



John Gray and "Billy Bishop Goes To War"

P.R.O. Canada's President Honoured



Gordon F. Henderson

Gordon F. Henderson, O.C., Q.C., President of P.R.O. Canada, was honoured in Ottawa January 14 at the first testimonial dinner for the benefit of the Canadian Bar Foundation. More than 500 friends and colleagues attended to pay tribute to the partner in the law firm of Gowling & Henderson and to aid the legal research work of the foundation.

The guest list was evidence of Mr. Henderson's long involvement in a variety of companies and organizations throughout the years. Memberships include the Board of Governors of Stratford Festival; Advisory Boards of the Royal Trust Co. and the Ottawa Boys and Girls Club; Chairman of the 1974 Ottawa United Way Campaign; Past President of the Patent and Trade Mark Institute of Canada and the Royal Canadian Flying Clubs Association; former President of the Canadian Bar Association. Directorships have ranged from the Rough Rider Ottawa Football Club to broadcasting, industry and the arts.

Head table guests included John Bowby, Q.C., Treasurer of the Law Society of Upper Canada; the Hon. Alex Cattanach, Justice of the Federal Court of Canada; Paul Fraser, President of the Canadian Bar Association; former Auditor-General James J. MacDonell.



Wm. Harold Moon, Chairman of the Board of P.R.O. Canada, presents giant lemon in light-hearted moment.



Left to right: William McEwen, Vancouver, long-time friend and associate of Mr. Henderson; Hon. Claude Bennett, Minister of Municipal Affairs and Housing, Government of Ontario; Hyman Soloway, Q.C., senior partner in the firm of Soloway, Wright, Houston, Greenberg, O'Grady, Morin (Ottawa).



Hon. Willard Z. Estey, Justice, Supreme Court of Canada, Master of Ceremonies for the dinner.

Photos by Carl Bigras

The Music Scene



Performing Rights
Organization of Canada
Limited

Société de Droits
d'Exécution du Canada
Limitée



No. 324 March-April, 1982

Head office: 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6 (416) 445-8700
Montreal: 625 President Kennedy Ave., Suite 1601, Montreal, P.Q., H3A 1K2 (514) 849-3294
Vancouver: 842 Thurlow Street, Suite 200, Vancouver, B.C. V6E 1W2 (604) 688-7851

GORDON F. HENDERSON HONOURED	2
JAMES HISCOTT by Rick MacMillan	4
SHARI ULRICH by Kim Hansen	5
JOE SEALY by Ken Waxman	6
GEORGE McFETRIDGE by Sylvia Levine	6
JIM CORCORAN by Yves Thériault	8
JEAN ROBITAILLE by Jacques Landry	9
JOHN GRAY by Nancy Gyokeres	10
MUSIC IN CANADA	12
CLASSICAL RECORDS STUDY by Fulvia Schiava	17
WELCOME TO OUR NEW AFFILIATES	19

Board of Directors and Officers of the Performing Rights Organization of Canada Limited:

Wm. Harold Moon—Chairman
Gordon F. Henderson, O.C., Q.C.—President
Jan Matejcek—Vice-President and Managing Director
Charles C. de Léry (Royal Trust Company)—Secretary

ROBERT AITKEN

PAUL HORN

William B. Kearns (Jobina Communications)

Carole Risch (**CRISCH MUSIC**)

TONY M. TOBIAS

Fouad Khouri—Treasurer

Elizabeth Layton—Assistant Secretary

The Music Scene is published six times a year by PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

Editor: Nancy Gyokeres

The names of writers, composers and publishers who are affiliated with P.R.O. Canada are indicated in boldface capital letters. Extra copies of this or its companion publication *La Scène Musicale* may be obtained by writing to the head office. Permission is hereby given to quote from or reprint any of the contents, on condition credit is given the publication and publisher.

Indexed in the *Canadian Periodical Index*

© Copyright Performing Rights Organization of Canada Limited, 1982

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

ISSN 0380-5131 Printed in Canada

Hiscott providing audiences with something to relate to

Manitoba composers organize

by Rick MacMillan

JIM HISCOTT sniffled and sneezed his way through his credo, expressing himself in his usual careful and soft-spoken manner. His head cold was the unavoidable result of his third winter in Winnipeg, where he is a music producer for CBC Radio. His credo is simply that the number-one objective for today's composers should be to narrow the gap between their music and the concert-going audience.

Citing the models of Chopin and Bartók, Hiscott sees the absorption of traditional and popular musical styles as the route to accessibility.

"But I think it's possible to go even further than that," he says. "I'm thinking not so much of having a 'classical' music influenced by folk music as having an art music that comes *from* folk music—or even rock music! So many people are tuned into these styles—which are, of course, very popular now—that they are able to look for subtleties and, perhaps as a result, better understand what art music is supposed to communicate; it gives people something to relate to. But I don't think you have to compromise to do that."

Hiscott's own works, which now number about 40 for various kinds of ensembles, appear to show the influence of U.S. pattern-music composers Steve Reich and Philip Glass, composers who have been artistically and even commercially successful at bridging the gap. Although he likes to "work with repetition," he stresses that he still doesn't consider his music "radical enough in that direction to be called pattern music". The Reich/Glass roots, which lie in Africa and Southeast Asia, are of more direct interest to him. In fact, over the years he has developed a feel for melding many world musics, through listening to the traditional styles of Africa, Central and Southeast Asia, and the British Isles, pointing out also that many pattern-music composers (especially Glass) are of late leaning towards more Western, traditional styles.

Jim Hiscott hails from St. Catharines, Ontario, where he was born in 1948, studied piano and music theory and attended Brock University. In 1969, he graduated from Brock with a Bachelor of Science degree in mathematics and physics, receiving the Governor General's Medal for the highest overall standing of the graduating class. A Rotary Foundation Graduate Fellowship helped him attend the University of Lancaster in England where a year's study earned him a Bachelor of Science (Honours) degree in Physics.

Moving to Toronto, Hiscott attended the University of Toronto on a National Research Council Graduate Scholarship, obtaining a Master of Science degree in theoretical physics in November, 1971. That

same year he began studies in music theory and composition with **SAMUEL DOLIN** at the Royal Conservatory of Music, studies which carried on until 1977.

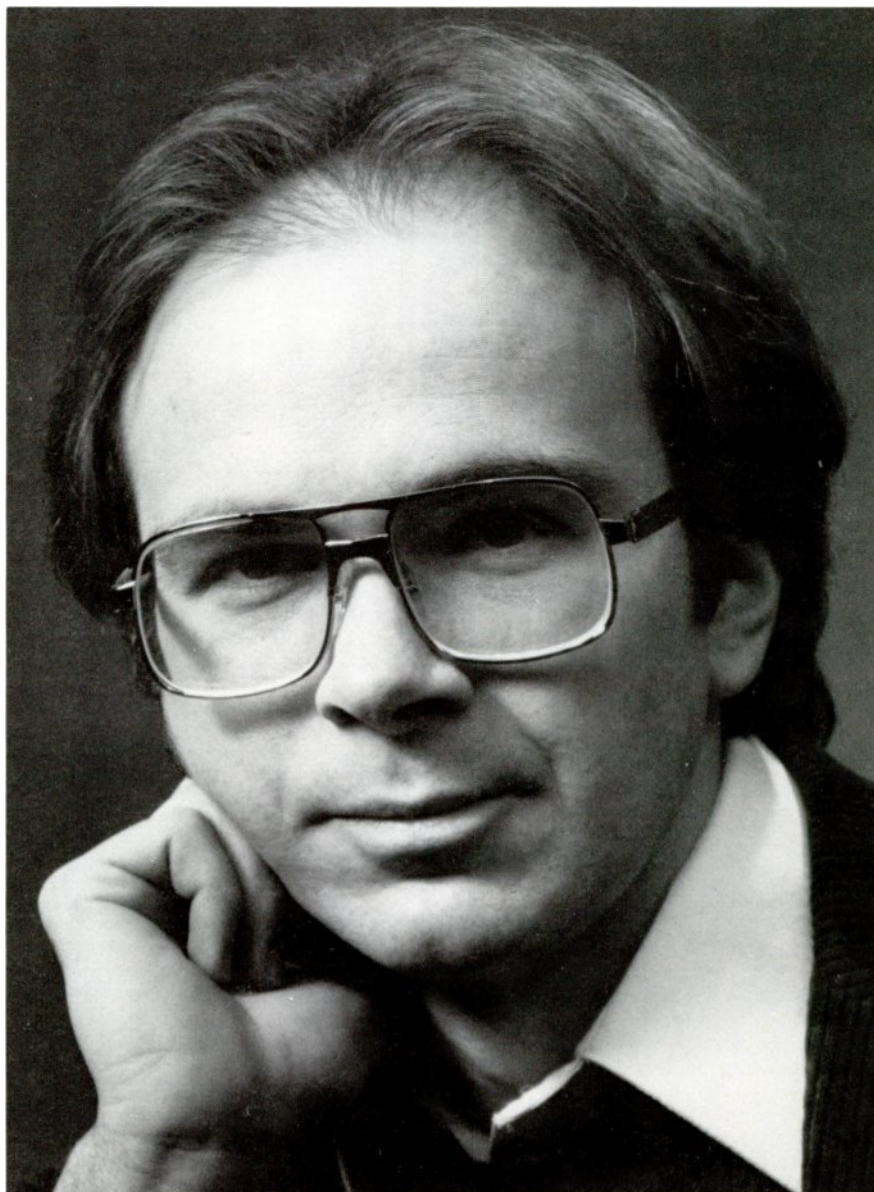
"Prior to this," he adds of his work with Dolin, "I was interested in writing, but I didn't have much to work with in the way of tools. I sometimes improvised long pieces and then transcribed them. My composition studies got me away from that and into working on paper first, then trying it out on the piano. Studying with Dr. Dolin was very methodical and formal; it gave me a good grounding and a certain confidence in that end of things."

A period of study in a less formal environ-

ment, at York University, concluded in 1975 with a degree in music, a firmer knowledge of musicology and a short history of student performances of his music. Since he began work for the CBC (in 1977 as a producer-in-training in Toronto) Hiscott has had even more exposure for his music. Broadcasts, though, can be counted on only occasionally. "You don't feel right about promoting your own music," he says. "You just hope somebody else will pick up on it."

At present, after a one-year stint in Edmonton as producer of the AM network show *R.S.V.P.*, Hiscott is the producer of *Music*

Continued on page 18



Jim Hiscott

Shari Ulrich finds challenge in bridging gap with audience

Second album indicates musical growth

by Kim Hansen

Long before **SHARI ULRICH** received a 1980 Juno Award nomination, and before she won the 1980 West Coast Music Award for female vocalist of the year, she was the fiddle-playing flower-child with Pied Pumpkin and Hometown Band. "One Step Ahead," on A&M records, is her second solo project, but, more important, it is a statement of her musical evolution.

Arriving in Vancouver in 1972, Shari became active in the flourishing West Coast music scene, playing with various rock and folk groups. It was in the mid-'70s that Shari teamed with **RICK SCOTT** and **JOE MOCK** to form the illustrious Pied Pumpkin. Their distinctive sound and presentation made them instantly popular on the folk-music circuit.

Vancouver producer **CLAIRE LAWRENCE**, formerly with Chilliwack, recorded Pied Pumpkin and was sufficiently impressed with Shari's abilities to invite her to record and tour with **VALDY's** backup band. The band would later be named Hometown Band, and would gain attention with Joe Mock's "Fear of Flying" and Shari's "Feel Good". The decision to leave Pied Pumpkin for Hometown Band was not easy: "It was very, very painful. I tortured myself over it and vowed that I'd never do that to myself again. I eventually built it up into a huge moral question . . . the evil of ego and commercialism as opposed to this magical, very people-oriented trip I had with Pied Pumpkin. It was such a temptation to give it a try. It was a whole new world. I had a taste of playing those nice soft-seaters and getting that response from people. My curiosity won out and I finally decided to do it."

