A Little Talk" ranges from contemporary MOR to light country. Three tunes including the title song are composed by Meg & Robyn. The couple operates New Dawn Productions: P.O. Box 3187, Station B, Calgary, Alberta, T2M 4L7, through which they produce albums and commercial jingles. Robyn is also a drama instructor with the Calgary School Board.

□ Oscar Peterson Jr. recorded "Summer's Going", written by **STEVE CASSINI** in collaboration with **MARTY KOLESNYK**, on the Pablo label. Oscar Peterson Sr. decided to include it in his album "The Personal Touch".

□ At press time, **PAUL HORN** and his Quintet were scheduled for a concert tour of the North Eastern U.S., Quebec, New Brunswick and Nova Scotia. Most recently, he has returned from his performance at the Telluride Jazz Festival in Colorado. He is involved in the production of *Inside Paul Horn*, a feature film, which will explore his life, travels and music. Filming began in October in Egypt, India, China, the U.S. and Canada. Filial Productions Inc. of Toronto are working to a \$400,000 budget.

□ After almost a year of effort, **BARRY ROSENBERG** in collaboration with **PAUL ZAZA** have turned their talents to children's music and the result is their album "You've Got To Be A Kid To Get In". The album takes a look at life through their memories from childhood. It is released on the Free Rose label. Zaza is known in the field of writing, directing and performing. Rosenberg has a dozen years of creating, writing, art directing and producing ads and radio and TV commercials to his credit. Currently, he is dedicated to the writing and producing of a series of children's albums, and has designed and illustrated the first album jacket in the series.

Lower profile for Canadian films

□ Canadian films were given a slightly lower profile than in previous years at this year's Festival of Festivals (September 4-13), Toronto's annual international film festival. The event included, as before, a trade forum and screenings of more than 150 films from around the world.

Canadian films were screened during five of the ten series and were highlighted by three world premieres during the evening Gala series: *Mr. Patman*, a Film Consortium of Canada production directed by John Guillermin and starring James Coburn and Kate Nelligan (music by **PAUL HOFFERT**); *Head On*, a Michael Grant production starring Sally Kellerman and Stephen Lack; and *Suzanne*, an RSL Films production directed by Robin Spry and starring Jennifer Dale.

The *Less is More* series, a group of high-quality, low-budget movies, included *Parallels*, a Group 3 Films production by Mark Schoenberg (music by **DON ARCHBOLD**); and *L'Homme à tout faire*, a film by Micheline Lanctôt (music by **FRANCOIS LANCOTOT**). A screening of *The Song of LEONARD COHEN*, a new 90-minute documentary on Canada's world-renowned poet/songwriter, was among a group of special presentations. The film's director, Harry Rasky, has received much critical acclaim in the past, including an Academy Award nomination in 1978 for *Homage to Chagall: The Colours of Love*.

□ *Music for Wilderness Lake*, the much-publicized documentary film from Fichman-

Sweete Productions of Toronto on the unusual performance setting of a work by **R. MURRAY SCHAFFER**, has been bought for simulcast by Swedish television. The film's television premiere is slated for November 26 of this year on the CBC Television Network programme "Spectrum".

□ Two new **PAUL ZAZA**-scored feature films opened nationwide in early autumn. The first, *Prom Night*, a Simcom production directed by Paul Lynch, had grossed more than \$11-million by mid September and climbed to number four on *Variety's* 50 Top-Grossing Films chart. The soundtrack also features several songs by **MICHAEL HALL**.

The Kidnapping of the President, a Sefel Pictures international production, opened September 15 and has had limited U.S. exposure, including its world premiere in New York on August 15. The film toplines William Shatner and Hal Holbrook.

Contrary to an earlier report in *The Music Scene* the score for *Hog Wild*, a Les Rose-directed feature comedy which enjoyed a successful mid-summer run in several theatres, was not composed by **DWAYNE FORD** but by Zaza. Ford did, however, contribute some source music for the film.

In addition Zaza has been contracted to score *The Secret*, a George Mihalka feature under production in Montreal, and an NFB industrial documentary entitled *The Aurora*, directed by Dave Thomas.

