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CANADA

# THE MUSIC SCENE

NOVEMBER-DECEMBER, 1981



Alain Lamontagne



Corbeau

## 3rd ADISQ awards in Quebec

P.R.O Canada congratulates its affiliated songwriters who distinguished themselves during the 3rd Annual ADISQ awards presentation in Montreal, in October.

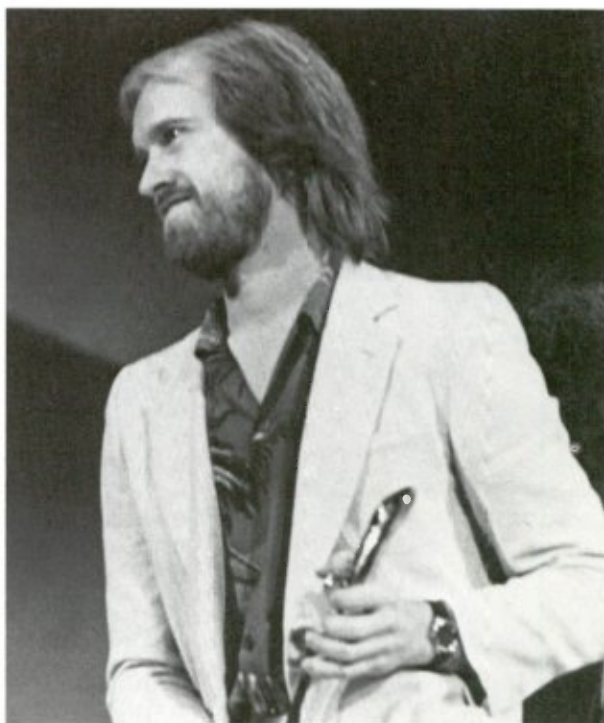
The winners included:

- DENIS CHAMPOUX, best "Western" album of the year
- JIM CORCORAN, best folk and traditional album
- CORBEAU, best group of the year
- WILLIE LAMOTHE, special Temoignage award for his contributions to music
- APRIL WINE, the group which has distinguished itself most outside Quebec.



François Rivard Photos

Willie Lamothe



Steve Lang of April Wine

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# The Music Scene

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Cover photo of Alain Lamontagne  
by François Rivard

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# Composer/performer contact reached through *Soundstage*

## Eastern Europe welcomes musical venture

by Peeter Tammearu

In Zagreb's Sajmiste marketplace, a curiously dressed man—a carnival barker—calls for the attention of the unsuspecting crowd. People gather about a raised stall, intrigued. The man is playing an accordion. A table is revealed, and on it sits a woman's head (and only a head—no body is visible). Her eyes flutter, the mouth opens, she begins to sing. In the crowd a startled old woman quickly genuflects, and holds up her crucifix to ward off evil. A young man tosses a vegetable at the barker; another young man clammers up onto the platform, touches the head, hesitantly at first, and then tries to push it down into the table.

A mad scene—fit for the most surrealist of German films. But the cameras are manned by technicians from the CBC; the accordionist is **JOSEPH MACEROLLO**; the head is Mary Morrison's (very much attached to her body; The trick table is a trompe l'oeil). A performance of **R. MURRAY SCHAFER's** "La Testa d'Adriane" is being recorded for a documentary\* about *Soundstage*—A Canadian group that toured Yugoslavia, Roumania and Hungary last May, with performances of theatre music and multimedia works.

*Soundstage's* ensemble of 20 musicians,

dancers and technical personnel featured well-known figures like **ROBERT AITKEN**, Erica Goodman and **LEW LEHMAN**. The tour involved ten concerts in five cities (as well as four performances in Toronto before the tour) and the programmes included works by **BARBARA PENTLAND**, **GILLES TREMBLAY**, David Keane, Marjan Moztich and Jim Montgomery. What is more unusual than that such a tour took place at all, is that it was not a project of any existing musical organization, but was brought into being by Macerollo and composer **MICHAEL PEPA**—who formed the ensemble especially and only for this tour.

Pepe attended the Zagreb Biennale—one of the major festivals of contemporary music in Eastern Europe—in 1979. There he found a lack of knowledge yet an encouraging curiosity about Canadian music, and returned home with the plan to mount a Canadian participation in the festival. He went to Macerollo for help, because of the latter's experience not only as a frequent performer of new works, but also in the organization of ventures in new music.

"In a way," Macerollo recalls, "Schaf'er's 'La Testa'—a work I had commissioned and recorded (for Melbourne Records)—was the start of it; the Biennale's emphasis was to be on theatre music. But strangely enough, that piece was filmed in Zagreb, but performed in concert only in Hungary. Anyway,

I began on the premise that the tour would never happen; but I started to talk to some people—Mary Morrison, Erica Goodman and others—and it grew from there."

Initial contact with the Department of External Affairs was encouraging, but there was the need for the tour to include other countries, concerts in addition to the ones at the Zagreb Biennale. Pepe's subsequent trips to Belgrade and Bucharest revealed that such a tour was possible. "There was a definite interest on both sides," he adds, "because of performers of the reputation of Bob Aitken, and the novelty of the theatrical and visual aspects. But when we started to look at repertoire, we saw there wasn't a large number of works, at least, ones possible for a limited ensemble."

New works were commissioned: **SAMUEL DOLIN's** "The Golden Section", Victor Davies's "Musical Circus" and Pepe's "Mockingbird". The demands of staging, lighting and costumes increased the size of the troupe and the budget. "We started off with the notion that the production would be fairly simple," Macerollo points out, "not so different from a concert situation, like at the New Music Concerts in Toronto. But the theatrical aspect started to grow—and there was no way back. Everything had to be done in a very short period of time—from the first budget in September,

*Continued on page 7*



Steven Marshall

4 Joe Macerollo, Erica Goodman and Mary Morrison in Zagreb market where R. Murray Schaf'er's "La Testa d'Adriane" was performed.

# CBC Radio is credited with success of flute, guitar duo

## College days starting point for Bayley and Creaghan

by Eric Dawson

If he knew a few years ago what he knows now about the mechanics of the recording industry, of distribution and airplay problems, **JONATHAN BAYLEY** vows that he would have no part of it. There is too much to learn, he says, too many doors to have slammed on your fingers.

"All in all, if I had to start all over again, I'd just say forget it. There are enough hurdles to jump without all the fuss that goes into selling a recording. Just being a musician is tough enough."

Having entered the field when he was—by his own admission—naive, Bayley is determined to continue working on a reputation as the flute-playing member of the Bayley/Creaghan flute and guitar duo out of Edmonton. The reputation of Canadian classical recordings can only be the better for it. Bayley and **ANDREW CREAGHAN** have found the perfect vehicle for their talents: a recording and performing team that combines the gentle melodies of the flute with the more astringent harmonies of the guitar, in all areas of music from the masterworks of the Baroque to the duo's own compositions. The transcriptions of the classics, ranging from the famous "Adagio" by Marcello to Saint-Saëns' "The Swan", are in perfect taste and the performances are sufficiently alert to the nuance that nothing ever degenerates into the pretty, amorphous mold of elevator music.

Bayley and Creaghan have led strangely parallel lives from when they were born, a few years apart, in Moncton, N.B. Creaghan's father was a judge, Bayley's a professor, and both were determined to have the best for their sons. Each was sent to McGill, where they began to work together for the first time. They had known of each other in high school but had no contact. It was only at McGill, where they were two years apart in the Bachelor of Music programme, that the possibility of a duo was explored and a first recording—for the CBC radio networks—was made.

It was not, as Bayley tells it, an occasion of much comment between the two. Many people they knew at the university recorded for the CBC, and in any event, the two young musicians had separate projects of their own which at the time seemed of greater importance.

"I was deeply involved with the contemporary music community at the university," Bayley says. "My first exposure to new music had been when **R. MURRAY SCHAFER** came to Moncton with the Toronto Woodwind Quintet. I was enraptured with it immediately, but there was little way of following up my interest until I went to Montreal, where I worked with Bruce Mather and so many other terrific people whose principle interest was new music. I

found it all super fascinating, being able to study with these great people and then going out and hearing their music played by the SMCQ, which has got to be one of the best new-music ensembles around. In those years, music was an essential part of life; you could eat, sleep and drink music, rather than have it languish to one side of your daily existence."

If Bayley retains specially fond memories of those years, he has no reason to feel nostalgic, for music remains his principal occupation. When university ended he moved first to Calgary, then to Edmonton, where he began to teach. Creaghan was off to study in England and Spain on a Canada Council grant. Bayley convinced him to venture into the West and the Bayley/Creaghan Duo began in earnest. While Bayley taught at Alberta College and Creaghan gave private lessons and workshops—he would join the college's faculty in 1980—they began to prepare a concert repertoire. Their time was not always their own as their teaching responsibilities were and remain heavy. But by 1978 they had something to take to the public, and a series of tours took them from one end of Canada to the other.

The following year they entered the studios for the second time. With the assis-

tance of David Vincent of Edmonton's CFRN who contributed his time and contacts to the sessions, the Bayley/Creaghan Duo was in the record business on the Dyna-West label with the unpretentiously titled "Music for Flute and Guitar". It featured light classics for the most part, pieces by Handel, Giuliani and Gluck, but also presented the duo in two original works, Bayley's "Music for Pan" and Creaghan's "Focusing the Lights".

"Making that album was the easy part," Bayley says. "Getting it distributed in this country, where a Canadian album is so often treated like the plague, was the real struggle." Yet it was picked up in time, widely reviewed in the Canadian musical press and heard nation-wide on various radio outlets. The CBC was the album's greatest single booster. Clyde Gilmour raved about the album and played it on his long-running show, *Gilmour's Albums*. Don Harron played it on *Morningside* and was so amazed by the audience's positive response that he promised to explore the light classical repertoire more widely on his basically pop-oriented programme. Local CBC affiliates nationwide programmed selections from the album.