After two years, the members of Hometown Band called it quits. It was on their last album that Shari had her first taste of commercial success with the single "Feel Good". "It was relatively successful, so that really encouraged me to keep on writing," she says. "In the back of my mind I always had a feeling that I had the musical intuition to pull it off but I hadn't had any experience."

During the next year and a half Shari did some performing at folk festivals and was briefly reunited with Pied Pumpkin, but mainly she felt a need to pursue the songwriting aspect of her career.

With support and encouragement from **CLAIRE LAWRENCE** and manager Cliff Jones, Shari composed enough material for her first solo LP, "Long Nights". The album was not a huge commercial success but it did awaken a lot of people to the fact that Shari was quickly emerging as a sensitive and mature singer/songwriter. Although some fans may have criticised the 'new image', Shari feels her new style is simply a reflection of her growing confidence as a performer.

The freedom she's found in fronting her own band has been a tremendous shot in the arm for her confidence. "It's great!" she laughs. "I think it's because I discovered I could do it. It did wonders for my confidence to know that I could trust my musical sense."

Unlike many musicians the high point of being a performer for Shari is going on the road. "I thrive on it. I can't wait to get out there. I love to record, I love to be at home writing, but the whole point of it to me is to be out there playing for people. One of the challenges for me is to learn how to bridge the gap in a large concert hall and make it intimate. It's a skill that I'm really having to learn—it doesn't come naturally to me. I'm not the kind that can sit in front of 3,000 people—like **VALDY**—and make them feel like they're in my livingroom."

However much she may have achieved, her career has not been without setbacks. Last summer Shari was brutally attacked near her home on Saltspring Island. Although it was a shattering experience, she has not let it change her perspective on life.

"It has to do with my determination not to allow that to destroy my faith in people. It certainly affected me strongly in a general way. I became a much stronger person in every sense and a more determined person, less willing to let anybody control me in any kind of way. No matter how small. All those things come out in my writing."

"My goal isn't really to write songs so people will know more about me. It's more to inspire them. Their own thoughts and their own emotions. One of the challenges I find in crafting a song is to ride that fine line between being specific enough to communicate to a person but ambiguous enough so that song can mean what they want it to mean. I don't want to tell them. I think it takes some of the magic away.

"When I get a response from somebody who has been moved by a song like 'O Daddy' it's incredibly rewarding to me. I don't take it as 'Hey, I'm so great'; I take it as being incredibly grateful that this mystery of music can come through me and be transformed into this song that will move someone. I feel very blessed to be doing this."



Shari Ulrich 5

Jazz pianist Joe Sealy turns to songwriting

“... I like to talk to people with my music”

When it comes to exercise, **JOE SEALY** has always let others run and jog while he goes for long walks and still arrives in the same place. It's the same thing with music. A self-described “late-bloomer”, Sealy, 42, has let others take the lead and has put off his big push until recently. But now Sealy is not only out to solidify his reputation as a top-flight jazz pianist, but also as a pop composer and songwriter.

Indeed, his activity over the last few years has been staggering. After working in the hit musical revue “Indigo”, he went on the road with *Blood, Sweat & Tears*, then was music director for “Spring Thaw '80”. Now, along with session work and stints in the band at the O'Keefe Centre, he functions as music director and bandleader at the popular Toronto jazz club Errol's.

He's also been featured on a clutch of recent albums, including Eugene Amaro's

“The Owl”, Ivy Steel's “Reincarnation” and two of his own—“Live At Errol's” on Innovation and “Clear Vision” on Sackville.

“I'm going through a jazz run right now,” admitted Sealy when we spoke late last year. “But although I'd love to be considered a jazz player, I hate to be labelled.”

“As a jazzer you always look for the ultimate and most unlikely way of doing things. But I'm not a pretentious person, I like to talk to people with my music.”

There are those, of course, who would maintain that Sealy has been “talking” to audiences since his earliest playing days. Pop music and the song form have not been alien to him either, especially during his time in Halifax from 1967 to 1976, working with future luminaries Anne Murray and **GENE MacLELLAN** on TV shows such as *Singalong Jubilee* and *Music Hop*.

Brought up in the Montreal suburb of Longueuil, Sealy studied piano as a child, but didn't turn to jazz until high school when he met a band of other aspiring jazz musicians.

“I didn't know blues changes,” recalls Sealy. “You have to remember that Canadian black people are very far removed from our Southern brothers and our music was just as removed.”

However, his commitment deepened during the two years he spent at Sir George Williams University as he began playing with different experienced jazz musicians. He hadn't yet decided on a musical career though, and joined the navy in 1960 expecting to train as an X-ray or lab technician. He only lasted 18 months since he was assigned to Halifax and ended up in the middle of another active jazz scene. Later, after he was impressed by a visiting band made up of

Jazz composers missing out on critical attention

George McFetridge stresses creative involvement

Jazz composition for small groups is an art that has received little critical attention in Canada—or indeed, in North America—in recent history. But Edmonton-born pianist-composer **GEORGE McFETRIDGE** is one person who is doing his part to ensure that such composition is not a lost art. George has written more than 100 such tunes and several have been recorded by small groups here in Canada. These include “New Day” on **PETER LEITCH**'s “Jump Street”, “In View” and “Awakening” on **MICHAEL STUART** and Keith Blackley's “Determination”, “Nameless Blues” on **P. J. PERRY**'s “Sessions”, and “Kids” on Pat LaBarbera's “Necessary Evil”. He also plays on these albums, ensuring that his compositions reflect the character written into them.

“Composers,” McFetridge feels, “even more than musicians, are under-appreciated. Very seldom is there any statement in jazz criticism about an outstanding composition performed by the group being reviewed. The critics prefer to concentrate on how the musicians played, even what they *might* have played, rather than saying anything at all about *what* they played. There seems to be an almost complete lack of

awareness of outstanding composing ability in the field of jazz.” Classical composers, he feels, receive a lot more attention for their work than jazz composers.

McFetridge would like to see this shortcoming remedied, even to the extent of commenting on weak or hastily constructed compositions. But these too go unnoticed, he feels, along with work of enduring value. A live situation, he realizes, makes it difficult to appreciate the subtleties of a composition, but recorded music presents no such difficulties. A critic could listen to a piece over and over if it interested him. “And if the critic comments on these things, the public will begin to notice them too,” he believes. “These things go hand in hand.”

McFetridge always writes on the piano. He starts by playing “freely”, without regard to chords or metre. After a time, ideas emerge and he will have a little phrase from which he develops a full tune. Unlike some composers, he is not influenced by what he calls “programmatic things”. “I will never write a tune about a sunset for example,” he explains. “My inspiration is more inward, intangible.”

His motivation for composing is to have a fresh set of chord changes or framework in which to improvise. From this perspective, then, most of his writing is not done with specific instrumentation in mind, although most of his work has been performed by small ensembles. That comes later. These days, he is considering more and more the possibilities of scoring his work for larger orchestras. He had the opportunity to hear his work in that situation when the Howard Silverman Big Band performed his “In My Life” and “Mount Fuji”, which he had scored for that purpose. That was some years ago at the first Mother Necessity Jazz Workshop in Toronto. (McFetridge played alto saxophone with that band, not his usual instrument.) He is hoping to obtain a grant to do more big-band writing in the future.

His formal composition training was taken at the Berklee School of Music, where he earned a degree in composing and arranging in 1972. There he was able to experiment with many different kinds of music and composition techniques—ranging from traditional counterpoint through 12-tone writing,

students from Boston's Berklee College of Music, he resigned from the navy and headed there for further training.

Earlier he had already been impressed by the playing of pianist Ahmad Jamal, especially by his showmanship. "I've always had a sense of theatre," says Sealy. "I knew there was more than one way to attract an audience."

Still, despite this and his semester at Berklee, he spent the next few years jobbing in Montreal and Quebec City, playing everywhere from lounges to strip joints.

He became part of the Music Hop band in 1967 and spent the next three years playing versions of pop hits for that show and its successors. Later he worked as music consultant for *Singalong Jubilee*, composed the theme for *Gazette*—a local talk show—and involved himself with talent development and a show called *Roundabout*. Sealy also performed regularly at the city's jazz clubs and even played Bach and his own compositions with the Atlantic Symphony Orchestra.

He also began composing seriously around that time. It was a circumstance he attributes to a life that suddenly became settled.

"I'm not a person who can do well under adverse conditions," he told me earnestly. "I could never compose a great symphony in a flop house. But stick me in a mansion with a grand piano and I'll compose well."

"Clear Vision", the title track of his Sackville LP, was written at that time, as was "Blue Jade", featured on the Amaro session. Both took about 20 minutes of concentration after invigorating walks. "Jade" was titled to reflect both its Oriental and blues flavour although the title, like many others, came from someone else.

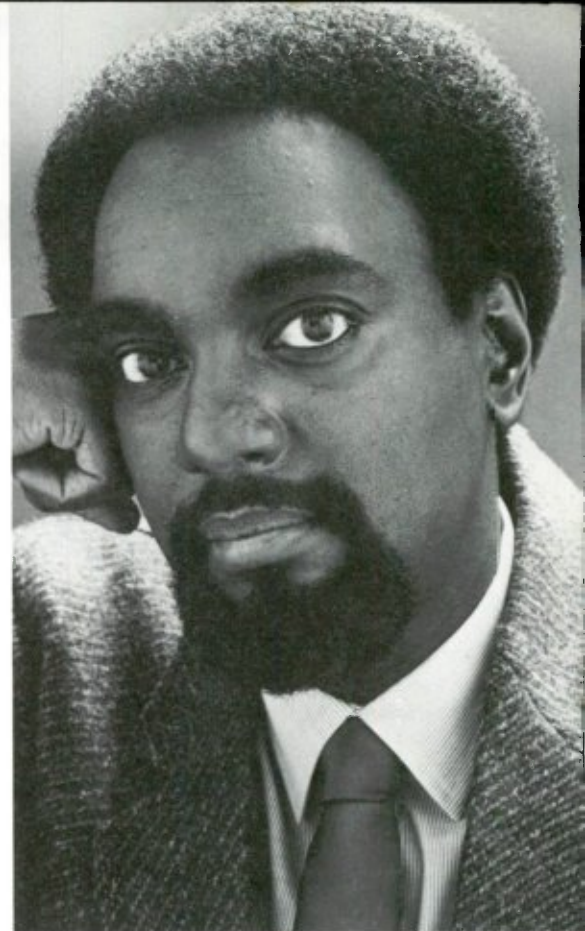
He doesn't always work that quickly. "Morning Samba", a recently completed tune, percolated for many years in snatches of melody before it was finally finished.

His interest in songwriting and composing has deepened in the years since he moved to Toronto in 1976. He initially made his move to test himself in the big time, he reveals. Since then he has worked his way up to playing with major jazz musicians and pop stars.

He has also increasingly turned toward songwriting. Realizing that he would never be a jazz innovator, and always concerned with "communicating", Sealy says he "evolved" to play more simply a few years ago. And when that happened others suddenly noticed that lyrics could fit his tunes.

"I'd rather be a songwriter than a star," he says simply. But if his songs are as well received as his piano playing, he may surprise himself and realize both parts of that equation.

—Ken Waxman



Joe Sealy

composing on a synthesizer, and even Duke Ellington's style of music.