—R.M. 11

Concert

□ Toronto composer **WES WRAGGETT** and cohort Richard Warner debuted July 29 at Walter Hall, University of Toronto, as "R. F. Body Burn", a duo playing live electronic music. Three works by Wraggett received their premieres: "Argentinian Polka", "Equation (8 + 2)", "Tao Pathways" and "Cetacea", the last for tuba (played by Scott Irvine) and tape. The concert was the sixth in the Twilight and Evening Concert Series presented by the Summer School of the Royal Conservatory of Music, of which Wraggett is a faculty member.

□ Calgary composer **ALLAN BELL** has had a busy year with commissions from the CBC ("Five Rituals", for woodwind quintet and two percussionists); Edmonton's Society for Talent Education ("Encounters", a group of 12 duos for young string players); the Mount Royal Symphony ("Dynamics", for string orchestra); and the Aquitaine Company of Canada ("Morning Music", for violinist Cenek Vrba and pianist Marian Engle. The composer's "For Guitar" received its broadcast premiere May 29 on CBC Stereo's *Arts National*.

□ **DEREK HEALEY's** "Serenata for Strings", Op. 24b (1968) will be given its long awaited premiere March 28, 1981 by the Kitchener-Waterloo Symphony under conductor Raffi Armenian. The 40-minute work is based on the ballet "Il Carcerato", completed in 1965 and as yet unperformed. A new recording of Healey's "Arctic Images" has just been released by Louisville Records (LS 769). Pierre Héту conducts the Louisville Orchestra.

□ **VIOLET ARCHER's** "Three Preludes" for piano were given their first British performance on March 24 at Canada House in London. Edmonton pianist John Hendrickson performed the work there and, on March 27, at the Canadian Cultural Centre, Paris. The composer's "Four Duets" for violin and cello received their premiere July 25 at the Banff Festival in a performance by Thomas Rolston, violin, and Shauna Rolston, cello. Violinist Rolston and pianist Isobel Moore were heard at the festival on July 23 in the first performance of **ROBERT ROSEN's** "Reflections, 'est modus in rebus'", commissioned by the Edmonton Chamber Music Society with assistance from the 75th Anniversary Municipal Fund.

Dr. Archer has received a commission from the Motion Picture Division of the University of Alberta to compose a score for the film *Whatsoever Things are True*, a 30-minute documentary on the university produced in honour of the 75th birthday of the province of Alberta.

□ **PETER WARE's** "Piscataway" was given its premiere March 29 by pianist Yvar Mikhashoff at the National Conference of the American Society of University Composers in Memphis, Tennessee. On April 13 the work was performed in Hungary by Adam Fellegi and later broadcast by the Hungarian State Radio. On May 27 it was recorded in Zagreb by Adam Fellegi for the Yugoslavian Radio.

□ Forty-three piano pieces by seventeen Alberta composers are included in *Alberta Keys*, a new book to be published as a special project of Alberta's 75th birthday celebrations and edited by Janice Milevic and Roberta Stephen. The book will be introduced during Canada Music Week, November 16-23, at Counterpoint 75 in Calgary, the first convention bringing together the three largest music teaching groups in Alberta. Composers **ALLAN RAE, CARL DERFLER, VIOLET ARCHER, VERNON MURGATROYD** and **WALTER BUEHNING** are represented, among others. The book can be ordered from the secretary, Mrs. Virginia Stewart, 68 Cherovan Dr. S.W., Calgary, Alberta, T2V 2P2.

□ **FRANCOIS MOREL's** "Mélisma", for piano and orchestra, was the imposed Canadian work written especially for the 14th Montreal International Competition. First prize (\$10,000) in the competition was won by Yvo Pogorelic, 21, of Yugoslavia, who took an additional \$500 for the best interpretation of the imposed work. He and eight other finalists performed the Morel work, as well as a concerto of each player's choice, over several days in June with the Montreal Symphony Orchestra under conductor James De Preist.

□ **GILLES TREMBLAY's** "Oralléuiants", for soprano and eight instruments, was the only Canadian work selected by an international jury for performance at the 1980 World Music Days Festival of the International Society for Contemporary Music. It was also one of the few works from any country to be included in a study seminar prior to its performance. The composer attended the performance, on July 2 in Tel Aviv, Israel, through the aid of a Canada Council grant and additional funding from P.R.O. Canada. Soprano Gila Yarov was featured with a chamber group under the direction of Joan Frank Williams.