With success of this nature, it was only to  
*Continued on page 18*



Wells Studios

The Bayley/Creaghan Duo 5

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# Alain Lamontagne— musician, poet, comedian

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## Toe-tappin' became trademark

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"Eight years ago," begins ALAIN LAMONTAGNE, "I entered a harmonica contest. I didn't win. But the next day the critics wrote that I was an excellent toe-tapper.

"When I first read this, I was insulted," admits the harmonica virtuoso, "but then I realized that in fact I do have a unique style of toe-tapping. Not many people can tap their toes like me. Since then, I've taken full advantage of my special talent."

So much so that his unique toe-tapping style has quickly become Alain's trademark.

But even if a good part of his talent is in his legs, it's through his head and his mouth that he lets off his creative steam. Playing his multiple harmonicas. Recording his outrageous stories. A poet, a comedian, a musician, a dancer, Alain Lamontagne is an all-around artist. His whole body and soul take part in expressing his music.

"The harmonica," he says, "reaches emotions that other instruments don't. It's the only wind instrument you breathe in and out of at the same time to make sound . . . it's music of the soul."

Music of the soul! A cliché used often enough to be called overworked. But in Lamontagne's case, the critics have never been so unanimous in recognizing the special "soul" of this young Quebec talent.

From his first professional appearances, and from his first record release, it has been written that "his music moves us right to the core," that "his harmonica is almost the incarnation of the poetry of the people," that he is the "wizard" or the "guru" of the harmonica, that, "on stage, he projects an exceptional serenity and level of concentration," and that "Lamontagne's songs reveal an exaltation, a powerful feeling, and a vitality that overwhelms us."

I myself witnessed this incredible energy one winter's night in St. Jean de Matha, when I went to one of his concerts for the first time. Never had folk music moved me so much, caught up as I was by his magical communication with the audience. He had earlier told a journalist friend: "There's a vital force within me that gets me going. On stage, I try to burn the candle at both ends."

We heard a lot about Alain Lamontagne during 1977-78. We saw him solo in concert practically everywhere in Quebec, and we also saw him accompanying artists like Paul Piché (a childhood friend) and Raoul Roy. During the same period, Tamanoir released his first record, "Musique à Bouche". It was, according to journalist Bruno D'Ostie—along with Paul Piché's record ("A qui appartient le beau temps?")—one of the two most promising male artist albums of the Autumn of 1977. Co-producing with Paul Piché and with a team of seasoned musicians, Alain is working on a second album which apparently will contain a wider variety of music than his first release.

6 Alain has continued to give concerts in

every province of Canada except Newfoundland during the last three years. In August he completed a series of concerts in Winnipeg and the Gaspé.

Alain's professional career began precisely on March 18, 1976. "I remember it well. On that very day I decided I was going to make music professionally, to earn my living from music, to learn how to outdo myself." Before that turning point, he had been working with the group La Veillée (an actor's workshop).

Having decided that music was going to be his livelihood, he put on a concert of "traditional" music, encompassing both his own compositions and pieces drawn right from folk culture. "But I wasn't a folksinger like Raoul Roy or Jacques Labrecque. My style of composition is a mix of the traditional with a blues technique." Although he does not consider himself a folk artist, one critic commented, "You ought to see him tackle a reel".

Autumn 1977—the release of the album "Musique à Bouche". Preserved on vinyl, his famous compositions such as "La Fille de Bois", "Moulin de Vente", "Le Chien Fidèle", "L'Étalon", and "Le reel du marteau et de la faucille" are now available to

everyone. On Paul Piché's "A qui appartient l'beau temps?", you can hear Lamontagne's feet and harmonica, a track which captures all the energy he releases on stage.

In January, 1980, Gamma made a deal with a French record company, SFTP, to distribute "Musique à Bouche" in Europe. So Alain took off on a promotional tour, playing in France, Belgium and Switzerland. Taking part in the Sixth Festival of the Epalinges, he was praised by journalist Michel Caspary, who thanked him for rousing and exciting an audience left bored by the first half of the Festival.

In addition to his solo performance, he accompanied Paul Piché to Cuba, and went with Raoul Roy to Tunisia, Algeria, the Ivory Coast and Senegal.

Recently Alain Lamontagne has been working on his second album. This time he wants to draw from such diverse musical sources as classical, mountain, blues, rock, and even traditional Cuban music. Now that he has developed a huge following in Canada and Europe, Alain Lamontagne can rest assured that the release of his new LP is awaited impatiently.

—Jacques Landry



Alain Lamontagne



Pierre Rolland, François Morel, Louise Laplante

## Composers join to form new Quebec publishing house

Until recently composers of so-called "serious" or "concert" music in Quebec were faced with serious difficulties in getting major works printed and published. There was not one bona fide music publisher in Quebec that was organized and structured in such a way as to be able to operate effectively, handle production, marketing, and distribution of large-scale works. This is quite true in spite of the significant services to Quebec composers of Les Editions Archambault Inc. and the Canadian Music Centre.

Quebec musicians had to be published by Ontario publishers or by the large international publishers in the United States, France, England and Italy.

This anomalous situation no longer exists. Quebec now has its own publishing house, **LES EDITIONS QUÉBEC-MUSIQUE**, thanks to the initiative of four composers—**OTTO JOACHIM, FRANÇOIS MOREL, SERGE GARANT**, and **ANDRÉ PRÉVOST**—a musicologist, Louise Laplante, general manager of the Quebec Youth Orchestra; and a Radio-Canada producer, Gilles Poirier.

Les Editions Québec-Musique, which obtained its letters patent under Part 3 of the Quebec Companies Act, is a non-profit organization whose main purpose is "to promote in every way possible the study, protection and development of the economic, social, and moral interests of its members".

President of Québec-Musique is composer François Morel; vice-president is Pierre Rolland, a member of the Montreal Symphony Orchestra, and its secretary is Louise Laplante who a few years ago edited the French edition of the invaluable book *Contemporary Canadian Composers* (University of Quebec Press).

The company wishes to encourage "through every channel the publication, recording and broadcast of music by its members". It also acts "as publisher, in ac-

quiring, holding, selling, renting, distributing or assigning musical scores and the rights respecting the scores and the musical works reproduced in them; in offering advice regarding music publishing; in acquiring, holding, administering, selling, licensing, or assigning copyrights; in producing, reproducing, acquiring, selling, renting, or assigning recordings of concerts, for the purpose of broadcasting or otherwise." Les Editions Québec-Musique is supported under a three-year project by the Quebec Ministry of Cultural Affairs (Music section).

The company has published five works to date and planned ten more by fall. The first five are:

- "Offrande II" by Serge Garant, for full orchestra
- "Lettura di Dante" by **CLAUDE VIVIER**, for soprano and chamber orchestra
- "Concerto no. 4" by **JEAN PAPINEAU-COUTURE** for oboe and strings
- "Me duele España" by François Morel for solo guitar
- "Musique pour Rouen" by Bruce Mather, for 12 string instruments.

The following are early members of Québec-Musique: Raynald Arsenault, Louise Bail-Milot, Pierre Béluse, Michel Gonneville, **WALTER BOUDREAU**, Gabriel Charpentier, Micheline Coulombe Saint-Marcoux, Yves Daoust, Lionel Daunais, José Evangélista, Claude Frenette, Serge Garant, Pierre Genest, **JACQUES HETU**, Otto Joachim, Louise Laplante, Anne Lauber, François Mignan, Bruce Mather, **ROGER MATTON**, François Morel, Antoine Padilla, Jean Papineau-Couture, Gilles Poirier, André Prévost, **JOHN REA**, Lise Richer-Lortie, Pierre Rolland, Myke Roy, Donald Steven, **GILLES TREMBLAY**, **PIERRE TROCHU**, Jean Vallerand, Claude Vivier.

—Pierre Prévost

*SOUNDSTAGE—Cont'd from page 4*

1980, to the tour itself in May, 1981. We had to arrange a number of different programmes; and some of the commissioned works weren't completed until mid-March. Performers had to rearrange schedules, cancel previous commitments. Though we had an idea of the itinerary, we didn't get the dates and specific halls settled until March. One of the problems was dealing with the governments there: they were always encouraging and as helpful as possible, but it was next to impossible to find someone with the authority to say something definite. They just don't function that way. Looking back on it, the only real problems we had were with the organization. The tour itself went off without any major disasters like losing instruments, arriving late or having problems with the halls."

As there was no sponsoring organization, funding was obtained from a number of sources: the Department of External Affairs, the Ontario Arts Council, the Ministry of Culture and Recreation, the Laidlaw Foundation, the McLean Foundation, P.R.O. Canada, with assistance from the CBC and the Toronto Musicians' Association. Two-thirds of the final budget of \$136,000 was raised in Canada; but in addition to artists' fees and per diems, the host countries provided assistance with air fares and ground transportation.

The Canadian performers and compositions received considerable attention at the Biennale in the face of such heavyweight competition as Italian composer Sylvano Busotti and the Dresden Opera; and in other centres, where contemporary music is not often heard, they attracted large audiences.

"The audiences were impressed by the calibre of the performers and the productions," Pepa says. "And they understood the purpose of the multimedia—I'm glad they did, as I'm not sure we always could. But the visual aspect is a liberating ticket—a way to reach people who would never hear this music ordinarily—it makes it all more accessible."

But with this success, the question remains: was *Soundstage* worth the expense and enormous effort of its organization?

"It was a very rewarding experience for the performers," Macerollo says, "especially for the opportunity not only to perform these new works, to concentrate on this type of performance, but also for the contact the performers had with the composers during the creation of the commissioned works. But I can't say how much, in the long run, it affected the international profile of Canadian music, or the careers of our composers."

