

THE MUSIC SCENE

JANUARY/FEBRUARY 1986

International Year of
Canadian Music

*David Julien orchestrates
the fireworks*



**PRO**
Canada
SIDE

Storm clouds and silver linings

The new year is a time for reassessment and planning, an opportunity to take a sobering look in the rearview mirror and a rose-colored glance at the road ahead. At P.R.O. Canada, we've tried to learn from the past and study the future with as clear-eyed and unemotional a viewpoint as possible. And while there's no question 1985 was a bumpy ride, we're also quite sure that there are exciting possibilities for the coming months.

To be certain, the last year has been a period of mixed blessings. We suffered some unexpected, hard-to-swallow setbacks. As you should all know after reading the insert enclosed in the November issue of *The Music Scene*, the most devastating blow was the decision of the Copyright Appeal Board, a judgement that has negatively affected our entire community. On top of that, in November the CRTC set a worrisome precedent by lowering the Canadian content minimums for four major market radio stations — another gut-level punch to Canadian music.

In the long run, however, we're quietly confident. There were enough positive developments last year at P.R.O. Canada to keep the negative in balance.

Basically, the organization has laid the groundwork for dealing effectively with what is likely to be a radically different copyright environment in 1986. By opening new offices in Halifax and Edmonton, we now have blanket representation across the country. The huge task of upgrading our computerized data systems has begun in order to prepare for an increased flow of information and our new responsibilities.

Most importantly, 1985 saw

P.R.O. Canada's expansion into the field of Canadian reproduction rights through our founding participation in the Society for Reproduction Rights of Composers, Authors and Publishers in Canada (SODRAC), in which we are partners. This makes us, in effect, a one-stop agency for those who are earning both performing and reproduction (which encompasses mechanical and synchronization rights) royalties. The fact that CANAMEC, our foreign reproduction rights division, has merged with SODRAC provides an additional advantage — your Canadian and international reproduction rights are protected by the single body.

The significance of these activities was underlined by what was undoubtedly the high point of 1985 — the report of Parliament's all-party Sub-committee on the Revision of Copyright. Released to the public on Oct. 10, the report has been stamped with a title that says it all: *A Charter of Rights For Creators*.

Summarizing the diverse viewpoints of the copyright sector, the report is based on more than 300 written briefs and 10 months of work. It makes 137 recommendations for the long-awaited revision of the Copyright Act, including such progressive measures as a royalty on blank audio tapes, a retransmission right, a performer's right and copyright protection for computer software. The document is a model of government-level recognition of the rights of creators in the modern world.

P.R.O. Canada wholeheartedly endorses *A Charter of Rights For Creators*. Obviously, however, there are certain groups who, to put it mildly, are not so enthusiastic; they are sure to mount a

strong, well-financed lobbying effort to erase some of the recommendations from the emerging Copyright Act.

So, we've got a fight on our hands. The implementation of the report depends very much on solid support from the entire artistic community. I strongly suggest that anyone remotely interested in the future of copyright in this country lay their hands on the report immediately and familiarize themselves with its contents. For copies write the Canadian Government Publishing Centre, Supply and Services Canada, Ottawa, Ont. K1A 0S9. Quote catalogue number XC 31-331/2-01.

Our call for your support in the last issue of *The Music Scene* should not go unanswered, either. It's only by speaking out with one clear, loud voice that we'll be able to counter the efforts of those opposing the creator's best interests — not just the Copyright Appeal Board, but the CRTC and various other parties as well. If you require additional copies of our reply card and insert, please contact our head office.

We're heartened by the fact that draft legislation for the revised Act is scheduled for introduction to Parliament as early as Feb. 15. And in recent correspondence from two members of the Sub-committee, the Hon. Jim Edwards (M.P. Edmonton South) and the Hon. Bill Rompkey (M.P. Grand Falls-White Bay-Labrador), we learned that the act is a priority of the House. As Mr. Edwards writes, "I believe we can expect legislation corresponding with our recommendations in the spring."

Jan Matejcek,
President,
P.R.O. Canada

THE MUSIC SCENE

NO. 347, JANUARY/FEBRUARY, 1986

Comment

2

Celebrating Canadian music

4

A focus for a year of concerts, conferences and special events



A conductor and P.R.O. Canada-affiliated composer, David Julien is orchestrating a full slate of events as coordinator of the International Year of Canadian Music.

Cover photo: Ian Sinclair

The Record Conference

8

Hard lessons and the great schmooze

by Matt Zimbel

Juno/ADISQ awards '85

10

Bryan Adams and Celine Dion reigning royalty of Canadian music

Somers at sixty

6

Composer laureate marks sixth decade with a bang

by Michael Schulman



Headpins

12

Career-interrupted doesn't slow down Vancouver quintet

by Ellie O'Day



Portraits

14

Double Eagle Band by Barry J. Clinton

Rick Scott by Jeff Bateman

Violet Archer by Rick MacMillan

Propourri

16

Audio File

19

In Concert

20

New Affiliates

23

Caught in the Act

24

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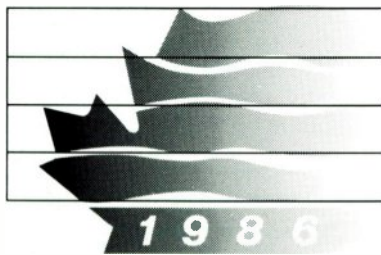
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International Year of Canadian Music

Raising the flag for Canadian composers



Canadian concert music — that is to say concert music *composed* by Canadians — will receive an enormous shot in the arm over the next 12 months due to the fact that 1986 has been declared the International Year of Canadian Music (IYCM).

That's a rather grand title for what is essentially another forward-thinking campaign by the Canadian Music Centre to promote the nation's composers and musical works. With a bare bones budget and three-person staff, the CMC-directed IYCM doesn't have the necessary resources to initiate many projects independently. Instead, the year's distinctive maple leaf logo gracefully links the otherwise scatter-shot calendar of concerts, seminars, competitions and conferences scheduled for 1986. In total, 27 national and international organizations have joined the crusade.

For composers, the good news is that the IYCM has turned the spotlight directly on their music. Eager to contribute, orchestras are gladly programming evenings of Canadian works and conference organizers are keeping

domestic compositions front and centre in their plans. Press coverage should be at an all-time peak. A half-dozen happily coincidental anniversaries, including the 50th birthday of CBC Radio and the 35th of the Canadian League of Composers, will showcase Canadian music. All of which strongly underlines the words of the IYCM's Honorary Chairman, Maureen Forrester: "What we're celebrating in 1986 is the vitality of music in Canada." A partial listing of IYCM events is printed on the facing page.

The green light to proceed with the

IYCM came just 16 months ago. For the last decade or so, the "music year" designation has been given to countries and regions by the international organization of Music Information Centres (MICs), which, in turn, is affiliated with the World Music Congress and UNESCO (United Nations Educational, Scientific and Cultural Organization).

At a MICs confab in Como, Italy in September, 1984, reports were heard on the then-current Year of Czech Music and 1985's European Music Year. Present at the meeting was John Miller, Executive Director of the CMC. "I realized no country had reserved 1986 for itself," explains Miller, "and that it was Expo year. Being part of a small arts organization, I look for any kind of a coat-tail I can jump on." There were no other contenders, and the assembly readily agreed to Miller's request.

A CMC-coordinated industry committee met for the first time last January. Representatives from such orga-



Mark Caporali

IYCM staff (from left): Edwina Carson, Maggie Anderson and David Julien

nizations as CBC Radio, Jeunesses Musicales, the Department of External Affairs, *Music Magazine*, the Music Critics Association and P.R.O. Canada settled on an overall objective for the IYCM: to raise the profile of Canadian music at home and abroad, with particular emphasis on introducing young people to Canadian music, developing a sense of repertoire, attracting new patrons, and initiating activities that will continue after 1986.

David Julien, who has taken a sabbatical from his position as director of the CMC's Ontario Region to serve as IYCM coordinator, says the next step was to involve national music organizations, "using the common cause of the Canadian composer as the *raison d'être*." While the response was excellent, Julien admits lead time was a problem. There's no specific cut-off date for inclusion on the constantly expanding IYCM calendar, however; Julien suspects that as the year gets underway, more and more groups will become involved.

Time has been so short, in fact, that the IYCM office, donated by a developer in Toronto's high-rent Yorkville district, has only been in operation since September. Staffing it with Julien as administrator Maggie Anderson, whose background includes New Music Concerts and the Bach 300 Festival, and publicist Edwina Carson, most recently involved with the International Bach Piano Competition.

The primary source of funding is a \$250,000 grant from the Department of Communications. Additional monies from corporate sponsors (SONY, Imperial Oil, Northern Telecom, Seagrams, The Continental Bank of Canada) have boosted the budget to \$1 million, although much of that sum is earmarked for special projects (an Imperial Oil poster series, for instance, and part-financing of the March conference of the American Society of University Composers in Toronto).

Budget restrictions aren't helping Julien in his efforts to make the IYCM a truly international event. "We simply don't have the money for somebody to zoom around the world arranging things. We have to make arrangements long-distance." John Miller adds that music organizations in other countries can't be expected to help; they have a difficult enough time getting their own contemporary composers heard. "At least we're better off than the Europeans last year," explains Miller. "There the public is so enamoured of the European old boys — Bach, Handel, Scarlatti — that they're not at all interested in new works."

There is substantial promise for in-

ternational exposure, however. Says Julien, "We're getting in touch with Canadian studies programs in foreign universities, and we've made initial contact with foreign broadcasters and journalists." Already confirmed is a Radio Nederland presentation of works by **Brian Cherney** and Harry Freedman, and there is interest from the Austrian and Italian radio services. Through External Affairs, 34 consulates world-wide will serve as clearing houses for information on Canadian music. And touring Canadian orchestras will be pressured to perform at least some homegrown compositions.

Ottawa's **Steven Gellman** is one composer who appreciates IYCM for what it is — a chance to get his music heard. Gellman, whose *Universe Symphony* was scheduled for three early January performances by the Toronto Symphony, says he hopes the IYCM will prove that Canada "now has some excellent world-class composers of its own."

While established composers are

enjoying the opportunities of 1986, the IYCM isn't ignoring the composer of tomorrow. Some 2,000 Canadian schools will participate in a "Young Young Composers" project in which students will experiment in composition using electroacoustic tape packages prepared by **Barry Truax** at Simon Fraser University. A national competition is planned and chief sponsor SONY of Canada is spicing it up considerably with prizes.

There's little doubt 1986 will be a memorable year, but what of the long-term benefits of the IYCM? "We want the Canadian public to be able to name at least a handful of their own composers," says Julien "and hopefully they'll have heard some Canadian music."

"If anything permanent comes of this though, it will be that Canadian music gains a higher profile with performers, conductors and teachers. Maybe the results won't show until 1987 or 1988, but the stimulation is happening now." ■

An IYCM calendar

The following is a partial list of events taking place under the IYCM banner. *The Music Scene* will cover events as they occur in our *In Concert* pages. For detailed information, contact the IYCM at 2 Bloor St. W., Cumberland Terrace, Toronto, Ont. M4W 3E2. Tel: (416) 961-1986.