The British Consul in Toronto hosted a party for Sir Michael Tippett during birthday celebrations for the noted British composer. He is shown, right, with flutist/composer **ROBERT AITKEN**, left, and Ronald R. Napier, P.R.O. Canada.

Schott catalogues to P.R.O. Canada

□ Effective January 1, 1980, P.R.O. Canada acquired Canadian performing rights for works in the catalogues of B. Schott's Söhne, Mainz, West Germany, and Schott and Co. Ltd., London, England, one of the most prestigious European music publishers. Composers represented include Hans Werner Henze, Paul Hindemith, György Ligeti, Luigi Nono, Krzysztof Penderecki, Carl Orff and Igor Stravinsky.

An impressive list of English composers includes Peter Maxwell Davies, Percy Grainger, Iain Hamilton, Humphrey Searle and Sir Michael Tippett. The last of these, certainly Britain's most renowned living composer, was the central figure in a

CBC Festival of English music during September and October in the Edward Johnson Building, University of Toronto, held in honour of the composer's 75th birthday. Titled "Tippett and his Contemporaries" the festival hosted the North American premiere, by the Lindsay String Quartet, of the composer's "String Quartet No. 4". A similar first was offered by the Toronto Symphony on September 30 with the first North American performance of Tippett's "Triple Concerto" under conductor Andrew Davis.

A three-concert Hindemith Festival of chamber music was undertaken October 23, 30 and November 6 at Walter Hall, University of Toronto, in co-operation with CBC Radio.

□ Toronto composer **TIM SULLIVAN** attended on August 4 the world premiere of his work "Pro Tempore", for seven instruments, at the St. Armand de Vergt Festival in Peregoeux, France. The Lontano Ensemble of London, England, which performed the work, has expressed interest in a repeat performance in London.

The composer also reports a commission from the Ontario Arts Council for accordionist Eugene Laskiewicz, which will receive its first performance next spring.

□ **DR. RICHARD JOHNSTON** was largely responsible for organizing a unique Symposium of Contemporary Orchestral Music during September 17-21 at the University of Calgary. The first of its kind in Canada—and indeed a rarity anywhere—the symposium called upon such distinguished non-Albertans as critics Irving Kolodin of *The Saturday Review*, Eric McLean of *The Montreal Gazette*, and *The Toronto Star's* William Littler to interact with composers and audience on such topics as "Communicating Contemporary Music to an Audience", "The Composer and Funding" and the proverbial "Is There a Canadian Musical Identity?"

The event included two concerts, one of chamber music and one featuring the Calgary Philharmonic Orchestra under Arpad Joo. The first introduced recent works such as **VIOLET ARCHER's** "Four Duets for Violin and Cello", **VERNON MURGATROYD's** "Three Improvisations for Clarinet and Piano" and **ROBERT ROSEN's** "Reflections for Violin and Piano".

The orchestral works were heard in part during open rehearsals throughout the four days preceding the concert, affording the composers a rare opportunity to discuss their compositions with musicians involved, and audiences the chance to become active rather than passive listeners. The concert itself, on September 21, served to bring the symposium to a close with a mixed programme of contemporary music, including **MAURICE DELA's** "Symphonie no. 2 (Concertante)".

Presented as part of the Alberta 75th anniversary celebrations, the discussions and concerts will be broadcast in edited form on CBC's *Mostly Music* programme (Mondays through Fridays on CBC Radio, 10:30 p.m., and on CBC Stereo, 11:30 a.m.).

□ The Saint-Jean Baptiste Society of Montreal has awarded its annual Calixa Lavallée Prize to composer/conductor **SERGE GARANT**. Initiated in 1959, the Calixa Lavallée Prize, which carries a cash award of \$1,000 and a medal, has been awarded in the past to such musicians as Léopold Simoneau, Jacques Beaudry, Louis Quillico and Jean Carignan and to composers **JEAN PAPINEAU-COUTURE**, **GILLES TREMBLAY**, **ROGER MATTON** and Clermont Pepin.

□ **GLEN MORLEY's** "Rhapsody Abbandono", for cello and string orchestra, will receive its world premiere December 1 by the Ottawa Symphony Orchestra under conductor Brian Law. Also scheduled for performance this year by the OSO is **VIOLET ARCHER's** "The Bell" (March 2, 1981). All performances are at the National Arts Centre.