Jazz, however, was McFetridge's first love and he has never been really tempted in other directions. His greatest writing influences, he says, were vibist Bobby Hutcherson's work from the 1960s and saxophonist Wayne Shorter's work from the same period. He has been playing jazz since his early teens when he frequented the after-hours

clubs in Edmonton. "I had very tolerant parents," he explains, "who let me stay out till all hours playing music."

After returning home from school and working for the Edmonton Jazz Society—which allowed him to play with such names as Woody Shaw—he felt that he should move to Toronto (where he remains) where the best players in Canada lived and where, he felt, there was more opportunity for jazz expression. It has been a good move. He

has his own trio which regularly rehearses his own tunes, and is a member of the Peter Leitch Quartet and the Pat LaBarbera Quartet, both with McFetridge originals in their books.

McFetridge admits humorously that other players are not always eager to play his music. "Peter and I both belong to the impossibilist school of jazz writing," he says. "So we like working together. We both write tunes that nobody wants to play. That's a big problem with being a composer and improviser. Most musicians even today have considerable difficulty in negotiating a set of chord changes which don't follow familiar or traditional patterns. But we're able to work with people who are both adaptable and resourceful so often that we're able to get through unfamiliar material very well. They complain a lot, but they do it." A good player, McFetridge feels, not only plays his instrument technically well, but is able, through musical insight, to convey the personality of a piece.

Even with these difficulties McFetridge expects to persist in his direction. At least two more of his tunes will appear on the duet album he and guitarist Peter Leitch are preparing, meant to have an equal number of "impossibilist" tunes by each. "I'm really looking forward to that coming out," he said. "The music is very good and we enjoyed playing together."

This music is more important to McFetridge than the financial success he might gain from writing other kinds of tunes. "I don't expect to make a pot full of money from my composing," he readily admits. "But as long as I'm in music, I feel that I will always want to stress creative involvement in the music. I guess that I'm a bit of a purist."

—Sylvia Levine 7



George McFetridge

A-B Casuals

Corcoran sees advantages in live performances in Europe

A Felix Award with first album

by Yves Thériault

JIM CORCORAN is a very interesting character in many ways. Brought up in an English-speaking milieu, he fell in love with French songs at an early age and despite the problems of learning a second language, he chose to pursue a career almost exclusively in French. After several years of playing guitar in one café after another in the Eastern Townships of Quebec, he found success by teaming up with his good friend **BERTRAND GOSSELIN**. This was in the mid-'70s, when Quebec music was at its peak and the record industry flourishing.

Then, by mutual agreement, Jim and Bertrand set off on careers in different directions when they felt the need to create music more suited to their individual goals. But, paradoxically, at a time when Quebec singer-songwriters were beginning to compromise, Jim Corcoran decided to go in the opposite direction.

Jim is not afraid of labels. He is the first to call his music "marginal". "If you want to make marginal music," he explains, "you have to accept the consequences." And the consequences mean that Jim works alone most of the time, particularly in concert. "It's very important for me to do things on my own. I find it rewarding and stimulating. Anyway, that's why I've always done it, even in the days of Jim and Bertrand."

Jim can give as many concerts as he wants, since he is always in demand and, since he does not have five or six musicians to pay, he is a bargain for promoters.

The same holds true for his first solo album "Têtu", produced about a year and a half ago and released on Kébec-Disc. Jim made few concessions to get his record widespread airplay on commercial radio. It was well financed, for the simple reason that it was economical to produce—one voice and two guitars. With "Têtu" Jim Corcoran showed the world that a high-quality LP can be produced inexpensively; indeed the record won him a prestigious Felix award in 1981 at the ADISQ Awards for the best traditional folk album. Incidentally, Jim more or less agrees with the label "traditional folk" that is generally applied to his music.

Not bad for a musician who claims to be somewhat ill at ease in a studio—"too artificial" he says. Jim Corcoran is now convinced that he is in a position to pursue his career abroad, more precisely in Europe.

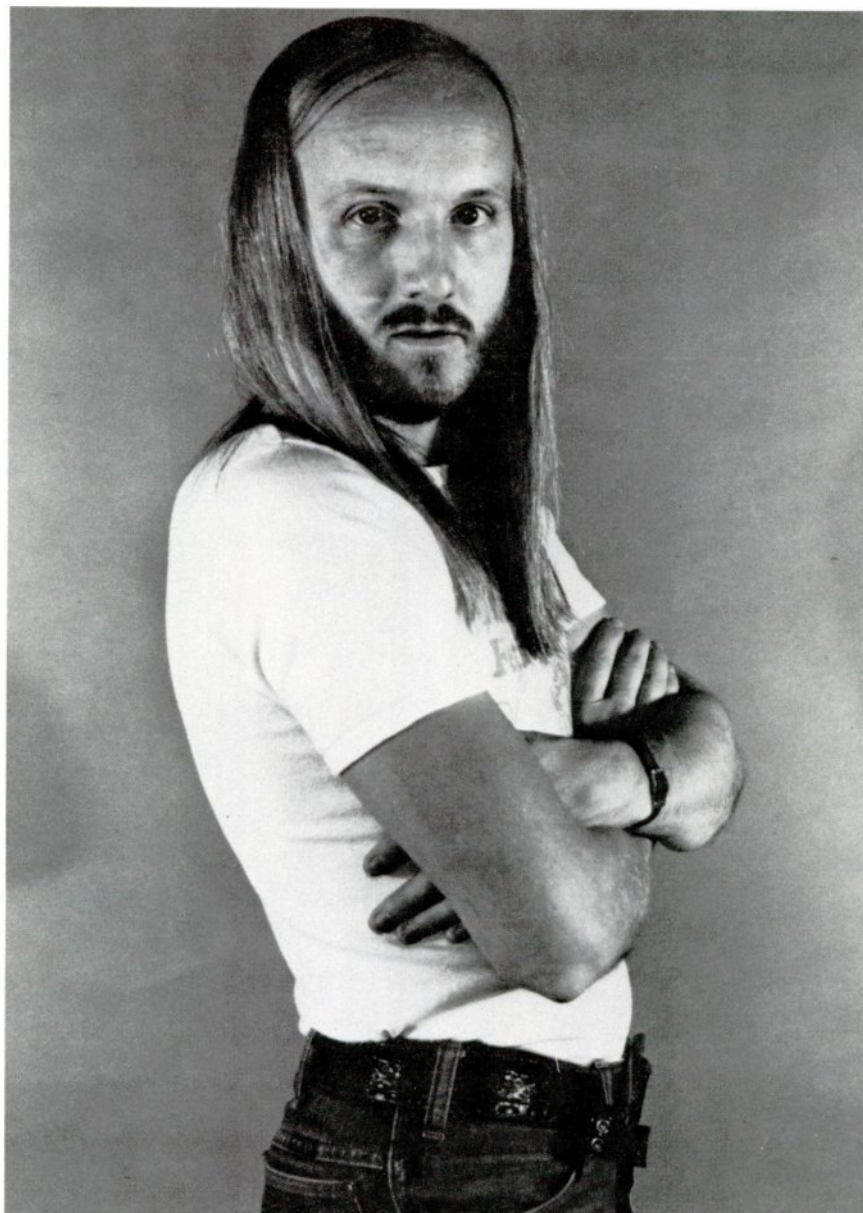
"Over there," he explains, "it's more difficult if your product is commercial. You have to negotiate with the big record companies, make sure you get adequate large-scale distribution, and put together a more elaborate production which, of course, is much more demanding. Why bother? In Europe, unlike here, you can do a parallel circuit and play two or three months in a small club

without ever seeing the same faces. And you only have to appeal to 1 percent of the French-speaking population to get an audience of 600,000. My ideal is to go over there, play alone on the stage and use parallel distribution networks to sell my records to people who come to my concerts."

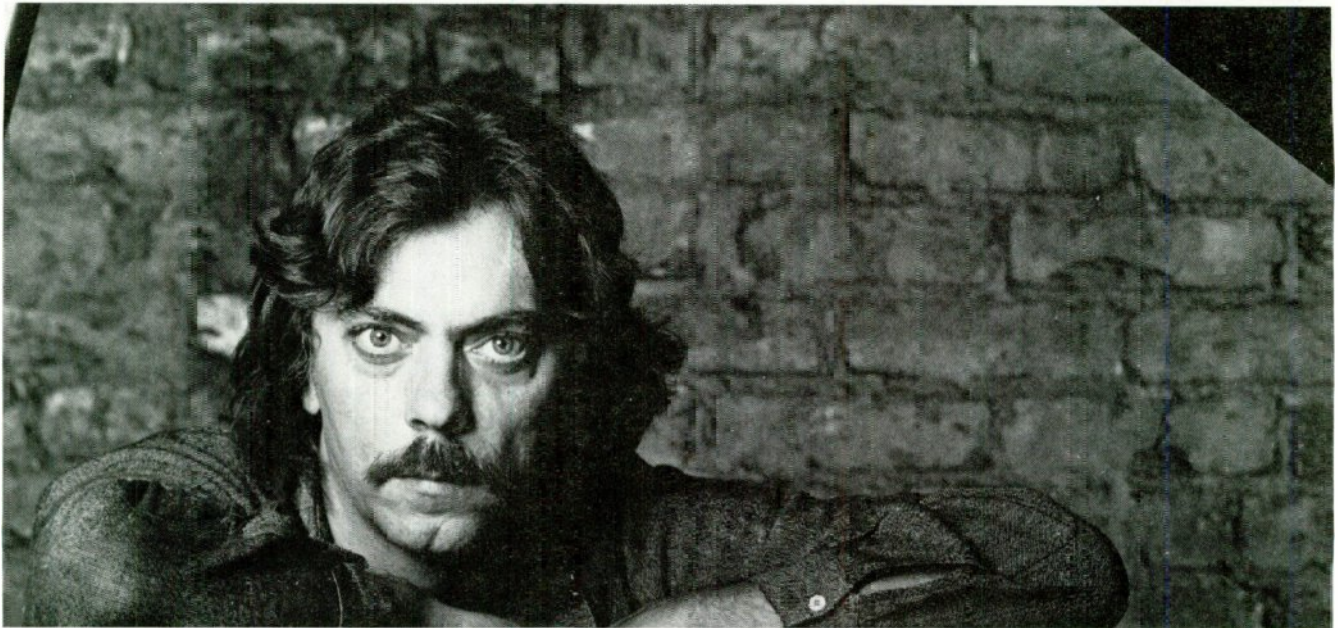
France is not a mere pipedream for Jim Corcoran, but a reality he has already been through several times, with some success. He is looking forward to going back for another tour which should take up most of the summer: "I really enjoy playing there. Audience reaction is quite different. Then, too,

the whole problem of cultural content doesn't exist, which allows me to add a few songs in English without provoking nasty remarks from the audience."

But really, wouldn't it have been easier for Jim Corcoran to pursue a career in his mother tongue? "Sure, it might have been easier," he concedes, "but what I do has so much more originality in a French context than in English." At a time when every linguistic community in Quebec feels threatened, there is at least one Anglophone who enjoys working in French and delights in becoming "more and more assimilated."



Jim Corcoran



Jean Robitaille

Formation of production house leaves more time for writing

Jean Robitaille separates business from music

by Jacques Landry

To review **JEAN ROBITAILLE's** credits is not only to discover his collaboration with such artists as Ginette Reno or Véronique Béliveau, but also to find he is omnipresent in every facet of music in Quebec.