"You have to remember that over there, before this, they had no idea of what we would bring," Pepa replies. "Canadian music was an unknown product. But after the tour, I was told, 'Anytime you want to come back, just let us know.' In fact, I'm already working on the possibility of another tour, again exploring this type of multimedia, but on a smaller scale—perhaps only five performers. I'd call the tour an unqualified success, one of the biggest undertakings for the promotion of Canadian music abroad. And remember, getting 800 people to a concert of contemporary music *anywhere* is no small feat! But we did it there, and more than once."

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## Campy humour adding to success of a cappella group

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### The Nylons more than '50s revival band

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The first time **PAUL COOPER** tried to write a song for his group The Nylons he came up with a 60-second ditty that's still being used to sell iced tea. That was a couple of years ago when Cooper and the other three members of the popular a cappella group were asked to do a singing commercial. "As a joke we said, 'Sure, as long as we can write it,'" remembers Cooper, and he ended up turning out the song himself. Not only was it welcomed by the advertising agency and sponsor, but it was nominated for an advertising award and is still being telecast in Western Canada.

The success of that commercial is a reflection of The Nylons' acceptance. In little more than two years the vocal group has

become an acclaimed act selling out venues throughout central and western Canada.

This fall saw the band performing on the U.S. West Coast for the first time. By year end it should see the release of its first, as-yet-untitled, LP. Although the album will include a selection of older songs the group is best known for, it will also contain a few originals, mostly written by Cooper.

"I don't write a song if it's hard," admitted Cooper when we spoke in a Toronto loft late last summer. "It seems that the harder I try the less happens. Sometimes I'll take a while to write," he added. "But other times, honest-to-God, I think I'm possessed."

"She's So Nice", for instance, a song

about a woman who will do anything to get to the top, was completed within an hour. "Me and the Boys", a verbal portrait of the band, took longer.

Although he never composed before his Nylon association, Cooper did write quasi-songs while in high school in his native Tennessee. "We were supposed to write poetry, but I always ended up writing a kind of lyrics with melodies."

That talent, however, remained dormant for a decade after he moved to Toronto in 1968. He gradually established himself as an actor. "I was rarely in musicals, and then was usually cast as the heavy," says Cooper, a husky, bearded fellow. "I was too big."

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## Stanley Frank has paid dues in the business of music

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### Childhood influences reflected in music

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"The spirit of rock and roll is eternal youth," exclaims **STANLEY FRANK** with the enthusiasm of one who is totally committed to the "live-fast, die-young" school of thought.

With a repertoire of raw-edged Eddie Cochran style rock, and the fashionably punkish appearance that can transform a black leather jacket into haute couture, Frank epitomizes the sort of street-wise lifestyle so revered by many of today's generation.

Of course, for the most part, we've experienced this before. Both the image and the music are familiar.

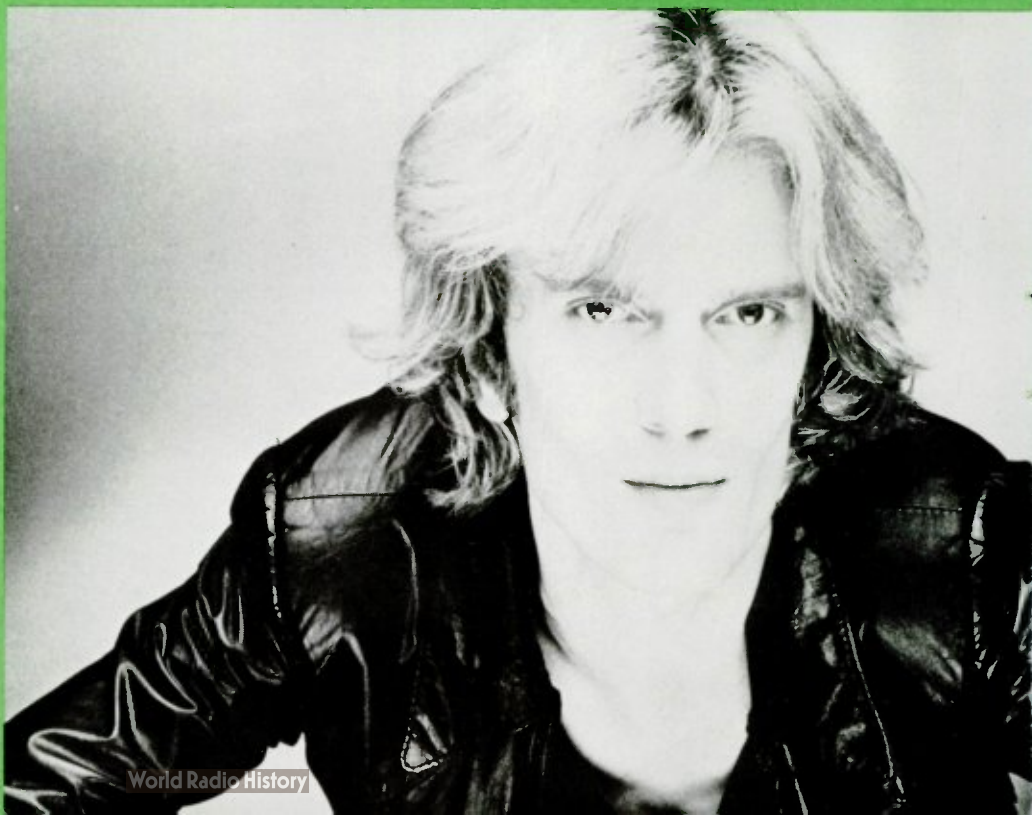
James Dean, Brando, Presley, The Beatles, The Stones, rebels all, and we loved them with a passion. We envied them. We made them cult heroes. We found in them a voice which spoke the words we never could speak.

As a child growing up in downtown Montreal, Stanley Frank was exposed to such influences. "I was always really aware of music when I was a kid," he recalls. "I can remember musical experiences from a long way back. I guess the influence has remained with me."

Frank, who lists among those early musical influences the likes of Gene Vincent, Eddie Cochran and Buddy Holly, recalls his first real awakening: "I remember in Ottawa,

it must have been '63, I heard the Beatles for the first time. I remember the feeling I got back then, it was startling but kind of familiar. Things had been really drab for a long time and then along came those guys

playing all that old rock-a-billy stuff and everybody turned on to them. The British were never really great innovators, but man could they interpret a song, and that's just what the Beatles were doing in those early days."



Stanley Frank





The Nylons

His career plans changed, though, when he and three friends began harmonizing old pop tunes at parties and were gradually convinced they could make a go of it as a vocal group.

The group first appeared at various out-of-the-way clubs, then was booked into Toronto's Basin Street for an unprece-

ented 17 weeks. When they broke all attendance records, the group members realized they could make a living as The Nylons.

The only personnel change since that time came last year when the original bass singer, worn out by the band's constant touring, left and was replaced by Arnold

Robinson. The other members are Claude Morrison who sings high tenor, and Mark Connors who sings most of the leads along with Cooper.

The band's quirky name came after a light discussion one night when members noted there had been many "fabric" groups in the '50s, such as The 5 Satins, The Orlons and The Chiffons. The name itself is an example of the campy humour which enlivens their performances and this humour is one of the reasons the group has outdistanced other '50s revival bands in Canada.

The album should do more to solidify the band's appeal. It's being produced by veteran Bob Gallo who worked with vocal group luminaries such as The Four Seasons in the past. The LP will be "shopped" to different labels in Canada, the U.S. and Europe for the best possible deal. The group is taking advantage of the specialized technology in the studio, and will use special effects and voice double-tracking on some cuts. Like the band's live performances, the only musical instrument used will be a conga drum.

Now that he's writing regularly, Cooper says he's even come up with a few non-Nylon style songs, including some he feels would be better performed by a heavy rock band. But most fit in with the band's image, including the recently completed "Something About You". He describes it as a "cheap song full of sexual teasing. I wrote it about a friend of mine who turns me on, but who has no time for me whatsoever."

Then there are tunes like "A Million Ways" (included on the LP), which he described as a "beautiful love ballad which should be a number one song."

The band has been playing larger and larger venues—opening for The Pointer Sisters and starring at Toronto's Ontario Place—and it's starting to attract vociferous fans. Cooper recalls the time the band played Montreal's Le Club when the audience rushed the stage during the opening bars of "The Lion Sleeps Tonight".

"We're not cult figures," he says with a certain finality. "We have very broad appeal."

If the response from the record is as good as the group's previous American gig at Chicago's Playboy Club, the band may turn out to be one of those Canadian phenomena we have to share with others. It won't surprise Cooper and The Nylons at all.

—Ken Waxman 9

In 1977 Frank's first record "S'Cool Days" was released. Immediate reaction from the British market was astounding. *sounds magazine* touted the release as "vinylized rock 'n' roll spirit" that packed "more energy than the Sex Pistols and Ultravox combined" and rated it their Single of the Week, making also-rans out of Elvis Costello's "Allison" and Ultravox' "Young Savage".

His future, despite a less than enthusiastic domestic reception of the single, looked promising. A management agreement was signed and Frank began work on an album. Then a bitter dispute over the premature release of some of the tapes, and the subsequent scuttling of a promising recording deal caused a split between Frank and his manager. Looking back, Frank describes that time in his life as a valuable learning experience.

"I felt that I had to make a break and since 'S'Cool Days' was still getting some action in Britain, that's where I headed. Let's face it, I learned a big lesson. It was hard to take, but I learned from the hassles. I didn't give in," he reflects.

Frank regards his stay in Britain (two years in all) and his exposure to the back-to-basics movement among the English rock musicians a major turning point in his career. "It wasn't until I started to hang around the guys at Chiswick Records that I really got turned on to the spirit and urgency of '50s rock. Somehow it felt right for me. I could relate and was able to incorporate that kind of feel into my writing," he adds.

"I've always considered myself as somewhat of a rock historian and it's obvious that I've been able to utilize that background in the tunes that are on the album."