□ Final date for submissions to the 1981 Vienna International Composition Competition is January 31, 1981. The competition is for as yet unperformed and unpublished orchestral works without solos, choir and organ and is open to those born after January 31, 1941. First prize is 100,000 Austrian Schillings (ca. \$9,260 Canadian). Write to Österreichischer Komponistenbund, Bau-manstrasse 8-10, A-1030 Vienna, Austria.

□ The Second Edition of **CHRISTOPHER WEAIT's** *Bassoon Reed-Making, A Basic Technique* has been published by McGinnis and Marx Music Publishers, New York.

□ **WILLIAM JORDAN's** specially commissioned "Symphonic Fantasy" will receive its premiere November 23 by the Calgary Philharmonic Orchestra.

—Rick MacMillan

French version of hit must satisfy both publisher, singer

Francophone market should not be ignored

It is often said, and rightly so, that music is a universal language. Unfortunately this is not the case where the texts of songs are concerned, which reach only those people who understand the language in which they are written. Language barriers are not a major problem in the North American market, as 95 percent of the population has a sufficient knowledge of English to understand a well-written text in the language.

This does not mean, however, that a publisher must limit himself to the English market. Thanks to the magic of translation he can reach the 5-million francophones in America, concentrated in Quebec. And since French versions of hit songs can often sell several thousand copies, this represents an extra source of income not to be ignored.

We will trace, step by step, the transformation of a song from English into French, while mentioning the necessary authorizations and explaining the sharing of the various royalties.

It is usually the future producer of the record who contracts the translator and requests a French version of the original hit. However, it may be the artist or the song's original producer who makes the request.

The translator, or more often his agent, immediately goes into action. Andrée Gosselin of **KOKIOU EDITIONS** is familiar with this method, as she acts as an intermediary for several translators. She explains: "Before requesting the official authorization, I make sure that the French version will be recorded. Then I look up the original publisher of the song. Once I've contacted him, I ask him if there is already a French version of the song, and if so, if it was done in France. Since the Quebec public is different from the European public, a publisher will often authorize one version for France and another for Quebec.

"Usually the publisher gives a verbal authorization with certain conditions. This means to say that you have to send him the words in French afterwards, giving the artist's and producer's names, the record label and the date when the record is to be released. This all has to be sent off as soon as possible, since the publisher will send the official authorization—the assignment of French lyrics form—only after seeing the words in French.

And, emphasizes Andrée, "the production of a French version cannot begin before receiving this official form, otherwise the pro-

ducer, the translator and the singer will lay themselves open to serious legal repercussions."

When the request for authorization is made, the translator or his agent should also negotiate the amount of royalties from public performances which will be paid to the translator. In general the publisher allows him 25 percent of the writer royalties.

While sharing the performance royalties usually poses no problem, publishers are more hesitant in allowing the translator a share, however small, of the reproduction rights, or mechanicals. We should mention, finally, that the publisher retains all his rights to the original song and the French version.

While his agent is negotiating with the publisher, the translator devotes himself to creating the French version. Contrary to what one might think, the translator's job is not an easy one.

First, he must contend with very strict time limits, as producers have the nasty habit of contacting him at the last minute. Next, in composing the French version, he must keep in mind the artist who will sing it. And most of all, he must respect as much as possible the idea and the contents of the original song.

SERGE BADEAUX, writer of French versions for many big hits such as "New York New York", "One Day at a Time", "She's Out of My Life" and "C'est la Vie", considers that the translator's first duty is to the singer.

"It is one of my primary aims that the singer be satisfied," he explains. "He has to sing the words easily and spontaneously, as if he had written them himself. On the other hand, if I am asked to respect the original idea of the song, I'll work at it until I get it right".

And when is the translator satisfied?

"When the song is successful, when it's as popular in French . . . I'm really happy when I hear the song somewhere, when I see that it's being played a lot."

It is worth mentioning that because of time limits imposed on the translator, he is usually paid a lump sum of from \$100 to \$500 by the person who orders the French version.

And in conclusion, this remark from Andrée Gosselin: "When I ask for an authorization, I always remind the publisher that a French version does no one any harm and that it profits everyone."