Of course, it was he—in collaboration with Christian St. Roch—who composed "Je t'aime", the theme song of the 1976 Olympic Games. And of course it was he, in collaboration with **LEE GAGNON**, who wrote the song "Des Croissants de Soleil" a hit by Ginette Reno. And yes, it was he who wrote all the songs performed by Véronique Béliveau. But the public generally thinks of Jean Robitaille's work as strictly limited to these collaborations with well-known Quebec show-business artists.

Now when you examine his work more closely, you find that Jean Robitaille is an author-composer with the gift of ubiquity.

Jean Robitaille's music can be heard throughout the day in every medium—radio, television, movies—and most people would not even recognize it. Just to cite a few examples, he was the one who composed the popular jingle for McDonald's McChicken, the excellent theme music for the French CBC-TV show "Noir sur Blanc" produced by Denise Bombardier, and the theme for the programme "Allo Boubou" on the same station. The list of jingles composed and produced by Jean Robitaille is impressive: Laval Shopping Centre, Beaver Lumber, Dupuis, Midas Muffler, A&W, Voyageur Colonial, Quaker Oats, the Quebec Ministry of Tourism, CKAC, Cadbury's, Volkswagen, Heinz, and on and on. Jean Robitaille is

thus not only an author-composer but also the creator of a host of musical commercials.

The effectiveness of his work has been widely recognized, as the numerous awards he has received will confirm: the International Prize for a Ministry of Tourism campaign; 5 "Cleo" awards in the United States; "Golden Lion" and "Silver Lion" awards at Cannes; "Golden Rooster" and "Silver Rooster" awards from the Advertising Club of Montreal for the "celery" in Heinz tomato juice; the "Joconde" for Cadbury's and Volkswagen.

Jean Robitaille did not become a sought-after author-composer-arranger overnight. Almost 20 years of work in his field have put him where he is.

Born in Montreal on August 31, 1943, he was about 15 when he began to write music. At that time, he wrote the musical parts for Gabriel Cousin's "Opera Noir", performed by Les Saltimbanques.

While Jean Robitaille is involved in practically every kind of music, his talent cannot be said to be limited to writing and composing. Indeed, in his time he has been a script-writer (*Les Couche-tard, Bye Bye 74*); a journalist (for *La Presse* and *Metro Express*); a publicity agent (for the Quebec Ministry of Education); a news director (at CKLM); a producer (for Bristo Films and Cinevideo Inc., Montreal); director of French copy for Doyle, Dane, Bernbach Advertising Ltd., Toronto; a pianist (accompanying Claude Landré); singer (on his first solo album "Fais de beaux rêves"); lyricist (for numerous artists); arranger (for the Ginette

Reno shows); creator and producer of the Festival of Canadian Humour; adviser to the Granby Song Festival; and finally ... a businessman, as co-founder of Paroles et Musique Inc. with Pier A. Marier.

Today he produces songs at a rate of about 150 a year. This mountain of work involves Jean's collaboration with some of the top names in the Quebec entertainment industry: Jean Faber, Monique Vermont, Julie Arel, Emmanuelle, Ginette Reno, Morse Code, André Gagnon, **SUZANNE STEVENS**, Jacques Boulanger, Sylvie Jasmin, Shirley Thérout, Céline Lomez, Anne René, Tex Lecor, Serge Laprade, Frances Castel, René Simard and Véronique Béliveau.

Given the impressive list of artists with whom he collaborates as author, composer, or arranger, you wonder how he can possibly organize all his activities. The answer lies in his creation three years ago of Paroles et Musique Inc., a company specializing in the production and creation of musical commercials.

What prompted his setting up such a business? As Jean Robitaille explains, "A musician or a singer alone has to take care of all the paperwork himself. You take care of all your business on your own, so you can't produce as much because the administrative side takes up so much valuable time. The result is you waste half your week not writing. Now, with an organization like Paroles et Musique, you can devote more time to writing. You can produce more."

Jean Robitaille defines his enterprise as a

Continued on page 18 9

John Gray's scribbled notes result in 3 hit musicals

Shows lauded in Canada, U.S. and U.K.

About 1962—The band stumbles from the club's rear exit into the slush, tire irons ready. The Lincolns have finished another Saturday night date in another small Maritime town. They're ready for the rowdies by now filled with beer who want one more bit of action before sleeping it off. **JOHN GRAY**, a member of those Lincolns, said of playing rock and roll back in the '60s: "Once you've tasted it, I don't know if you ever recover from it. There's a kind of lukewarm quality in your life when you're not playing."

1982—John Gray is sitting across the table in a rather classy downtown Toronto diningroom. Today he's not discussing rock and roll, but business. He's just said he doesn't have a "formula" for writing the musical hits for which he is recognized and respected: titles such as "18 Wheels", "Billy Bishop Goes to War" and "Rock and Roll". And yet Los Angeles producers approach him, seeking a formula. Their rationale? If you're consistently successful, there must be a reason.

From the back door of a Maritime rock club to the front doors of Broadway and the Edinburgh Festival. It doesn't happen overnight, and it doesn't happen by luck. At least not in Gray's case.

John Gray began playing in rock bands at 13, in his hometown of Truro, Nova Scotia (he now resides in Vancouver). After numerous stints with a variety of bands named after cars—thus the Lincolns—he went on to university where he continued to form and play in bands. Eventually he received his MA, majoring in theatre, from the University of British Columbia.

"If you're in university you forget the classes . . . you spend a good deal of time in, and on, and around the theatre. Going to university only teaches you how to criticize yourself," he sums up the years of formal training.

The advantage of practical experience in the theatre has helped Gray the composer, however. In fact, his advice to writers interested

in musical theatre is to have first-hand experience by getting a job in the theatre—any job.

After university, Gray's career took a turn towards directing. He was founder-director of the Tamahnous Theatre Workshop in Vancouver from 1971 to 1974 and his credits range from Shakespeare's *The Tempest* and Moliere's *Sganarelle* to 1837 by Theatre Passe Muraille. He has more than 60 productions to his credit.

Then in 1975 a major change occurred. "I dropped all work and moved to Toronto. Since that time I have been working mostly as a composer for the theatre." The comment was made in 1976, by which time he had amassed music and lyric credits for a number of musical shows. One of these was "18 Wheels".

It was this musical that first made headlines of John Gray's name. It played across Canada: at the Tamahnous Theatre, under Gray's direction; at Theatre Passe Muraille in Toronto where *The Globe and Mail* called the musical comedy "a good one, damn near marvelous"; at Neptune Theatre in Halifax; and dozens of spots between.

Next came the two-man show "Billy Bishop Goes to War", the funny and poignant story to music of the most decorated fighter pilot of World War I. "Billy Bishop" has played on and off Broadway, in Los Angeles, across Canada, in London, England, and was a smash hit at the Edinburgh Festival. It will be taped in Glasgow for a BBC-TV special following its early 1982 Toronto run. Written in collaboration with Eric Peterson, "Billy Bishop" was first produced three years ago by the Vancouver East Cultural Centre, a spot John Gray still gives as his business address. As in the original production, Peterson plays all 17 characters while John Gray directs, narrates and plays piano. Before the recent Toronto run, Gray had played this show more than 500 times.

Peterson and Gray share an L.A. Drama Critics Circle Award for Distinguished Achievement in Playwriting for "Billy Bishop" and



John Gray in rehearsal with Eric Peterson



John Gray

Peterson won the prestigious Clarence Derwent Award as Most Promising New Actor for his Broadway debut.

Reviews for "Billy Bishop" have been consistently positive:

"... flies high! It is extraordinary. The music, a mixture of ballad and razzmatazz, is perfectly geared to the subject, as are the lyrics." (Clive Barnes, *New York Post*)

"... is clever, incisive and highly entertaining, a tour de force!" (Edwin Wilson, *Wall Street Journal*)

"... an absolute triumph... a work of rare creativity... a superlative evening's illumination and entertainment." (Nicholas de Jongh, *Guardian*)

Gray's latest musical, "Rock and Roll", opened in Ottawa last March, toured B.C. where it enjoyed a 10-week run at the Vancouver East Cultural Centre, then opened in Toronto prior to Christmas. At press time it had moved to the Bathurst Street Theatre and was running concurrently with "Billy Bishop" at the Royal Alexandra Theatre.

Gray believes a writer generally has to go to an audience of age 45. "Theatre is a middle-age form." However, he is currently writing "Bongo from the Congo" a children's musical for one actor and reggae band. It will receive its premiere at the International Children's Festival in Vancouver where it will run May 3 to 9. Then it will move to the Citadel in Edmonton from May 11 to 15 and from May 18 to 24 will be staged at the Children's Festival at Harborfront in Toronto. He has completed the first draft of a show based on *The 39 Steps* with '30s jazz music, with the National Arts Centre in mind.

This year the CBC will produce two radio dramas of Gray's material: "Billy Bishop" will be produced by Bob Chesterman in studio in Vancouver and PAUL MILLS will produce "Rock and Roll" from a mobile unit in Toronto.

Although performing nightly, Gray sees himself as a composer first. He will be successful if his writing—and he has settled on musical theatre—means a little more to audiences than flashy, up-front commercialism. He explains, "I don't want to write 'consumer' theatre. I write for the audience in the sense that I don't want to bore; I want people to have a good time." To satisfy himself, he writes to communicate an idea.

Back in 1974, when he affiliated with P.R.O. Canada, John Gray wrote of composing: "I am letting it happen because it seems to happen all by itself." Eight years later this appears to be the thread throughout his creative process.

"I take notes... a couple of lines at a time, or an idea for a song, and collect them all. This may happen for a year. I have this big jumble, but there is a picture in my mind of what I want.

"Then one morning I sit down and write the whole day. And I write

the next day, and the next. I work on the first act." It may take a month, with draft after draft, working on each character with each draft.

John defines the American approach to musical theatre, where songs are the main element, with bridges. He doesn't write in this fashion, but in the context of the total story. First come the lyrics, usually with rhythm in mind. "One song may epitomize the whole thing, in 'Billy Bishop' it's 'In the Sky'. When I come to the music, I write it quickly." Songs are written on the piano, without recorders or notation. "If I can't remember it then it's not worth remembering."

Even after a show has opened songs may come and go, as tastes change so often, including his own. And what of the "hit singles" composers feel are necessary in musicals? Gray is not concerned. It is more important that the material work into the flow of the story. Besides, he has certain strong feelings about the likelihood of success of a single recording, making the comparison with lotteries. "The recording industry is an American industry, so why should they include songs from Canada?"

However, if Gray wishes a song to remain in the minds of his audience, he chooses one of two approaches: either through the use of reprises, as has been done traditionally, or by placing it in the show where it can be underlined.

Has he written shows for particular producers, in other words, "made to order"? "You don't know what a show will be like until you have written it. I feel it is useless to approach producers with an idea, because what they may want, is not what you want to do, and what you end up doing will not be what they require. Selling an idea becomes an art in itself."

Gray can't point to the moment of the "big break", but he knows when the ice was broken—the moment when producers began knocking on his door. That was when RICHARD OUZOUNIAN picked up "18 Wheels" for Lennoxville where it broke all attendance records.

"Billy Bishop" took off after U.S. acceptance. Broadway producers Lewis Allen and Mike Nichols came to Vancouver and Ontario, saw the show and took it to New York. A Los Angeles producer saw it in New York and took it West. And in Edinburgh? "A guy came over from Edinburgh. He wanted to feature something from the colonies. He looked at theatre in Halifax, Toronto and Vancouver and picked up 'Billy Bishop' in Vancouver." Gray feels there are people out there keeping an eye on Canadian theatre.

And what of a so-called formula? He grins, "One thing that I am consistent about is that I consciously do not write in the same style each time."