The album to which Frank refers is his debut A&M release "Play It Till It Hurts". It is the culmination of his British junket, a long cold winter back in Montreal during which he penned 12 new tunes, a "no-

breaths-taken" ten-hour demo session and a tour of several Ontario rock venues.

"We went into the studio in Vancouver as a tight unit with good tunes and I was pleased with the way things were going, but technical problems with the board forced us to move down to L.A. to finish recording." Frank recalls with a certain degree of disappointment. "I would have been much happier to have finished the whole thing in Vancouver, but that too was a lesson well-learned," he adds.

"Play It Till It Hurts" is a 12-tune compilation of Frank's life experiences. Numbers such as "I Am The Law" express not only the writer's personal legal battles and frustrations, but also those faced by all of us everyday. "Rock Crazy" is a teenage war cry if ever there was one.

Included on the LP is the old Olympics' rocker "Good Lovin'" rendered here with a definite "La Bamba" feel. It was the first single to break.

What does the future hold for Stanley Frank?

"Well, first off, let me tell you that I have a plan on which I'm working. I intend to be very deliberate. I've got some time now and I'm writing for the next album." He goes on to explain that he has some new ideas concerning the kind of sound that he's looking for, pointing to a desire for a more keyboard oriented texture.

Good press and airplay indicate a definite interest in Stanley Frank and it's obvious from the crowd reaction both in Canada and on his recent 40-city European venture that he is starting to make his move in the business.

Demo sessions in mid-September will lead to an October-November recording of his next album. "Look for a sound more reminiscent of the '60s," he tips. "I've paid a lot of dues in a relatively short period, and now it's time to reap the rewards."

—Larry Godfrey

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# Those who make the records optimistic despite tough times

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## Foreign markets looking good

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by Kate Daller and Yves Thériault

Looking back as 1981 draws to a close, the music industry has been through a tumultuous, anything-goes kind of year—resulting from an uneasy economic situation, unpredictable chart action, and the continued rapid advance of technology. *The Music Scene* caught up with some of the people who have been working in the thick of the action and asked them to reflect a little, and to look ahead.

### The songwriter/performer

1. Has your style of songwriting, or your approach to writing a song, changed in the last year or so? Where would you hope to see yourself artistically five years from now?
2. Has the world economic situation affected the amount of touring (i.e. concerts, clubs) that you would like to do, or do you feel that you now have a greater access to the international scene than you did?
3. Do you feel that the current trends in music tend to focus on the *interpretation* of your own songs, rather than on excellence of vocal quality?
4. Do you feel that the ultimate goal of a recording artist is to self-produce his/her own material, or do you think self-production results in a loss of objectivity?

**CARROLL BAKER**—Canada's Queen of Country Music is a crowd-pleasing favourite, at home and abroad. She writes many of her own hits.

1. My songwriting, I think, is more prolific than in years past—and if I weren't improving, there wouldn't be much point in continuing. I'm

getting ideas which are a lot better, not the kind of ideas that I might have from someone else. In future, I'd love to have somebody like Kenny Rogers record a song I've written and have it go #1—or I'd like to write a song that would go #1 across the world.

2. With the economic situation today, I think there is certainly a change. This past year I had larger audiences than the year before. As for the international scene, I stayed in Canada last year—I wanted to take it a little more easy. But the economic situation can't be that bad internationally—I've been invited to play Australia, New Zealand and South Africa in 1982.

3. I think that in country music, emotional delivery is the most important thing. The vocal must paint a picture for the listener. Of course, the lyrics have to be there so the singer has something to work with.

4. I think it depends on the particular artist. I prefer to have someone else do the producing. I do have a lot of input in the studio, but in the final analysis, I want someone who can say "Maybe to your ear this sounds good, but it might not to the general public." And you want your audience to be listening a couple of years from now.

**GILLES VALIQUETTE** has been one of the most important figures on the Quebec music scene over the last ten years. Not only is he one of Quebec's most prolific songwriters and one of its most popular singers, but what distinguishes him as an artist is his versatility (most recently, he proved it as an actor in the Quebec production of the rock opera "Starmania") and his technical inventiveness. Over the last two or three years he has put together a show in which he plays all the instruments himself.

1. My songwriting style hasn't really changed. But, my approach may have changed since I introduced new instruments, especially the synthesizers which allow me to do everything myself now, in rec-



Carroll Baker



Gilles Valiquette

ording as well as in concert. You might say I've adapted my material a bit to suit these instruments. This new formula, which I call "Chan-sonnier of the '80s", wasn't possible in 1973, but today it is. And my goal in the next five years is to show that this formula is not a "gad- get" and that others may use it as well.

2. First, the economic problem is less serious for the Quebecois who make records which are not expensive. On the other hand, mar- kets are becoming more and more closed because of the increasing control exercised by the record multinationals. Which means that in practise, nothing has changed and it's no easier than before to break on to the international scene. I'm on my third attempt in Europe and it's still the same story. On the other hand, as far as the number of concerts I do, I saw problems coming and I organized myself to fit in. In fact personally, because of my new one-man-show formula, the difficult economic situation actually helped me.

3. All the elements are important. People look for something origi- nal and sincere. If you've got that, you're accepted. It seems even more important today. We're all basically individuals who are not the same. If you have something to say, you will have a following who will live and grow with you. Even if you don't have the best voice in the world.

4. I don't think it's desirable to produce your own records. I've done it. I didn't have a choice. If I had had someone who could do it, I would have liked to leave the responsibility to him. Besides, studio techniques, how to work together, and musicianship are all things we learned in the '70s. If you want to get back to the simple song, in the '80s, you're going to have to use techniques more effectively. This is where it is important to have a good producer who knows exactly what he wants in a record.

**RANDY BACHMAN**—A former driving force in the inter- nationally acclaimed Guess Who, Bachman went on to form the suc- cessful Bachman-Turner Overdrive and most recently, Union.

1. As a songwriter, I've only changed a little bit. I consider song- writers to be very lucky—they have the ability to take their experi- ences and ideas and turn them into music. I try to change a little as trends come and go. I listen to electronic music, new wave, country music, all that crossover stuff, and take it into account. But it's nice to see a swing back: the Carol Bayer Sager/Burt Bacharach music is old, but refreshing. Bacharach hasn't changed and it makes me feel reassured, because I'm still writing a lot of old style rock and roll.

2. On the international scene, Union, with our new album "On



Randy Bachman

Strike", is more successful right now in Germany, Italy, Japan—and England looks good. The economic situation in North America is worse. In Europe, publishers are making offers to subsidize a tour. These days it's tough to break the North American market. Over in Europe it looks much greener, and I'm not just talking about grass.

3. There have been many hits where the performer doesn't even have a voice. Some are almost talking into electronic equipment, it's just a different approach. But now and then the trend goes back to a great song and a great delivery. For me it all boils down to a good rock and roll song. I certainly don't have a good voice, but I have sung hit songs.

4. It's not really the ultimate goal of a recording artist. But it could certainly be the goal of a songwriter—like seeing your baby through pregnancy, then watching it walk and grow up. Every songwriter can become a producer with the little 4 track TEAC—a great invention. You can experiment constantly, adding layer after layer of sound.

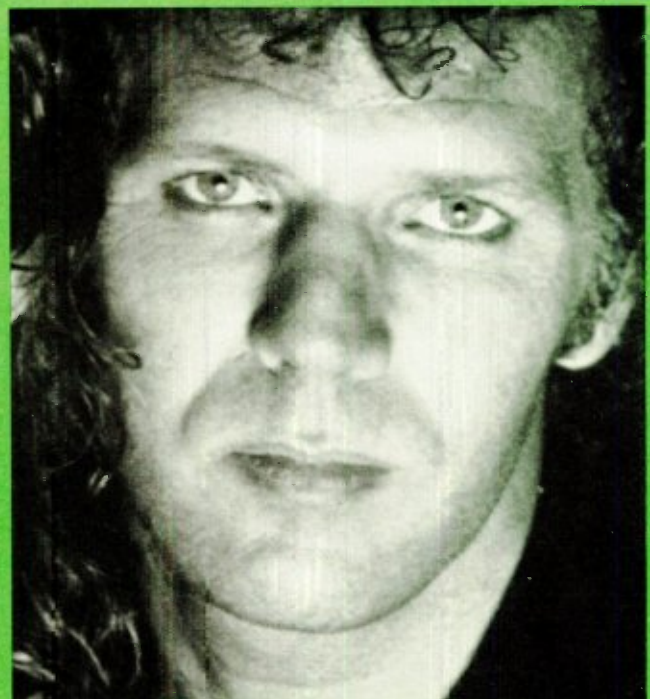
**PAUL DEAN**—Songwriter, lead guitarist and backup vocalist for CBS recording artists Loverboy. Dean also produces the group. At press time *The Record* gave Loverboy's new album "Get Lucky", a top rating of five stars.

1. My approach has changed a little. I don't have time anymore to wait for the essence of songwriting, which is really just a stroke of luck while you've got a tape or pen and paper handy. I have to write on the bus now, with the guys sleeping in the back. Now we have a contract with CBS and have to keep the songwriting momentum up—there's more pressure. Musically, my style is pretty much together. Lyrically, we'd like to expand from the first album which was boy- loves-girl, girl-hates-boy personal stuff. Looking ahead, I'd like to write a screenplay, I have a science-fiction idea.

2. Definitely we have better access. Without radio, and the airplay we've been getting, we'd still be playing clubs in Vancouver.

3. In our kind of music, interpretation counts for a lot—we call it the "attitude" in vocals. Mike (Reno) has a great voice, he can sound like Styx or Johnny Mathis. As producer, I try to capture Mike at his best, I want good voice and emotion. My voice stinks—well, I can sing in tune, and with more emotion than some. But as a producer, I want that clear, nice, pleasant voice.