- A festival of contemporary music will be held June 16-20 at Ottawa's National Arts Centre, organized by the Canadian League of Composers;
- Scheduled at various times during 1986 are first performances of **István Anhalt's** *Winthrop* (Kitchener-Waterloo Symphony), a **Stephen Chatman** choral work (National Youth Choir), **Steven Gellman's** *Universe Symphony* (Toronto Symphony) and a **Frederick Schipizky** work for two orchestras (Regina Symphony/South Saskatchewan Youth Orchestra);
- CBC Radio celebrates its silver anniversary with a Nov. 9 concert at the National Arts Centre highlighting 50 years of Canadian music;
- special IYCM recordings include the long-awaited CBC/CMC orchestral series, a Radio Canada International tribute to **Serge Garant's** *Société de musique con-*

temporaine du Québec (SMCQ) (featuring music by **Pierre Trochu** and **Michel Longtin**), and the Centrediscs release of Harry Somers' *Louis Riel*.

- The Canadian Festival of Youth Orchestras, set for Banff in April, will feature Canadian works in performances by seven youth orchestras;
- the inaugural Guitar Canada Competition (April) and the International Accordion Festival/Competition are to involve test pieces composed by Canadians;
- IYCM-affiliated events are the anniversaries of the Comus Music Theatre, Manitoba's Eckhardt-Gramatte Competition, the SMCQ of Montreal and the Courtenay (B.C.) Youth Music Centre;
- Canadian music will be the focus of conferences/workshops conducted by the Canadian Conference of the Arts, the Association of Canadian Choral Directors, the Canadian Federation of University Women, and the University of Toronto's Institute of Canadian Studies;
- The Canadian Pavillion at Expo '86 has arranged a Canadian Music Day to salute the IYCM next summer. ■

Somers at sixty

The sacred and the profane

by Michael Schulman

A photo of **Harry Somers'** head and arms, puckishly perched over the stone drapery of a crumbling Roman statue, serves as the cover of a recently released Centrediscs LP containing two works for soloists, chorus and chamber orchestra: *Kyrie* (1970-72) and *Three Limericks* (1980). The album is titled, appropriately, *Sacred and Profane Somers*.

"I think the cover is worth the price of the record!" Somers says, laughing. "The title really describes what's on the record, too. We all have these two sides, though I suppose my profane side has been more hidden than the other. My involvement with religious texts in works like *Gloria* and *Kyrie* has been part of the tradition of the working composer rather than my reacting with religious motivation. I'm sure if a synagogue had asked me to write something for a Bar Mitzvah, I would have done so."

The album's profane side, *Three Limericks*, was composed for the 1980 Guelph Spring Festival to commemorate the 100th anniversary of the birth of composer **Healey Willan**. Festival director Nicholas Goldschmidt suggested a Requiem Mass, recalls Somers, "but I felt that would be all wrong. Dr. Willan's roots were in Victorian England, but he had an intense dislike of false solemnity and pomposity. The very profanity of *Three Limericks* is my response to false pomposity in the face of life and death."

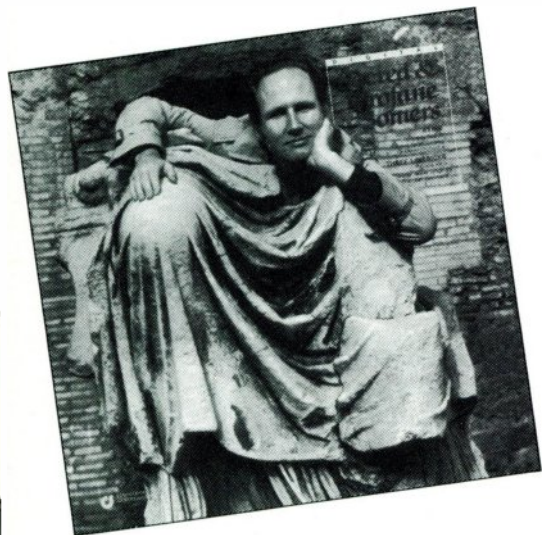
The first of the limericks, *The Barmaid from Crale*, was in fact recited by Willan himself in 1967 on the last occasion Somers would see Willan alive. "I was having lunch at the Arts

and Letters Club [in Toronto] with my brother-in-law Donald Davis and Reginald Godden when Dr. Willan came in. Suddenly, Reg took Dr. Willan's hand and said, as if talking to a holy man, 'Just think of all the marvelous things this hand has created!' Without missing a beat, Dr. Willan launched into a limerick: 'On the breasts of a barmaid from Crale...'

"Over the years," continues Somers, "I've done various other bits of so-called 'light' music. It's really a very serious and difficult business. I remember Ernst Krenek teaching a class here and some students being very snottish about popular music. Krenek said, 'Just try it sometime. If you try to write *down* to the audience, you'll never be successful.' So I took writing the *Limericks* as seriously as I did the *Kyrie*, but I tried not to show the sweat!"

Both sides of Harry Somers celebrated sixtieth birthdays on Sept. 11, and Centrediscs helped mark the occasion with two other new releases.

Somers' *Three Songs to Poems by Walt Whitman* (1946) are featured on an album by tenor Jon Vickers. "Jon has given them a splendid performance," says Somers, "and I find that these songs still communicate to people, so they must possess *something*. Within their particular style, I think they say what they have to say honestly and with some subtlety. After nearly 40 years, I can still recognize myself in them; it's like looking at an early picture of yourself. Certain composers have rejected their early works, thinking that these works aren't valid because they've developed so far beyond them. But I feel that if there was





Allen Photos

Harry Somers: *A dream of the gods*

a validity when you created it, that validity doesn't go away because you've changed."

Another birthday present is the appearance on LP, at long last, of the most successful of all Canadian operas, Somers' *Louis Riel* (1967). "I'm delighted that Centrediscs was able to make an album from a tape of one of the 1975 performances so that something was redeemed after all that effort, all the talents that were required and the performance that resulted, which has tremendous force and drive. I think there are a number of levels on which *Riel* has merit. Hopefully, it's meaningful in relation to the body of works created in Canada and expressive of certain aspects of this country. I hope to hell it's a bloody engrossing entertainment, too!"

Somers' latest work, *Chura-Churum* (1985) was premiered this past October by Toronto's New Music Concerts. Originally conceived in 1972 as a commission for the Swingle Singers and the Montreal Symphony, the work languished, unfinished, for 13 years. "I kept knocking my head against the wall, but every version was bloody awful. But I remained obsessed with the idea all these years and, when New Music Concerts commissioned me to write something for a small

group of performers, I realized what had been wrong and the piece just took off."

As completed, *Chura-Churum* calls for flute, harp, piano and percussion plus eight vocalists, each singing into a microphone connected to one of eight loudspeakers located around the hall. The Sanskrit title means "all manifest-unmanifest creation" and appears in the work's text, a *puja* or mystical verse.

"I translated that basic phrase," explains Somers, "into musical terms as 'forming-unforming'. I used all the vocal elements and techniques I had developed in previous works, including graphic notation, an extraordinary number of consonantal sounds, a particular number of vowels, as in *Voice-play* [1971] and the spatial element — what I call 'choral choreography' — which goes right back to *Stereophony* [1963]. I used phonetics as vocal materials, without completely letting go of structure or meaning, and there's a sense of theatre and ritual about the piece, even in the movement of people around the stage."

Somers' fascination with Indian mysticism goes back to his childhood, when his mother was a member of the Theosophical Society in Toronto. "She was deeply involved in all aspects of

religion but got rather hooked on the *Bhagavad Gita*. I learned chunks of it when I was a kid and used to make fun of it, but it's remained with me and now I think the *Gita* makes a lot of sense. But I'm a composer, not a philosopher!"

As a composer, Somers has several projects in various stages of preparation; he has been approached to write a work for the Canadian Children's Opera Chorus, as well as a flute concerto, a cello concerto and a piano concerto.

"Meanwhile," he says, "I keep thinking of music-theatre ideas, a treatment of the *Gilgamesh* epic, something I've pondered for years, and Thomas Mann's *Mario and the Magician*, which has involved over a year and a half of negotiations with Mann's estate in Cologne, but as yet I don't see anything in sight. Outside of that, I'm continually interested in developments in electronics. It's just amazing, the rate at which things are being developed and simplified, in terms of access. It's awfully tempting to create your own sounds and have them on tape immediately.

"I can see, for example, using the tape of the voices in *Chura-Churum* as basic material for electronic transformation and creating another composition. In my background music for *Macbeth* at Stratford, I built a whole score out of the sounds of the actors inhaling, exhaling and speaking certain vowels. It was rather effective stuff, if I do say so myself. So all these ideas are rotating in my mind at the moment. I'll have to organize myself somehow."

Somers has been saying that for most of his 60 years. "Yes, and I'll probably say that with my last breath. What happens is that you're thrown a pile of possibilities and then one grabs you or you grab it and away you go with it. Finally, it becomes rather mind-boggling; sometimes you think you know where you're going, other times you're utterly lost. But I have a sense that it's all written anyway. I guess what I feel is expressed in the statues of Vishnu, Brahma, and Shiva in the marvelous Elephanta Caves outside of Bombay. Their eyes are closed and they are dreaming of us, of Creation. I just hope that if I'm a dream of one of the gods, he's enjoying it!" ■

Michael Schulman is a Toronto-based freelance writer. His story on the 50th birthday of Harry Somers appeared in the July/August, 1975 issue of The Music Scene.

Black holes, lemmings and grumpy radio

Schmoozing at the Third Annual RECORD Conference

SO you couldn't afford the \$100 ducat for the third industry conference staged by *The Record* trade paper, Nov. 3 at Toronto's Harbour Castle Hilton Convention Centre? Fear not. The Music Scene contacted musician and producer Matt Zimbel for an up-close and personal precis of the event (which was followed that night by the first annual Record Industry Awards Dinner, and the next day by the Junos). As Zimbel reports, it was not just an opportunity to hear gut-level opinions and practical tips from the pros, but also a chance to bone up on that time-honored intra-industry practice known as "schmoozing."

by Matt Zimbel

Bruce is mad. His keynote address has been advance-billed as a "fire and brimstone" apocalypse, so we would be disappointed if he wasn't.

Bruce, of course, is Bruce Allen, Canada's premier rock manager. For many of the 500 or so gathered at *The Record's* Third Annual Music Industry Conference, we are meeting Bruce for the first time. And it's a meeting none of us, particularly the would-be Bruces, will soon forget. "When you're driving around in your \$50,000 Mercedes wondering why some guy in the States won't return your call," he says, grimacing through clenched teeth, "why don't you sell the Goddamn car, and sink the money into one of your acts. Maybe you'll turn it into a Rolls."

A quick glance around the room shows all the artists nodding their heads in approval. Most of the man-

agers are shaking theirs' in disgust, muttering "not my car, for God's sake."

Nineteen eighty five was a year of paradoxes in the Canadian music industry. While **Bryan Adams** soared to the top of the *Billboard* charts, and Corey Hart, Triumph and a precious few others made massive international inroads, we've also witnessed the decline of a number of independent labels. Many Canadian acts had all the pieces in place for a world-wide breakout; at year-end, though, most were dazed and confused and still largely unknown outside the country.

Once the smoke has cleared from Allen's opening salvo (reproduced in full in *The Record*, Nov. 19), the first of five panel discussions scheduled for the day addresses the issue of breaking records in the U.S. and the question of why Canadian hits get lost in the shuffle. Appropriately, it's titled *The Black Hole Syndrome*.

The panelists, a collection of A&R and marketing reps largely from the States, are talkin' tough. A hit record in Canada? Big deal. Says one panelist, "When somebody tells me a record is number two in Canada, my reply is usually 'go f*** yourself.' No one cares. It's the music that counts."

