

# MUSIC SCENE

JULY/AUGUST 1989

**David Gibson**

*The significance of  
strategic promo*

Plus!

**Randy Bachman**

**Native Music**

**Video Tips**

**Ways radio pays**



**T**his time I was really late with my Comment column, late for both the editor and the printer. The reason? I was waiting for the "Advisory Opinion" on the PROCAN/CAPAC merger from the Bureau of Competition Policy, but again I found myself waiting in vain.

Now, instead of further pursuing the subject of a strong, united Canadian Performing Rights Society, and the numerous ways it could better protect your interests, I ask you to share with me a few items of general interest to those of us in management at PROCAN and, I trust, to you as composers and publishers.

First, there was the meeting in Los Angeles of the Administrative Council of the International Confederation of Societies of Authors and Composers (CISAC), of which I am a member. Particulars of the meeting are multifarious and of negligible consequence to the current activities of performing rights societies here, but I'd like to mention that it was hosted this year by ASCAP, the American Society of Composers, Authors and Publishers, which is celebrating its 75th Anniversary. CISAC members from all parts of the world joined with ASCAP's Board members and members-at-large to celebrate the success of their film and television music composers, and the past achievements of individual songwriters and publishers

since ASCAP's founding in 1914.

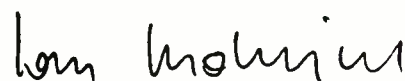
There was of course, reason to celebrate here at home in early April, when a large segment of the Canadian recording industry, headed by CRIA, and the Canadian Musical Reproduction Rights Agency (CMRRA), agreed to a new mechanical royalty rate of 5.25 cents per song, up from the ancient 2 cents per song. This rate is retroactive to last October 1, and the increase, surprisingly enough, is a clean leap to the current amount, rather than a gradual phasing-in process. The current two-year contract will expire in September, 1990. At the same time, a similar agreement was reached by SODRAC, which has also negotiated successfully with the Quebec Record Producers Association (ADISQ). There are, as always, a few hitches still to be resolved but without a doubt, the agreements have brought payments for mechanical reproduction of musical works out of the "dark ages."

You may also have noticed that the CRTC has renewed broadcast licences for 75 TV stations, most of which will see their expenditures for Canadian programs rise with their total advertising revenues. The CRTC expects the stations to spend at least \$2-billion on production of local Canadian shows over the next five years. This also means, of course, a shift in the revenue we derive from TV stations; as less money leaves the country, more money will be distributed to Canadian writers and publishers.

Also of great significance was our

first official contact with representatives of the Canadian Cable Television Industry, which should result in an agreement concerning royalty payments from the last remaining major untapped source of music users, for which you have yet to receive any compensation.

Finally, I'm pleased to inform you that songwriter **Eddie Schwartz** was elected to the PROCAN Board of Directors at its annual meeting, March 29. You may recall that Eddie received the Wm. Harold Moon Award at PROCAN's 20th Awards Presentation last year for his international contribution to Canadian music. His hit songs have been performed in more than 22 countries and by many internationally famous artists. More recently, he has given much of his time to the Songwriters Association of Canada as a founding board member. I can assure you that Eddie is determined to defend your rights. He joins other like-minded songwriters, **Hagood Hardy, Paul Hoffert** and **Jim Vallance**, who are currently serving on the Board. Welcome Eddie.



Jan Matejcek,  
President,  
PROCAN

# MUSIC SCENE

NO. 368, JULY/AUGUST 1989

Comment..... 2

Spotlight..... 4

*Jazz bassist Paul Pasmore; Washboard Hank cleans up; Atari's reverb system; CBC's 24-track studio*

Randy Bachman..... 6

*As BTO embarks on a Canadian-wide tour once again, the guitar sage can't help but reminisce by Dave Bidini*



David Gibson..... 8

*The A&M recording artist discusses his unique approach to luring the teen generation down his particular "Easy Street" by Lenny Stoute*



Beverley Johnston..... 10

*Canada's hottest percussionist is a master arranger and improviser, and drummer of choice for many of the country's top composers by Jennie Punter*

Native Music..... 12

*Contemporary native songwriters are influenced by an array of musical genres, while traditional styles remain strong by Tim Powis*

PROBE..... centrespread

*Mark Caporal on the ways radio pays; 40 years of Concert music; IFPI meet covers pan-European copyright laws and blank tape royalties; student wins PROCAN jazz award*

Luc DeLarochelliere..... 14

*The Quebec singer songwriter enthuses about his career, though it's not quite what he had in mind by Manon Guilbert*



Video Brief..... 16

*A condensed guide to making videos*



Propourri..... 18

Audiofile..... 19

In Concert..... 21



**Cover Photo:** courtesy of A&M Records

*David Gibson: "I never sat down and said, I want to be a sex symbol. Image is something other people have of me. I knew I didn't want to wear a lot of leather nor did I want to come across as Mister Smoothie, but when the cameras are rolling you've got to look like something."*

*Music Scene* is published six times a year by the Performing Rights Organization of Canada Limited, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6

#### Music Scene

**Editor:** Nancy Lanthier  
**Executive Editor:** Nancy Gyokeres  
**Art Direction:** MDC Design Group  
**Concert:** Rick MacMillan  
**Photographer:** Mark Caporal

The names of writers, composers and publishers who are affiliated with PROCAN that appear in this magazine are indicated in boldface letters.

Permission is hereby given to quote from or reprint any of the contents on condition credit is given the publication and publisher. Copies of *Music Scene* and companion publication *La Scène Musicale* may be obtained by writing to the publisher above. Back issues are available in microform from Micromedia, 158 Pearl St., Toronto, Ont. M5H 1L3

#### PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

**Head Office:** 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6 (416) 445-8700 Fax (416) 445-7108  
**Quebec Division:** 625 President Kennedy Ave., Suite 1200, Montreal, Qc H3A 1K2 (514) 849-3294 Fax (514) 849-8446. Denise Meloche, Director  
**West Coast Division:** 842 Thurlow St., Suite 200, Vancouver, B.C. V6E 1W2 (604) 688-7851 Fax (604) 684-7932. Lynne Partridge, Director  
**Edmonton:** 8704-51st Ave., Suite 104, Edmonton, Alta. T6E 5E8 (403) 468-0905 Fax (403) 468-1058  
**Halifax:** 6080 Young St., Suite 300, Halifax, N.S. B3K 5L2 (902) 454-6475 Fax (902) 454-9066

#### Board of Directors:

Gordon F. Henderson, C.C., O.C. — Chairman Jan Matejcek — President  
 Composer members — Hagood Hardy, Paul Hoffert, Roger Matton, Edward Schwartz, Jim Vallance

Publisher members — Frank Davies (Thompson Music Publishing), William B. Kearns (Jobina Communications), Vice-President, Jehan Valiquet (Groupe Editorial Musinfo), Les Weinstein (Front Row Productions).

**Officers:** Fouad Khouri — Treasurer Beryl Truman — Secretary

© Performing Rights Organization of Canada Limited, 1989  
 Indexed in the *Canadian Periodical Index*  
 Second Class Mail Registration No. 5649  
 ISSN 0380-5131 Printed in Canada

DATE OF ISSUE: JULY 1989

# POTLIGHT

## Washboard Hank cleans up

## GOOD VIBRATIONS

Guitarists no longer have to shut themselves in the bathroom with their instrument or use an amplifier or, in severe cases, rent a hall, to get a decent resonating effect. With an Aspri Mechanical Reverb System, instant natural reverb is a pick, pluck or strum away.

The principle of this mechanism is a masterpiece of simplicity developed by Roberto Aspri, a Montreal inventor, guitarist, composer and notary among other things. In 1971, he had the idea of adapting an electric reverb device by attaching springs directly to the strings of the guitar without an intermediate pickup. It took 18 years and many prototypes to produce the final article: no batteries, no electrical wire, just a sleek plastic box in which three parallel steel springs are positioned. At the end of each spring are two flanges, which slide under a pair of strings. Vibrations are transmitted to the strings, and by a boomerang effect, return "amplified" to the sound board.

In order not to modify the volume or tone of the guitar, the little box "floats" about 8 mm above the sound board, its points of contact being only a tiny nut and the lower extremity of the instrument to which it is attached by a rubber-covered heel. The latter offers 19 possible positions to enable perfect adjustment to the majority of acoustic guitars. As yet, it is not possible to adjust the intensity of the reverb effect, but you can bet the company is working relentlessly on a system capable of this.

Alexandre Lagoya and Liona Boyd collaborated on the final development of the product, which has the official support of guitarists such as Al Di Meola, Jim Corcoran, Benevieve Paris and Michel Green. Already 20,000 units have been sold at fine instrument and accessory shops throughout the world. To obtain more information, contact Aspri Creative Acoustics, 6963, rue Saint-Hubert, bureau 200, Montreal, Qc H2S 2N1.

• Marie-Christine Blais

*The sleek Aspri Mechanical Reverb System produces natural reverb.*

The Honkers and Washboard Hank (far right): "When I see something that will make a sound, I bang it to see if it's a tone I need."

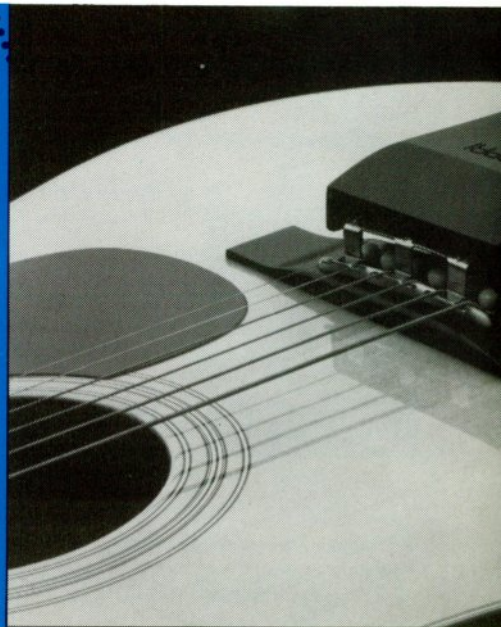
If your name's Washboard Hank, it seems that you might as well play the washboard. If you want to be considered among the greatest washboard players of all time, it makes sense to have a mighty big washboard. Trouble is, a washboard can tend to get so big that, before you know it, the "Washboard" is in front of the "Hank." But then, that's the music business for you.

On stage (either with gut-bucket guru Reverend Ken And His Lost Followers, or his own skillet lickers, Hank And The Honkers), Hank approaches his instrument with an enthusiasm that threatens current standards of acceptable public behavior. Offstage, mild-mannered Hank explains some trade secrets: "I've got a Canuck Globe board underneath it all." Hank's been searching throughout his own Canuck globe for items of debris — with certain tonal properties — to strap onto his board, a masterpiece of demented ingenuity which took him his entire career, and then some, to complete. "But it's not nearly finished yet; anywhere I see something that will make a sound, I'll bang it to see if it's a tone I need. I now have about 30 different tones on the washboard; klaxons, horns, cowbells, pinball bells, frying pans... I try to play these different tones using a kind of 5-string banjo technique. I'll hit a melody note and put a couple of fill notes in. I guess the feeling I'm trying to get is sort of pre-rock'n'roll. I just appreciate music where the instrumental players can strut their stuff and pound it out."