—Nancy Gyokeres 11

Music in Canada

□ **BLAKE EMMONS** has signed a worldwide booking agreement with Prestige Entertainment Agencies Ltd., a west coast agency.

Emmons, who spent most of 1981 performing to raise funds for numerous telethons throughout North America, has now decided to get back into the mainstream of personal appearances. His credits include appearances as guest on major country music and game shows in North America. He has also hosted a number of his own weekly TV shows, mainly *Funny Farm*, which was aired on CTV.

□ **LARRY RODNESS**, a former member of P.R.O. Canada's Musical Theatre Workshops, is music co-ordinator of Songmakers, a Toronto group attempting to bring to the attention of theatre producers the creative works of songwriters and composers.

Songmakers is currently seeking tapes of unpublished pop, theatre, folk and country music. Music will be assessed and then tunes thought suitable will be organized together into theatre productions and staged at Cathay Restaurant in Toronto. Songwriters interested in having their tapes auditioned may call Rodness at (416) 881-0164.

□ Application forms for the Juno Awards dinner and show April 14 are available by calling the Canadian Academy of Recording Arts and Sciences in Toronto at 922-5029. The awards have been moved to the Harbour Castle Hotel this year, and seating is limited to 1,500. The cost for dinner and the awards presentations is \$85 for members and \$115 for non-members. Tickets for the Vancouver segment of the awards are \$75 and \$100 and may be obtained by calling 689-0453 in Vancouver.

For the first time CARAS has planned a two-day Juno Awards Conference, April 12 and 13, in the Convention Centre, Harbour Castle Hotel. Keynote speaker will be Alvin Toffler and the theme of the conference is *The Music Industry Looks to the Future*. **BOB EZRIN** is confirmed as one speaker. Cost is \$170 for CARAS members and \$200 for non-members and this includes a closing luncheon. More information from CARAS.

□ The **MOE KOFFMAN** Jazz Quintet has been awarded a grant up to \$10,000 from the Touring Office of the Canada Council. Funds allowed Koffman's quintet to tour Sherbrooke, Montreal, Halifax, St. John's, Corner Brook, Port Hawkesbury and Moncton last October and January, 1982. Moe Koffman was awarded P.R.O. Canada's prestigious Wm. Harold Moon Award last

12 year.

□ "... Unquestionably Canada's most diverse and prolific talent ..." (Bob Pennington, Toronto Sun).

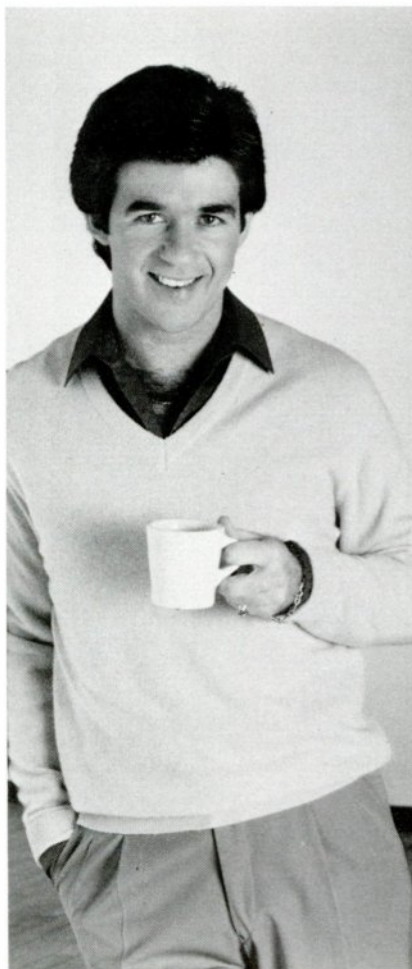
"... **ALAN THICKE**—CTV's superhost hooks Hollywood stars in zaniest season ever ..." (John Masters, TV Week).

"... nighttime dynamite ..." (Ottawa Citizen)

These are examples of what TV critics have to say about Emmy Award winning performer, Alan Thicke, host of CTV's variety series *Fast Company* which began January 15. The show, to run 24 weeks consecutively, features a blend of Canadian and international guest stars such as Kenny Rogers, Anne Murray, Wayne Gretzky, Olivia Newton John, Angie Dickinson and Ruth Buzzi. *Fast Company* is co-produced by the CTV Television Network and British Columbia Television.

For 13 years, Thicke's credits in writing, producing and composing piled up, winning him many Emmy Awards. Among others, his Canadian credits include, theme songs for such shows as *Miss Teenage Canada Pageant*, *Bluff*, *Opposite*, *Opposite Sexes*. In 1978, he began commuting from his house in Southern California to Canada to host two Canadian television shows, *First Impression* and *Face The Music*. His own top-rating show, *The Alan Thicke Show*, presently in its second year, has garnered rave reviews.

His daytime shows acclaimed by Canadian audiences has established him as the premiere entertainer on Canadian daytime television. Alan Thicke was host at P.R.O. Canada's Awards dinner last year.



Alan Thicke



BRYAN ADAMS toured with Foreigner in the U.S. during February. He hopes to return to the studio this spring to record a follow-up LP to "You Want It—You Got It" on the A&M label.

□ If '82 shapes up to be as busy as 1981 for folk writer/performer **STAN ROGERS**, you can expect to hear and see a good deal of the Ontario performer. Last year he completed two Western-Canada tours, two of the Maritimes, two stops in Los Angeles and the year marked the third in a row for touring the North-Eastern U.S. There are few Canadians who can top Stan in respect and popularity as a folk performer in this country. He's now hired an agent in Michigan for future live performances.

On the recording front, his fourth album distributed by Boot Records was released: "North West Passage" is on Stan's own Fogarty's Cove label. The first (and a first for Stan) single was "Night Guard", playlisted, according to the songwriter, by 30 stations across the country. Follow-up is "Canol Road", scheduled for a February release. The flip side is "California", the story of Canadians off to make their fortunes in Los Angeles.

An exciting project last year resulted from a short-term Canada Council grant to Rogers to research, travel and then write a series of songs about the Great Lakes. This follows previous series about the Maritimes and Western Canada. The tunes have been completed and some are being performed live. An album, "the report to the Canada Council", is expected by June, produced by **PAUL MILLS**.

Recent broadcast appearances include *Variety Tonight* on CBC-Radio March 12 where he takes part in a live Halifax production; the CBC-Radio's entry in Prix Italia, music for *Famous Inside*, the dramatization of the St. Roche voyage in the North-West Passage in 1944. As well, he represented Canada in Nording, the association of national radio broadcast networks in September for the annual Nording competition. Competition entries will be broadcast by all member countries.

This year Rogers will continue his appearances at Canadian folk-music festivals.



Changes have occurred since *Fist* moved to Toronto from Ottawa a couple of years ago, with the loss of two original members. The new line-up consists of **RON CHENIER** (guitar), **JEFF NYSTROM** (bass), Bob Patterson (drums) and Ivan Tessier (keyboards). The new *Fist* LP on A&M "Fleet Street" was supported by a Canadian tour last winter. Their album will shortly be released in the U.S.

□ The World Popular Song Festival in Tokyo is open to all singers and songwriters regardless of professional standing or nationality, and the applicant has only to be a talented singer with an outstanding song. Deadline for the contest is June 30. Addi-

tional information, rules and regulations may be obtained from Yoshio Nakatani, Secretary General, Festival Committee '82 Yamaha Music Foundation, 3-24-22 Shimomeguro, Meguro-Ku, Tokyo 153, Japan.

□ The First International Songwriting Contest of Montreux, Switzerland, will take place in the Montreux Casino August 12 to 14.

A professional contest is open to all professional composers and ten winners will share 35,000 Swiss francs (\$22,600 Cdn.) in prizes. An amateur contest—to be known as the Montreux special Write-A-Song Contest—is open to all amateur composers throughout the world. In this contest ten winners will be offered recording contracts. Lyrics in both contests may be in any language.

The contest will be televised and video cassettes made and syndicated to television stations around the world.

Deadline is May 15, 1982. Official entry form and regulations are available from SISCOCOM, c/o the office du tourisme, grand-rue 42, 1820 Montreux, Switzerland.

□ The rock opera "Revelation"—a view of life in a futuristic world dominated by politics, religion and mass media—written by **JOHN BERTRAM** and **JIM CROCINI**, was given its premiere in a showcase presented on February 2 at the University of Toronto.

Bertram, a writer, lyricist and director, has earned laurels for his independent film and television productions, many of which have been aired on CBC, PBS, CITY-TV and TV Ontario. A songwriter, performer and pianist, Crocini's single, "Rain Child" which topped 300 entries in Simpson's 1980 Compose-A-Song contest, has received airplay across Canada.

"Revelation" has been produced by New Faces, a showcase for original musical material which gives writers and musicians an opportunity to try out their new material.

Film

□ **PATRICIA CULLEN** has composed background music for *After the Axe*, a one-hour docu-drama by Sturla Gunnarsson for the National Film Board; and the theme for the episode "Curtis in Hollywood" from the documentary series *Spread Your Wings*, directed by Paul Saltzman for Sunrise Productions.

□ **BRUCE COCKBURN** has composed music for *Clown White*, a made-for-TV feature from Martin-Paul Productions which stars mime Lorene Yarnell. The film, the first Canadian feature done entirely with captions for the deaf, features the singer-songwriter in a cameo, on-camera role.

□ **PAUL HOFFERT** has been named chairman of the Academy of Canadian Cinema, which administers the annual Genie (feature) and Bijou (short film) awards. The Toronto film music composer was previously musicians' representative on the Academy's seven-member board.

□ **LEWIS MANNE**, **ARCHIE MANNE** and Wendy Watson have co-written the theme and music for two segments of the *Playing with Time* children's series. *The Kids of De-Grassi Street* is seen on the CBC. *Irene Moves In*, number three in the series, won the 1981 Award at the Childfilm Festival for the Best Canadian Production. Production credits go to Zaza Sound and Sound Kitchen Recording Studios.

Lewis Manne and Wendy Watson have also co-written the original music for the half-hour drama, *The Battle of Beech Hall*, produced by Cinematic Productions and seen on CBC's *Man Alive*.

Michael Craden Dies at 40

MICHAEL CRADEN, a well-known musician and founding member of Nexus, a popular Canadian percussion band, died January 27 after a brief fight with cancer. He was 40.

Craden who was born in Buffalo, N.Y., and grew up in Nevada. He was a driving force behind Nexus, composed of six percussionists with classical background. As a musician, he was credited with inventing the "percussion table" and was a specialist on the congas. Playing and recording with artists such as Emil Richards, **PAUL HORN** and **MOE KOFFMAN**, he attained vast musical improvisation experience which he brought to the theatre, dance and film.

As a well-known painter and sculptor, Craden had exhibitions in Los Angeles and Toronto.

The band's business administrator, Jean Donaldson, commented, "... Craden was uncompromising in whatever he did and he always gave it 100 per cent. He was incredibly colourful and that came across in his music."

He leaves his wife Rena and son Omar.



At press time the Vancouver-based band Stonebolt had released its fourth album, "Juvenile American Princess", on RCA. Featured is the single "Goin' through the Motions of Love" co-written by group members **RAY ROPER** and **DAVID JAY WILLS**. The two also wrote the tune "Never Come Home" which won a quarter-finalist award in the 1981 American Song Festival. Plans are currently underway for a North American tour in support of the album. Band members are Lewis Nitikman, David Jay Wills, **BRIAN LOUSLEY**, Ray Roper and **DAN ATCHISON**.