It seems Canadians are not alone in trying to crack the U.S. charts. In 1978, American labels released 4,780 LPs. As of November, there had been just 1,700 album releases last year. This has left the American industry accusing its own labels of not signing enough American talent — let alone Canadians. Still, the panel ends on an upbeat note, as we're assured that "Canada is the third largest supplier of hits to the world. English is the language of rock and roll." *D'accord*.

When the discussion breaks, everyone rushes into the hallway. It's 11:30 on Sunday morning and it's time for some serious chat — otherwise known as The Big Schmooze. This is your chance to be surrounded by the

people you've been trying to reach on the phone for the past year.

Overheard from one corner: "Hi, how are you?"

From another: "Listen, sorry I haven't gotten back to you, I've been really busy."

From just about everywhere: "Of course I remember your name!"

The next seminar takes us from black holes to *The Lemming Theory*. Might as well keep a positive attitude — when we've solved the Black Hole Syndrome, we can celebrate by jumping off the cliff, which is located in the general vicinity of the 49th parallel.

The focus here is on trends in radio programming, and the panelists include radio consultants and programmers. Moderator Doug Chappell, President of Island Records Canada, puts a gag order on the question poised on many lips — "Hey, how come you didn't play my record?"

We are told that by the year 2000 more than 70 percent of Metro Toronto will be populated by the over-40 set. Asks one pundit from the audience, "Does this mean that *hippie* radio, which has become *yuppie* radio, will find its final resting place as *grumpy* radio?" Well, let's just say that the word "demographic" has been usurped by "psychographic," which more or less translates as "we may be old, but we sure as hell *think* young." At last, the big question: "How do we get our record added to your station?" The reply comes in two words: phones and response.

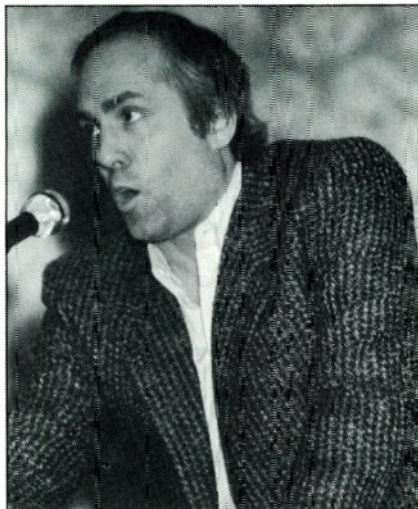
Time out for a noon-hour lunch break and some in-depth schmoozing over Perrier and pasta salad.

"Yeah, the new record comes out in January. Major tour to follow. You should see the new video, just awesome."

"Why, of course I remember your name."

May *The Task Force Be With You* is the first post-victuals afternoon seminar. Al Mair, President of Canada's strongest independent label, Attic Records, leads off by painting a dismal picture of the domestic record industry. We are told that 47 percent of all Canadian labels operate at a loss. The government assists the film and book publishing industries, yet the music business is handed less than \$200,000 a year despite the fact that record sales generate \$25 million in federal sales taxes alone.

Department of Communications



Bruce Allen

representative John Watt prefaces his statement with the assurance that aid to the industry is "currently under review." Uh, oh. This can be interpreted as "despite our best efforts to initiate policy, nothing is being done by the powers that be at the moment."

Earl Rosen, Director of the Canadian Independent Record Production Association (CIRPA), sums up the industry viewpoint on government assistance: "We don't want [the government] out there selling our records or telling us what we should record. We want them to take some responsibility and implement a structure within which we can run a profitable business." Rosen wants the risks of backing Canadian music recognized (as is done in the oil and mining industries), so that programs will be developed to "induce investment and adequately reward successful risk-takers."

Mixing cold reality with the earlier contention that Canada is a major exporter of hits, Bernie Finkelstein of True North Records puts forward the notion that there basically is no *Canadian* music business. "There are five or six multi-national record companies at whose grace [the industry] exists," says Finkelstein. "Canada is not a free marketplace. Canada is basically a third world country by definition. We do not own distribution, we do not own manufacturing — which is the definition at the U.N. of a third world country.... The sad fact is that Canada has less acts signed on a per capita basis than any other country in the world that I know of."

Schmooze break number three:

"Best of luck at the Junos tomorrow."

"Of course I remember your name."

The day winds onward and the audience is beginning to reel from information overload. Round four is a debate on the technological future of the industry. Jo Bergman, Video VP for WEA Records in Los Angeles, urges us to go forth and "make lots of videos — weird videos — and blanket America with them."

We're told of the emergence of stronger regional radio programming. In the south-western U.S., for instance, a whole new programming format has developed called OOAR — Outlaw Oriented Adult Rock. The wandering mind ponders the potential for Canada: HOAR, Hoser Oriented Adult Rock, or maybe BOAR, Burlington Oriented Adult Rock.

There is much talk of the new Universal Village, made possible by satellite technology; the chief example cited is the Live Aid benefit. We are advised that technology is developing so quickly that some caution is needed. Warns Bergman, "You can always tell a pioneer because they're the ones with the arrow in the back."

The final session focuses on corporate sponsorship. Joe Owens, manager of Triumph, is the moderator, and he gives a winning imitation of Phil Donahue, wandering around the room, microphone in hand, grilling the friendly gentlemen from Labatts, Molsons and Pepsi. Labatts rep Barry Snetsinger admits last summer's sponsorship of Platinum Blonde was a mistake; it seems the brewery didn't realize the average Blonde fan is what they call in the suds business BLA — Below Legal Age.

Turns out the sponsors are pleased with their initial forays into music marketing. It seems that when a sponsored band passes through town, the results are monitored by the number of two-fours exiting the warehouse. They're in the music business to stay, they say. They claim to be interested in supporting young acts on a developmental level. Joe Owens doesn't believe this. Snetsinger gives his phone number from the podium and invites callers. People who have not made a note all day are scrambling to find pen and paper.

Out to the hall for the final schmooze. "Excuse me, what did you say your name was again?" ■

Matt Zimbel is an independent producer and leader of the Toronto band Manteca.

JUNO AWARDS

Adams triumphant once more

As was perfectly appropos considering the year he'd had, the 1985 Juno Awards were very much the **Bryan Adams** show.

Certainly, there was some superior scene-stealing competition. Brian and Mila Mulroney were there, as was "Tears Are Not Enough" producer David Foster. In full Amazon regalia, Tina Turner squeezed out genuine superstar sparks. And for two hours, hosts Martin Short and Andrea Martin delivered the comic goods.

Still, memories of the '85 Junos, held Nov. 4 at the Harbour Castle Convention Centre in Toronto, keep returning to Adams — kibitzing at the awards podium with partner **Jim Vallance**, calling his band on stage to share the applause, and alternately grimacing and smiling through an explosive duet with Turner on "It's Only Love."

Bumping his lifetime Juno haul to eight trophies, Adams won Junos for Composer of the Year (with Vallance), Male Vocalist and Best Album (*Reckless*). His chief rival in each of those categories, Corey Hart, prevented a clean sweep by taking Single of the Year for "Never Surrender."

With what is likely to be a record-setting television audience, Juno organizers continued the commendable practice of showcasing some of the country's brightest contenders. And there's no question such acts as **The Box**, Max Webster and Liberty Silver won new fans during their strong one-song performances. Valuable exposure was also given to the winners of most-promising Junos — **Paul Janz** (Male Vocalists), k.d. Lang (Female Vocalist) and **Idle Eyes** (Most Promising Group).

Other awards of note went to the Parachute Club (Group of the Year), **The Family Brown** (Country Group), **Don Thompson** (Jazz Album for *A Beautiful Friendship*) and Hayward Parrott (Engineer of the Year for *The Front's Underworld*). ■



Jim Vallance and Bryan Adams



Paul Janz



Tad Campbell of Idle Eyes



The Family Brown

ADISQ

Celebrating Céline

What Bryan Adams is to the rest of Canada, Céline Dion is to Quebec — a best-selling phenomenon. Just 17, Dion is the biggest francophone star the province has produced in the '80s. And to acknowledge her success in 1984/85, the Quebec music industry awarded her five Felix trophies, Oct. 27 in Montreal.

The youngest of 14 children, Dion won two awards each for her platinum album, *Mélanie*, and her tribute to Pope John Paul, "La Colombe (The Dove)"; both were picked as the Best-Selling and Most Popular releases in the album and singles categories. She was also named Female Vocalist of the Year.

A close runner-up in the awards tally was Montreal's Corey Hart, who took home four Felixes. In other awards involving P.R.O. Canada affiliates, **The Box** was named Group of the Year, **Renée Martel** won Country Album for *Cadeau*, **Claude Sirois** picked up Best Instrumental honors for his LP *Verseau*, and **Michel Lemieux's** acclaimed *Solide Salade* was named Show of the Year.

Now in their seventh year, the awards are presented by L'Association du disque et de l'industrie du spectacle québécois. ■



Photos: Pierre Desjardins

Céline Dion



Renée Martel (left) with Jo'Anne and Jerry



The Box (with Jean-Marc at podium)



HEADPINS

The year of living patiently

*Topsy-turvey 12 months produces an album worth flipping for—
Head Over Heels*

by Ellie O'Day

East Vancouver's old New York Theatre is inky dark after the blinding glare of the afternoon sunshine. The hum of mammoth amplifiers fills the air as pupils adjust and you spot two curly heads huddled together in the front row seats. **Darby Mills**, of the darker curls, and **Brian MacLeod**, of the thick blonde curls, are discussing business. After an agonizingly long wait, **Headpins** are getting ready to roll.

Head Over Heels, the Vancouver quintet's third album, doesn't sound like the product of a band that has suffered through a severe case of *career-interruptus*. In July, 1984, the collapse of its label, Solid Gold, forced

Headpins out of Little Mountain studios with just half the LP completed. Over the course of the year of uncertainty, the band hustled to stay solvent.



Mills sang guest sets with **Agent**, while holding down a day job at Richard's Rare Guitars on Vancouver's north-shore. "Too Loud" MacLeod tinkered with the studio he'd set up on his boat, the Grand Marnier (moored down the dock from David Foster's floating retreat) and added to his growing list of production credits. **Ab Bryant** and **Darcy MacDonald** kept busy with whatever session work was available.

Finally, last May, Headpins signed an international deal with MCA Records. And in the fall came *Head Over Heels*, showcasing a matured band and displaying a greater finesse while staying true to the crunching hard rock exuberance that is a trademark.

On such tracks as "Death Of Me" (with Mills' surest vocal ever), "Still the One" and "Be With You," the album sports some of the strongest melodic writing MacLeod has produced since **Chilliwack's** platinum *Wanna Be A Star* three years ago. Ironically, that was the first Solid Gold release for Chilliwack after a painfully frustrating recovery from the demise of Mushroom Records. It was during that protracted litigation that multi-instrumentalist MacLeod and bassist Bryant took a leave of absence from **Bill Henderson** and launched Headpins as a part-time project for fun and income. R&B chanteuse **Denise McCann**, the band's original vocalists, didn't work out. Young Vernon, B.C. bar-band belter Darby Mills did. Once Chilliwack signed with Solid Gold, so too did Headpins.

Following one more Chilliwack album, *Opus X*, MacLeod and Bryant switched allegiances for keeps. Headpins' 1982 debut, *Turn It Loud*, and its follow-up, *Line of Fire*, each sold some 350,000 units. With the latter, Headpins made in-roads in the U.S. and toured Europe as a support act for Whitesnake. With four Juno nominations to its credit and rave reviews by the dozen, Headpins commenced work on the third album. Then Solid Gold rolled over dead.