Not only an accomplished musician, Hank is a gifted songwriter in the genre of social satire. "The last song I wrote was called 'Stompin' Tom For Prime Minister,' and it goes like this: 'Stompin' Tom we need you/we're willing to feed you/if you'll move to 24 Sussex Drive/There's an American culture/trying to eat up our culture/without you we can not survive.'"

I think it's up to all of us as Canadians to help make Hank's dream come true.

• Dave MacIntosh



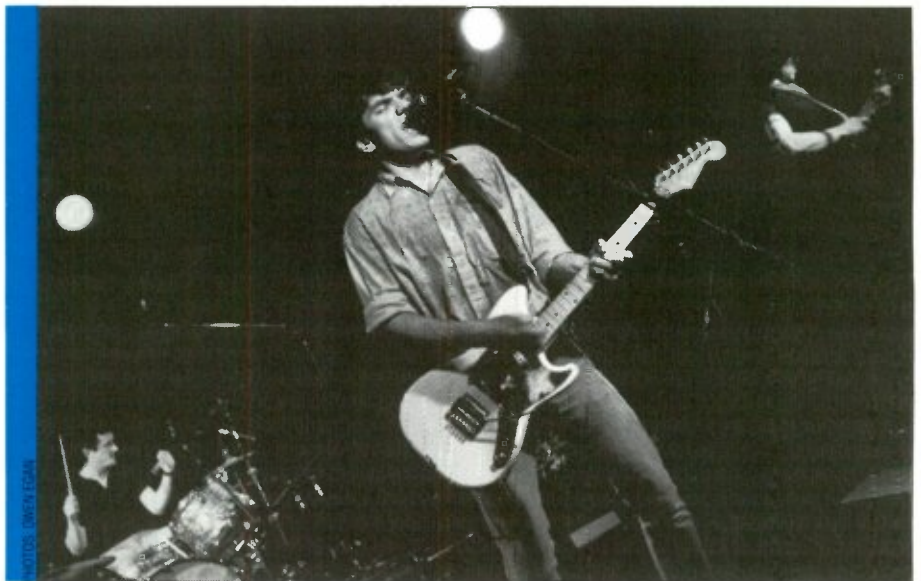
# CBC's 24-Track Studio

**B**rave New Waves, CBC Stereo's estimable new music program, has lined up a terrific series patterned after the BBC's *Peel Sessions*. Since last year, 19 groups, including **The Nils**, **Moev, Jr.**, **Gone Wild**, **Three O'Clock Train**, and most recently, **Sarah McLachlan**, have been sent into the Mother Corp's 24-track studio in Montreal to lay down tracks. The tapes are available to CBC radio stations only,

unless the works are licensed from CBC Enterprises, as was the case when Polygram purchased Brave New Waves' recording of **The Jazz Butcher** and released on it the B-side of *Spooky*. For shopping purposes, though, these

tapes are just the ticket.

Producer Kevin Kamota says the Brave New Waves staff is justly selective in its choice of acts to record; usually they've seen the band play live and have appreciated past recordings. Interested bands should send a demo, press kit and letter of intent to Brave New Waves, P.O. Box 6000, Room C-27, Montreal, Que. HC3 3A8.



Top: **The Nils**; top right: **Three O'Clock Train**

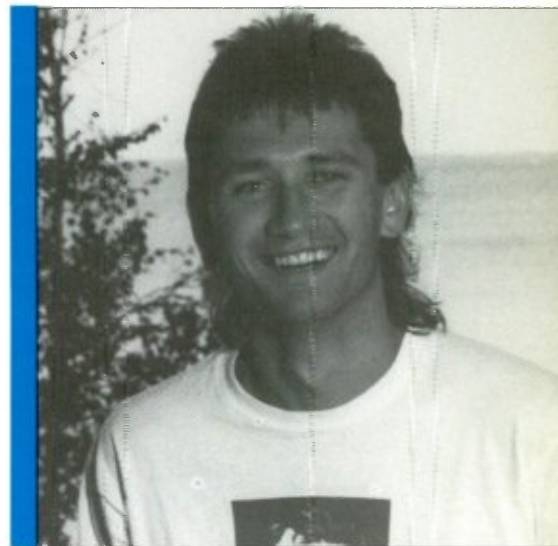
## Paul Pasmore

**"B**asically I've played with a whole bunch of different people," says Toronto bassist-at-large **Paul Pasmore**, who has recently worked with the likes of **Mark Korven**, **Belinda Metz** and **David Gibson** and is a member of Bill Grove's deviant jazz combo, *Not King Fudge*. "I'm a freelance kinda guy."

Recently, though, Pasmore rounded up six of his colleagues — drummer **Mark Kelso**, keyboardist **Greg Wells**, guitarist **David Occhipinti**, trumpeter **Michael White** and saxophonists **Mike Massaro** and **Andy Ballantyne** — to capture some of his own compositions on tape at Toronto's Manta recording studio, under the auspices of engineer **Rick Starks**. The bassist is at a bit of a loss to categorize the resulting collection of instrumental music (titled *Fretless Boy* in a *Fretful World*): "I don't really know what to call it," he confesses. "It's very melody-oriented — almost bordering on New Age, I guess you could say. I wouldn't really call it jazz, although there is improvisation in it."

Fusion, maybe?  
 "Yeah, you could call it that. But it's definitely not like *Weather Report*. It's more along the lines of L.A.-type fusion — *Yellowjackets* or something."

Originally from **Sarnia, Ont.**, Pasmore moved to Toronto eight years ago,



studying music for three years at **Humber College**. He's been a "jobbing" musician ever since. He plans to continue doing freelance sessions and gigs, but he's also been shopping around for a record label to put out *Fretless Boy*. This fall he'll start playing the material in clubs with his recording cronies. "I enjoy playing other people's music," says Pasmore. "I just felt that the only way I was going to get complete personal satisfaction was to play my own music."

• **Tim Powis**

# RANDY BACHMAN

## and the land that time forgot

*(Or, the original BTO is on the road and a new album should be out this fall!)*

by Dave Bidini

Once upon a time, there existed a teenland where giants carried sunburst guitars, using mountains for amplifiers and icebergs for fingerpicks. They stampeded like a thousand thundering dinosaurs across the Canadian Shield, shaping the landscape into a prehistoric stomping ground of tectonic eruption and fuzz-wah overdrive. But after centuries of roaring with all the zeal and loudness of God's great power supply, the Plain could hold them no longer, and so the giants were swallowed by the earth like minnows into a pelican's pouch, having vanished from the kingdom they once boldly ruled.

---

### Legend No. 1

---

“One night **The Guess Who** were playing in Kitchener with Junior Walker. We were doing our last song of the evening when I broke a guitar string, so after the set, I restrung it on stage and started jamming on this riff, you know, nothing special. The band joined in and we had something going, so I looked

*Bachman: "It was time to give everyone the real thing!"*

around for **Burton Cummings** and saw him outside the back door of the club, talking to friends. I guess he thought the music he was hearing was some tape over the p.a. system, 'cause what I was playing was brand new, and when I yelled: 'We're jamming! We're jamming!' he didn't even move. Finally he realized what was going on, so he hopped up on stage and sat down at the piano. I started to yell: 'Sing something! Sing something!' He didn't do much until I looked over to yell at him again, and that's when he started screaming: 'AMERICAN WOMAN! STAY AWAY FROM MEEEE!'”

---

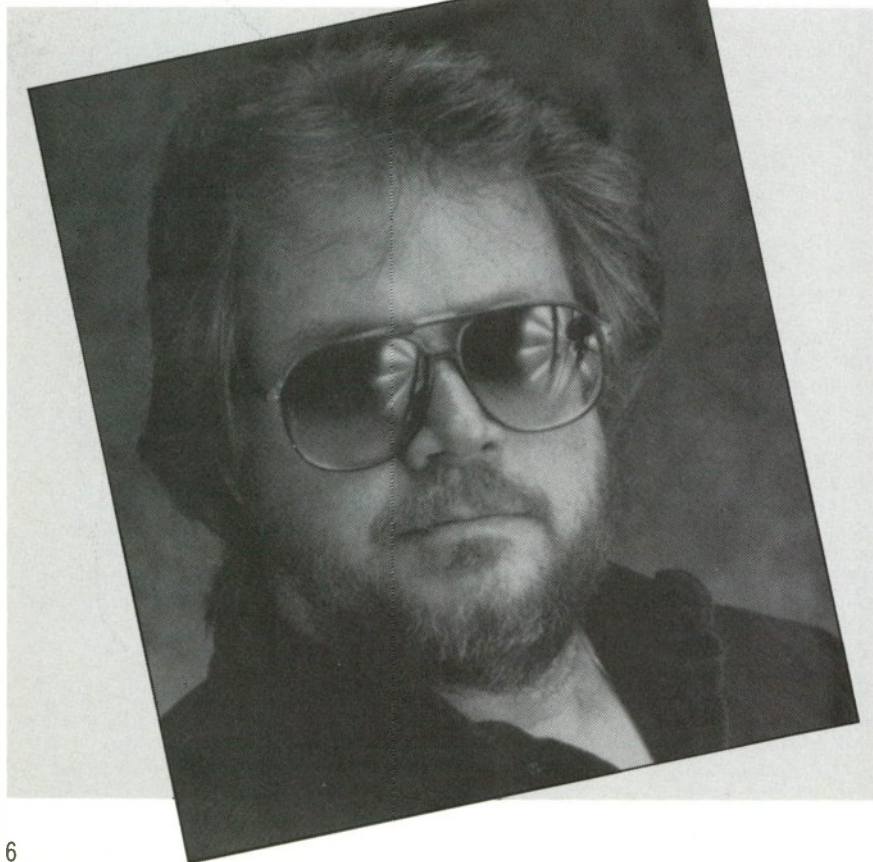
**Randy Bachman** was one of these giants. His hall of fame of hammer-ons is higher than ten Bryan Adams' stacked vertically: "Shakin' All Over," "These Eyes," "Done Robbin's Gone," "Blue Collar," "Undun," "Hey You," "You Ain't Seen Nuthin' Yet," "Roll on Down the Highway." And while some giants remain extinct and others get excavated and put on display, Bachman, after all these years, is no museum exhibit. Having gilded Canadian rock history with hit records and a how-to guitar technique, Bachman has refused to let the stone-age set in his fingers. With the success of recent **Guess Who** and **BTO** reunions, plus a few inspired cover versions by new bands (D.O.A. and NYC rappers **Big Mouth** to name two), time has allowed Bachman to be a hero again, just as he was in the '70s, when he helped motivate young Canadians to buy guitars and form bands. His staple, "Takin' Care of Business," is a paradigm for contemporary CanRock.