New in Singles

□ "Somewhere In a Song", a country/pop crossover, b/w "I Do", a pop tune are both written and composed by artist/performer **Batstone**. The name is used by **DEAN BATSTONE** whether he performs as a duo with bassist and musical partner Barry Meredith, or with a back-up band. The single has been released on Altair Four Record label (also 154 Fallbrooke Rd., Lanark, Ontario, K0G 1K0).

"Somewhere In a Song" has also been picked up by Ottawa Valley country singer Freddy Dixon and his band Short Notice.

Batstone has been busy playing in festivals and various clubs across Ontario and is working on his new album to be released in May.

Final Notice

P.R.O. Canada has extended to March 31 the final date to request the return of tapes presently in its files. Tapes are no longer required when registering musical works.

Individual tapes will be returned to the copyright owners if a request in writing 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 March 31, 1982.

□ **E. DEE GOLD's** composition "Hustle and Bustle" from her album "E. Dee Gold", was recorded by Chabelo, a well-known RCA artist in Mexico. Spanish lyrics have been written to the tune and "Hustle and Bustle" became "El Perrito Maltese" (The Maltese Puppy).

"Please Let Me Into Your Heart", another tune from her album was played as the theme song for a television play in Belgium.

□ Damon Productions—an Edmonton record company owned by **GARRY McDONALL** of **PET-MAC PUBLISHING** who also runs Mustard Records—turned "The Rodeo Song" into a major Canadian hit and is now aiming at the U.S. market.

Written by Vancouver-based **GAYE DELORME**, a former Calgarian, "The Rodeo Song", a country and western tune recommended for adults, was recorded in 1980 by Gary Lee and the Showdown band. The album, "Welcome to the Rodeo", containing the cut sold more than 200,000 copies. Most of the sales were in Western Canada and Alberta, the key to the record's double platinum status.

Because of its content, "The Rodeo Song" rarely gets airplay in its original form. Damon sells a beeped version.

As mentioned in *The Globe and Mail* last December: "... McDonall considers the song an underground hit since its popularity grew mainly by word of mouth. He is running a careful advertising campaign in the U.S. but is not depending on the \$60,000 campaign to hype the record. He hopes its U.S. popularity will also grow by word of mouth. The band will help spread the word soon with a tour of the northwestern United States..."

□ **DAVE BINGHAM** will be remembered as lead singer and co-founder of The Ugly Ducklings, a band dating back to Toronto's Yorkville days. The band reunited in 1980 for gigs at a number of Toronto night spots and an album and single appeared briefly.

Dave is back, but this time as a solo performer and songwriter. As a songwriter he's responsible for the single "Rock 'n' Roll to the Rescue" and "Me & the Blues", released early this year by Beaver Records (Box 923, Fenelon Falls, Ont., K0M 1N0). The single is recorded by a group of performers called Wizards of Odd, and includes, for recording only, **RAY HARRISON**, Omar Tunnoch, Sonnie Bernardi and **JOHN BRIDE**. It is headed by Bingham himself, who supplies vocals, harmonica and guitar. A solo album should follow.

New in Albums

□ **ED McDONALD** of the group Snowaxe has informed *The Music Scene* of the release of the group's first album, "We're All Different", written by McDonald on the Rio Records label (466 McNicoll Avenue, Willowdale, Ontario, M2N 5B2). It is published by **HACHE DE NEIGE PUBLISHING**, McDonald's own publishing company. Other members of the group are **PAUL YANUZZIELLO** and Ian Nishio.

At press time, the group was planning to go on tour performing in concerts—mainly in Ontario and Montreal—and TV appearances are part of the group's activities. Snowaxe is already working on its second album which will include songs by all three members.

□ **DWAYNE FORD** has returned to the airwaves with his well-received debut album on the Sefel label—distributed by Almada (1700 rue Beaulac, St-Laurent, Québec H4R 1N8). The LP "Needless Freaking" was produced by Dwayne along with David Foster and Ken Friesen and features eight songs written by Dwayne Ford and **DEREK KENDRICK**.



Loverboy was recently in San Juan, Puerto Rico, to perform at the CBS Records Sales convention. While there the group received a Platinum award for U.S. Sales of their debut LP "Loverboy" and a double Platinum award for Canadian sales of the second album, "Get Lucky". Loverboy is in the midst of a U.S. tour, doing solo dates as well as some with Z.Z. Top.

□ The first Loverboy album, titled "Loverboy", released on CBS, has become the biggest selling debut album in the history of the Canadian record business. To date, the album is nearing the 2-million mark worldwide.

A second album, "Get Lucky", may follow suit. It was written by members **PAUL DEAN**, Mike Reno, **MATT FRENETTE**, **DOUG JOHNSON** and **SCOTT SMITH**. Produced by **BRUCE FAIRBAIRN** and Dean, it was recorded at Mushroom Studios in Vancouver.

The year-end issue of *Cashbox* named Loverboy the top new group in the Pop Album Awards category. They were #9 in the Pop Singles Awards (New Group) category, and their LP "Loverboy" was #86 of the Top 100 Albums.

In the *Billboard* year-end issue, Loverboy was included in nine Pop categories, with top-ten placings in New Duos/Groups/Album Artists (#1), New Album Artists (#3), Combined Singles/Albums—New Artists (#4) and New Duos/Groups/Singles Artists (#9).

The **ROVERS** also received recognition in the U.S., winning the #1 position in the Country: Singles Awards category of *Cashbox*, and #5 Adult Contemporary Group in the Pop/Singles Awards section.

BURTON CUMMINGS was listed #8 Adult Contemporary Male in the Pop/Singles Awards section of *Cashbox*.

The *Billboard* Top Producers list included **BRUCE FAIRBAIRN** in the #75 position.

□ Last fall *The Music Scene* reported the release of the jazz album "Jump Street", by **PETER LEITCH**, on his own Jazz House label. Now word comes from the Toronto performer/composer that just as the first pressing of 1,000 is about to be sold out, Pausa Records in the U.S. has contacted Leitch with a view to repressing the album and releasing it worldwide on a lease deal. Details were to be firm.

Single Releases

- "Subway Lovers" b/w "Have a Good Time in Toronto", composed and performed by **ALANA STONE**; released on Touchstone Record (55 Inverloch Blvd., #10, Thornhill, Ontario, L3T 3R4).
- "Ten Years Old & Barefoot" written and performed by **GARY FJELLGAARD**, b/w "Manitoba Border", co-written with **FRED PENNER**; released on Royalty Records.
- "Pennsylvania Flower" written by **JAMES D. WOODYARD**, b/w "Watching Shadows Fall" written by **LARRY GUSTAFSON**; performed by Gustafson; released on Royalty Records.
- "Bitter Blue" b/w "Bright Eyes" written and performed by **JOE WOOD**; released on Black Bear Records (Box 1317, New Liskeard, Ontario, P0J 1P0).
- "Two Sides To Every Story" written by **LAURA VINSON**, b/w "Good Times" co-written with **CLAUDIA** and **DALE PAYMENT**; performed by Claudia Payne; released and distributed by Royalty Records.
- "Baby It's You"—co-written by **JOHN T. LUTZ** and **JOHN LANG**, performed by John Lutz; b/w "Jackie O" written by John Lutz; released on the Solastrum label (5031 rue Sherbrooke ouest, Montreal, H4A 1S8).

Album Releases

- "Medd & Shaw", composed, written and performed by **DORIAN MEDD** and **BOB SHAW**; released on the Riser Records label (P.O. Box 2213, Stn. "R", Kelowna, B.C., V1X 9Z9); distributed by Brock & Friends Music Society.
- "Inter City Front", composed and produced by **BRUCE COCKBURN**; released on True North Records; lyrics in English and French supplied.
- "Polaris Project", composed, produced and performed by **MIKE MCAULEY** of the group Polaris Project; other members are **PAT COLLINS**, Mark Lauzon, and Tom Simpson; released on Polaris Record Label (P.O. Box 833, Windsor 19, Ontario).
- "Free Spirit", written, composed and performed by **BERNIE SENENSKY**; released on Phonodisc (30 Malley Road, Scarborough, Ontario, M1L 2E3).
- "High Rider", composed, written and performed by **DIAMOND JOE WHITE**; released on Stony Plain Record; distributed by RCA.

Premieres

● **VIOLET ARCHER**—"Prairie Profiles"; January 15, 1982; Harold Wiens, baritone, David Hoyt, horn, Janet Scott Hoyt, piano; CBC Stereo Arts *National*; a CBC commission.

● **MICHAEL CONWAY BAKER**—"Baroque Diversions", for chamber orchestra; October 18, 1981; Kurpfälzisches Kammerorchester, Michael C. Baker, conductor; Rittersaal, Kurfürstlichen Schloss, Mannheim, West Germany; commissioned by the city of Mannheim for the opening of the Canada Days festival (October 18-30).

—"Evocations"; February 3, 1982; The Galliard Ensemble, CBC Winnipeg Orchestra, Peter McCoppin, conductor; CBC Radio/CBC Stereo *Mostly Music*; a CBC/Ontario Arts Council commission.

—"A Hymn to Life"; November 6, 1981; combined choirs of Ryerson and Shaughnessy Heights United Churches, Dennis Tupman, conductor; Shaughnessy Heights United Church, Vancouver.

—"Mirage"; February 9, 1981; Larry Jess, trumpet, Reed Smith, horn, Michael Young, organ; Whitworth Presbyterian Church, Spokane, Washington.

—"Perspective No. 1"; October 11, 1981; Gale Coffee, flute, Michael Young, organ; Whitworth Presbyterian Church, Spokane, Washington.

—"Red on White", for flute and string trio; November 21, 1981; La Barre quartet; Robson Square Theatre, Vancouver.

● **MICHAEL J. BAKER**—"Evocation of an African Moon", for bass clarinet and tape; December 19, 1981; The Music Gallery, Toronto.

● **RALPH BOON**—"Black Sunday"; November 16, 1981; Julia Penistan, organ; Recital Hall, University of British Columbia, Vancouver.

—"Blue Marine", for six instruments; November 26, 1981; U.B.C. Contemporary Players, **STEPHEN CHATMAN** and Eugene Wilson, co-directors; Recital Hall, University of British Columbia, Vancouver.

—"Six Miniatures for Clarinet and Piano"; November 16, 1981; William Jenken, clarinet, Robert Holliston, piano; Recital Hall, University of British Columbia, Vancouver.

● **ROBERT EVANS**—"Dance Suite"; scheduled for March 11, 1982; Joanne Gerring, flute, William Beauvais, guitar; Heliconian Hall, Toronto; an Alliance for Canadian New Music Projects commission.

● **SERGE GARANT**—"Plages"; November 26, 1981; Commissioned and premiered by the Orchestre des jeunes du Québec, Serge Garant, conductor; Pollack Hall, McGill University, Montreal.

● **GARY HAYES**—"Two Studies in Strings", for string orchestra; Scheduled for March 3, 4, 1982; National Arts Centre Orchestra, Mario Bernardi, conductor; Opera, National Arts Centre, Ottawa.

● **MICHAEL HORWOOD**—"Three Cadenzas"; November 29, 1981; Norbert Kraft, guitar, Bonnie Silver, harpsichord; Town Hall, St. Lawrence Centre, Toronto.

● **JOHN JACKSON**—"Promethean Scenes"; Scheduled for February 22, 1982; Lethbridge Symphony Orchestra, John Jackson, conductor; Lethbridge, Alberta.

● **ROGER KNOX**—"Enchantment"; June 14, 1981; Catherine Tracy, solo violin; Vancouver Junior Symphony Benefit Concert at Unitarian Church, Vancouver.

● **GARY KULESHA**—"Chamber Concerto in Three Movements"; November 28, 1981; The Canadian Chamber Ensemble, Raffi Armenian, conductor; The Centre in the Square, Kitchener, Ontario.