4. I can't speak for everybody. I think to produce something you have to be a producer, you have to know about frequencies, and what different parts go together. If you know what you're doing, and know what you want, fine.



Paul Dean 11



Jehan Valiquet



Jack Feeney

### Music Producers

1. Please give your views on the future of recording from a technical point of view. Is all the excitement over video discs premature? Is the medium of vinyl a dying dinosaur?
2. From a creative standpoint, in the studio, do you feel that the responsibility for being aware of the latest "marketable" sounds in popular music lies more squarely with you than the artist?
3. We hear a lot about the median age—the baby boom generation, now in its 30s and approaching middle age. Do you feel this generation is figuring more largely in the record-buying public—and are you aiming your productions toward a maturing market?
4. And in the same vein, what do you feel are the tastes of the generation following the baby boom. Is it being ignored?

**JACK RICHARDSON** made his reputation by producing the Guess Who in their heyday. He has produced artists like Bob Seger, Badfinger, Max Webster.

1. A lot of the excitement over video discs is probably manufacturers more or less touting their R & D departments. But the takeover is a way off yet, primarily because huge amounts of hardware would become obsolete—for the consumer, manufacturer and studio operator. It is a technical breakthrough but it isn't going to happen overnight. And they've been talking about digital recording for five years now, but it hasn't made any significant inroads yet in studio operation.

2. I think every producer should be aware of what is successful—though not every one of them should fall into that particular bag. I think the major goal of the producer is to capture whatever the label or signing agent has seen in the group. Because new wave is the pet phrase it doesn't mean everything has to sound new wave.

3. I personally am. Primarily because at this time, the people I'm producing are the **ROVERS** and **HAGOOD HARDY**. The fact that 12 new wave is supposed to be the current trend as far as the young

age group is concerned is self-evident. But the market size is not as big physically for the new-wave groups as it was in the '60s for the same kind of renaissance that produced the Stones, Beatles and Kinks.

4. They're not being ignored, I'd say they were being catered to. Performers in that age group have a sound that is more raw, not slick, and there's an immediacy that's the same as what was happening in the mid-60s.

**JEHAN VALIQUET** has been working in the record industry for more than 12 years. He has worked notably at London and Alta Musique Distribution, where he was in charge of managing sales and promotion. Two years ago, he started Motivation Records Ltd. and Sirano Records, its subsidiary company. He is also manager of **ED. NAHEJ** Publishing.

1. At this time, the record industry is in a terrible slump in Quebec, but it is my feeling that it will not last much longer. Of course, the introduction of the videodisc and all the other visual gadgets threatens more harm to independent producers than to the huge multi-nationals, but I think it will still take several years before the videodisc firmly establishes itself. In my opinion, it won't happen before the end of the '80s. Until then, it is possible that the record industry will have another boom period, especially if we can get into certain untapped markets, like South America and China.

2. It is mainly the producer's responsibility, but if an artist wants to survive, he has to follow current music trends. Personally, I am going to be doing popular music and I will look for an artist who is doing popular music and so shares my philosophy right from the start. You can't change the talent or style of an original artist.

3. The 25 to 40-year-olds are people with money, who work, go out and go to the clubs. Of course they represent an important part of the total record consumers. These people buy a lot of cassettes and albums, as opposed to the youngest group who mostly buy 45's and are often satisfied with going to see their favourite artists' shows. And it is obvious that we take into account this reality in our choice of production.

4. At this point, everybody is looking for new hits and new musical trends to follow the phenomenal rock and disco years. But from experience I know that there will always be ballads to comfort us and this applies particularly to the over-30 generation. And I don't think these people are neglected. It's simply a question of producers following popular trends and demand is certainly very strong for soft music and ballads.



Christopher Reed and Lydie Wanner

**EUGENE MARTYNEC**—Producer of such artists as **BRUCE COCKBURN**, Rough Trade, **GRAHAM SHAW**, the Queen City Kids and B. B. Gabor.

1. To speculate on vinyl—the sooner we get away from it, the better quality we'll have. But for what vinyl is, it performs quite well, though everyone complains about surface noise and distortion. Vinyl became more of a problem after the cost of oil went up. If we can get a good design for a digital to analogue converter to have at home, we won't need records, we can just phone the library. About 15 years ago, I remember an Italian restaurant at Dundas and Bay where the juke box had a little film with the person singing, but it never quite caught on. There are a lot of creative things available in video, the problem is in finding a standard system. That's why quad died—there were too many different systems.

2. Not really. I like to work close enough to the artist so that we're both going the same way at the same time. It saves a lot of trouble.

3. I think so, but I'm interested in new things. I'd rather forget about the hippie generation. The record-buying market is really depressed, at least compared to the '70s boom. That generation is now the middle class, like me—but I still don't listen to CFRB!

4. There's so much nostalgia—there's very little that's new—it's a bit depressing. Younger musicians seem to pass through the same general energy that I've already seen, and most of it I've heard played better.

**JACK FEENEY** has produced many artists such as the **CARLTON SHOWBAND**, the **FAMILY BROWN**, **JOHN ARPIN** and Wil Carter.

1. No, the excitement over video discs is not premature, I think there's going to be a lot of activity in that area. Where there's action in music, there'll be video—in children's discs, opera, contemporary rock. With video discs people have to want to sit and watch. *Billboard* recently reported that people aren't as heavily into cassettes as had been predicted, and through history it's been proven that people like to get hold of a package—it's like choosing a hardcover book over a paperback.

2. Yes. As a producer you have to try to persuade the artist that certain things are more commercial, and have a better chance. You have to have some contact with fads and trends, and do things like

visit the record stores. Artists should do that too, but they often aren't that way inclined.

3. In the field I'm in—country music—I'm gearing my productions to that market. The younger producers in rock are not looking at the market as much as maybe they should. They're still producing for teenagers to a certain extent.

4. I don't think the tastes of the younger generation are being ignored. Largely, they are being catered to. The record companies should try to do more for all ages, although there is a revival of '60s rock and roll, like the music of the **POWDER BLUES BAND**.

### The Music Publisher

1. In your opinion, do Canadian publishers figure in the international competition to build strong lucrative catalogues, as evidenced at the last MIDEM meet for example?
2. Would you say that your most successful songwriters have changed with the times, adapting to popular tastes or trends, or are they inclined to be innovators?
3. What has been your most valuable asset—a prolific, talented songwriter, or individual songs?
4. Can you point to any oncoming trend in music as evidenced by any particular writer(s) you have under contract?

**LYDIE WANNER**—As main collaborator with Christopher Reed, Lydie Wanner has been with **INTERMEDE MUSIQUE** for five years. She is mostly involved in the supervision of collections and international relations, especially with SACEM. Lydie also attends international meetings such as MIDEM.

1. Yes, for sure. Even though the foreign market has been a little more difficult in recent years, due mostly to the economic situation and great competition from the Europeans, the fact remains that these international meetings demand more promotion and result in greater creativity. On the other hand, it is undeniable that Canadian publishers—here I am speaking especially on behalf of French-speaking publishers—have an "in" on the European market and seem to show better catalogues than in the past.

2. That depends a lot on the style of the individual. Gilles Vigneault, for example, always stays true to himself, while there are others who are going to evolve more with the style that is most popular at a given time. Generally, you could say that our songwriters display a great deal of innovation compared to what goes on in Europe.

3. You can't say that one formula is more interesting than the other. You have to work with both. To give just one example, **JEAN ROBITAILLE** is a very prolific writer who constantly places a lot of songs. Then again, working with individual songs is also very advantageous, because it allows for a wide variety of styles. This is how we were able to place a song like **ZACHARY RICHARD'S** "Travailler, c'est trop dur".

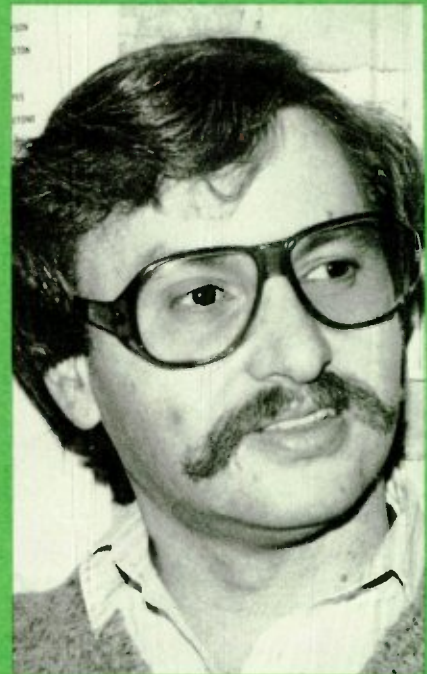
4. People are definitely looking for a new style and this is what no doubt explains the success of a Diane Tell, a young singer with a new and quite distinctive sound. It seems that in general we are returning quite a bit to the style of 15 or 20 years ago, with the ballad and soft music. I am thinking for example of guys like Jean Robitaille, Robert Charlebois and **BERTRAND GOSSELIN**. With the advent of rock and disco, this kind of song was somewhat neglected. Perhaps the economic situation accounts for some of it, but the fact remains that we're moving back a little to that style.



Sam Feldman



Brian Chater



Al Mair

**SAM FELDMAN** administers songs by such writers as **RA McGUIRE** of Trooper, and Doug Bennett of Doug and the Slugs, two of the strongest contemporary groups to come out of Western Canada.

1. No, I don't. Attic does well, they make the effort, but I don't see anyone really going to the forefront of the publishing scene in Canada. I'm not practising aggressive publishing at this point—in my position I'm looking after specific writers. Publishers who are getting a hot catalogue are salesmen, as far as creative publishing goes.

2. I look after Trooper and Doug Bennett of Doug and the Slugs. In a sense, they're artists first and write for themselves, and so they have progressed as themselves. At this time, they're not attempting to write material for anybody else.