---

### Legend No. 2

---

“We had this song with **The Guess Who** called 'White Collar Worker,' which was more or less 'Paperback Writer' by



The Beatles, except with 12 or 15 chords in it and an opening line that went: 'We get up every morning/From the alarm clock's warning/Take the 8:15 into the city.' When I formed BTO, I played around with it some more, and then one night in Winnipeg, **C.F. Turner** (bass and vocals) came to me after our third set and said that he was too hoarse to sing. I'd only sung harmonies in The Guess Who, and was no lead singer, but I did anyway, because you don't have to be a great singer to get away with sounding like Neil and some Santana. I could play this long guitar solo in the middle to stretch out the set and get it over with. But pretty soon the audience, who were really drunk at this point, started yelling for some rock and roll, so I just started in with those three chords — C, B flat, and F — and told the guys to come in loud and clear on the chorus. When we went to record it, I gave the words to Fred, but he said: 'No way, pal. It's your song, you sing it. Look at Dylan. You can sing, anyone can sing.' So I sang."

**B**achman's history is not only one of arenas and record deals, but of perseverance. The Guess Who once turned down a lucrative, yet binding, British record deal after spending some \$20,000 to fly with their equipment to London to record an album. Some years later, Bachman quit The Guess Who at the height of its popularity (around the same time his pal, Neil Young, quit CSNY) to form his own band. Combine this with the problem of making a living playing music in the '60s in Canada and you realize that Bachman is one of the lone giants to have gallantly survived extinction.

## Legends No. 3 and 4

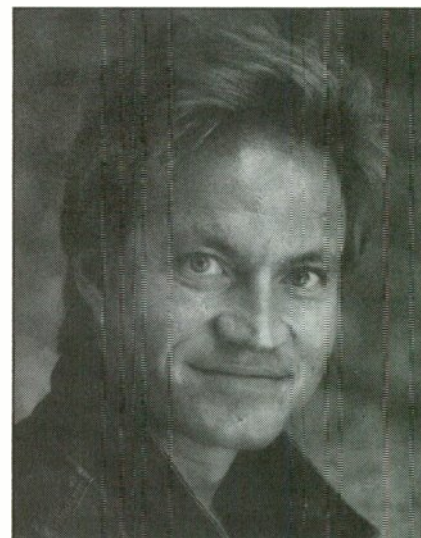
"I remember going to the Kresge's in Winnipeg and picking up *Billboard* and reading that 'Shakin' All Over' was number 22 on the charts. The lady behind the desk didn't believe me when I told her that this was our group, The Guess Who. A few days later, we got a call from some guy in New York inviting us on the Ed Sullivan show. We cut school and arrived in N.Y. expecting all these people to be waiting for us at the studio. Instead, we spent most of the day knocking on the door of the TV station, trying to convince an old security guard that we were booked for the big show. As it turned out, of course, we had no such arrangement with Ed, so we ended up in our record company's office, where they introduced us to Hal David and Burt Bacharach and Ashford and Simpson. The rest of the time I spent sitting quietly in the corner of

recording studios, watching Dionne Warwick make her new album.

"After the song 'Hey Girl' became a hit in the U.K., The Guess Who flew to London with all our equipment to record an album for King Records. I remember being so excited at the possibilities of buying rare Cliff Richards and Beatles singles; I was just as much a fan as I was a musician in those days. So we showed up at the record company's office, where they laid out a contract on the table, one that would promise us \$160 per week for the next five years. We asked them about royalties and publishing and they said: 'Right, well, you'll get \$160 per week for the next five years.' 'Yah,' we said, 'but what about percentages?' and they said, 'Well, you see, you'll get \$160 per week, for the next five years.' They didn't realize that we were making that kind of money playing highschool dances in Winnipeg. They figured that they could trick us into letting them own The Guess Who, but at that point, we didn't want to be owned by anybody. So we told them, 'No thanks,' and walked away. We were \$20,000 in debt to Air Canada and had only \$420 to spend between seven guys. But that's when we really became a band."

**B**achman **Turner Overdrive** have sold over 15 million albums worldwide making them one of the most successful North American recording groups ever. From the great ironic success of the anti-American single "American Woman" in 1970 to "The Other Side of the Evening," the song Bachman wrote this year for the new **Irish Rovers'** album, our giant has been able to survey CanRock from an armchair in both the worst bars and the best hockey arenas. He's seen bands rise and rust like shock absorbers on your dad's LTD. But while the **Five Man Electrical Band**, Max Webster and Chilliwack have ended up as footnotes in the great Canadian song dictionary, the B in BTO has remained a constant. Bachman has rallied all the original members (Fred Turner, **Blair Thornton** and brother **Robbie Bachman**) to tour Canada this summer to certify new tunes he's written for an upcoming album. In a press release distributed by manager Bruce Allen, Bachman proclaims: "It was time to give everyone the real thing!" While new Canadian bands continue to landscape a territory all their own, the giant plays its anthem — C, B flat, F — across a tundra, once so bare. ■

*Dave Bidini is a Toronto-based freelance writer and member of the Rheostatics.*



From top: Fred Turner, Blair Thornton and Robbie Bachman



# MAKIN' IT! MAKIN' IT!

by Lenny Stoute

*Can a pop musician really perform in elementary schools and shopping malls across the country and end up with his integrity intact?*

**S**o the kids in the mall haven't been getting the best publicity lately. But newcomer **David Gibson** sees them as an important resource in building his musical career. Last April the Toronto-based, 26-year-old pop singer launched a unique cross-country tour in support of his self-titled debut album, during which he made appearances solely in schools and shopping malls. Shades of Tiffany, you say, but the enthusiastic receptions that have greeted Gibson at each stop on the tour so far are being closely watched by even the most diehard industry naysayers.

Gibson's the first Canadian artist to have a go at this very cost-effective method of breaking an album, but you can bet he won't be the last.

"I looked at my situation; a new voice with a new record, and I realized no one's going to come and get me so I decided to go out and introduce myself to them. And what better location than shopping malls? They're filled with young people anytime you look.

"Right now the majority of my audience can't

get into nightclubs, so why should I be playing in them?"

Nor have the bad raps and cheap knocks affected his enthusiasm. He's heard the project described as not a real tour, an over-inflated case of pandering and a way of dodging playing with a live band. He's heard it all and he's got his bases covered.

"The strategy this time is to get people to know who David Gibson is and frankly, for any act at my level, a cross-Canada live tour would be a financial disaster, with no guarantee of reaching the audience you're after.

"Obviously this approach isn't for everybody but it's perfect for me and I think you'll see a number of other performers try it. It's following in the grand old rock'n'roll tradition, really, because all the greats like Elvis, Chuck Berry, the Beatles, built their careers on acceptance by the teenage audience first, then the older types picked up on it."

The Mall tour is an offshoot of yet another meet-the-people program which Gibson originated. This one involves going into highschools for open discussion sessions on the perils and perks of breaking into the music business successfully.

"Basically, I go in with a short overview lecture on what it's like on the ground floor of the music business. Originally, it took about half an hour, but now they're stretching to an hour and a half with most of the time given over to open discussion.

"A lot of kids feel the music industry is a viable career choice for them, but there's a lack of information at the most basic level. So we talk about aspects like how royalties are paid, how to maximize a band's time on the road by

getting in touch with local radio stations and press in advance of the show, how to get recording money and how best to spend it. I'll play a demo and show how a song evolves up until it's recorded; we'll talk about anything in the business they care to know about."

**T**hese are quiet times in the Canadian sex symbol biz and Gibson, with his boyish, tousled good looks and endearing aw-shucks charm, is in a hot position to shake them up. Bryan Adams has gone all serious, Corey Hart's pretty much played out, Mark Holmes has gained weight and the guys in Blue Rodeo are, well... kind of old. So there's this gap, and there's Gibson; the two seem destined to come together.

"I never sat down and said, I want to be a sex symbol. Image is something other people have of me, I guess. I knew I didn't want to wear a whole lot of leather nor did I want to come across as Mister Smoothie, but when the cameras are rolling you've got to look like something.

"I decided to look like me, just cleaned up a little. No teased or blown-dry hair, no fancy duds, so I guess what was left was me looking comfy in my favourite baggy t-shirt."

To date, there's no major campaign to sell Gibson as the hot new sexyboy but audiences are giving him that kind of reaction. When the shoe starts fitting this snugly, chances are he's bound to wear it.

The time is also right for him musically. With the likes of Rick Astley topping the charts, Gibson's brand of soul-pop is finding a warmer reception. His enticing, mid-range croon can lash out with the snap of a bullwhip and while the material is mostly vignettes of love in the one-to-one zone, the lyrical insights carry it beyond the mundane.

"It's pop. But that doesn't mean it has to be soft and reassuring," remarks Gibson.

"The problem with singles is that they can be misleading. The first one I put out was a reggae-type tune, and right off there was the assumption that's all I could do. This album has quite a bit of variety; along with the pop there's a dark and eerie vein surfacing in songs like 'Rumours.'"

"The deciding factor in holding the album together is my voice. It has its own unique qualities and quirks that come through on all the songs. I've been told there's a dark shade to it, a touch of melancholy that creeps into even the happiest tunes."

**T**he boy's been told a lot of things in the course of getting his act together. Shopping his early singles in Canada, he was told to go away. Which he did, to London, England, where



he found a warmer reception in the office of Peter Waterman, guiding light behind Astley and Bananarama. The pair hit it off and Waterman offered a deal with his own Loose Ends record label.

But Waterman had his hands so full the project languished and mentor Dominic Troiano told Gibson he'd be better off getting back home and giving the North American market another shot.

"The situation with Waterman was bogging down," remembers Troiano, a Toronto-based producer/arranger/musician, "and the more I listened to David's stuff, the more knocked out I was and the more convinced that he could make his mark in North America.

"From the response to the first album, we've got a solid base to build on. That we chose to cultivate that audience through schools and malls is no big deal. Since when is it strange for a pop singer to cultivate the teenage market? Have all the rock critics aged overnight? Is that why they think playing to a teen audience isn't cool?"

"Listen, this mall tour isn't something just anybody can pull off. But David's an intelligent, articulate young man with a natural rapport for young people. I can't imagine any circumstance in which doing this tour is going to hurt him."

The decision to sign with Troiano's Black Market label stemmed from a single impulse: the desire to make the album without interference from a major company.

"We came close to a deal with one major label, but they wouldn't leave us alone during the recording, so we had to pass on them, which wasn't easy, I can assure you," says Gibson ruefully. "With Black Market we've the best of both worlds; we've got creative control over the project plus the benefits of A&M's distribution system.

"I was lucky to hook up with Dominic because I'm not a very easy person to work with and I have very definite ideas of how things should go. In production, I'm not as concerned with getting things perfect as I am with getting them to sound human. I'll leave in mistakes if it adds to the warmth of the sound."

For all his avowed prickliness, David's very much a team player, quick to give credit to his collaborators. Apart from his praise of Troiano and bassist/co-producer Howard Ayea, he takes every opportunity to laud his lyricist **Rob Uhlig**.