"I've been through it a few times," MacLeod shrugs. "Headpins probably would never have started if we didn't have that hiatus in Chilliwack. So you get a chance to exercise all the things you wanted to do but otherwise couldn't. This group is pretty much lifers. We'll go out and sell shampoo to stay alive. If you're going to be on the scene five... seven... ten years, you're liable to have record company foul-ups every three or four years." Warns Mills, "I'm not looking forward to the next one!"

MacLeod suggest that such stop-



Photos: Phil Regendanz

A nimble Brian MacLeod (left) and Darby Mills bounce back with MCA

and-start problems are inherent in working with independent labels such as Solid Gold; an artist is in a symbiotic relationship with the label, each is dependent on the other's success, and, if the red ink doesn't turn black quickly enough, the indie is liable to go belly up.

Fortunately, Headpins had the firm interest of MCA's American office. "We knew MCA was waiting to find out what was going to happen," says Mills of the tricky negotiations that followed Solid Gold's bankruptcy. "As a matter of fact, two months before [the label] went under, MCA dropped the roster in the U.S. with the exception of Headpins."

MCA's support was personified by

A&R man Thom Trumbo. Says Mills, "We knew we were his 'baby' project. He made sure things were happening for us and he didn't just get us advances, he got us extended time and bonuses." Much of Trumbo's enthusiasm stemmed from the lead track, "Still the One," which he loved even in first draft form under a different title (x-rated, as Headpins working titles tend to be). "We went through at least five versions," explains Mills. "The music stayed the same, but the choruses, the harmonies, everything else was done five times."

The time required for such detailed refinement was the silver lining in the band's lay-off. Explains MacLeod, "In Chilliwack, we used oodles and oodles

of studio time to record. This was the first time we had such a chance with Headpins. With *Line of Fire*, we'd just come off a hit album and we got back into the studio and ground the songs out." Doing double duty with Chilliwack didn't help either.

Turns out the album would have been quite different without the break. Original sessions produced eight tracks and only four survived a half-year of fine tuning. "We hated the others after a while," says MacLeod. "There's a certain standard you have as a producer and performer. I hate getting 90 or 95 percent. When you finally get it all it's pretty satisfying."

Allowing writers MacLeod, Mills and Bryant to hone their songs to a razor edge was one thing. MacLeod also enjoyed the opportunity to expand his skills as a producer, working with the funk band **H.B. Concept** and punk originals **DOA** (on *Let's Wreck the Party*). As for Mills, she views her short stint with **Agent** (now signed to Virgin International) as a valuable growing experience. "I wanted to go out and do some old r&b," she says, "stuff I'd always wanted to sing but never had the chance. I got an itch out of me that had to be scratched."

Following a successful 18-city cross-Canada tour with Helix in November, Headpins linked up with ZZ Top on its high profile romp here in December. Despite the album's healthy initial sales (it had reached the gold plateau in Canada as of December), radio has been a tough sell. The debut single, "Stayin' All Night," made most playlists on release in September, but didn't chart strongly. The song might do better in the States, where its mid-November release was supported by a video.

This lack of radio play is nothing new for Headpins. In one of those regular cyclical swings, formats have gone "soft" again, and MacLeod recalls that Headpins hit just such a "soft" spell when its debut came out three years ago. Constant touring and knock 'em dead performances overcame the apathy, a formula that MacLeod and Mills are only too willing to repeat.

"We placed third out of ten in magazine polls in Japan," exclaims a wide-eyed Mills, "and we've never even been there! We just have to be able to continue. There's people out there who like us!" ■

Ellie O'Day is a regular contributor to Georgia Straight and The Music Scene.

Double Eagle Band

Wings over Winnipeg

by Barry J. Clinton

It began as a one-off coffeehouse gig by some Winnipeg bluegrass hobbyists five years ago. Today, the **Double Eagle Band** is ready to soar as one of the best contemporary country acts in Canada.

Those bluegrass roots can still be heard in the flat-top banjo picking of Keith Haddad on a nine-track Double Eagle demo tape currently making the record company rounds. But the five-piece has evolved into a killer country-rock band that can spin out sweeping ballads and foot-stomping rave-ups with equal skill.

Five independent singles established Double Eagle as contenders in Winnipeg and across Western Canada. This latest demo should land a major label release for the band. Produced by Juno-nominee Declan O'Doherty, it's more than another low-budget quickie says Kerry Renaud of Direction Four Management. "We set out to do a master tape, and that's what Declan has delivered." The strategy seems to be working, he reports. "It's amazing how label reps sit up and take notice of this kind of quality production."

Renaud manages Double Eagle with original band member, **Mike Kuzyk**. After penning such early singles as "Playing the Ponies" and "Firey Feeling," Kuzyk stepped to the sidelines a year ago. Double Eagle is now fronted by vocalists **Guy Dyer** and **George Yourchek**, and is rounded out by Haddad, guitarist Charlie Brennan and drummer Ed Dryda.

The O'Doherty connection was made two years ago when a friend took the band through the SRS Studio in London, Ont., where the Irishman was working as an engineer. Explains Yourchek, "Declan was just starting out in Canada, and he recorded 'Enough Is Enough' with us." The song did exceptionally well in the West, and O'Doherty agreed to oversee the album project. "He's a hot

property now," says Dyer of the man who produced the debut LP for **Idle Eyes**. "We were lucky to get in with him on the ground floor."

O'Doherty's sophisticated touch is best heard in the subtle use of keyboards and four-part harmonies on the lovely ballads "Homegrown" and "Long Distance Lover." Like the rest of the band, Yourchek is ecstatic about the results. "We sound absolutely contemporary, but still with that flavor that hopefully makes us unique."

The times are right for Double Eagle, particularly in view of the popular upsurge for acoustic-based music. "It's great to see guys like John Fogerty blending r&b and rock'n'roll with a country feel, and getting hits with it," explains Dyer. "He's opened some doors for bands like us."

Even if those doors don't lead to a record deal, and the O'Doherty sessions are released independently, Double Eagle is in for the long run. Says Yourchek, "We've always said, 'let's wait one more year and see what happens.' After four years of saying that, our new line is 'well, we've put so much into this, let's keep it going.'" ■

Rick Scott

Tightrope dancing

by Jeff Bateman

The dulcimer is expected. After all, it's the stringed instrument of choice for **Rick Scott**, one he builds in his Sechelt Peninsula, B.C. workshop and carried to clubs and festivals for more than a decade as a charter member of **Pied Pumpkin/Pied Pear** (with **Joe Mock** and **Shari Ulrich**).

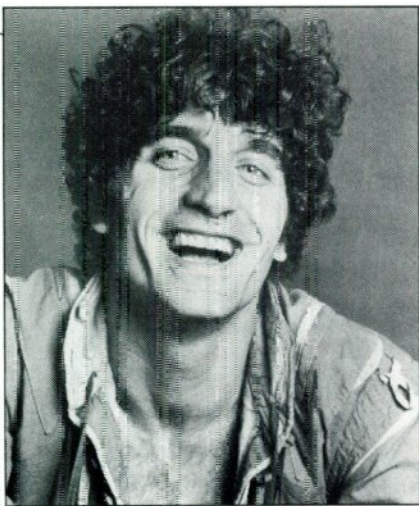
The surprise is what surrounds the dulcimer's sweet twang on *You Better Dancing!*, Scott's Jester Records debut. On very electric guitar, **Harris Van Berkel**. On strutting bass, **Connie Lebeau**. And slugging it out on a set of drums disguised as garbage cans, **Andy Graffiti**. Introducing **The Rick Scott Band**, roots rockers with real style and a heady visceral appeal.

"Rock'n'roll was *it* when I was growing up in Texas," explains Scott, taking a between-set breather at Vancouver's Savoy Club. "It was only after I went to university and moved to Canada that I switched to bluegrass and then folk. Really, this stuff isn't all that different from what we did in Pied Pear; it's just been arranged for a full band."

You Better Dancing! has its share of homespun charmers, including the hog-calling throwdown, "Cabin



Double Eagle: (from left) Ed Dryda, Charlie Brennan, Guy Dyer, Keith Haddad and George Yourchek



Fever," and the mellifluous "Queen of Dreams." But with Van Berkel (from the jazz/rock band *Skywalk*) arranging and co-producing (with **Valley Hannel King**), things get raucous at times — like the uptown, James Brown-funk of "The Search Is On" or the irresistible romp of the title track.

Best of all are the collisions between the two extremes; the oddest, and most successful, is "Sweet Violence," a folk-blues punctuated by baroque string section (dubbed The Sisters of Mercy) and scorching finale from Van Berkel.

Finding time for his own music has been a losing battle for Scott since 1980, when he appeared in the CBC-TV kid's show, *Switchback*, and **Ann Mortifee's Reflections on Crooked Walking**. Two years ago he won raves in the John Lazarus play, *The Late Blumer*. And the last half of 1985 was taken up as the lead in the three-ring musical *Barnum*, a back-breaking workload, literally, considering he nightly walked (and occasionally fell off) an eight-foot high tightrope.

In fact, commitments to *Barnum*, scheduled to wrap up just after Christmas with a month of shows at The Grand Theatre in London, Ont., prevented Scott from promoting *You Better Dancing!* full-time. "That's okay," he said with a laissez-faire smile. "I'll be playing a lot in '86. The delay will just give people time to get used to Rick Scott, the rock'n'roll animal."

Scott in performance combines slapstick body language with wide-eyed sincerity. He also throws in some curves from time to time, such as a Vancouver date last spring during which he engaged the audience in a theatre-sized game of pinball. As Simon Fraser University reviewer Diane Laloge noted, "It should be understood that what Rick does is not just music. It is a dayglo yo-yo of theatre, music, mime, poetry and confessions spinning on a string of laughter."

Violet Archer

A hometown tribute

by Rick MacMillan

"**T**he genius of **Violet Balestreri Archer**," writes *Edmonton Journal* critic Barnaby Page, "is, as it were, only coincidentally Canadian. It is the integrity of her international influences, the practicality of her approach (almost all of her music has been written on commission, and all with the realities of performance in mind), and the craftsmanship of her composition (an extraordinary and effective economy, an astute awareness of the nature of instruments) that has made the Montreal-born Archer a composer who can surely stand without the support of 'Canadian'."

Archer, 72, was paid a rare tribute by the musical community of Edmonton, her hometown since 1962, with the three-day Violet Archer Festival, Oct. 18-20. It was billed as the first such event devoted to the music of a single Canadian composer.

Held in the impressive Citadel Theatre complex, the festival showcased 14 of Archer's finest compositions. The official opening concert was an evening of chamber music and song cycles, among them *Sonata for Solo Cello* (1981) in a performance by the acclaimed 18-year-old Banff cellist Shauna Rolston, and *A Sprig of Flowers* (1979), sung by tenor David Astor. A hastily planned noon-hour concert on Oct. 18 turned out to be one of the festival's most attractive, presenting premieres of Archer's *Miniatures from the Chinese* and *Epigrams*, both song cycles performed by Astor.

Most ambitious was the Oct. 19 world premiere of the one-act opera, *The Meal*, featuring tenor Lary Benson and baritone John Mitchell. Set to an original libretto by **Rowland Holt-Wilson**, the one-hour *opera seria* deals with a no-man's land meeting of opposing soldiers during WWI, their shared meal and eventual parting of the ways at dawn to continue hostilities.