3. The prolific songwriter is most valuable—like Ra McGuire and **BRIAN SMITH**. It's obvious in the long run that people are more valuable than songs. A song is just an entity, not something that's continually creating something new.

4. Yeah. There's going to be more of a swing to an eclectic style of songwriting. The writer won't have to be into disco, rock, R & B or country. A good song is a good song. And Doug Bennett is coming up with songs that are pretty hard to describe!

**BRIAN CHATER** has two decades of international publishing experience. Now with the Avenue Road Music Group, he has overseen such hits as "Let Me Take You Dancing" by **JIM VALLANCE** and **BRYAN ADAMS**.

1. Yes, I can think of at least ten publishers who form an effective nucleus. In Canada, songwriters now have someone to talk to, when they're looking for a publisher with a wide range of experience and international contracts.

2. Songwriters obviously have to change with the times, it assures continued success. A songwriter can insist on always doing something just for himself, and never adapt, but a lot of people aren't going to hear him, outside of his basement.

3. There's no doubt that the songwriter is the most valuable asset. We're at a stage now where we maintain a day-to-day working relationship with our writers. Talented songwriters are the continuing life

4. If we knew the answer to that we'd all be millionaires! There is a move back to good pop and good ballads. The economy is rough these days, and people want an escape—they don't want relevance. The rock writers are getting older, it's difficult to write and perform rock at 40. With the advent of video, cable and satellite—just as in years ago when sheet music opened up to radio and records—this is a good time to be a publisher, if you can find the hits.

**AL MAIR**—As president of Attic Records, a successful independent Canadian label, Mair has built up a profitable publishing arm, with songwriters as diverse as **HAGOOD HARDY** and Teenage Head.

1. There are only a handful of aggressive Canadian publishers at this point, but considering the fact that the music industry in Canada is no more than 10 years old, you can't expect more. There are an increasing number of publishers actively working material in Quebec and English Canada. And if the mechanical rate in Canada was higher, there would be more resources available for publishers to accomplish what they would like to do.

2. It's hard to separate a songwriter from an artist. If you're successful then obviously you are changing with the times. The writers we have under contract are flexible and aware and realize that what was right in 1971 is not necessarily right in 1981. A good example of that is Hagood Hardy. The music he's written is adaptable, since he writes for films, commercials, recordings and concerts.

3. Both can be equally valuable. With a prolific songwriter, the major problem is in finding outlets for his material. In most cases it's up to the publisher to pick the right songs for the international market. A meaningful artist needs a great song—if a song is just mediocre, he's going to record one of his own.

4. What's happening now is variation—the charts have never been as varied. Demographics show that the average age is getting higher, and because of that, some songwriters are more successful than they would have been five years ago. It's significant now that a lot of major stars—like Kenny Rogers and Anne Murray—are interpreters more than writers. I would say that the diversity on the charts, everything from instrumentals to country crossover to jazz, is a positive sign.

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## Music in Canada

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□ **ANN MORTIFEE** embarked on a 5-week concert tour of western Canada in late September, following a summer of writing. In addition to the favourites from her award-winning LP's, "Baptism" and "Journey To Kairos", Ann will be introducing newly penned songs, including an Ann Mortifee/Michel Legrand collaboration "We Were Born To Live".

Following the final concert in Edmonton on October 28, Ann was scheduled to fly to West Germany, where she will star in a colossal stage production/live radio broadcast, entitled *Showstoppers*, commissioned by West German Radio. The production will feature Ann Mortifee, leading Broadway vocalists and a 65-piece symphony orchestra, in a collection of hit American show tunes from the '40s, '50s and '60s.

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## Albums released

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□ Jazz vocalist **JOE COUGHLIN** moved from London, Ontario, to Toronto this year to be nearer the jazz scene in Toronto, and more particularly, near Aquitaine Records which has signed him to a deal for three-albums over three years. The first, titled simply "Joe Coughlin", was released during the summer. Session men included some of Canada's finest jazz musicians: Ed Bickert, **DON THOMPSON**, **BERNIE SENENSKY**, Terry Clark, **MARTY MORELL**. Joe has formed the Joe Coughlin Quintet and plans to tour Eastern Canada in November.

□ **LEWIS** and **ARCHIE MANNE** have written several songs included on the new album by Selvo on the CPS label (2 Doerr Road, Scarborough, Ontario M1P 4M6). Lewis Manne is also the co-writer of the B sides of Selvo's two singles on CPS: "Any Old Town Will Do" with Bobby Denver and "You're Standing In My Way" with Josephine Abrahamson.

□ "Note In The Bottle", a self-penned new album by **ROBERT SCOTT**, has been released on the **ROBERT SCOTT PRODUCTIONS** label (5489 Spring Garden Road, Halifax, N.S. B3J 1G2).

□ **BILL IVENIUK** is working on a long-promised contemporary rock album for children, entitled "Space Child". The album features David Suzuki as narrator between the 18 songs. Enclosed with each album will be a deluxe booklet providing information about science, technology and a sign language alphabet for the deaf. The album is expected this year.

□ Early November sees the release of both a single and album by country performer/songwriter **MARY BAILEY**, to follow on the heels of her hit "Too Much, Too Little, Too Late." That song, released on her own E & R Records (Box 993, Kirkland Lake, Ontario, P2N 3L1), in both the United States and Canada, hit *Billboard's* country charts with a bullet where it remained for five weeks. Quite a feat for a Canadian independent with a first-time release outside Canada.

The follow-up single is "I Have No Right" from Mary's album "Think of Me", released November 1. Sessions were produced by Nashville producer Tony Migliore.

Mary has established **NORTHWARD MUSIC** in Canada and Southward Music in the U.S., to handle publishing. She welcomes contacts from songwriters with songs, as well as artists seeking new material. Mary has adapted her live club act to a concert routine which will be introduced the first of the year.

□ Chilliwack has signed with Solid Gold Records in Canada. Their long-awaited album "Wanna Be A Star" contains 10 original songs, all written by band members **BILL HENDERSON** and **BRIAN MacLEOD**. International release of the LP will be handled by Millennium Records in the U.S.

□ **JIM KALE** is completing final mixes for a live album of The Guess Who's biggest hits, recorded with the current lineup, which has completed a successful SRO tour of the U.S. A new single, "What A Feeling", on the El Mocambo label, was shipped in early fall.

□ **LAURA VINSON & Red Wyng's** upcoming LP on Royalty is titled "Hootch, Heartache & Hallelujah". The title song, written by **STEWART MacDOUGALL**, is the A side of their new single released last summer.

□ Albertan **JAMES LEE HITCHNER** has been involved in music for 12 years. His first single, "My Highwood Country Home", was released on the Highwood label in 1977, and was followed by several other releases that received airplay across Canada.

His new LP on the Heart label, "Fire of Love", personified Hitchner's contemporary country crossover sound. The album features all original songs, including the single "Fire of Love".

□ Eddie Kilroy, producer of Mickey Gilley, Jerry Lee Lewis, Marty Robbins, is producing **HUGH SCOTT's** debut LP in Nashville. Hugh's current single, "Feed the Fire and Starve the Flame", is receiving airplay in Canada and will be released in the U.S. The B Side, "Something Money Can't Bring", is written by Scott.

□ Canada's Polka King, **DENNIS TATOMIR**, and his Orchestra has released his 10th album entitled "Octoberfest". The album is distributed by Tatomir TV Productions (Box 281, Leamington, Ontario)

□ **STAN ROGERS** has released "Northwest Passage", a self-penned album produced by **PAUL MILLS** on the Fogarty's Cove label. He has released a single "Night Guard", b/w "Working Joe" from the album.



Jim Aguanno and George Szabo

## Christmas albums for children

A new children's album in time for Christmas is a hot contender for a Juno Award the first of the year, with advance sales of more than 7,500. "But I'm Just a Kid" comes from the same songwriters responsible for the audio-animated figures on display across Canada in recent years, "Bruce the Moose Shows" and "Jasper the Squirrel Shows". The writers are affiliates **GEORGE SZABO** and **JIM AGUANNO**, along with Mark Domenico who assisted on one cut.

What's different about this album is that the lyrics are written from the points of view of the children themselves, with music ranging from rock to ballads. On the Sefel label, the album is distributed by Almada (1700 Beaulac, St. Laurent, Quebec, H49 1N8). Scholastic Publishing is handling sales directly to school systems throughout the country, and programmes are being developed for in-school use through music and gym classes.

Advance sales amounted to 10,000 on the single from the album, "The Heart of You", backed by the title cut. A second album, "The Cats, Getting Ready for Christmas", is expected any day, again on the Sefel label.

## Singles out

□ **LEE MARLOW's** self-penned single "Lovin' Thru The Early Hours", b/w "Just a Lad" has been released on RCA. This up-tempo tune is the title cut from Lee's forthcoming album recorded in Nashville, produced by Harold Bradley.

□ Metis singer/songwriter **ED. D. DESJARLAIS's** new single "Dad's Guitar" b/w "Viens a moi, ma Joline" has been released on the Silver Spur Recording label (71 Manilla Drive, Winnipeg, R2P 0Y2.) The single is a family affair, with his dad, Jules P. Desjarlais, who wrote the A side. Len W. Fairchuk and Claude Aubin produced.

□ **CHAD ALLAN's** new single "Ballad of a Middle-Aged Rocker" by Chad Allan and **FRANK STIRK** b/w "Movie" by Allan and **ROBERT MATHESON**, has been released on the Sea Breeze label. Both songs are published by **AND THEN I WROTE MUSIC**.

□ Where does a singing secretary in a radio station go from there? Hopefully, she goes on singing until her voice is heard over the airwaves.

Sue Jesse, sales secretary at CKGM in Montreal, has recorded her debut single "Headin' For A Winner" b/w "Waves of Peace" on Elevator Records (292 Lorraine Drive, Montreal, Quebec H9X 2R1, 514-457-5959). Both songs were written by **HUGH DIXON** and are published by **HUGH DIXON MUSIC**.