"I've been writing with Rob for about seven years now and we've got a fine working chemistry. I trust him to get the feel of what I'm after. Generally, I'll give him the finished version of a tune with me just singing nonsense lyrics or making sounds, we'll talk about it, then he'll go off and write the lyrics.

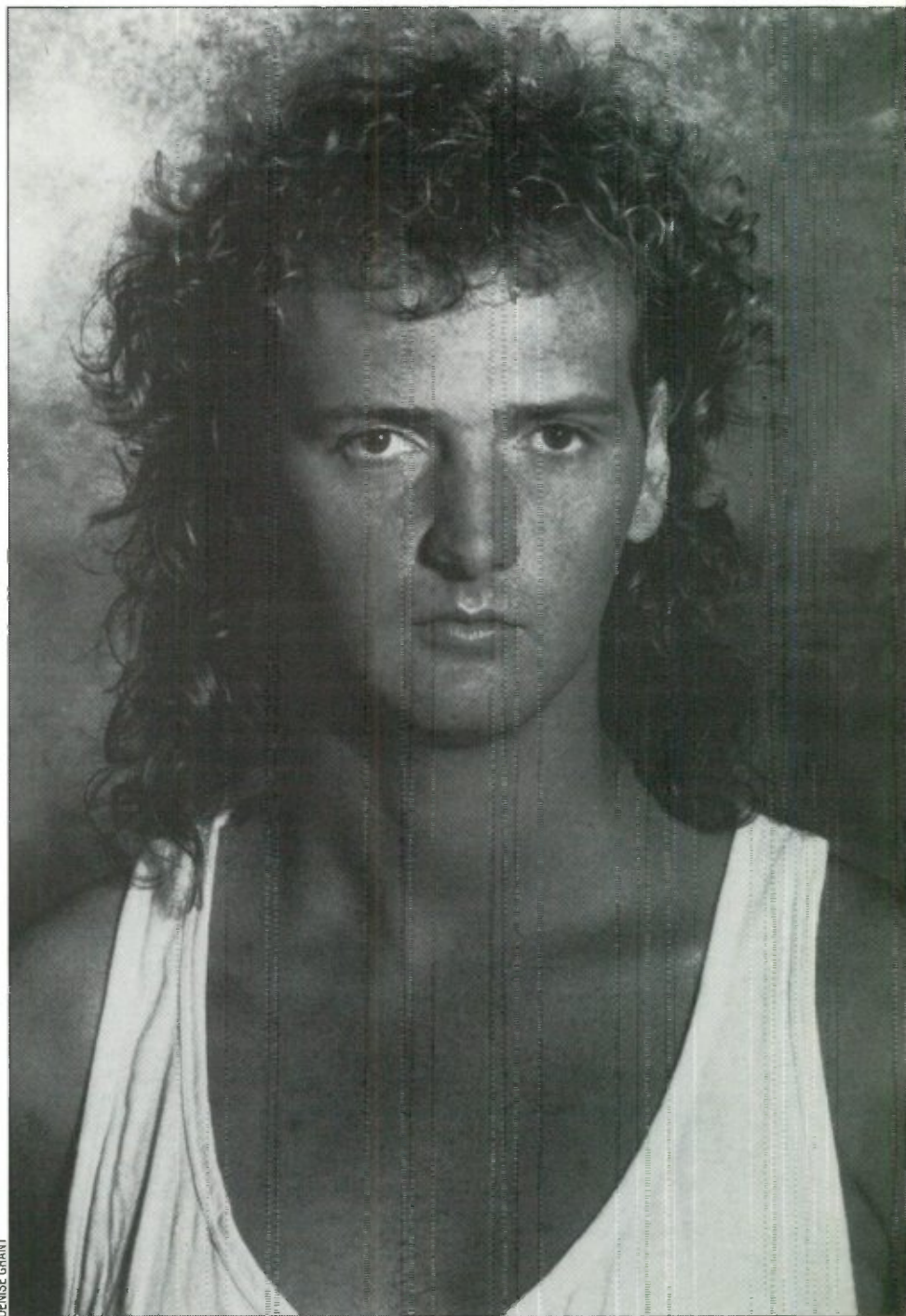
"On tour, he doubles as road manager and we take along guitars and a Casio and it's a very productive time. So I'm sitting pretty for the next

album with about 20 tunes in the can and I feel very far ahead of the game because we've only just begun to work this album. We've released three singles and it's got to be good for at least one or two more. The state of the industry these days pretty much makes it mandatory that an LP yield at least four singles or it's thought of as a bit of a failure."

He says it with a self-deprecating tone but

you know in his heart that particular F word doesn't figure in his career plans. He's come too far, worked too hard and has too much to offer. ■

*Lenny Stoute is a Toronto-based freelance writer.*



DENISE GRANT

Gibson: "I realized no one's going to come and get me so I decided to go out and introduce myself to them."

# Marimba specialist



# Beverley Johnston

by Jennie Punter

**T**he percussion solo. One could conjure up plenty of images to accompany the phrase: jazz icon Buddy Rich hammering, banging, swishing, beating away on the kit, Bill Bruford delivering an atmospheric piece on the latest technology, a virtuoso African or Latin drummer creating complex rhythms. But for those in tune with Toronto's contemporary music scene, a vision of the outstanding percussionist **Beverley Johnston**, surrounded by a multitude of instruments, might be the first to spring to mind.

A marimba specialist, Johnston is a regular member of the Arraymusic Ensemble (which she joined in 1983) and a founding member of the Toronto Percussion Ensemble, a quartet that formed in 1980 after the members graduated together from the University of Toronto's Faculty of Music. Johnston is the faculty's first woman graduate in percussion.

Besides some commercial work and frequent solo concerts, her other regular gig is with the National Ballet Orchestra, which made an extensive tour of Germany with the company in June. Johnston, who looks a little like a willowy dancer herself, says in fact that learning a new percussion piece often involves some intricate choreography.

"When you first learn a piece, you're always falling over your feet." Once she's worked out the steps, however, she becomes a prima ballerina of percussion. Reviews of her performances have been glowing, and her reputation as a talented, versatile musician with a leaning towards the experimental has attracted composers — like Alexina Louie, **Jean Piché**, **Michael Horwood** and **Gary Kulesha** — eager to write works specifically for her.

She is a champion of these composers as well; last November she attended the annual Inter-

national Percussive Arts Society conference in San Antonio, Texas. She was a featured clinician and performed many original Canadian works.

Johnston's repertoire is as varied as the musical groups she plays with. Now, more than ever, she is interested in exploring and expanding the repertoire for her favourite instrument, the marimba, to include both original and adapted works. For instance, at a Music Toronto recital

held at the St. Lawrence Centre earlier this year, Johnston performed *Toccata*, a flashy work written for her by Kulesha that shows off her technique on marimba and includes sounds from tamtams, cymbals and Thai gongs. Also on the program were her own arrangements of J.S. Bach's *Violin Partita in E Major* and the Gigue from his *First Piano Partita in B-Flat*.

Bach's music adapts wonderfully well to the marimba, a 20th-century keyboard percussion instrument that evolved from the xylophones of African and Polynesian cultures. Johnston mostly uses her four and four-and-a-half octave marimbas; as well as learning new repertoire, she also loves improvising on the instrument, which has marvelously melodic dimensions.

Johnston's musical training actually began with seven years of piano lessons in her native Montreal. At age 13, she took up the sticks and mallets at high school; at CEGEP, Vanier College to be exact, her studies became more intense under the private tutelage of Lanny Levine and Mme. Claire Durand Leduc.

But it was only while studying at U of T — under Russell Hartenberger of the renowned percussion quintet **Nexus** — that she began contemplating becoming a full-time performer. She started off in a music education program, but the more concerts she played, the closer she edged towards a performing career.

Composers were even writing for her at university. **Larysa Kuzmenko**, then a music student as well, composed a work for vibraphone, harp and flute (*Elegy And Song*). The composer was given another opportunity to write for Johnston when an Ontario Arts Council grant came through; the 15-minute *Concertino for Vibraphone, Marimba and Orchestra* was given a premiere performance in June, 1987. Johnston is performing the work again in January of next year



Johnston: Drummer of choice for top composers.



*The co-founder of the Toronto Percussion Ensemble and member of the Arraymusic Ensemble is a master arranger and improviser.*

in Winnipeg with the Manitoba Chamber Orchestra.

New works are coming at Johnston thick and fast. The infamous Toronto composer Harry Freedman is working on a solo marimba piece, which will probably be complete in the fall. Earlier this year, Walter Buczynski composed a work for tuba and marimba, called *Seventh And Lakeshore*. And a work for percussion, tape and tuba by the Greek composer Christos Hatzis, who now lives in Canada, was given its premiere performance at a May Arraymusic concert. Johnston is performing this work (which was commissioned by the CBC), along with several others, at the Athens Festival this July.

"The more you work with a composer, the

more you understand what he or she writes like; and it becomes easier to explain what you want." Gary Kulesha and Beverley Johnston are certainly fans of each other's work. His 1984 work, *Angels* was the first piece written for her largest marimba and is included on her 1987 CD recording, *Impact*, on the Centrediscs label. Currently Kulesha is working on a piece for the Canadian Chamber Ensemble, made up of Kitchener-Waterloo Symphony members, which features bass clarinet and — what else? — Johnston's marimba. The composition will be performed at a November concert.

These days, Beverley Johnston is eating, sleeping and breathing contemporary music; but dur-

ing our interview in April, she described, with a stary-eyed look, some of the first modern marimbas. It seems in the Victorian era — when bigger and more elaborate was better — enthusiasts built enormous marimbas that filled entire rooms. I'm sure she could easily find a handful of composers to write works for such an instrument, but if only someone would build her one... any takers? ■

---

*Jennie Punter has been a regular contributor to Music Scene. Her last article was **John Burge's Choral Music**.*

# Native Music

by Tim Powis

*Ed's note: Unless it's a Buffy St. Marie recording, chances of hearing Canadian native Indian music are slim if you happen to live in any of the country's major cities.*

Canada's only native music record company, Winnipeg-based Sunshine Records, has put out some 150 native music records since its inception in 1973, however, they're primarily distributed to northern communities in Ontario and out west. "We haven't got any kind of real good distribution, though we do send records to native organizations across Canada and our mail-order business gets everywhere," says A&R manager Adam Salamandyk. The day we called, the Whitefish Bay Singers, a powwow group from Ontario, was in the studio recording songs for their upcoming album.

Sam The Record Man is the only record chain we know of with a native music "section." The main store in downtown Toronto had two native albums, *The Old Natives* and *Metis Fiddling* (1987) and an *American Wardance* record.

"There's just no market for it in southern locations," admits Jean-Pierre Desjardin, of CBC radio's Northern Services Department. If you're determined to hear it, however, Desjardin suggests you make requests to the CBC, which has produced about 15 native music albums, or check out the native music sections in the Public Archives, The Museum of Man in Ottawa, the libraries of the Universities of Laval and Montreal

and at native Indian organizations across Canada.

We knew very little about the native music scene in Canada. So, armed with phone numbers of PROCAN-affiliated native musicians and directors of native Indian organizations across Canada, as well as contacts at the CBC, Toronto freelance music writer Tim Powis hit the trail and came back with this report.