The festival's final event, a Sunday afternoon concert of orchestral and

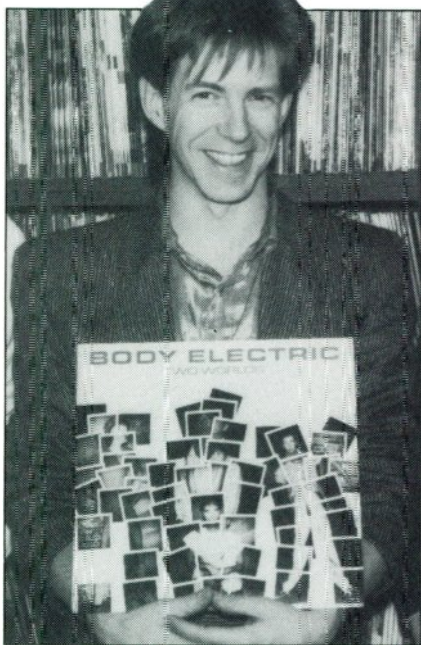


Gorm Larsen/Edmonton Sun

choral music, included the early *Fantasia Concertante* (1941) and the later *Sinfonia* (1969), both in performances by the St. Cecilia Orchestra, and *Cantata Sacra* (1967) featuring the University of Alberta Madrigal Singers. The *Journal's* Barnaby Page noted that the latter work, a setting of medieval English sacred texts, "shows off all the characteristics of Archer's vocal music: an effective marriage of singers and instrumentalists as equal partners, strongly melodic solo parts, and an obvious care not to obscure words by music."

Uri Mayer, music director of the Edmonton Symphony Orchestra, calls Dr. Archer "a major figure, an original composer and an inspiring musician." Calgary Philharmonic general manager John Shaw remarks that "Miss Archer is looked upon as one of the major composers of our time." Both Alberta orchestras have programmed Violet Archer's works throughout the years, and Mayer's is next in line with the world premiere of a concerto for two pianos, scheduled for the Spring of 1987. ■

PROPOURRI



David Sinclair

“We’re an ego-free band,” says **Body Electric’s David Sinclair**, “and we’re experienced enough to shuffle the deck when necessary.” That explains why Sinclair, and not **Frank Ludwig**, is singing lead and serving as nominal frontman on the Vancouver band’s recent mini-LP, *Two Worlds*. Along with **Body Electric’s** third co-founder, **Bob Buckley**, Sinclair says “we’re equal partners. But somebody has to provide the focus and this time around it’s me.”

The realignment occurred when Attic Records heard a demo of the Sinclair/Buckley songs slated for *Two Worlds*. So strong were Sinclair’s guide vocals that he was encouraged to take centre stage.

With “Do You Think They Can Tell” lead-

ing the way, *Two Worlds* looks set to capitalize on the 1984/85 success of such **Body Electric** singles as “Stop the Music” and “Somewhere in Time” — both of which managed substantial crossover radio airplay. It was produced by **Bill Henderson** of **Chiliwack** and is the first taste of an LP scheduled for spring release.

Lead vocals are nothing new for Sinclair, who sang on such **Straight Lines** hits as “Letting Go” in the early ‘80s. He’s been hesitant of late, however, because “I’ve always thought you had to be a screaming tenor to sing rock, which is how we envision **Body Electric** — as a rock band. Now times have changed; there seems to be room for a whole range of styles.

“I can only stand back and applaud,” says **Sam Durrence** of RCA/Ariola Canada’s decision to set up an independent promotion and distribution network in an effort to break **The Family Brown** in the United States.

Self-interest explains part of that statement: Durrence co-produced the ‘85 Juno-winning country act’s current *Feel The Fire* LP, and is an RCA Canada recording artist himself with the recent single “She’ll Be Back Again.”

Still, there’s no question Durrence is right; RCA has made a brave, smart and quite unprecedented gambit. Also an absolutely essential one, says RCA’s Ron Solleveld.

“We’ve always known that RCA in Nashville has a lot of product on their hands,” explains Solleveld, head of **Dunbar Publishing**. “Of course, our first approach [with *Feel The Fire*] was to RCA, but they were overloaded. Instead of letting the record die, we felt we not only owed it to **The Family Brown** to give it our best shot, but with everything the LP has going for it we also



Dimo Safari

Sam Durrence

believed the product was seriously marketable in the U.S.”

With Dallas promoter Ed Spacek (Sissy’s brother) and Los Angeles marketing/distribution expert Sol Greenberg, RCA is making sure imported (from Canada) copies of the album and its title track single reach key radio and retail outlets. And first indicators point to a major success: in early December, the 45 earned a rave from *Billboard* (which called it a “striking sizzler,” no less) and had reached the upper-sixties of its country chart just three weeks after release.

If the Spacek/Greenberg network delivers a U.S. hit for “Feel The Fire,” Solleveld says RCA will likely funnel its other country artists through it — **Dick Damron**, **Marie Bottrell** and Durrence included.

A native of Lakeland, Florida, Durrence moved north last fall after a decade and a half of music business work in New York, Memphis and Nashville. Originally a sunshine state disc jockey, he enjoyed some

SHORT TAKES

Eugene Smith’s debut Tembo single, “Rock By Day/Roll By Night,” is set for an episode of *Miami Vice*, as is the Dean McTaggart/**Gerry Mosby** song “Heart of the City,” lead track on **The Arrows’** LP *The Lines Are Broken...* The \$25,000 Heinz Video Award for 1985 goes to “Have A Good Look,” produced by **Tony Tobias** and directed by Chris Terry for the Tower Town act Perfect World. Tobias and Terry run *Imaginators*, a Toronto video production house that has turned out clips for **Honeymoon Suite**, **Orphan**, **The Nylons** and others... Recent credits for **B.J. Cook** include theme songs for the late-night CBS-TV hit, *Night Heat* (co-written by **Domenic Troiano**), the pay-TV series *Airwaves* (also with Troiano) and *Meatballs III* (“Has Heaven Had A Change of Heart,” sung by Liberty Silver and co-written by Cook and **Dave Tyson**)... Newly relocated to L.A., Toronto’s **Mark Baker** has landed covers with DeBarge (“Nature of the Beat”) and the Temptations (“Fascination”). Baker is also a one-third partner (with **Steve Tracey** and **Mark Blumenthal**) in “Mind Games,” a recent single for Triumph... **The Payola\$** will be back on vinyl this year, having signed a deal with EMI in England... The **Matt Minglewood**-penned “Me And The Boys” is the title track for the latest from the Charlie Daniels Band. Dueling Minglewood and Daniels videos of the song are vying for airplay.

success as a country performer in the early Seventies. Sidetracked into studio work, he produced numerous sides for Nashville artists and worked with Loretta Lynn's publishing house, Coal Miner's Music.

Durrance hooked up with The Family Brown through RCA and co-produced *Feel The Fire* with engineer Neil Wilburn at Willie Nelson's Pedernales Studio, near Austin, Texas. A first-listen fan of the streamlined Ottawa group (trimmed to Joe, Barry, Tracey and Lawanda Brown), Nelson duets with Tracey Brown on "Wouldn't You Love Us Together Again," planned as the second single. Says Durrance, "Willie's participation is a real shot of credibility for a relatively unknown Canadian act."

With his own single making in-roads on Canadian radio, Durrance is hoping Canada is a first step "to an international career. Nashville tends to concentrate on its biggest stars and everyone else is on their own. Canada has the potential to be a tremendous jumping off point for country. I think the Family Brown is about to prove that country isn't just Nashville, just the way Anne Murray and Olivia Newton-John have done." Durrance is also keeping his hand in as a producer — he produced the new LP from Winnipeg's **C-Weed Band**.

With \$170,000 in seed money from eight broadcast sponsors, the recently formed **MUSICACTION** organization is a long-overdue booster shot for the Quebec music scene.

MUSICACTION is a not-for-profit body formed last summer by a representative cross-section of the Quebec music industry. Its goals are basically the same as CIRPA's **FACTOR** program — to assist new artists and to stimulate the production and marketing of domestic product. Unlike **FACTOR**, however, the focus is squarely on francophone music.

The first **MUSICACTION** juries have yet to be scheduled. For information contact: **MUSICACTION**, c/o Therese Lanoix, 4207 St. Catherine St. West, Westmount, Que. H3Z 1P6.

Indie artists looking for a break could do worse than follow the lead of **Brenden Gillam**. The Mississauga, Ont. singer/songwriter has released three mildly successful singles to date, with a fourth due shortly. And on each he has backed up the new 'a' side with his previous release on the flip.

"It's just another way to open up a radio programmer's mental file on you," explains Gillam, who celebrated the new year with the release of his self-financed debut LP, *Brenden Gillam: All My Music* (BGM). "It jogs their memories, and gives you that little extra bit of an advantage."

Gillam, originally from Cornerbrook, Nfld., has sunk \$20,000 of his own money into a career as a country-pop recording artist that dates back to November, 1984 and the single, "Here We Are." Feedback has been positive, he says, particularly in the Maritimes and Ontario.

Jazz mainstays John Abercrombie and Don Alias can both testify to the talents of Montreal-born, New York-based drummer **Franklin Kirmayer**. The guitarist and percussionist are two-thirds of **Body, Speech and Mind**, a freeform jazz ensemble that's just one of Kirmayer's on-going projects in 1986.

Temporarily based in Toronto, Kirmayer has hooked up with ex-Elvin Jones saxo-

phonist Michael Stewart in an ensemble that's working under the name of **Expansion**. He's also busy writing a series of pieces for a jazz octet that will be put together when he returns to Manhattan in the spring.

A drummer since 14, Kirmayer worked in r&b bar bands throughout the '70s while harboring an abiding love for what he calls "go-for-broke" music — typified by Bela

NEW FACES

The Randypeters

Who: An Ottawa quartet fronted by vocalist **Pieter Botman** and guitarist **Rand**. Drummer Bob "The Maestro" Grant signed on last summer. Original bassist **Mick Kern** recently exited the line-up, and the search is on for a replacement.

What: Energetic, sweaty guitar rock performed with free-spirited abandon and unusual intensity is the band's stock in trade. On the **Dave Bignall**-produced EP *Independence Day* (the self-financed XXX label), the 'Peters deliver four tunes that compare with the country/punk/rock'n'roll hybrid of new school Americana. "We're interested in that roots sound," says Rand. "My criteria for a song is that it's got to work on an acoustic [guitar]; it's proof that the melody and structure are strong." Spurred by solid campus airplay, a 1,000-copy pressing of *Independence Day* is sold out. Instead of financing a second run, the band plans to sink its funds into a new indie project.

Where: The 'Peters enjoy solid support in Ottawa and perform regularly in Toronto and Montreal. A Western Canada swing took the band to Victoria, B.C., and a follow-up tour in November was picking up steam in Winnipeg when Kern's surprise defection forced a cancellation of remaining dates. With assorted local musicians, Botman and Rand are street corner buskers in Ottawa's market area. "On a good day we do better than at most clubs," says Rand. "It's amazing what you can do with a cardboard box as a snare drum."

When: Boyhood friends, Rand and Botman kicked off the 'Peters in 1981 following the latter's return from a year in Vancouver soaking up the do-it-yourself inspiration of West Coast punk. Muscling into the skintight Ottawa scene, the band landed opening gigs with The Cramps, the Del Fuegos, Rough Trade and Trio. "It's building," says Botman of the band's progress. "We're learning the business the hard way, but at least we're learning."

Why: "With the style of music we play," explains Botman, "I get a sense of identity about where we're coming from. Our sound isn't artificial, it's honest and warm. A real sense of accomplishment comes from doing this, and that's not something I could ever get from a regular nine to five job. It's not just fun, it's great."



Chow down with the Randypeters: (from left) Rand, Bob Grant, Pieter Botman and Mick Kern

Bartok, Jimi Hendrix and John Coltrane, his three main influences.