□ Fiddler **CARL GILBERT** of Toronto recorded four original fiddle tunes last summer and released them on the Trisound label out of Belleville, Ontario (375 Front Street). The singles include the cuts "Paddy's Jig" and "The Country Air Hoedown". Gilbert has formed a five-piece band and will begin live performances to back the release.

### NOTICE

Several months ago, P.R.O. Canada announced that it would no longer require the filing of tapes of musical works upon registration. It was explained at that time that, while a lead sheet or graphic representation of a musical work provides some evidence of copyright, under the current Copyright Act, a recording gives the musical work no copyright status.

For the same reason, the tapes in our files serve no real purpose and as they are in fact occupying valuable space, we are making arrangements to dispose of them.

Individual tapes will be returned to the copyright owners if stamped, self-addressed envelopes and a list of the titles of tunes to be returned are received at P.R.O. Canada's head office (41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6) no later than January 31, 1982. Unless we hear from you by that date, the tapes will be destroyed.



Appearing for P.R.O. Canada before the Federal Cultural Policy Review Committee during hearings in Toronto last summer were, left to right: Craig Parks, Legal Counsel; Gordon F. Henderson, Q.C., President; Jan Matejcek, Managing Director; Ronald Napier, Manager, Concert Music Administration.

□ **WILLIAM WALLACE III** has had his first single released, "Troubles on My Mind", written by **ROSS ALLEN** and co-produced by Allen and **AL GAIN**. The single is on Jenny Records (P.O. Box 227, Postal Station S, Toronto M5M 4L7).

The tune is hard-core country and a follow-up is planned for January: "You Got the Beat," co-written by Wallace and Al Gain, a contemporary country tune.

□ **DARBY WILLIAMS** had been writing songs for a number of years, and tucking them away in a drawer. However, one night at a party with some musician friends, he played his song "Closer To You". One of his friends suggested he put the song on tape and take it to Ben Kay of **RAINY RIVER MUSIC**. Ben was impressed and set up a demo session at Startrack Studios. Gene Williams, the owner of Startrack liked "Closer To You" and asked Darby if he wanted to make a commercial recording of it.

The result is Darby Williams' new single "Closer To You" on the Toronto-based Rio Record label.

□ **DAN DONAHUE's** first single, "Christine", b/w "Same Old World" from his album "Motion" on the Rayne label, has been distributed by RCA. Donahue, of Winnipeg, began performing professionally in coffee houses at 15. He has recorded two LP's, produced TV shows and documentaries, and appeared on national radio and TV series.

□ At press time, Victoria based **ZIPPER's** new single "Bad Girls" b/w "Another Boyfriend" on the Fly High label was receiving airplay in the Victoria area and was on the Top 20 on CKDA, Victoria. Both songs are written by band members **ROSS MILNORP, JOHN DEMERS, KEN WILLIAMS, ROY RHYMER, DAVE GRAY** and **KAREL ROESSINGH**.

□ **ARNIE WISKIN** has signed Frank D'Angelo to his 2 R's Records label with the initial release "Where the Wind Becomes a Song" backed by "The Legend of Jason Cigar". Both MOR tunes were written by Wiskin and the flip side, especially, has cross-over potential.

□ "Is It The Wine (Or Is It Me)?" b/w "A Good Country Singer", **CHUCK MOORE's** self-penned single, has been released on the Twinmoore label and published by **TWINMOORE PUBLISHING CO.** It was produced and arranged by **ART SNIDER** and recorded at Sound Canada.

□ "Rubber Girl", a single written by **GRAEME WILLIAMSON**, b/w "Do The Slither" co-written with **NEIL CHAPMAN**, Williamson and Tony Safari, has been released on Rubber Records. Published by **KING ALFA SONG COMPANY**, produced by Jim Bungard and The Pukka Orchestra.

□ **RICK BROWN** and the Magic Carpet Band have released their new single "I'm A Loser, What a Bummer" (by Rick Brown and **FRANK STACHOW**) b/w "A Woman Like You" (by Rick Brown), on the Rhand Record label.

Rick, who also produced the single, has had several years experience as a studio musician and arranger in Edmonton for **R. HARLAN SMITH, CHRIS NIELSEN** and others.

### P.R.O. Canada has representative in Calgary

P.R.O. Canada announces the appointment of Pat Corrigan as field representative for the organization in Alberta and Saskatchewan, effective November 1. Mr. Corrigan has been with P.R.O. Canada's General Licensing Department in Toronto more than two years, working in Saskatchewan, Manitoba, Northern and Eastern Ontario.

Now based in Calgary, his responsibilities include General Licensing and Broadcast Relations in the two Western Provinces. In addition, he will work with P.R.O. Canada's Western Division office in Vancouver in assisting authors, composers and music publishers in Alberta and Saskatchewan. Mr. Corrigan may be contacted at 919 McKinnon Drive, N.E., Calgary, Alta., T2E 6A6.



# Concert

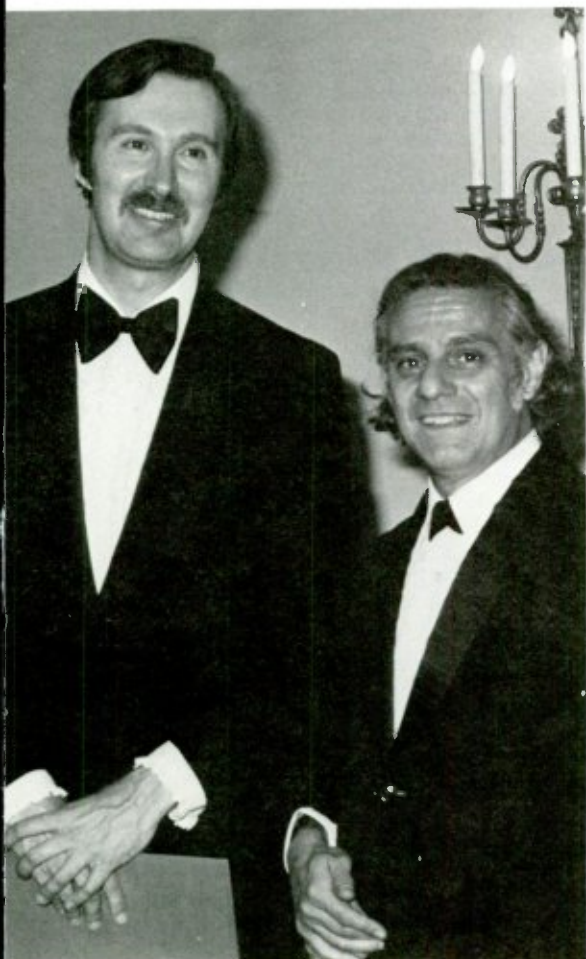
—Rick MacMillan

□ The Canadian Music Centre has announced the appointment of John A. Miller as the new Director General of the Centre. Mr. Miller succeeds John Peter Lee Roberts, who, after having held the post for the past four years, moved on to a position with the CRTC in Ottawa.

Mr. Miller, a native of Guelph, Ontario, served as the Chief of Staff to the Minister of State for Federal-Provincial relations in Canada's 31st parliament and in 1980 was the first Director of Marketing for the Stratford Festival. He is a Founding Member and the first General Manager of Stratford Summer Music.

Mr. Miller commenced his duties on September 21, 1981.

Baritone Roger Roloff, left, of New York City, won third prize of \$1,700 and the special prize of \$500 for the best performance of the imposed piece, "Il fait nuit lente", by **ANDRE PREVOST**, right, in the 1981 Montreal International Vocal Competition last June. Mr. Roloff was accompanied by the Montreal Symphony Orchestra conducted by Franz-Paul Decker, in Montreal's Place des Arts.



□ J. André Ouellette has been appointed Director General, Cultural Affairs, in the Department of Communications, Ottawa. He will be responsible for Arts and Culture divisions dealing with, among other things, cultural industries and copyright. Mr. Ouellette has worked with the federal Department of Secretary of State during the preparation of major policies on cultural agencies, as well as with External Affairs where his postings included UNESCO in Paris.

□ The Alliance for Canadian New Music Projects is preparing the syllabus for *Contemporary Showcase '83*, a festival of contemporary Canadian music. The Alliance is looking for new works in contemporary idiom particularly those for students in all disciplines: solo instrumentals, voice, chamber ensemble, band, orchestra. Composers are invited to submit manuscripts by January 4, 1982, to ACNMP Syllabus Committee, 1263 Bay Street, Toronto, M5R 2C1. Music will be selected on the basis of its suitability for student performance (in the Spring of 1983). Manuscripts will be returned if accompanied by a stamped, self-addressed envelope.

□ The 30th annual BMI Awards to Student Composers competition will award \$15,000 to young composers who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges, universities or conservatories, or are engaged in private study with recognized and established teachers anywhere in the world. Contestants must be under 26 years of age on December 31, 1981, and deadline for entries is February 16, 1982. Official rules and entry blanks are available from James G. Roy, Jr., Director, BMI Awards to Student Composers, BMI, 320 West 57th St., New York, N.Y., 10019, U.S.A.

□ **MICHAEL CONWAY BAKER** has been commissioned to compose a work for the Galliard Ensemble to be performed by the ensemble with the CBC Winnipeg Orchestra. A recording of the 20-minute work was to be made in October.

Baker's "Three Plus One" was performed by the Galliard Ensemble during May and June on a tour of Scandinavia; it was recorded by Swedish, Norwegian and Icelandic radio.

□ **R. MURRAY SCHAFFER's** "Brébeuf", a cantata for baritone and orchestra, and "Music for Wilderness Lake", for 12 trombones, have been published by **ARCANA EDITIONS**. Copies may be ordered from the publisher, Box 1510, Bancroft, Ontario, K0L 1C0.