The most deeply ingrained notion most non-native North Americans have of native Indian music is that conveyed by movies about the wild west. At the same time, most of us — as sophisticated folk who tend to doubt the veracity of Hollywood-induced stereotypes — probably believe that the popularized depiction we've been given is either hopelessly distorted or bears no resemblance whatsoever to the real article.

But as John Kim Bell, the classically-trained composer/conductor and founder/president of the Canadian Native Arts Foundation (CNAF), explains, "The native music you hear in Hollywood westerns is based on real native melodies. But when you take a native melody and combine it with Western harmony, you get the Hollywood version. It comes out either stereotypical or sounding Chinese."

Bell, 36, who has scored music for television shows dealing with native issues and has conducted the Toronto Symphony and numerous other orchestras, only began studying native music heritage in recent years. "Even I used to look on native music as simplistic," admits Bell. "But it's far more complex than it seems at first. It's modal and includes either half-tones and quarter-tones." Because of its complexity and foreignness and because it is passed on from generation to generation as part of an oral tradition, the music is

(Continued on p. 13)



The Pierce Brothers Band play conventions in downtown Vancouver, and at rodeos out of town.

## The Ways Radio Pays

by Mark Caporal

The licence fees received by PROCAN from Canada's licensed radio stations represent the largest portion of income for our affiliated composers. Obviously, the administration of these royalties is vital to a writer's livelihood, yet there still seems to be an air of mystery surrounding the procedures that PROCAN uses to convert radio airplay into hard income. I will try to outline our system in an easy-to-understand manner, hopefully dispelling some of the myths that remain deep in the crania of many of our affiliates.

As with any system this complex, there are many variables and special situations. This is designed as a general guide applicable to most radio broadcast performances.

### The Background

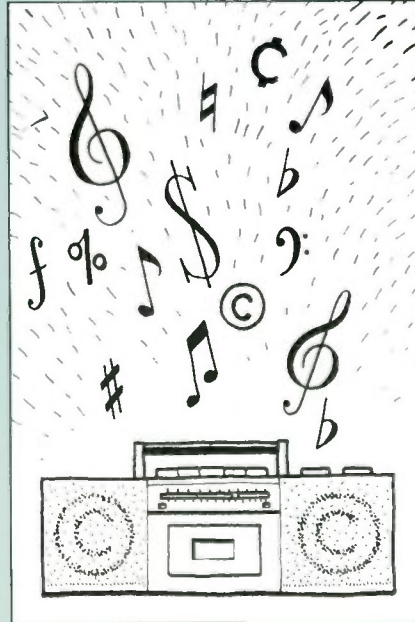
The concept of private, commercial radio is pretty much unique to North America's broadcast system. In most countries radio is a state-run affair, resulting in a smaller number of stations in each territory. The great number of private stations in Canada and the U.S. provides special challenges for performing rights societies when it comes to collecting, identifying and processing radio broadcast information.

In Canada, there are currently close to 420 private, commercial stations which air at least 12 hours of broadcast material each day. Further, these stations are primarily music-oriented stations that operate on a 24-hour basis. These stations provide a potential annual total of close to 3.6-million air hours.

On top of this, there are currently 47 CBC stations operating in the English-language network and 21 in the French language network, which adds up to another 590,000 air hours. All told, many, many millions of song performances take place during those multitudinous broadcast hours!

### Logging and identification

Obviously, in order to credit and pay royalties to composers, lyricists and publishers whose music has been broadcast, we must know what works radio stations have played. But with current technology, it is not economically feasible to attempt to log every



performance on every private radio station every day. We are faced with collecting accurate airplay information nationwide, in a cost effective manner relative to the licence fees collected. In 1989, 3.2 percent of a commercial radio station's revenue will be allocated to licence fees to the Canadian performing rights societies, while CBC radio will pay 6.556 cents per capita.

System evolution and practical application have led to our using a sophisticated "sampling" system to monitor radio performances. Basically, this sampling system has been constructed in a manner which recognizes music format, geographical region, and language (English and French). While every private station is requested by PROCAN to complete a performance log just twice a year — one for a three-day period and one for a four-day period — the system ensures that PROCAN receives, every week of the year, representative radio logs from each geographical region of Canada, in each major music format in both official languages. The timing of the requests is designed to spread out the logging evenly over the four calendar quarters that parallel PROCAN's quar-

terly royalty distributions.

In total, PROCAN receives and analyzes radio logs for approximately 2 per cent of the total annual air hours of all radio airplay in Canada. That may not seem like a great deal, but remember that is well over 200,000 actual air hours of information that must be collected and analyzed. The hands-on work load is staggering and costly when all the steps between the DJ and the writer's royalty statement are considered.

Each musical work indicated on the log must be analyzed and matched up with title information in the PROCAN data base. Once the logs from a particular quarter have been completed, a computerized synopsis of all titles is prepared, showing the total number of logged performances for each title. This provides the basis for the preparation of the quarterly radio royalty distribution.

Radio performances on CBC stations are analyzed differently. All network performance details (both French and English) are supplied to PROCAN by the CBC and all 100 per cent of it is analyzed. For CBC local and regional broadcast performances, however, the CBC supplies sample programming.

### The Distribution

The nature of the sample itself suggests that each logged performance represents a larger number of 'actual' performances. To compensate for stations that are not being logged during a particular period, the identified logged performances are multiplied by a 'sample factor'. This factor is determined by dividing the number of air hours logged into the total number of air hours there are within each sample grouping (music format, geographical region, language) during the sample period. These 'sample factors' can vary slightly from quarter to quarter.

The main determinants in calculating the royalty payments are: 1) the total amount of money available for distribution, and 2) the total number of payable performances there are in a particular distribution period. The total dollars available for distribution for radio performances is comprised of commercial radio licence fees, income for the

(Continued on p. 4)

# Forty Years of Concert Music in Quebec

The 40th anniversary of PROCAN's Quebec Division was marked May 14, in the friendly atmosphere of l'Auberge Le Vieux Saint-Gabriel in Old Montreal, during a special luncheon to honor 12 affiliated composers from that province.

The gathering was launched by PROCAN President Jan Matejcek, who briefly reviewed significant musical events of the last four decades, paid tribute to the great contribution of Quebec artists to music in Canada, and underlined the important role BMI Canada (now PROCAN) played in the development of concert music on a national and international level. Then it was on to the matter at hand as each recipient was called upon to join Quebec Division concert music representative Denise Monast to accept his award.

The year 1949 is recalled as the year in which PROCAN's Quebec Division was formed, but also the year in which **Otto Joachim** arrived in Montreal, via West Germany and the Far East. Co-founder of the Montreal String Quartet, in 1956, he was also one of the first Canadian composers of serial music and the first to adopt aleatoric trends. His parallel career as a painter dates from 1980.

**Jean Papineau-Couture**, composer, professor and administrator, is affectionately known as the "dean of Quebec composers" and was the first to make composition a profession in its own right. He is working at present on nothing less than a *Microcosmos* for the organ!

**François Morel**, a professor at Laval



PHOTOS: CHARLES RICHER

Denise Meloche, Director of the Quebec Division, presents an award to André Prévost.

University in Quebec City, was among the early pioneers of contemporary music. His works have been heard widely, notably in New York, (*Antiphonie*, under the legendary Leopold Stokowski), Moscow (*Deux études de sonorité*), and in China (*Boréal*).

**Roger Matton's** *Mouvement symphonique II*, by way of comparison, was probably the first orchestral work by a Canadian to be heard in the Soviet Union

— in 1962. A longtime professor in the folklore department at Laval, who has just retired, he is also one of our most performed composers of orchestral music.

**Gilles Tremblay**, a professor at the Conservatoire de Montréal, was one of the first administrators of Montreal's *Société de musique contemporaine du Québec*, and perhaps the Canadian whose works are most frequently heard abroad.

The name **André Prévost** brings to mind *Terre des hommes*, that composer's inaugural work for Expo 67 in Montreal. A recording of his children's tale *Le Conte de l'oiseau*, which has been translated into several languages; was named honorary recording for the International Year of the Child, by UNICEF.

**Jacques Héту**, who heads the music school at L'Université du Québec à Montréal, is the composer of a large and widely performed catalogue of works. Among his recent successes are the imposing *Missa pro trecentesimo anno*, commissioned for the 350th anniversary of J.S. Bach, and, *Images de la Révolution*, commissioned by the Montreal Symphony for a premiere this past May.

Composer and musicologist **Brian Cherney** is the author of a major reference work on **Harry Somers**, published in 1975 by University of Toronto Press. In 1979, his *String Trio* tied for top position on the International Rostrum of Composers list of recommended works, in Paris.

**John Rea** has been Dean of the Faculty of Music at McGill University for three years, but has still managed to pursue an active career as a composer of works heard in performances by the likes of Vancouver New Music and The Toronto Symphony. He was a founding member of the Montreal concert society *Les Evenements du Neuf* and is an administrator for the SMCQ.

**Michel Longtin** came to composition by way of the theater and pantomime, and has composed a number for electroacoustic and instrumental works for film and dance. He succeeded Serge Garant as professor of composition at the University of Montreal.

**Walter Boudreau**, for his part, succeeded Garant as artistic director of the SMCQ Ensemble. He has a reputation for stressing the spectacular in his music, and for introducing a new public to the vast repertoire of contemporary music through the SMCQ.

Finally, we come to **Denys Bouliane**, who has lived in West Germany since 1980 and is one of Canadian music's most eager foreign ambassadors — as a composer, lecturer and broadcaster. At 32, he was the youngest composer to receive the Jules Leger Prize for New Chamber Music, in 1987.



At the reception: (l-r) François Morel, Otto Joachim, Jacques Héту, Jean Papineau-Couture, Roger Matton, PROCAN President Jan Matejcek, co-founder of the SMCQ Ensemble Maryvonne Kendergi, Gilles Tremblay, André Prévost and Brian Cherney.

## Student wins PROCAN jazz award

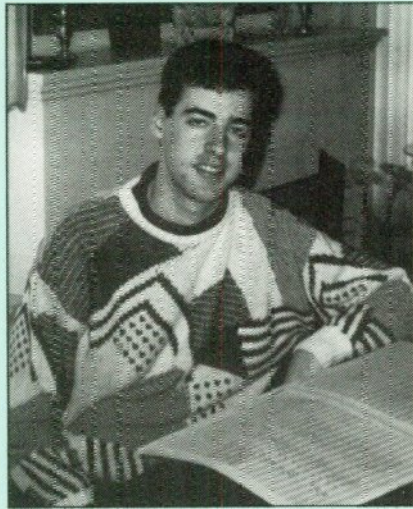
**S**eymour Axler, a 19-year-old Edmonton, Alberta, Science student is the winner of the 1989 PROCAN Jazz Composers Competition.

Axler, who enters his third year of Micro-biology at the University of Alberta this fall, will collect a cash prize of \$2,000 for his piece called "Once", written last January for the university's Stage Band.