On a **Body, Speech and Mind** project which should be released later this year, Kirmayer pursues his decidedly non-commercial muse. "It's pure improvisation, and there really isn't that big a market for it," he explains. "After all the only people doing strong improvised jazz are the Art Ensemble of Chicago, Art Blakey, Elvin Jones and Dexter Gordon."

Kirmayer's heart and soul is largely with Expansion, the project that's kept him in Toronto over the winter. "At a certain point most people give up on trying to find players who are so intuitive that there's perfect simpatico. With Michael Stewart, though, our first sessions worked so well it sounded like we'd been together for years."

Naysayers are crowing about "benefit burn-out," a malaise affecting record-buyers exposed to one too many singles promoting worthy causes. Don't tell it to the dozen musicians who gathered for the Oct. 31 recording of "Action Speaks Louder Than Words," a project in aid of Canada's food banks spearheaded by **Loverboy** keyboardist **Doug Johnson**. "I have no control over that," said Johnson, who wrote the song, at a Dec. 11 press conference. "If people are tired [of benefits], there's not much I can do about it. I saw an issue that

PERSONALS

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The R.C.M.P. Band is looking for Canadian material to perform at Expo '86. Send lead sheets and cassette tapes by Feb. 15 (this material will be kept on file and not returned). Compositions should reflect current commercial trends, although other material will be considered. Open to amateurs and professionals. Material chosen will be arranged and played by R.C.M.P. Band. Contact RCMP Band, Attention: Chief Arranger (Box 8900, Ottawa, Ont.).

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Doug Johnson (right) and Darby Mills take action

needed addressing, and addressed it."

Pressed and distributed pre-Christmas by WEA Records, "Action" features a backing track from **Loverboy** and cameos from the likes of **Headpins** vocalist **Darby Mills**, **Tad Campbell** of **Idle Eyes**, **Payola\$** front-man **Paul Hyde** and **Honeymoon Suite**'s **Johnny Dee** and **Derry Grehan**.

Proceeds are earmarked for a trust fund set up by Father Dennis Drainville of Toronto's Stop-103 food bank. He said close to a million Canadians subsist beneath the poverty line, and that figure may rise to seven million by 1990; food banks, shelters and other church and voluntary services are already stretched to the limit by the crisis. Other than raising funds, the single is designed to make federal and provincial governments re-evaluate the social welfare system, said Drainville. For information on Canadian food banks call 1-800-663-5981.

Benefit recordings are a sign of the times, said participant **Murray McLaughlin**, not another fad. "There's a renewed interest in trying, a new idealism," said McLaughlin of society as a whole. "Even burned-out cynics like me are part of it."

Such working titles as "Call It Democracy" and "Santiago Dawn" suggest that the material on **Bruce Cockburn**'s seventeenth long-player won't shy away from the pull-no-punches politicized his songs have featured since the *Humans* LP six years ago.

The follow-up to 1984's *Stealing Fire*, titled *World of Wonder* and scheduled for a mid-January release, features contributions from three members of Cockburn's 1984/85 touring band (**Fergus Marsh**, **Hugh Marsh** and **Chi Sharpe**), plus **Michael Slosky** (drums), **Michael White** (trumpet) and **Judy Cade** (vocals). It was produced in Toronto over the fall by **Kerry Crawford** and **Jon Goldsmith**.

With widely different release dates across the world, *Stealing Fire* earned critical bouquets and encouraging sales in each successive territory it entered; the album now stands as Cockburn's most successful, with sales topping the half-million mark. A good

percentage of that is from the U.S., where "If I Had a Rocket Launcher" took Cockburn onto the *Billboard* charts for an extended stay last summer.

The new album will be supported by another in a long series of gruelling world tours beginning in February.

Stepped up government lobbying on three fronts is top priority for the Canadian Independent Record Production Association (CIRPA) in 1986.

At a CIRPA general meeting, Nov. 27 in Toronto, members were told of the dangers posed by free trade with the U.S. and recent precedent-setting reductions in Canadian Content levels. In addition to arguing for continued trade barriers and the maintenance of firm Cancon minimums, CIRPA will push for the implementation of the Department of Communications' proposed Sound Recording Policy.

Of crucial importance, said CIRPA Executive Director **Earl Rosen**, is Canadian Content. In late September, the CRTC allowed four major market FM stations — **CKRA-Edmonton**, **CJAY-Calgary**, **CFNY-Brampton** and **CIRK-Edmonton** — to reduce minimum Canadian programming to as low as 20 percent. Curbing the trend won't be easy, says **Al Mair**, President of **Attic Records**; he reports that the broadcasting industry has set aside \$1.4 million and hired 17 full-time lobbyists to push for its own interests in Ottawa.

The meeting was attended by some 75 CIRPA members, and was capped off by an address from **Danny Goldberg**, whose career as a manager, producer and label president (**Gold Mountain Records**) currently involves him with the smash *Miami Vice* soundtrack, **Duran Duran**'s **Andy Taylor**, and **Gold Mountain** artist **Bruce Cockburn**.

Goldberg is founder and Chairman of the **Musical Majority**, the U.S. industry committee that is combatting the music censorship campaign of the Washington-based **Parents' Music Resource Center (PMRC)**. He noted that the compromise agreement of the **Record Industry Association of America (RIAA)** (by which major labels will place warning stickers on product they, not a third party, deem objectionable, and package lyric sheets visible to the consumer) may have been premature. The **PMRC** is backing down on its drive to clean-up "porn rock" now that it has seen the bedrock strength of popular music in America, **Goldberg** explained. What's more, the **RIAA** probably haven't succeeded in attempts to please legislators before debate begins on a U.S. blank tape levy. "As soon as **SONY** hires a PR firm, there's going to be a lot of consumer resistance," he said.

While censorship isn't an issue in Canada, the **Canadian Recording Industry Association (CRIA)** is trying to head off potential problems by agreeing to a sticker/lyric sheet approach identical to that of the **RIAA**. As for the blank tape levy, it is one of the major recommendations in the recent report of the Sub-committee on the Revision of Copyright. ■

Albums

Two Worlds, written by **Bob Buckley** and **David Sinclair**; performed by **Body Electric**; released on Attic; distributed by A&M.

Nick Gilder, written by **Nick Gilder**, **Jeff Silverman** and others; performed by **Nick Gilder**; released and distributed by RCA.

The Warmer Side of You, written by **Joel Anderson**, **Ric Johnston** and **John Tidswell**; performed by **NEO A4**; released on A4 Records (10639-10 Ave., Edmonton, Alta.).

Stinkin' Out the Joint, written by **Scott Bentley**, **Mark Scott**, **Peter Dekoker** and others; performed by **'63 Munroe**; released on Savvy (Box 1168, Stn. B, London, Ont. M6A 5K2).

Not Afraid of the Night, written by **Syd Brophy**, **Danny Clout**, **Gil Heynemann**, **Geoffrey Hughes**, **Frank Ross** and **Pierre Bazinet**; performed by **Dagger**; released on Viper; distributed by A&M.

Girls Get Lonely Too, written by **Marie Bottrell**, **Cyril Rawson** and others; performed by **Marie Bottrell**; released and distributed by RCA.

Mandala Classics, written by **Domenic Troiano**, **George Olliver** and others; performed by **Mandala**; released and distributed by WEA.

1894 (cassette), written by **Dave Matychuk**, **Paul Leahy**, **Daniel Vere** and **Jim Hamelin**; performed by **No Fun**; released on Werewolf T-Shirt Records (1356-98A Ave., Surrey, B.C. V3T 1C8).

Shark/Yesterday's Girl, written by **Bob Kemmis** and **Michael Crozier**; performed by **The Promises**; released on Rumble Records (Box 580, Stn. A, Vancouver, B.C. V4B 5G4).

Cause Celebre (cassette) written by **Orman Reinart**, **Stuart**

Nicholls, **Bruce Walther**, **Shelora Sheldon** and **Lloyd Brandon**; performed by **The Celebrity Drunks**; released by **Drunk Tunes** (303 W. Hastings St., 3rd Floor, Vancouver, B.C. V6B 1H6).

To Heir is Divine, written by **Insomnia**; performed by **Alien Heirs**; released by the band (Box 1450, Stn. A, Vancouver, B.C. V6C 2P7).

Katie, The Cariboo Song Rider (cassette), written and performed by **Katie Kidwell**; released by the artist (RR #1, Lone Butte, B.C. V0K 1X0).

C'est pour toi, written by **Eddy Mercuri**, **Peter Sips** and others; performed by **Celine Dion**; released on TBS; distributed by Trans-Canada Disques.

It's All Over, written by **Paula Clarke** and **Ronald Clarke**; performed by **Paula Clarke**; released on W&B Records; distributed by S&W Soul King Records (566 St. Clair Ave. W., Toronto, Ont. M6C 1A5).

Night Life, written and performed by **Dave Lapp**; released on UR-1219; distributed by **Les Éditions Misogyny** (43 Downs St., Lennoxville, Que. J1M 1Y1).

Primitive Air-Raid, Montreal '84, written by **Glen Collins**, **Sean Friesen**, **John Kastner**, **Paul Remington**, **Robert Labelle**, **Carl Helm**, **Richard Tremblay**, **Alex Soria**, **Carlos Soria**, **Antoine Caron**, **Ian Stephens**, **Ronald Johnstone** and others; performed by **Asexuals**, **American Devices**, **The Nils**, **Red Shift**, **No Policy** and others; released on **Psyche-Industry Records** (1957 Cartier, Montreal, Que. H2K 4E7).

Beverley Sisters, written by **Michael Usher** and others; performed by **Beverley Sisters**; released on **Pada Dog** (1058 Nelson St., #70, Vancouver, B.C. V6K 1H9).

Hearts Alone, written by **Garry Jackson**, **Ronald Christian** and **Gerald Clendenning**; performed by **Garry Jackson**; released by **Old Miner Music** (c/o Garry

Jackson, RR #4, Bradford, Ont. L3Z 2A6).

2003, written by **Edmund Rayne**; performed by the **Magic Circle**; available from the artist (Box 290, Stn. B, Ottawa, Ont. K1P 6C4).

Jim Kraemer at the Piano, written by **Jim Kraemer** and others; performed by **Jim Kraemer**; released on **Three Oranges** (Box 154, Wolfe Island, Ont. K0H 2Y0).

Country Session Country, written by **Malcolm Barclay**, **Marcella Belisle**, **Dave Lewis**, **Jean-Paul Belisle** and others; performed by various artists; distributed by **Productions de la Raquoise** (RR 4, Edmunston, N.B. E3V 3V7).

Singles

"Christmas Time" b/w "Reggae Christmas," written by **Bryan Adams** and **Jim Vallance**; performed by **Bryan Adams**; released and distributed by A&M.

"Rock By Day/Roll By Night," written and performed by **Eugene Smith**; released on **Tembo** (225 Mutual St., Toronto, Ont. M5B 2B4).

"It's Christmas For All," written by **Gilles Godard** and **Tim Nicholls**; performed by **Gilles Godard**; released on **Bookshop** (Box 872, Cornwall, Ont. K6H 5T7).

"Last Lover's Waltz," written by **Byron O'Donnell**; performed by **Donna Henry**; released on **Round River Records** (Box 239, Winnipeg, Man. R3C 4A7).

"Losin' Ground" b/w "Down the Road," written by **Tim Burles**; performed by **Free Beer Band**; released on **RCA**.