□ The Canada Council, following its June meeting, announced that 22 grants, totalling \$93,720, were awarded in the semi-annual competition of the Commissioning of Canadian Composers programme. Among the 23 recipients were **ALLAN BELL** (through the Calgary Philharmonic Society), **ANDRE PREVOST** (Classical Duo of Montreal, SMCQ), **JEAN COULTHARD** (pianist Cristine Coyiuto), **WALTER BOUDREAU** and **BARBARA PENTLAND** (Days Months and

Years to Come), **BARRY TRUAX** (recorder player Peter Hannan), **VIOLET ARCHER** (cellist **CLAUDE KENNESON**), **JOHN WYRE** (harpist Judy Loman), **JACQUES HETU** (bass Joseph Rouleau), **R. MURRAY SCHAFFER** (Stratford Summer Music), **JOHN REA** (Montreal's Triptyque) and **FRANCIS CHAN** (Vancouver New Music Society).

□ A new album by the renowned percussion sextet Nexus has been released, including music composed by members **BOB BECKER**, **BILL CAHN**, **MICHAEL CRADEN**, Robin Engelman, Russell Hartenberger and **JOHN WYRE**. The music is an eclectic sampling of the type featured in Nexus' concerts: African-influenced pieces, "pattern-music" and popular songs in Nexus' own arrangements. Copies can be purchased for \$8.00 plus tax and handling from Nexus, Box 100, Norland, Ontario, K0M 2L0.

## Premieres

□ **HARRY KIRSCHNER's** "Moebius Strip" for piano and tape received its world premiere March 19, 1981, in the recital Hall at McGill University, Montreal. The composer performed.

□ **JEAN COULTHARD's** "Serenade" was given its world premiere June 25 in Haida House, University of British Columbia, in a performance by mezzo-soprano Delia Wallis and pianist Linda Lee Thomas. The composer's "When Music Sounds" received its first London performance June 20 in Wigmore hall; performing were **CLAUDE KENNESON**, cello, and Brian Harris, piano.

□ **JOHN BECKWITH's** "Three Motets on Swan's 'China' ", for mixed choir, was given its world premiere July 11 in the opening concert of the Music at Sharon festival just north of Toronto. The work, commissioned by the York Pioneer and Historical Society with funds from the Canada Council, is based on "China", a 19th-century tune found on the Richard Coates barrel organ at Sharon.

"As for the 'Motets' ", wrote William Littler of the *Toronto Star*, "they find Beckwith at his best, writing with love for the legacy of the past, a craftsman's awareness of the procedures of the 1980s and an understanding of the human voice that is special among Canadian composers of his generation."

□ Crystal Fragments was the title of a two-concert series of music by Toronto women presented July 11 and 12 in the Brigantine Room, Harbourfront, Toronto. World premieres included **FRENY PATELL's** "Trois Nuances" for cello solo, performed by Brenda McKinley, and **MARGARET K. DAVIES' "Trio for Flute, Viola and Cello"**, with flutist Shelagh Aitken. **ANN SOUTHAM's** "Seastill" for electronic tape was also heard. A symposium entitled "Women and Canadian Music" was chaired on the afternoon of July 12 by Carolyn Lomax.



**JEAN PAPINEAU-COUTURE**, right, was presented with the Denise-Pelletier Prize in Montreal, one of six awards presented by the Government of Quebec to people who have distinguished themselves in the arts world in Quebec. Left is Maryvonne Kendergi, President of the SMCQ, and Clément Richard, Minister of the Quebec Department of Cultural Affairs.

□ **ROGER KNOX's** "Trio for Flute, Cello and Piano" received its first complete performance on May 30 at the Okanagan Festival for Composers in Salmon Arm, B.C. Performers were University of Victoria faculty members Lanny Pollet, Linda Daniels and Bruce Vogt. Knox's "Enchantment" for solo violin was first heard June 14 at Unitarian Church, Vancouver, played by Catherine Tracy.

□ The Music Group Toronto, an organization formed by several young Toronto composers bent on broadening audiences for their works, presented on August 27 an evening of music featuring tuba player **SCOTT IRVINE** and pianist **GARY KULESHA**. Premieres included **PEETER TAMMEARU's** "Caliban" for tuba and piano, **MICHAEL HORWOOD's** "Residue" for tuba and vibraphone (commissioned by the Alliance for Canadian New Music Projects), **LARYSA KUZMENKO's** "Silhouette and Dance" for alto saxophone and percussion and Gary Kulesha's "Nocturne and Toccata" for piano and percussion.

□ **KEITH TEDMAN's** "Through Broken Panes", for a cappella choir, was given its world premiere May 27 at the Powell River Complex Theatre, Powell River, B.C., by the Vanier College Chamber Singers under director Jean Sult. Tedman's "Candy Sky" was also performed.

A second premiere was that of Tedman's "Four Short Essays", in a July performance by pianist Robert Jones at William Goodenough House, Mecklenburgh Square, London, England.

## Upcoming Premieres

□ A new, specially commissioned work by **WALTER BOUDREAU** will receive its premiere November 15 in the 1981-82 series of Vancouver's Days Months and Years to Come at the Vancouver East Cultural Centre. Music by **ANTHONY GENGE**, **CLAUDE VIVIER** and **JOHN REA** will also be heard during the season.

□ **DIANA McINTOSH's** "Gulliver" will receive its world premiere November 30 at the Winnipeg Art Gallery in a performance by Dvona Marcuse, recorders, with the composer at the piano and playing percus-

## Film

□ Toronto's 6th annual Festival of Festival presented screenings between September 10-19 of more than 150 films from around the world, three of the 11 Gala evening premieres being Canadian films: Ralph Thomas' *Ticket to Heaven*, Don Shebib's *Heartaches* (starring Margot Kidder and featuring an opening and closing theme by **RON JENKINS** and **FRANK SIXT**) and *Threshold* (starring Donald Sutherland). Also screened publicly for the first time was Harry Rasky's *Being Different*, a documentary in the "Real to Reel" series featuring music by **PAUL ZAZA**.

The Festival's Trade Forum included a seminar on September 16 on The Use of Music in Film, presented jointly by The Guild of Canadian Film Composers and P.R.O. Canada. Panelists included chairman Norman Campbell, composers **JOHN MILLS-COCKELL** and Harry Freedman and P.R.O.'s legal counsel, Craig Parks.

□ **JOHN MILLS-COCKELL** is currently scoring a 13-episode series for Nielsen-Ferns titled *Ark on the Move*, in essence a sequel to the same company's highly lauded *Stationary Ark* series of a few years back. Executive producer is Pat Ferns.

Mills-Cockell is also busy on *Humungus*, a horror feature produced by Anthony Kramreither and directed by Paul Lynch.

□ **PAUL ZAZA's** on-going projects include writing the score for *Ghostkeeper*, a Badlands Pictures production by Harold J. Cole; co-writing with Carl Zittler the score and opening song for the feature comedy *Porky's*, directed by Bob Clark; and writing the dramatic score for the soon-to-be released feature *Melanie*, which stars **BURTON CUMMINGS** who also penned vocal selections for the film.

sion. The work was commissioned by Music Plus through a grant from the Manitoba Arts Council.

□ Two works by **GARY KULESHA** will receive world premiers early next year in concerts at MacMillan Theatre, University of Toronto. The composer's "Concerto for Tuba and Winds" will be heard January 31, 1982, in a performance by the University of Toronto Concert Band, while the "Concerto for Trumpet, Piano and Winds" will be presented March 28 by the U of T Wind Symphony. Both performances will be conducted by Stephen Chenette and are free of charge.

□ A specially commissioned work, as-yet-untitled, by **ANDRE PREVOST** will receive its premiere March 25, 1982, in Pollack Hall, McGill University, Montreal, by the Ensemble of the SMCQ under the direction of Marius Constant. Also planned for the SMCQ's 16th season are works by **KEITH TEDMAN** and a composite work by Bruce Mather, **JEAN PAPINEAU-COUTURE**, **GILLES TREMBLAY**, Micheline Coulobme Saint-Marcoux, **SERGE GARANT** and Michel Gonville, dedicated to the SMCQ's president and founding member Maryvonne Kendergi (October 8, 1981); Jean Papineau-Couture and **R. MURRAY SCHAFER** (November 28), **CLAUDE VIVIER** (December 10), **STEPHEN CHATMAN** and Serge Garant (January 28, 1982).

*BAYLEY—Cont'd from page 5*

be expected that the two would return to their places in the studio at the earliest opportunity. The second recording was called "Between the Silence", recorded at the Darryl Goede Studios in Edmonton, pressed at CBS Records in Don Mills and released through Almada last summer. It was the first recording to receive assistance from the Alberta Foundation for the Performing Arts. "If it does well," says Bayley, "we may have opened a whole new source of funding for musicians wanting to record in Alberta."

Bayley and Creaghan have earned a rest but Bayley at least seems to have no time for such an indulgence. In the fall of 1980 he was on scholarship to The Banff Centre School of Fine Arts' advanced improvisation workshop, under the direction of Karl Berger and with a faculty that included Frederic Rzewski, Dave Holland and Sam Rivers. By mid-winter he was one of the featured composers in the opening concert of the Alberta Composers' Association annual conference, held in Lethbridge with guest soloist **ROBERT AITKEN** playing Bayley's "Yelyab II" before an enthusiastic crowd.

It is through opportunities of this sort that Bayley is attempting to widen his own horizons and consequently the range of the music that will eventually take its place on future albums by the duo. "Between the Silence" includes Chick Corea's "Crystal Silence", for instance, in addition to the light classical pieces by Marcello and Saint-Saëns, and again original works by Bayley and Creaghan.

"I can't imagine ever going stale with us putting so much energy into so many different avenues of music," says Bayley.

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