Axler studied piano, theory and classical harmony at the Royal Conservatory of Music and started playing the trombone in Grade 7. In his early teens he played in a local college band before joining the University of Alberta Stage Band in Grade 10, when he first started composing. His compositions have been performed by the Stage Band, and for the past six years he's attended the National Finals of the Canadian Stage Band Festival.

As to what's in store for the future, the young composer was as specific as most teenagers. "Everybody asks me this and I just haven't made up my mind yet."

The annual Jazz Composers Competition, sponsored by PROCAN to encour-



Axler's "Once" is "just so musical."

age the composition of works for big-band jazz ensemble, attracted superlative entries this year, said jury members Phil Nimmons and Gary Williamson, both Toronto composers, performers and educators. Referring to the winning work, Nimmons commented on the sensitive treatment between the tenor sax solo and the band, and the fine orchestration of the composer's musical ideas. "This work is just so musical," Williamson added.

An Honorable Mention went to Gregory Furlong of Toronto for his work "El Hacha." Furlong has a Mechanical Engineering Degree from the University of Ottawa and is pursuing a degree in composition at the University of Toronto. He received the Ben McPeck Memorial Scholarship in 1987 and the Glenn Gould Composition Award in '88.

## Business Centre at NMS

### Program rebates music business investors...but no takers yet

**I**nvestors in small music businesses in Ontario may be eligible for incentive grants — or cash rebates — through the provincial government's Small Business Development Corp. (SBDC) program.

The program — which also provides a match-up service, in which *investors are hooked up with eligible small business proposals!* — has been available to the music industry since January 1, 1987. But the program has yet to attract applicants from music-related businesses.

"Most Canadian controlled record companies with no more than 150 employees, paying at least 75% of their

wages in Ontario, would qualify," James Loken, a legislation specialist with the government, recently told *The Record*. Firms engaged in services to the record industry are also eligible, including production companies, publishers, mastering services and recording studios.

"There are a lot of funds available," says Loken. "The film and theatrical industries have taken full advantage of it but the music industry has not."

For more information about the program, call (in the Toronto area) 1-800-263-7700 or (outside Toronto) 1-800-263-3960.

## Claudette Fortier appointed Director of SODRAC

**C**laudette Fortier was appointed Director of the Society for Reproduction Rights of Authors, Composers and Publishers of Canada (SODRAC) on April 1. She replaces Zénaïde Lussier, SODRAC's director since its inception in 1985.

Fortier has worked with the Société des auteurs, chercheurs, documentalistes et compositeurs (SARDEC) since 1976. She has served on the Executive Committee of the Conférence des

associations de créateurs et créatrices du Québec and, from 1984-1986, was Vice-President of the Board of the Canadian Conference of the Arts (CCA), and president from 1986 to 1988.

Following amendments to the Canadian Copyright Act last year, SODRAC and L'Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ) signed a five-year agreement, on April 5, with a royalty fee of 5 cents per song.

PROCAN is once again co-sponsoring a free Business Centre for all Canadians attending the New Music seminar in New York. The Centre will be located in the Marriott Marquis Hotel, the host hotel for the Seminar, held July 15 to 19.

Rigged with audio and video equipment for use by any Canadians interested in presenting their work to music industry reps, the suite is intended to be used as a business centre by day and the Canadian hospitality suite by night. Appointments for use of the room should be arranged directly with the centre when it opens July 16.

Co-sponsors with PROCAN in providing the Centre are CAPAC, the Department of Communications, the Ministry of Culture and Communications in Ontario, and Molsons. The DOC and the MCC also contributed to *Indie-Can '89*, a double-CD compilation of independent Canadian acts, while July 17th's triple-act Indie-Can showcase at S.I.R. Soundstage will be financed by the MCC and the Canadian Consulate General, with External Affairs contributing to the costs for bands' transportation and accommodation.

Like last year, the Canadian Market Survey seminar, featuring pros from all walks of the country's music industry, and the Meet Canada breakfast will stimulate scores of international industry reps.

Assisting Intrepid Records with administration of Canadian participation at the New Music Seminar is the Songwriters Association of Canada, and CIRPA and ADISQ are providing manpower for the business centre and information about the Canadian music industry.

# IFPI meet studies single market

*Pan-European licences granted by one European collection society inevitable; royalty on blank tapes heavily supported*

**A**t the one-day Road To 1992 Conference held in Brussels, Belgium this spring, topics of discussion included copyright harmonization, anti-piracy efforts, blank-tape royalties, broadcast deregulation, maintenance of cultural diversity, free trade and future relations with the U.S. industry. Also upbeat was the prediction that by 1992, Europe will likely be the world's largest recording market.

The advent of the European single market will make it necessary for record companies to make A&R licence agreements that cover all member states of the European Common Market. At the same time, the organization of European collection societies would change. Dr. Manfred Kuehn, senior VP general counsel of BMG told the members of the International Federation of Phonogram & Videogram Producers (IFPI).

"It would be quite a logical step to have pan-European licences granted by one European collection society representing national societies and European rights owners, as opposed to having licences granted by individual national societies," Kuehn said.

*Billboard Magazine's* Mike Hennessey reported that the IFPI agreed that current variations in royalty laws and protection periods among the member states could create an obstacle to the free flow of goods.

There were indications, too, said the *Billboard* story, that IFPI will "enact legislation providing for a home-taping royalty... in the face of more intensive lobbying on the part of rights owners."



Jack Lang, French minister of culture, said that a healthy recording industry, supported by anti-piracy measures and rights for artists and producers, "is the key for the promotion of European cultural objectives." He called for the introduction in every member state of a royalty on blank tape to remunerate rights owners for home taping.

According to Hennessey, Bernard Posner, the principal administrator for

new technologies for internal market and industrial affairs "supported the view that a levy solution was not appropriate for DAT copying and that a technical solution should be found." Posner added that DAT no longer seems to be regarded as a major challenge to the normal exploitation of rights.

Rob Stuyt, chairman of IFPI Europe said people using DAT recorders professionally should be required to apply for a license, and copying on to recordable compact disks should not be permitted at all.

Earlier in the meeting, Wilfried Martens, the Belgian prime minister noted that the European Community accounts for 30% of world record and tape sales, compared with the U.S. share of 33%. "The single market should achieve an overall increase of 5% and make the community the No. 1 world market," Martens was quoted as saying.

Martens added that it was important that, in achieving the single market, the European community should not sacrifice its cultural diversity.

Dealing with the deregulation of broadcasting, Martens said that by the mid-'90s, there would be nearly 140 direct broadcast satellite channels and between 150-200 TV channels. The demand for program material will increase tenfold over the next decade, he predicted.

## Major review of FM radio planned

**T**he CRTC has announced it will undertake the first major review of Canadian FM radio policy since 1975.

The goal of this review is to streamline regulations and policies, and to take into account the "evolutionary changes which have taken place in the radio industry since '75," said Secretary-general Fernand Belisle in public statement released by the CRTC.

Following the issuance of a draft FM policy for public comment this fall, a public hearing will likely be held in the summer of 1990 and the final policy paper will be published by the end of the next year.

### RADIO (Continued from p. 1)

CBC and other non-commercial radio sources as well as an allocation of general licensing and investment income. From this sum, PROCAN's actual overhead costs (approx. 18%) are deducted and the remainder is the 'radio distribution pool' into which the payable performances are divided in order to determine a 'per performance' value.

Another variable in determining payment can be the duration of a musical work. Due to their usually extended duration, this affects primarily jazz and serious music works.

### The Future

In an effort to streamline the radio logging process, Canada's two performing rights societies are co-operating on the collection of performance logs. This will make life easier for the broadcasters and improve the information that each society receives. Also, PROCAN is prepared to introduce logging and distribution systems for campus and other non-commercial radio stations.

These refinements will improve

the logging system dramatically by broadening the base of music titles identified. It should also be mentioned that PROCAN is studying potential alternative 'computer age' systems for logging radio, though details are not yet available. Keep your eyes and ears peeled!

• Next issue, Mark Caporal, who is the senior writer/publisher relations representative at PROCAN, will look at the ways live concerts pay.

## PROBE

July/August 1989

A newsletter published bi-monthly with *Music Scene* by the Performing Rights Organization of Canada Ltd., 41 Valleybrook Dr., Don Mills, Ont. Canada M3B 2S6  
Volume 4, Number 4  
EDITOR: Nancy Lanthier



## Native Music

(Continued from p. 12)

very difficult — if not impossible — to notate. By and large, it consists only of voices and rhythm, which can be provided on a wide variety of drums and rattles. While they may be lost on the untrained ear, regional differences exist: Bell observes, for instance, that natives in the western United States often use flutes in their music whereas the Woodland Indians in the east do not.

Although traditional native music lives on through the perpetuation of individual tribal styles on reserves and through pan-tribal powwows, many native people — just like people of any cultural background — have found their niches performing in a wide variety of genres, as a sampling of tapes submitted to the CNAF neatly illustrates: Rex Laboucane, from Calgary, performs a country-rock number called "Sky Line Views"; The Seventh Fire Band from Ottawa, Ontario, plays a mixture of multi-cultural fusion and reggae numbers; Gerald Charlie, a member of the Stollo tribe from Lake Errock, B.C., plays bluesy or folkish sounding acoustic guitar, with definite rock inflections; Lyndon George, a 23-year-old Ojibway, plays very up-to-date electro-funk using synthesizers, drum programs and electric guitar; Elin Sands, 25, a well-known singer from Walpole Island, Ontario (near Wallaceburg), wants to record a gospel album and has sent to CNAF a tape of music in the modern soul-ballad style of Whitney Houston.

Also on hand is a tape by **Winston Wuttunee**, a Saskatchewan-born Cree, now living in Alberta and one of Canada's best-known native entertainers (he has appeared on the *Tommy Hunter Show*, *Sesame Street* and the *Bob McLean Show* and was the M.C. at the 1982 World Assembly of First Nations in Regina). Wuttunee's music runs the rootsy gamut, from plaintive folk songs to upbeat country romps. Some songs, like "Kayas Nehiyaw," are sung in his native Cree language.

Native musicians seem to have a particular affinity for the often wistful earthiness of country music. "The influence of country music on native music is quite remarkable," notes Jean-Pierre Desjardins, CBC Radio's area manager, Northern Service, Quebec, whose department produces 17 hours of Cree program weekly. The Canadian folk artist **Valdy**, who, in 1987 undertook a cross-country tour with a large number of native performers concurs: "Some of them sang traditional, some of them sang religious," he says. "They all leaned towards country."

A case in point is Vancouver's **Pierce Brothers Band**. Consisting of Cree brothers Shane, Kelly and Jody, their father Vic, and two non-family members, the Pierce Brothers have recently

gained the enthusiastic support of Don Adams, host of the popular local country-music radio show, *JR Country Club*. Though not yet full-time musicians — Vic and Jody run a successful body-shop business by day, Shane and Kelly are welders — as a band the Pierces are getting steadily busier and they plan to put out two singles this year. "We're a heavy weekend band," says Vic Pierce, 55. "We play a lot of conventions in downtown Vancouver, and at rodeos out of town." Vic is a veteran country musician himself — he played steel guitar with Canadian country legend Wilf Carter and was a co-winner in 1952 of the World Novelty Fiddling Contest in Shelburne, Ontario. Jody, 24, plays steel and acoustic guitar and writes much of the Pierce Brothers' material. "What I'm trying to do now is write more native-style, from-the-heart songs," he says. "I want to write more about our land, rather than downhome country tearjerker music."