"Not Enough You," written by **Frank Stirk** and **Pat Blyth**; performed by **Pat Blyth**; released

on **Downs** (220-3740 Portage Ave., Winnipeg, Man. R3K 0Z9).

"You Can Cry If You Want," written by **Nancy Joy Coucke** and **John Coucke**; performed by **Fearless Eyes**; released on **Bumblebee Records** (Box 2304, Stn. D, Ottawa, Ont. K1P 5W5).

"Belly-Up Fish" b/w "Quantum Leap," written by **Howard Gombert** and **Bruce Pellerin**; performed by **Dr. Possibility**; released on **Aud Pro Records** (238 Davenport Rd., Ste. 400, Toronto, Ont. M5R 1J6).

"Stayin' All Night" b/w "Burnin' At Both Ends," written by **Ab Bryant**, **Brian MacLeod** and **Darby Mills**; performed by **Headpins**; released on **MCA Records**.

"I'm Your Man," written by **Don Grashey** and **Jim Amadeo**; performed by **John Winters** and **Heather Haig**; released on **Golden Eagle** (55 Cumberland St. S., Thunder Bay, Ont. P7B 2T6).

"I Just Didn't Love You Very Well," written by **Fay Walker**; performed by **John Winters**; released on **Golden Eagle**.

"It's Time Like This," written by **Fay Walker**; performed by **Carol Martyn**; released on **Golden Eagle**.

"Rise Against the Wind," written by **Dick Damron**; performed by **Damron** and **Ginny Mitchell**; released on **RCA**.

"Forget About Me," written by **Roger** and **Anne Lord**; performed by **Anne Lord**; released on **Comstock Records** (Box 3247, Shawnee, KS 66203).

"Angry Words," written by **David Copcutt** b/w "Attitudes," written by **M. Fabian**; Side A performed by **Barbara Wayne-wright** and Side B by **Mykl Conrad**; released on **Icicle**; distributed by **Snocan Enterprises** (2415 Holly Lane, Ottawa, Ont. K1V 7P2).

The Music Scene lists LPs and singles released within four months of publication date that feature the compositions and/or performances of P.R.O. Canada affiliates. These lists are as complete as possible; to ensure listing please forward records directly to The Music Scene, 41 Valleybrook Dr., Don Mills, Ont. M3B 2S6. These will be sent to our indexing department. Please include pertinent information on writer credits, publisher, band members, style of music, label, distributor and an address where copies may be ordered.

IN CONCERT

P.R.O. Young Composers' Competition #8

It's a first-stage booster to bigger things. Just check with some of the past winners of the P.R.O. Canada Young Composers' Competition — **Linda Bouchard, Glenn Buhr, John Burke, Ka Nin Chan, Jan Jarvlepp, John Oliver, Jean Piche, Robert Rosen, Douglas Garth Schmidt** and **Timothy Sullivan**, all of whom have had high-profile performances and/or recordings of their award-winning compositions.

This year's competition, the eighth, will present \$8,000 in prize money for works in four categories — Music for Orchestra, Music for Solo Instrument or Chamber Ensemble, Music for Voice With or Without Instruments, and Electronic and Computer Music.

Deadline for entries is April 30, 1986 and composers under the age of 30 by that date are invited to apply. Last year a record 110 works were in competition. Contact P.R.O. Canada directly for entry forms.

The 1985 Juno Awards presented a revamped classical section, including for the first time two separate awards for recordings of a classical/concert music nature. The award in the large ensemble category was presented to the Orchestre symphonique de Montréal and conductor Charles Dutoit for a recording of music by Ravel. Only one Canadian composition was featured among the five nominees: **Healey Willan's An Apostrophe to the Heavenly Hosts**, included in **Waterloo Music's** release *Serenade in Harmony* by the Elmer Iseler Singers and the Netherlands Chamber Choir.

Winner in the solo or chamber ensemble category was the Orford String Quartet for a CBC Enterprises recording of Mozart quartets, a recording that was, to everyone's amazement, actually missing from the list of nominees in the Juno program booklet! Among the four other nominees were a Marquis Records recital by mezzo-soprano Catherine Robbin (featuring folk songs arranged by **Keith Bissell** and Godfrey Ridout) and a CBC Enterprises organ recital by Mireille Lagacé that includes **François Morel's Prière**.

Steve Tittle, Halifax-based composer and, for the past 15 years, a professor of composition at Dalhousie University, was honored on the occasion of his 50th birthday, Oct. 20, in the opening concert of InNOVations in Music's 1985-86 season. The Halifax new music society event, held at the Dalhousie Arts Centre and broadcast live on *Two New Hours*, featured selections from Tittle's catalogue of nearly 100 works, including the world premiere of the CBC-commissioned *Where the Four Rivers Flow*, for two narrators, two voices, winds, cello, percussion and tape. His music is also featured on a new all-Tittle LP from Nerve Records.

The Canadian Music Centre and the CBC presented a concert of Canadian music Sept. 15 at Mount Allison University in Sackville, N.B., taped for a future telecast. Jon Vickers, accompanied by Richard Weitach, sang **Jon Coulthard's Six Medieval Love Songs** and music by Oscar Morawetz, Sir Ernest MacMillan and Clifford Ford. **Larry Lake's Slowly I Turn** featured violist Rivka Golani, while percussionist **Beverley Johnston** played **Jean Piché's Steal the Thunder** and pianist Louis-Philippe Pelletier performed **Claude Vivier's Shiraz**. Works by Michael Miller and David Jaeger were also heard.

Brian Cherney is the 1985 winner of the Jules Leger Prize for New Chamber Music for his *River of Fire*, a work for oboe d'amore and harp commissioned by the Quebec region of the Canadian Jewish Congress and first performed in March, 1983 by Lawrence Cherney and Lucille Brais. The jury, made up of composers **Robert Aitken**, Jack Behrens and **Michel Longtin**, examined 50 scores by 40 composers before reaching its unanimous decision. The prize includes a trophy designed by Montreal sculptor Louis Archambault as well as an award of \$5,000.

The Jules Leger Prize concert was held Nov. 19 at Rideau Hall in Ottawa, recorded for broadcast by CBC Radio. Oboist Lawrence Cherney and harpist Erica Goodman performed the work before Governor General Jeanne Sauv e and an invited audience. *River of Fire* has been recorded for 1986 release by McGill University Records. The Canadian Music Council administers the Jules Leger Prize with the assistance of the Canada Council.



At the Jules Leger Prize concert are (from left) P.R.O. Canada's Rick MacMillan, Brian Cherney, P.R.O.'s Claude Lafontaine, Otto Joachim and P.R.O. President Jan Matejcek.

NOTES

Ottawa's NAC Orchestra September tour of the Far East included works by **R. Murray Schafer** (*In Memoriam Alberto Guerrero*) and **Harry Somers** ("Scherzo" from *North Country Suite*)... **Michael Conway Baker**, who scored music for the Philip Borsos-directed *The Grey Fox*, continues the collaboration on the Borsos film *One Magic Christmas*... The Lethbridge (Alta.) Symphony Orchestra celebrated the centennial of its hometown with recent performances of works by local composers **J.P. Christopher Jackson**, **Dean Blair** and LSO Music Director Stewart Grant... *Acquisitions 1984* is a listing of all works new to the Canadian Music Centre's library in 1984. It is available from CMC offices across the country... **Ka Nin Chan's Revelation** has won first prize in Division III (post-graduate) of the Original Composition Contest sponsored by Mu Phi Epsilon, an international music fraternity in Country Club Hills, Illinois... Upcoming CBC stereo broadcasts include **John Rea's Mynheer's Galiard** (Jan. 19) and a recital by Jon Vickers (Feb. 16), both on *Two New Hours*... Five works composed by **Diana McIntosh** are scheduled for a Feb. 22 concert in Merkin Concert Hall, New York City, assisted by clarinetist James Campbell. Included will be premieres of *From Hand to Mouth*, for amplified mouth and voice sounds, percussion and piano, and *Aurum* for piano.

The Orchestre métropolitain du Grand Montréal, that city's other large orchestra, is presenting its first full season in 1986. The six-concert *Série Maisonneuve*, to be held in Place des Arts' Maisonneuve Theatre, will feature performances of **Jacques Hétu's** *Antinomie*, **Pierre Mercure's** *Kaléidoscope* and **Roger Matton's** *Mouvement symphonique no 1*, while the three-concert Hors-série in the Salle Claude-Champagne will include **André Prévost's** *Célébration*.

Most encouraging is a trio of concerts in the orchestra's *Série contemporaine*. It will be launched Jan. 26 with a **Walter Boudreau**-conducted program including premieres of works by **Michel-Georges Brégent** and Boudreau, as well as Michel Gonnevill's *A Deux*, **John Rea's** *Vanishing Points*, **Serge Garant's** *Plages* and **Raynald Arseneault's** *Quatre miniatures pour orchestre*. **Michel Longtin's** *La route des pèlerins reclus*, **Denys Bouliane's** *Douze tiroirs de demi vérité pour alléger votre descente* and **Gilles Tremblay's** *Vers le soleil* make up an April 3 concert to be conducted by Garant.

Garant will also lead the orchestra in its final concert of the season, on May 22, in his own *Offrande II*, a new work by Hétu and **Claude Vivier's** *Orion*.

Montreal-born composer **Robert Turner** retired as professor of composition at the University of Manitoba last year after some 16 years on the job. And the event was marked by a series

of significant concerts featuring selections from Turner's large catalogue of works.

The unrelated series began May 5 with a tribute to the composer by the Winnipeg ensemble, *Aurora musicale*; Turner compositions performed were *Eclogue* (1958), *Lament for Linos* (1978) and *Shadow Pieces I* (1981). Neil Harris of the Winnipeg *Free Press* noted Turner's "effortless mastery of technique" and his "ability to be serious without being dreary."

Oh July 12, a series of Turner pieces for solo instruments with orchestra was heard in a concert of finalists in the International Stepping Stone (Tremplin International) competition in Winnipeg. Three days later, *Encounter No. 9*, for solo trombone and orchestra, was heard in a repeat performance by the Winnipeg Symphony under Kazuhiro Koizumi.

Capping off Manitoba's Turner tribute, was the world premiere of his *Ten Canadian Folksongs for Voices and Orchestra*. Performed by the University of Manitoba orchestra on Oct. 27 in Winnipeg, the pieces received their first performance in orchestrated versions, although they had been arranged for voice and piano in 1973.

Barry Truax, Vancouver composer and associate professor in the Department of Communication at Simon Fraser University, has launched a new record label specializing in computer and electroacoustic music by Canadian composers. The first

PREMIERES

Violet Archer — *The Meal*, an opera in one act, libretto by **Rowland Holt-Wilson**; Oct. 19, 1985; Maclab Theatre, Edmonton.

Michel-Georges Brégent — *Breathing*; scheduled for March 7, 8, 1986; Joseph Petric, accordion, New Music Concerts series, St. Lawrence Centre, Toronto.

Glenn Buhr — *The Ebony Tower*; Oct. 10, 1985; Alumni Composers Concert, University of Manitoba, Winnipeg.

Christian Calon — *Portrait d'un visiteur*; Sept. 26, 1985; McGill University, Montreal.

Ka Nin Chan — *Oktette*; Aug. 10, 1985; flute ensemble conducted by Paul Zukovsky; Music at Shawnigan festival, B.C. — *Tai Chi*; Nov. 3, 1985; Stephen St. Marie, Tai Chi artist; Ars Omnia concert, Convocation Hall, University of Toronto.