—Yves Thériault 13

The Kings' beat rock offers "unfamiliar familiarities"

Bob Ezrin's touch in the studio

They came out of Toronto just four months ago—four young men calling their high-energy music 'beat rock' and they're taking the U.S. market by storm. Their album spent its first two weeks on the U.S. most-added list. At press time it was on the charts, and moving up steadily. Everything indicates that, as the title of their album suggests, "The Kings Are Here".

The Kings are **DAVID DIAMOND** on lead vocals and bass, guitarist **ARYAN ZERO**, **SONNY KEYES** on keyboards and drummer **Max Styles**. They have been together full-time for just under two years. One of the reasons their rise to success has been so surprising is that the Kings are completely self-contained. The material is all written by Diamond and Zero (Keyes is also an accomplished songwriter, but his songs have not been suitable to the group's sound). The four play all the parts. They even have their own record company, Extreme Records, through manager Brian Ainsworth, and an international distribution deal with Elektra/Asylum (WEA).

Despite a new-wave visual image, the Kings don't consider themselves a new-wave group. Diamond explains, "If so, then only in the way we've approached the business. We've sort of done everything our own way. We couldn't find the right kind of Canadian deal, so we got our own deal together. Other than that, I don't think there's any type of music that's called new wave anymore. It's just all these new bands."

The group's producer is none other than **BOB EZRIN**, the Toronto producer most recently known for Pink Floyd's runaway best seller "The Wall" (he's also produced the likes of Kiss and Alice Cooper). Ezrin happened to be at Soundstage Studios in Toronto, where the Kings were recording, when Ainsworth played him some of the material that had already been finished. Ezrin agreed at first to mix the album, and then decided to start from scratch and produce the entire project. The result is a tight, energetic set, carefully recorded, with the added advantage of having the Ezrin name on the credits.

Sonny Keyes describes the 'beat rock' sound as "rock & roll which is largely dependent on the beat. I can remember my grade 5 music teacher telling us that that was why the Beatles' songs got us going." Diamond elaborates, "It's rock & roll, and yet it's not extravagant. It's quite easy for anyone to comprehend what's going on. It's pretty straight-forward, and you feel a strong beat."

Oddly, singer Diamond writes most of the music and guitarist Aryan Zero most of the words. As with every successful rock band, the songs are of primary importance to the Kings. "I think it's the most important thing in the structure of any band," notes Diamond.

"You can have great singers singing other people's tunes, but it's not a total expression. We write and perform the songs, so we're gratified totally."

"I'll come up with a riff," Diamond continues, "something I feel would be a chorus. Zero may get a certain feeling out of it. We usually build it from whatever the music is saying to what the song finally says. Other times, we'll start with an idea, and I'll sort of direct the chord changes to make it feel like that."

While the Kings have developed their own musical identity, their songs are not too unusual to be accepted. "We call it unfamiliar familiarities," explains Diamond. "It's what the people want to hear, and it sounds familiar, but it isn't. We try to create a mood, and take everybody where they want to go."

For the Kings, that place is usually a party. "Everybody likes to party," Diamond continues, "and I think our album is a very good party album. It's 'top-down' music, like you're riding in your convertible and you have it on the tape deck. It's a positive rev. All our

songs are on the positive side, instead of 'negging out' on something or being detrimental. We're trying to tell everybody that they can do what they want and party when they want, have a good time and not have to feel bad about it. I think people want to be happy."

Major U.S. and Canadian charts and play-lists picked up the single "Switchin' to Glide" immediately, and as you read this you will probably be hearing their second single, "Don't Let Me Know". Of course, the Kings are excited and somewhat surprised at how quickly the album has taken off, especially in the States. Keyes notes, "I think part of the reason for that is that it was Ezrin's next project after 'The Wall', and everybody was wondering what he was up to. But then again," he adds, "they wouldn't add it on if they didn't like it. We were expecting it to do well, because we thought it was really good, and we thought people would pay attention for that reason. But I don't think anyone was prepared for it to skyrocket the way that it has."

—J. J. Linden



The Kings

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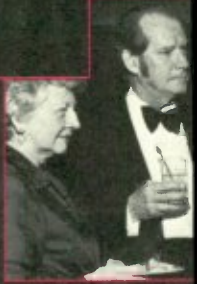
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