**Buddy Morrisseau** and **Jackie Smith** are also natives who play country music in the Vancouver area, where they moved five years ago from Manitoba. For two-and-a-half years they played at a community centre in downtown Vancouver. With their five-piece band **Count on Country**, they are now getting work in bars, playing what



**Buddy Morrisseau and Jackie Smith call their music "roots country."**

Smith describes as "Basically roots country — Ernest Tubbs, those kind of guys, all the way back to the '30s." Smith also works a day job with the Native Cultural Development Team, which runs a traditional native music program.

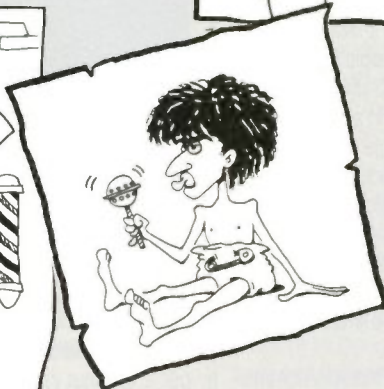
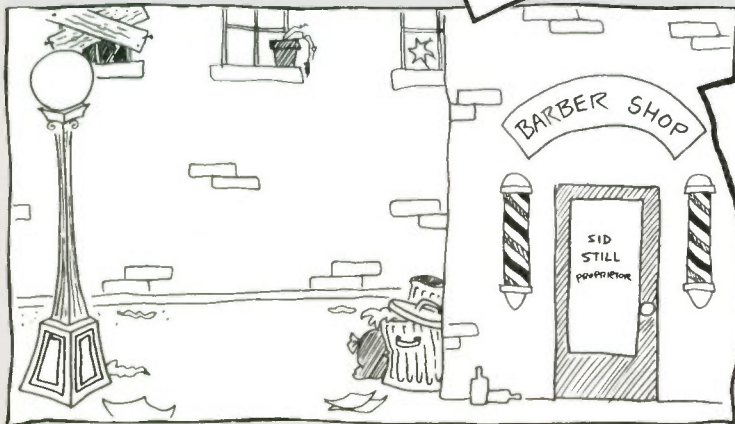
Traditional music is still very much a part of life for many Canadian native people. For **Amos Key**, 35, a member of the Six Nations Reserve outside his hometown of Brantford, Ontario, it's both an obsession and vocation. Key is a singer of his native Iroquois music and an accomplished powwow dancer. The powwow, though it is a longstanding tradition among such tribes as the Sioux and the Northern Ojibway, was not adopted by the Iroquois community until the mid-'70s. "When I first heard powwow music, I wasn't impressed," recalls Key. Now, he says, he loves the hypnotic abandon of powwow dancing and can tell good singing from weak singing.

Powwows are inter-tribal celebrations that involve singing and dancing to the beat of several people striking a big drum — standard, commercially produced bass drums are now popular, although serious powwowers use only rawhide-covered models. The language sung, of course, differs from tribe to tribe, but, says Key, "Everybody knows the same structure, so the Sioux can dance to an Iroquois drum and I can dance to a Sioux drum." The North American powwow circuit — which will occupy Key virtually every weekend this summer — is competitive as well as festive, with the star powwow groups often vying for substantial cash prizes.

Traditional Iroquois music is structurally quite like powwow music, but serves a wider variety of functions. There are about 18 different Iroquois social dances, Key estimates, among them the friendship dance, the rabbit dance and the moccasin dance. The singing generally follows a call-and-response (or "caller and holler") pattern, similar to that of old rural black music in the southern U.S., with the rhythms provided by drums and rattles or even just shuffling feet. Two years ago, Key performed Iroquois music with the Six Nations Singers on a tour of several English cities. He has also been approached by the popular European group Dissidenten, who specialize in adapting various types of ethnic music to their own ends, about the possibility of collaborating on a North American native show.

The concerns of native people as expressed through their music — traditional or otherwise — are by and large the same as those of any culture. For instance, Key says his sister has translated some nursery rhymes into Iroquois to be put to music. Recalling his tour with native musicians, Valdy remarks, "One thing I expected in the music, which I didn't encounter, was a lot of sympathy for their own causes. There were a couple like that, but they were the exception, not the rule. Most of them sang about life." ■

# VIDEO



It doesn't take genius to realize that video is the major marketing medium for the music industry. So why doesn't everyone have a video? Invariably the problem is a financial one; unless you have a record deal with a video clause, the expense is prohibitive. According to Vast Productions, home to director Rob Quartly and one of Toronto's leading video producers, the bottom line professional rock video starts at \$20,000. Of course, the operative word is professional.

Independent bands in league with talented film students and eager amateurs have been producing their own video with excellent results — Toronto's *Itsa Skitsa* completed "Build a Wall" for less than \$2,000. The production may be wanting technically but what gives any video strength is the execution of the concept. And, whether professional or

amateur, the production process from concept to completed video is the same.

Let's take a hypothetical band and run them through the process: First, the band must decide what they want their video to look like. Self-evident as this may seem, too many bands go into video production without a clear idea of what they want to achieve. Is it a performance or is it conceptual? Or maybe a mixture of the two? If the band puts as much effort into the video process as they do into composition, they're off on the right start.

With concept in hand, the band is ready to bring in a director — the person who translates the concept into images, who feeds off the band. Through a series of meetings, the director draws from the band's concept and visualizes it. Generally, this

# BRIEF

leads to the development of story boards — the cartoon strip layout which illustrates key sequences of the narrative. Band members should never feel left out during the conceptual period. If the band is unhappy during this stage they have only themselves to blame when the video turns into a turkey.

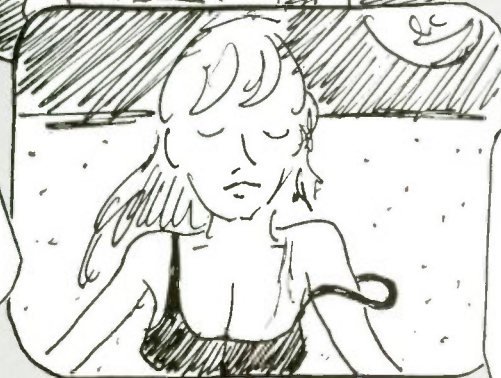
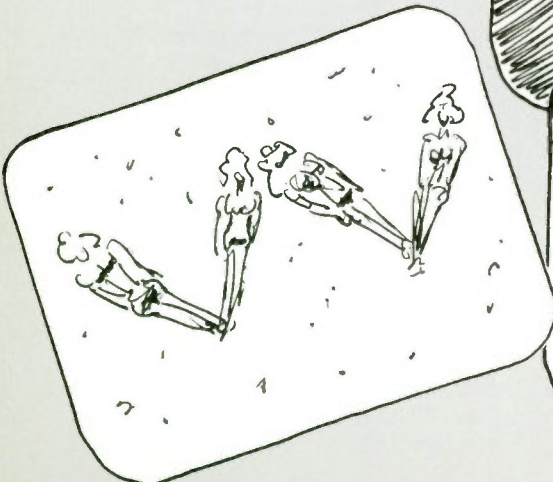
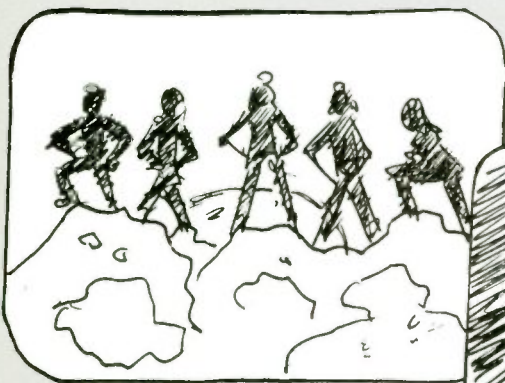
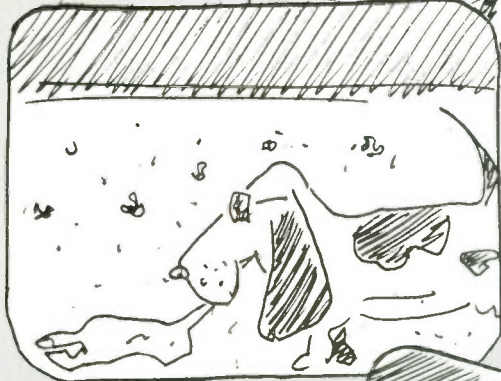
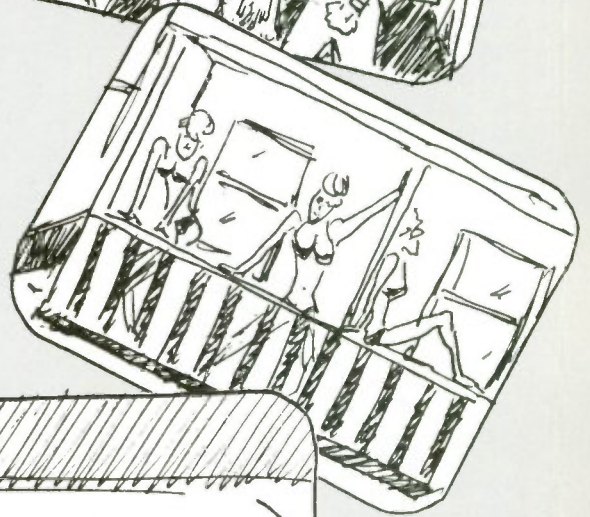
Once the concept is prepared the production can begin and the fate of the video rests in the hands of the director. The band members relinquish control to be manipulated as actors. Cooperation and preparation are extremely important because production day tends to be long and exhausting — mistakes mean delays mean expense.

The expense is tied to the budget and the bigger the budget the more fingers in the creative pot. Vast Productions offered this list of basic expenses (prices vary so much, indi-

vidual expenses for each item are impossible to figure):

1. Pre-production costs (meetings with director, producer);
2. crew costs (producer, production manager, director, assistant director, gaffer, grip, make-up, art department);
3. equipment costs (camera, lighting);
4. location or studio fees;
5. art direction costs (to build set);
6. film stock;
7. processing of film;
8. post production (transfer, off-line and on-line).

Itsa Skitsa, on the other hand, had an apprentice camera operator and an imaginative freelance writer shoot their video entirely on Super 8mm in a friend's warehouse and they knew someone with an editing suite. If you don't have the budget, you make do. ■



## Storyboard out takes

Toronto band The Look People recently produced the video for "Hat Head" (left) through their own devices, while Honeymoon Suite's "Wave Babies" video was produced by Toronto's Rock and Reel production studio.