● **DAVID MYSKA**—"Hsiu Ho Pao" (arr.); "Shu Hsi Tiao" (arr.); November 24, 1981; Susan Allen, harp; Gallery Naga, Boston, Mass.

● **MICHAEL PEPA**—"Invocation"; scheduled for March 11, 1982; Alan Stellings, cello (with tape); Heliconian Hall, Toronto; an Ontario Arts Council commission.

● **ROBERT ROSEN**—"Meditation No. 5: Mosaic"; November 29, 1981; Carmelia MacWilliam, flute; Studio, National Arts Centre, Ottawa.

● **NORMAN SHERMAN**—"The Two-Bit Dance Hall"; Scheduled for March 14, 1982; Kingston Symphony Orchestra, Hans Bauer, conductor; Kingston, Ontario.

● **PEETER TAMMEARU**—"Violin Sonata, op. 15"; October 18, 1981; Eugene Kash, violin, Peeter Tammearu, piano; Concert Hall, Royal Conservatory of Music, Toronto; an Ontario Arts Council commission.

—"Le Chant de la Pitié, op. 18"; October 18, 1981; Rosemary Lindau, soprano, Peeter Tammearu, piano; Concert Hall, Royal Conservatory of Music, Toronto.

Concert

□ Featured performers in four performances of **JOHN BECKWITH's** opera "The Shivarée" will be Avo Killask, Patricia Rideout, Carolyn Tomlin and Kathy Terrell.

The opera will be performed for four evenings, April 3 to 6 inclusive, at the St. Lawrence Town Hall, Paula Sperdakos directing. The orchestra will be conducted by Howard Cable. COMUS Music Theatre of Canada is producing the work.

□ **JOHNNY COWELL**, composer as well as trumpeter with the Toronto Symphony, has received a commission from Andrew Davis and the symphony for a composition to be the final work performed by the orchestra in Toronto's Massey Hall. Titled "A Farewell Tribute to the Grand Old Lady of Shuter Street (Massey Hall)", the work calls for the entire orchestra of 98 performers. It will be the final number on the final program in Massey Hall June 4, with the world premiere the previous evening.

□ **NORMAN SHERMAN** has received an Ontario Arts Council commission to act as "composer in the classroom" at Frontenac Secondary School and Loyalist College and Vocational Institute, both in Kingston, Ontario.

□ Toronto composer **MICHAEL PEPA** has received a commission from the Alliance for Canadian New Music Projects for a work entitled "Danse Concertante No. 1", for violin and piano, which will receive its premiere in 1983.

Publishing, Recording

□ A recording of **MICHAEL HORWOOD's** "Pièce Percussionique No. 5", performed by Gerald Heslip and John Brownell, has been released by the U.S. label Opus One (Number 61). Both it and an earlier recording of the composer's "Overture for Piano Player and Two Assistants" (Number 36) are available in Canada through the Canadian Music Centre Distribution Service, from the Centre's four offices.

BERANDOL MUSIC LIMITED has published Horwood's "Microduets Nos. 2, 3 and 4" and "Six Pieces for Piano".

□ Three works by Vancouver composer **GLENN BUHR** have been published by Dorn Publications Inc., of Needham, Mass.: "Alap", for 11 instruments, "Montage", for woodwinds, brass and percussion, and "Trilogy", for flute and piano.

Buhr, formerly a student of **STEPHEN CHATMAN**, is on a teaching fellowship and working toward a Doctor of Musical Arts degree in composition at the University of Michigan in Ann Arbor.

□ **ERIC ROBERTSON** produced Liona Boyd's latest recording, "A Guitar for Christmas", which features several original works and arrangements by Robertson. Lat-

est word was that 23,000 units had been sold in Canada—a very substantial number for a classical record.

□ The Association of Canadian Orchestras and Ontario Federation of Symphony Orchestras have compiled a catalogue, in cooperation with the Canadian Music Centre and Canadian League of Composers, of Canadian "pops" music suitable for programming by Canadian orchestras. The catalogue is in two sections, the first listing music recommended for pops concerts, the second is music for children's, youth and family concerts. Concentrating mainly on light serious music, this project should not be confused with the Canadian Music Centre's Imperial Oil McPeck Pops Library project,

which is collecting and housing arrangements of Canadian popular music to be made available to orchestras for pops concerts. The catalogue is available from the Association of Canadian Orchestras, Suite 311, 56 The Esplanade, Toronto, M5E 1A7, for \$3.00.

□ The Canadian Music Centre has produced a catalogue of recordings available through the newly formed Canadian Music Centre Distribution Service. Fifty-four records featuring music by Canadian composers are now available by mail order, as well as on a retail basis from the Centre's four offices in Vancouver, Calgary, Toronto and Montreal. The Centre invites comments and suggestions for additional recordings to be

included in an upcoming computerized catalogue.

□ Five Canadian orchestral works featured during the month of March on CBC Radio's *Mostly Music* (10:35 p.m., CBC Radio; 11:35 a.m., CBC Stereo) are by affiliates of P.R.O. Canada. To be heard are **VIOLET ARCHER's** "Fanfare and Passacaglia" (March 2), **HARRY SOMERS' "Elegy—Transformation—Jubilation"** (March 22), **GARY HAYES' "Two Studies in Strings"** (March 23, premiere), **FRANCOIS MOREL's "Esquisse"** and **JACQUES HETU's "Concerto pour piano"** (March 29).

—Rick MacMillan

Study provides action plan in classical records field

Onus is on arts councils, public agencies

The recording industry will undergo in the next five years a transformation as drastic as that in the 1950s when recordings changed from 78s to 33s. "Already digital recordings are having an impact on the industry, particularly on classical records." These statements are part of a 23-page study titled *Classical Records in Canada: A Plan for Action* prepared for the Canadian Music Council by Earl Rosen and Associates Limited.

Rosen reported that the market share for classical recordings in Canada in 1979 was 2.8 per cent, or approximately \$7-million at the wholesale level (Statistics Canada). "This figure puts Canada behind most other western countries, where the market share for classical records varies from 5 to 10 per cent."

The study found that despite cries from the music community of the difficulties Canadian composers encounter in having their works recorded, only 56 of 230 Canadian classical recordings produced since 1962 had no Canadian content. Of the 230 surveyed (these excluded CBC recordings), 102 had totally Canadian content and 62 had some Canadian content.

"Unless there is the opportunity for Canadian classical records to take advantage of new technologies, they will fall even further behind the rest of the world." The study, presented late last year, provided a systematic analysis of problems and outlined possible approaches to solutions:

- None of the government funding agencies putting money into serious music considers records a high priority. Numerous studies have shown that radio and records are the primary means of exposing people to music, yet most public policy is almost exclusively oriented to live music. Funding agencies should recognize records as a primary means of disseminating Canadian music and increase grants in classical recording programmes. A broader range of production expenses, including producer fees and art direction, should be included as eligible expenses. Grants to publicly supported orchestras should be provided specifically to produce records, especially records featuring Canadian music and/or soloists.
- Radio is the major means whereby Canadians hear classical music. To build a market for Canadian records, artists and composers, their records must be exposed on radio. This can be solved by increasing Canadian content requirements for classical music on AM and FM radio to 30 per cent. The Canadian Music Council should co-ordinate the production of English and French classical music radio programmes to be syndicated to stations across Canada.
- Only one full-time classical record producer is currently working in Canada. Performers are forced for various reasons to produce their own records. The Canada Council should sponsor a series of seminars on how to produce a classical record, as very few artists

have the production and management skills to produce a record which meets the expectations of consumers and retailers.

- Live performances are very successful motivators for people to buy records, and the Canada Council should co-ordinate tour support with the release of records internationally. The Touring Office and the Department of External Affairs should co-ordinate tours with record releases, either by foreign labels or Radio-Canada International.
 - Until now, very little has been done by those involved in classical records to market their product abroad. No matter how successfully the domestic market for classical records can be expanded, it will be impossible to put classical records on a sound economic footing in the Canadian market alone. Exportation can be achieved by more sales and trade missions, such as trips to MIDEM—the world's annual record industry fair.
 - If the market share for classical records is to be increased, there will be the need for a much broader catalogue of Canadian records. The Canadian Music Centre should embark on a programme to bring the A&R directors of the major classical labels in the world to Canada to preview talent with a view to signing. At the present time, it is only the major international companies that have the resources and the marketing strength to promote large-scale recording projects. Orchestral records are by far the biggest selling classical records, and soloists must have concerti records out if they are to develop into international stars.
 - The biggest problem facing the independent producer of classical records is distribution. A national, independent distribution company should be available to producers of classical records wishing to make use of such a service.
 - A purchase programme should be established to supply Canadian and foreign libraries and music schools with collections of Canadian music. This would provide income to the companies and would provide further exposure for Canadian music.
 - The CBC should be encouraged to use its very effective mail-order system to sell classical records from independent producers and labels. Mail order is a proven means of distributing classical records.
- The tremendous growth of Canadian music in the pop-music sector shows that it can be done, that Canadian records can become important ways of bringing Canadian musicians, composers and the public together.
- The study has been presented to the Applebaum-Hébert Committee and special meetings are being arranged with the Canada Council, the CRTC and the CBC. The report is available from the Canadian Music Council, 36 Elgin Street, Ottawa, Ontario, K1P 5K5.

—Fulvia Schiava 17



In early February Attic Records launched "The Nylons", the first LP by the group, and their first single, "Me and the Boys". The a cappella group garnered rave reviews wherever it toured prior to release, and to back the records The Nylons will perform from Ontario to the West Coast in March and April. The Nylons are, left to right: Arnold Robinson, Claude Morrison, **PAUL COOPER** and Marc Connors.

HISCOTT—Cont'd from page 4

Manitoba (a local FM show which he scripts and programmes) and provides locally produced material for stereo network broadcast on *Arts National* and *Two New Hours*.

Having lived in three cities during the past three years, the neo-Winnipegger feels he is developing a feeling for "what it's like on the other side. If you just breeze through you don't really get a feeling of what it's actually like to be there and what the problems are."

As long as he's in Winnipeg, though, Hiscott plans to do what he can to broaden exposure of local composers' music. To this end, he recently formed the Manitoba Composers Association, modeled to a certain extent on the Alberta Composers Association of which he is an associate member. As the MCA's first president, he sees it as a potential unified voice for the approximately 30 composers living in Manitoba. "We intend to approach government agencies for grants," he says of the group, "because next November we're planning on having a festival, however modest it might be; we're hoping to have an annual presentation, as they do in Alberta, of Manitoba music."

Early last year Hiscott joined with composer Carol Weaver to launch a new concert-giving organization called IZMUSIC. The group initially chose "is" (denoting "current" or "contemporary"), but decided on the stylized spelling for graphic reasons. An IZMUSIC concert took place October 27 at the Winnipeg Art Gallery, funded by the Manitoba Arts Council, featuring music by Hiscott ("Red Dawn", for flute, clarinet and percussion, and "Uptown Music", for piano) and fellow Winnipeggers Bruce Carlson, Peter Allen and Bill Pura. Extensive promotion led to a near capacity crowd, and with substantial rehearsal time a priority the works were well received.

In the mid-'70s, through contacts at York, Hiscott was fortunate in hearing the premieres of his "Quintet for Woodwinds" (1973), "Influence and Infusion" (1974), for bassoon and piano, "Ceremony I" (1975), for four instruments and five percussion, "Ceremony II" (1975), for five percussion, "Trio" (1975), for flute, cello and piano, and "Memories of the Forgotten Stream" (1977).