Stephen Chatman — *Crimson Dream*; scheduled for Jan. 15, 1986; Edmonton Symphony Orchestra, Glenn Mossop, conductor; Jubilee Auditorium, Edmonton.

Robert Daigneault — *The Dark Garden*, Op. 113; Joseph Petric, accordion; Artsound 3 series, St. Cuthbert's Presbyterian Church, Hamilton, Ont.

Margaret K. Davies — *Let Me Never Touch*; Sept. 28, 1985; Angélique Leydier, soprano, Greg Paskaruk, piano; Ex Tenebris concert, Heliconian Hall, Toronto.

Marc Gagné — *Symphonie-Itinéraire pour le retour de Jacques Cartier*; scheduled for March 25, 1986; Orchestre symphonique de Québec, Simon Streatfeild, conductor; Grand Theatre, Québec City.

Arsenio Giron — *Reminiscences*; Sept. 15, 1985; Headley-Whitney Museum, Lexington, Kentucky.

Mark Hand — *Canto*; Oct. 10, 1985; Karen Jensen, soprano, Klara Belkin, cello; University of Manitoba.

Jacques Hétu — *Missa pro trecentesimo anno*; Nov. 1, 1985; Ensemble vocal de Radio-Canada, Orchestre Métropolitain du Grand-Montréal, Otto Werner-Mueller, conductor; Place d'Armes, Montreal.

Michael Horwood — *Tryptich*; Oct. 20, 1985; Joseph Petric, accordion, Salvador Ferreras, percussion; Vancouver New Music Society series, Vancouver East Cultural Centre.

Scott Irvine — *Lamentations*; Sept. 18, 1985; York University Brass Quintet; York University, Toronto.

J.-P. Christopher Jackson — *Collage*; Oct. 21, 1985; percussion soloists, Lethbridge Symphony Orchestra, Stewart Grant, conductor; Lethbridge, Alta.

Gary Kulesha — *Divertimento for Strings*; Nov. 27, 1985; Manitoba Chamber Orchestra, Simon Streatfeild, conductor; Fort Garry Hotel, Winnipeg. — *Jazz Music*; Sept. 18, 1985; York University Brass Quintet, Kulesha, piano, **Beverley Johnston**, percussion; York University, Toronto.

Peter Lutek — *From a Leaf in Falling*; Oct. 21, 1985; Ohio State University, Columbus, OH.

Tony Mergel — *Mosaic Concertante*; Nov. 23, 1985; Mississauga Symphony Orchestra, John Barnum, conductor; Cawthra Park Secondary School, Mississauga, Ont.

Vernon Murgatroyd — *Elegy (A*

Farewell to April), Op. 98; Oct. 24, 1985; Christopher Matyja, cello; Chinook Theatre, Edmonton.

— *Leap Year Scherzino*, Op. 97; Oct. 24, 1985; Yoko Wong, violin, Eva Stojek-Lupin, piano; Chinook Theatre, Edmonton.

Isabelle Panneton — *A la légère*; Sept. 13, 1985; Conservatoire de Liège, Belgium.

— *Ilôts* (part one); July 25, 1985; Michel Massot, tuba, Geneviève Focroule, piano; Youth & Music World Congress, Montreal.

Helve Sastok — *Mind Impressions*; Oct. 24, 1985; Yoko Wong, violin, Christopher Matyja, cello, Eva Stojek-Lupin, piano; Chinook Theatre, Edmonton.

R. Murray Schafer — *Rounds for Flute, Violin and Viola*; scheduled for Jan. 26, 1986; New Music Concerts series, Walter Hall, University of Toronto.

Harry Somers — *Chura-Churum*; Oct. 6, 1985; The Tapestry Singers, ensemble, Wayne Strongman, conductor; New Music Concerts series, Premiere Dance Theatre, Toronto.

James Tenney — *Septet*; May 21, 1985; Mills Contemporary Performance Ensemble; Marin Community Playhouse, San Anselmo, Ca.

release from his Cambridge Street Records, *Sequence of Earlier Heaven*, features four Truax originals: *East Wind*, *Nightwatch*, *Wave Edge* and *Solar Eclipse*. Both this disc and a recording of computer music by Kingston, Ont. composer David Keane are available from 4346 Cambridge St., Burnaby, B.C., V5C 1H4.



Barry Truax and friend

COMPETITIONS

BMI Awards to Student Composers Competition, 1985-86: Competitions open to students under 26 years of age on Dec. 31, 1985, who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges or conservatories or engaged in private study with recognized and established teachers anywhere in the world; \$15,000 in prizes; deadline Feb. 18, 1986; contact Director, BMI Awards to Student Composers, 320 W. 57th St. New York, N.Y. 10019.

Seventh Biennial CBC National Radio Competition for Young Composers: open to Canadians and permanent residents born after May 1, 1956; first prizes of \$5,000 and second of \$4,000 in each of three categories: String Orchestra of 25-35 players; Chamber or Electronic

Music, for up to 12 performers; and Percussion works for up to eight players; a \$5,000 grand prize for the best overall work is offered by the Canada Council; up to three works in each category will be selected for a public performance and broadcast on the CBC's English and French radio networks; deadline May 1, 1986; contact CBC National Radio Competition for Young Composers, Box 500, Stn. A, Toronto, Ont., M5W 1E6.

Prix de composition musicale "Reine Marie-José," 1986: for a concerto or concerted work for trumpet and orchestra; open to composers of all nationalities and ages; 10,000 Swiss Francs in prizes; deadline May 31, 1986; contact Secrétariat du Prix de composition musicale "Reine Marie-José," CH-1249 Merlinge, Gy-Geneva, Switzerland.

The Alliance for Canadian New Music Projects is currently preparing the syllabus for Contemporary Showcase '87, a festival of contemporary Canadian music. Composers are invited to submit manuscripts, by Feb. 7, of works in contemporary idioms, particularly those for students in all disciplines: solo instruments, voice, chamber ensembles, bands, orchestras. Manuscripts will be returned if accompanied by a self-addressed stamped envelope. Contact ACNMP Syllabus Committee, 18-20 St. Joseph St., Toronto, Ont., M4Y 1J9.

Stuart Shepherd of Toronto visited Brazil last summer, attending performances of his works at the Festival Música Nova de São Paulo and the XXI Festival Música Nova de Santos, the latter South America's oldest continuing festival for contemporary music. Shepherd's *Influencias Cosmopolitanas y Conceptuales IIIa: Concierto de Bolsillo Para un Solista y Acompañamiento de Percusión* received its world premiere performance by the percussion ensemble Grupo Piap, directed by Dr. John Boudler, in São Paulo on Aug. 25. His *Sonata in B* had its Latin American premiere in a performance by pianist Beatriz Salles on Aug. 19.

Otto Joachim's 75th birthday was celebrated Oct. 16 with a concert devoted to his chamber works in Windsor, Ont. The composer conducted the world premiere of his *Mobile für J.S. Bach*, commissioned by the Windsor Symphony. Scored for four winds, four strings, organ, celesta and tape, the work is based on a mock-formal text, heard on tape, in which the composer addresses his famous predecessor. The concert, sponsored by the Windsor Symphony Society, the Art Gallery of Windsor and the University of Windsor, also featured five other Joachim pieces.

The event was the first concert in the Windsor Symphony's second Largely Canadian series. Upcoming performances include Lothar Klein's *Orpheus* and works by Jean Papineau-Couture and John Beckwith. ■

RECORDINGS

Donald Patriquin — *Songs of Innocence*, for SSAA, harp and flute; *Six Songs of Early Canada*, for SSAA, piano and percussion; *A Child's Carol*; St. Lawrence Choir, F.A.C.E. Senior Treble Choir, Iwan Edwards, conductor; Société Nouvelle d'Enregistrement, SNE-522.

Daniel Pilon — *Trois méditations*, for alto saxophone; also music by Ida Gotkovsky, Hindemith, Denisov; Jean-Marie Londeix, alto saxophone, Carmen Picard, piano; Société Nouvelle d'Enregistrement, SNE-517.

Sacred & Profane Somers — featuring **Harry Somers' Kyrie** (1972) and **Three Limericks** (1980); Elmer Iseler Singers; Centrediscs digital CMC 2385.

Harry Somers — *Louis Riel* (1967), libretto by Mavor Moore and Jacques Languirand; Bernard Turgeon, Roxolana Roslak,

Diane Loeb, Jean-Pierre Hurteau, Donald Rutherford, Canadian Opera Chorus, National Arts Centre Orchestra, Victor Feldbrill, conductor; Centrediscs CMC 24/25/2685.

Steve Tittle: (one of the) merely players — music for tape, acoustic/electronic instruments and voice, including *(one of the) merely players, just like yr daddy done* and *salvation dharma band*, for flugelhorn and tape; all selections composed and performed by **Steve Tittle**; Nerve Records Ser. #002 (available from the composer at Boutilier's Point, Halifax County, N.S. B0J 1G0).

Vickers — includes **Harry Somers' Three Songs to Words by Walt Whitman**, **Jean Coult-hard's Six Medieval Love Songs**, **John Beckwith's Five Lyrics of the Tang Dynasty**; Jon Vickers, tenor, Richard Weitach, piano; Centrediscs digital CMC 2185.

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CAUGHT IN THE ACT



Look out Canada, the Look People are home from a six-month yodel-fest in Switzerland with a debut EP, *Stop Making Cheese* (a plea to Swiss dairy farmers). Clockwise from right, former Bee Person **Jaymz Bee**, **Gerry Scott**, **Walter K.** and **Fabio Mark**.



Discussing "Action Speaks Louder Than Words" in Toronto, Dec. 11, are (from left) **Murray McLauchlin**, **Doug Johnson**, **Father Dennis Drainville**, **Carole Pope** and **Johnny Dee**. Details pg. 18.

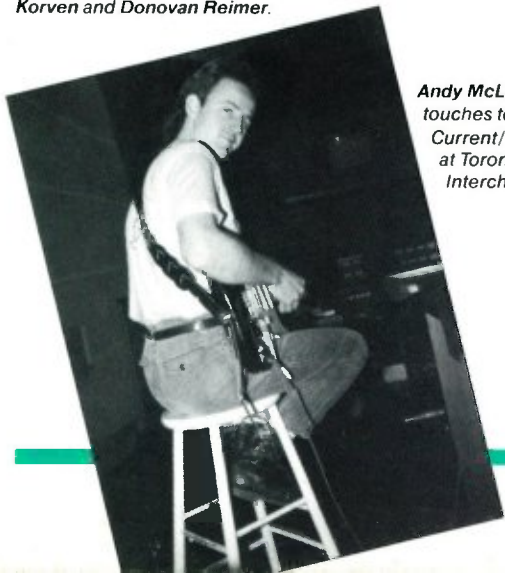


Toasting the International Year of Canadian Music in Vancouver are (from left) CMC West Coast head **Colin Miles**, composer **John Rea** and **Paul Grant** of the Vancouver New Music Society.



Craig Horton

A chorus line of winners from the 1985 David Foster Songwriting Contest: (from left) **Jim Woodhouse**, **Jeff Heintzman**, **Tim Feehan**, **Mark Korven** and **Donovan Reimer**.



Andy McLean puts the finishing touches to *Double Dare's* Current/ PolyGram debut at Toronto's Sounds Interchange.



Mark Caporal

Paul Janz (centre) celebrates Most Promising Male Vocalist Juno at post-awards bash with (from left) **Dale Heslip** of Champagne Pictures, **MuchMusic's Erica Ehm**, **J.P. Guilbert** of A&M Records, and **Evan Hosie** of BATS (Bands Across the Sea) management.