The last of these, a 66-minute cycle of six pieces for various combinations of flute, oboe, guitar, cello and piano, is one of his most ambitious works.

Since moving to Winnipeg, Jim Hiscott has written fewer works, but longer ones. "I've found that taking so long to write pieces allows me more time to think about what I'm doing," he explains. "I've come to some conclusions—although they're not verbal conclusions—about why I'm doing what I'm doing."

The "whys" of composing concert music are certainly much more difficult to confront in today's world hungry for pop-culture. As always, though, they are best answered by the satisfaction of recognition—of which Hiscott has had his share. Commissions and awards, for instance, are coming his way with increasing regularity. In 1977, he was named, for the calendar year 1976, a co-winner with **TIM SULLIVAN** of the BMI Canada Centennial Scholarship. Also in 1977, he was first-prize winner of the Canadian Federation of University Women's Creative Arts Award, an annual competition for composers which takes the form of a \$750. commission to compose an original work. (Other winners have included **HUGH HARTWELL**, 1970, **DENIS LORRAIN**, 1973, and **JOHN BURKE**, 1980.) Hiscott's commission went toward the composition of "Rains of Sailerdra", which received its premiere in 1978 during a concert by Toronto's Array ensemble, later broadcast over CBC's *Two New Hours*.

The current year's highlights have included, or will include, a performance on February 15 of "Last Grains of Dust"—from the "Memories of The Forgotten Stream" cycle—in **DIANA McINTOSH's** Music Inter Alia series, and the premieres of "Conception Bay Flats" (an Ontario Arts Council commissioned work for solo guitar scheduled for an April 5 IZMUSIC concert) and an as yet untitled work for four instruments, to be introduced May 3 in Winnipeg's Aurora Musicale series.

Meanwhile, Hiscott is continuing work on a folk-influenced piece for two-row button accordion—a severely limited instrument which he learned to play during a trip to Newfoundland—and a children's work for narrator and woodwind quintet and set to a tale by the composer himself.

"The story is about birds and their songs," Hiscott explains, "and I picked songs—which are actually quoted—that fit into the pentatonic scale. It's called 'Erbid the Thrush ad the Eberald,'" he adds.

And that, for the benefit of those not accustomed to the hazards of Winnipeg winters, translates as "Herman the Thrush and the Emerald." Jim Hiscott is hopeful it will find a place in the sadly neglected field of children's music.

ROBITAILLE—Cont'd from page 9

"musical production house": commercials, film music, production of artists' shows. "We have a whole management section. In fact, anything to do with songs in any way," he emphasizes. While Jean is involved with all the musical aspects (from the concept right up to final production), Pier Marier—who previously worked with André Gagnon—is involved with the business side.

Paroles et Musique Inc.'s clients include both artists (such as Monique Leyrac) and business people. The two associates are quite convinced that they can offer a valuable alternative to the PMI clients who could not afford to go to the big agencies. Their clientele already extends beyond the Quebec borders. The company has produced 16 songs for Muzak in New York and is now in the process of creating musical station identifications for TV in France.

Since the production of jingles accounts for 80 percent of Parole et Musique's business, Jean and Pier plan to develop their services in advertising creation even more.

In other areas, three LP's are in the works. Says Jean: "One for Monique Leyrac, one for me (the second one) and one for Véronique Béliveau next September. Also, we're looking at an album for Ginette Reno in France and a record of instrumental music only for use by radio stations. We have other plans too, but it's too early to discuss them."

So, for the time being, unemployment is not on the horizon for Jean Robitaille. The joint efforts of Jean Robitaille and Pier A. Marier seem to yield phenomenal results. As such, the union definitely works—a model for success in the face of our quickly changing environment!

Welcome to our new affiliates

SLOBODAN ANDIC
MORGAN J. ARCHER
ROBERT B. ARTHURSON
DARRYL W. BAGGLEY
CLAUDE L. BARRON
LOUIS N. BELANGER
DONALD A. BELL
ROY A. BELLIVEAU
JACK BIDNIK
DAVID T. BIEZUNSKI
YVES BILODEAU
LOU C. BISHOP
LOUIS BOHAY
CHARLES BOIVIN
ROBERT BOIVIN
LUC BOUCHER
CELINE J. BOURQUE
LUC J. M. BOUVRETTE
GERHARD W. BRENNER
MARIO BRUN
RICHARD M. BRUNET
JAMES C. CAVERHILL
MARIO CHASSE
CLAUDETTE V. CHELTENHAM
DAVID J. CHOBOT
DENIS R. COMEAU
LORETTA A. CORMIER
ROGER J. COTE
DAVID G. CROSS
DONALD R. CYR
RONALD DANN
KATHLEEN B. DAVENPORT
MARGARET K. DAVIES
DIANA L. DAVIS

GREGG W. DECHERT
LESLIE A. DE GALE
CHARLES A. DI RAIMONDO
CURTIS G. DOHERTY
EDDY DUHAN
RALPH A. EIGENFELDT
DOUGLAS R. FUNK
MARVIN A. FUNK
DONALD R. GEORGE
WAYNE M. GIBBON
MANON GLADU
LAWRENCE GOULD
ROGER G. GRAVEL
TERRY GREENSIDE
DONALD HANN
JUDITH M. HANSEN
WARREN M. HANSEN
ALAN C. HARDIMAN
ROBERT B. HARE
RICHARD HARVEY
ALLAN H. HECHTMAN
FRANCES M. J. HILL
CLIFFORD S. HINTON
JANICE L. HOPKINS
EDDIE S. HORDYSKI
MAVIS E. HUTCHINGS-
METTLEWSKY
ROBERT W. JOHNSTON
DENIS LANCTOT
BERNARD M. LARIVIERE
LOUISE LARIVIERE
DAVID A. LAWRASON
ANNE LEADER
MARIO J. LE BRETON

DENNIS A. LECLAIR
DEL LEGAULT
JACINTHE LEMAY
BARRY L. LINETSKY
TRYFON M. LIPITKAS
GILLES LONGVAL
PETER E. MacDONALD
DONALD J. MacMILLAN
SHIRLEY A. MacMILLEN
MICHELLE M.-C. McAERTENS
DONALD R. A. McFADYEN
ANDRE I. McINTOSH
ERIC MARTEL
DAMIEN MATHIEU
BRIAN K. MEREDITH
MICHEL F. METTHE
MAYNARD C. MEYERS
ROSIE MOORE
JEAN C. MOREAU
JOHN P. MURPHY
BRUCE W. MURRAY
MICHEL J. NAUD
MERL A. N. NICHOLSON
PAULETTE NORMANDIN
ERIC F. PALMER
FREDERICK W. PALMER
YVES PARENTEAU
JOSEPH R. PAUL
SAMUEL D. PECHET
WILLIAM L. PELLETIER
GIOVANNI PERRETTA
PATRICK J. PETERSEN
BARRY W. PHILLIPS
LARRY J. POIRIER

MICHAEL O. POULTER
GARRY H. PRESSEAU
RAMIRO PUERTA
KAREN P. PULTZ
ALAIN QUESSY
CLEMENT J. QUINTIN
MARK C. P. RASHOTTE
THOMAS J. REA
DAVID C. RIMMER
BILLY RUEBEN
TILDA V. RUSSELL
EVELYN SAKELL
PHILIP J. SAMPOGNARO
JEAN-PAUL H. SAVOIE
JOHN M. SEREDA
STEPHEN C. B. SEYMOUR
BRIAN R. SIM
MICHELLE L. SIMPSON
JEAN SOULIERES
FRANCINE ST-PIERRE
HARRY D. STRICKLAND
JEAN SYLVESTRE
THOMAS W. TINSLEY
MICHAEL A. TREBILCOCK
RICHARD M. TREMBLAY
JOHN R. TWOHIG
EUGENE W. UHRYNIUK
ROBERT G. WHITE
MARK WILKINS
ROBERT P. WOODS
DONALD E. WORDEN
JOSEPH T. -T. YAPP
MICHAEL ZWONOK

ACOMA COMPANY
P.O. Box 19176,
Cincinnati, Ohio 45219

ATTIOR PUBLISHING
319 West 16th St.,
North Vancouver, B.C. V7M 1T9

BLUE JADE PUBLISHING
191 Seaton St.,
Toronto, Ont. M5S 2T5

BRIDGE-TOWN MUSIC
7211-65 Ave. N.W.,
Calgary, Alta. T3B 2Z8

BURG-ISLE MUSIC
3062 Charlies St.,
Vancouver, B.C. V5K 3B6

CENI-POP MUSIC
8030 Papineau St.,
Montreal, Quebec H2E 2H6

COLLISONGS PUBLISHING
4 Weeks Ave.,
Trenton, Ont. K8V 1X5

D. KNEES MUSIC
1836 MacDonald St.,
Vancouver, B.C. V6K 3X9

DON ADAMS MUSIC
Box 4, Pigott Lane,
Orono, Ont. L0B 1M0

EDITION MANNESCO
190 Place Benoit,
Ville St-Laurent, Québec H4N 2H4

LES EDITIONS GREMAT
C.P. 31, Lac Clair,
St. David de Falardeau, Québec G0V 1C0

EDITIONS NUAGE BLANC ENR.
1015, rue Conde, Dubernay,
Laval, Québec H7C 4C8

LES EDITIONS SIBELIUS ENRG.
314, rue Rivermere,
Saint-Lambert, Québec J4R 2G4

GRAB-A-SONG PUBLISHING
1503, rue Herbert,
Ville Lasalle, Québec H8N 2M9

GREAT AUK MUSIC PUBLISHERS LTD.
Site C, Box 35,
Portugal Cover, Nfld. A0A 3K0

GREMAN MUSIC
30 Dover St.,
Woodstock, Ont. N4S 3L8

GROUNDKREW MUSIC
292 Kenilworth Ave.,
Toronto, Ont. M4L 3S8

HIGH OCTANE MUSIC
P.O. Box 324,
Streetsville Postal Station,
Mississauga, Ont. L5M 2B9

LO. PRESSOR ENR.
5952 Angele,
Brossard, Québec J4Z 1B5

MIKALEA MUSIC
4800 Dufferin St.,
Downsview, Ont. M3H 5S9

MOTORS AND MORIARITY MUSIC
P.O. Box 1328, Str. "B",
Downsview, Ont. M3H 5W3

MUSIC 245
245 St. John's Rd.,
Toronto, Ont. M6P 1V3

PAGODA VISTA PUBLISHING
R.R. #1,
Victoria, Ont. N0E 1W0

PAR EXCELLENCE MUSIC
2538 ave de la Voliere,
Laval, Québec H7L 4B6

PLATCHEBO MUSIQUE ENR.
7429, rue St-Denis,
Montréal, Québec H2R 2E7

POINT GREY MUSIC
#1-3556 Point Grey Rd.,
Vancouver, B.C. V6R 1A8

PRESSED LEMON WAX SONGS
20 Wheeler Place,
Hamilton, Ont. L8P 4T6

SANITARY MUSIC
32 Davean Dr.,
Willowdale, Ont. M2L 2R7

SASKATUNE PUBLISHING
129-9th St. E.,
Saskatoon, Sask. S7N 0A1

S-FASE MUSIC
205-1123 Burnaby St.,
Vancouver, B.C. V6E 1P3

SHANRU MUSIC CO.
155 Marlee Ave., Ste. #1809,
Toronto, Ont. M6B 4B5

SOBERMAN MUSIC
113 Benson Ave.,
Toronto, Ont. M6G 2H9

TAY-SMITH PRODUCTIONS
420 Mill Rd., Ste. #806,
Etobicoke, Ont. M9C 1Z1



"Rock and Roll" by John Gray