# PROPOURRI

## 24K Midas Touch . . . . .

Lead vocalist and guitarist **Phil Naro** of **24K** recently broke the big news they've just signed a publishing deal with L.A.'s Famous Music, a subsidiary of the movie giant Paramount Pictures. The Toronto-based rock'n'roll band is currently in the studio with Eddie Kramer (Kiss, Zepelin, Stones) producing and engineering. No record deal has been inked yet, but with a line up that includes veteran guitarists Mladen Zarron (who teamed up with ex-Talas member Naro to write songs for **Lee Aaron's** latest record), Texas keyboard whiz **Tony Calbrese**, drummer **Rome Steeler** and N.Y. bassist **Chaz Anthony**, and L.A.'s Strike Force Management (Stevie Ray Vaughn and TSOL), doing the wheelin' and dealin', something's going to bite soon, says Naro.

## Bryan Adams quoted . . . . .

When he's not writing to Vancouver's city council protesting the demolition of some of the city's historical buildings, or being the first western artist to perform with a Soviet band in Moscow, or working in the studio on his sixth album, **Bryan Adams** does occasionally like to party down. And as Vancouver has become a hotbed for top-name recording acts, rivalling some of the more established music centres in the world, it prefers impressive opportunities to get down. Details of the soiree are sketchy, but after Adams lent his vocals to a chorus of a new Motley Crue tune, along with Aerosmith's Steve Tyler, the Crue's Vince Neil and Night Ranger's Jack Blades, we know for sure they didn't go for donuts.

Both Motley Crue and Aerosmith are currently recording at Little Mountain Sound, with producers **Bob Rock** and **Bruce Fairbairn** respectively.

Adams went to Moscow to take part in the World Music Video Awards, a satellite-tv production broadcast to 40 countries. He and his guitarist Keith Scott, backed by Halo, performed his hit "Kids Wanna Rock."

"The general feeling among young people was that they would like more artists to come and perform in the Soviet Union," said Adams. "They are extremely appreciative and grateful to those artists who have made the effort."

Adams and Scott visited a Moscow record store to look for the Greenpeace compilation album ("Somebody" appears on the record, released exclusively in the USSR). "Keith and I were besieged by people wanting albums signed. The amazing thing was that they must have thought it was illegal, because not a word was



**Bryan Adams, Jack Blades, Steve Tyler and Vince Neil** belt out the chorus of a new tune on Motley Crue's next album.

spoken — everything was signed in complete silence."

As for his concern about the destruction of Vancouver's landmarks, Adams told the Vancouver *Province*, "I feel I'm by myself on the lunatic fringe. I write letters to mayors, but I don't get proper answers. When my friends see a building going down, they smile and say 'Better call Bryan.' But I really feel I'm losing something when I see scenery being slaughtered. I'll be 45 some day and I'll be looking at a city I don't recognize. If I'm still here."

## More, and Merrier . . . . .

Compilation albums are almost as much fun as a regional bus tour with all the local bands on board, playing, of course, in stereo, to boot. Very nearly remarkable are the Canadian compilations which have come our way recently. *A Giant Leap of Faith*, is a collaboration by the good folks at the University of Waterloo's CKMS radio in Ontario, and Sleet Records, run by Frank Fowlie, whom, our inside source Coral Andrews reveals, is known to many in as "the Orson Welles of alternative radio." The album includes "industrial experimental jazzmen **Some Cliches Wither**, the explosive Has-beens from Outerspace; Roncobilly oddities Gordy Gordo and the G-Men, acerbic folk-wit **Tim Racine**, the Research Monkeys, R&B from The Bluebloods, improv existentialists **Making Big Pictures** and the powerful sonic charge of The Rhinos," reports Andrews.

Moncton, N.S.'s CFQM-FM 104, celebrating its 10th year of broadcasting, has released an album showcasing five Maritime country artists. Appropriately titled *Ten Years Proud*, it spotlights the talent of Debbie Myers, **The Ellis Family Band**, **Joey Knight**, **Joan Kennedy** and Johnny Comfort. Proceeds from the sale of the album

are earmarked for the Izaak Walton Killam Children's Hospital.

*Don't Let the Fruit Rot on the Tree*, featuring the original works of 10 Edmonton alternative bands, has been released on 9-B South Records. This limited edition, coloured vinyl album includes future classics by Kentucky Church Bus, the Hunted Mind, **Foes of Respiration**, Big Inc., She Said She Said, Love Things, Jay Jonah Jameson, **Rex Morgan B.C.**, **Cadillac of Worms**, and **Colour Nine**.

Without a doubt, these compilations uphold the maxim "the more the merrier."

## Song Contests Deadlines . . . . .

If you write songs, the big break you've been waiting for may be just around the corner. Two major international song contests are now accepting entries. The 2nd Annual Billboard Song Contest, which awards \$25,000 and a Capitol Records publishing contract to the grand prize winner, and offers seven first prize winners \$5,000 plus a publishing contract, is taking entries until July 31, 1989. The enormous Nashville, Tenn., Music City Song Festival splits \$60,000 in cash prizes among its winners and is accepting demos until "the Fall," says the brochure. The Billboard contest has seven categories (Rock, Pop, Gospel, Jazz, Latin, R&B and Country); the MCSF has divisions such as professional, amateur and novice, and six musical categories (Pop, Country, MOR, Gospel/Contemporary Christian, R&B and Novelty/Miscellaneous). Entry forms for the Billboard contest are available in current issues of *Billboard Magazine*, and for the MCSF, write Music City Song Festival, P.O. Box 17999, Nashville, Tenn. 37217.

## Capitalize on Country . . .

Anyone with ties to country music in Canada should high-tail it to Ottawa for country Music Week '89 from Sept. 4 to Sept. 10. Featuring outdoor concerts, nightly entertainment in most Ottawa music venues, seminars, workshops, the prestigious Bud Country Talent Search and the Canadian Country Music Awards Show, among many other attractions, the event draws record label execs, managers and producers from across Canada and the U.S., not to mention top C&W recording stars. To get a gig call Ross McCallum at Central Booking Office (613-233-5301), and for more information about the week, call or write Country Music Week '89, Suite 201-485 Bank St., Ottawa, Ont. K2P 1Z2 (613-724-4939).

## Rock Against Drunk Drivers . . . . .

When **Steve Boily's** younger brother, Mike, was killed in an alcohol-related accident last summer, Steve transformed his tragedy into sheer determination. The result is a one-man crusade "Rock Against Drunk Drivers" (RADD), a Northern Ontario-based campaign dedicated to Mike's memory. Boily wrote and recorded two message songs, which are being distributed in high schools and the campaign has the support of Students Against Driving Drunk (SADD), the OPP and the Elliot Lake Police Department. Still, Boily would like to expand RADD; anyone wishing more information should contact Steve Boily, P.O. Box 375 Azilda, Ont. POM 1B0.

• Elaine MacKenzie

## Maritime Music Awards . . . . .

**Rita MacNeil** took home three trophies at last month's inaugural Maritime Music Awards, held in Halifax's Pub Flamingo. The Virgin recording



RUTH SKINNER

**100 Flowers** just released their debut album 21st Guessing on DTK Records.

artist was named Best Female Vocalist and her recorded works were cited as Best Single for "Working Man" and Best Album for *Reason to Believe*.

The awards show is an attempt to bolster the profile of the industry in the region — until this year the Maritimes was the only region in Canada not to regularly stage such an event. Over

200 musicians, industry mavens and fans cheered as other winners including **John Gracie** (Best Male Vocalist), **100 Flowers** (Best Unrecorded Artist), **Haywire** (Best Recording Band) and **Matt Minglewood** (Best Video) accepted their awards. The program also featured live acts, among them, an unscheduled solo performance by **Sarah McLachlan**.



## Alternative press

During the '60s, alternative magazines meant: bizarre radicalism, rock'n'roll polemics, nebulous artwork. In the late '70s, alternative magazines meant: rude names, punky dogma, startling graphics, subterranean distribution. As we approach the '90s we're left with little more than the residuals of an alternative press network in Canada that is skeletal at best. The few music magazines that do function outside the media barons' jurisdiction include a variety of "trade" papers (*The Record*, *RPM*, *Music Scene*, *Canadian Composer*, for example) and "technical" journals (*Canadian Musician*, *Coda*). The extensive coverage of Canadian music these publications encourage practically eliminates any elbow room for the aspiring alternative tabloid or fanzine.

Despite the odds, there is still a handful of small-press magazines in this country that employ and uphold the alternative publishing tradition of attitude-over-amplitude. Three such magazines we've been impressed with lately are reviewed below. All appear to be self-financed, with stridently topical areas of interest (Dance, Jazz, Metal). It also appears that these magazines were written and designed on home Desk-top units, which lends them a highly individual, intimate edge.

If your magazine is called *M.E.A.T.*, you'd better have both Metallica and Sacrifice on

your side, and in your debut issue. *M.E.A.T.*'s mandate is metal, and their editorial style mirrors their music of preference: simple, loud, and effective. Editor Drew Masters declares in his opening salvo: "I believe in metal!" *M.E.A.T.* thereafter assumes the reader's "belief" is intact, and proceeds with some fanzine fun. Issue #1 contains at least one priceless typo, courtesy of Zap City: "We would rather be the mold than come from one." Despite the fungus, a friendly and uninhibited mag. (P.O. Box 35, Stn. O, Toronto, Ont. M4A 2M8).

In its 40 bulky pages, *The Jazz Report* monitors the Canadian jazz scene on a bi-monthly basis, with a wealth of record reviews, regional reports, club listings and features with such sagacious titles as "The Sonic Language of Fred Stone" and "**Don Thompson**: the Abstract Truth." Weighty stuff to be sure. While the design is basic, the magazine devotes serious coverage and discussion of a music genre that certainly needs all the press it can muster. (22 Helena Ave., Toronto, Ont. M6G 2H2).

*Streetsound* is just about the most impressive alternative magazine currently in circulation, covering the modern dance scene with extraordinary success. The sheer volume of information in *Streetsound* suggests impending world domination by beat-box guerillas who neutralize their adversaries with rapid-fire b.p.m.'s. (427 Yonge Str., Toronto, Ont. M5B 1T1).

• Dave MacIntosh

# AUDIO FILE

## Albums

*Earthbound*, (cass.) written and performed by **Kenneth Wells**; released and distributed by K. Wells (P.O. Box 15262, Vancouver, BC V6B 5B1).

*How High The Moon*, written by **Todd Simko** and **Jordal Birch**, performed by **After All**; released and distributed by Capital Records.

*Yeah Whatever*, written by **Tom Ferris**, **Dean Russell** and **Anthony Valic**, performed by **Moev**; released by Nettwerk; distributed by Capitol Records.

*Silver Anniversary*, (cass.) written by **W. Millar**, **G. Millar**, **John Durocher**, **Terry Carisse**, **Randy Bachman** and others, performed by **The Irish Rovers**, released and distributed by Potato Records (747 Cardero St., Vancouver, BC V6G 2G3).

*Hardstuff*, written by same as above and performed by **The Irish Rovers**, released and distributed by Attic Records.

*Headin' Home Cormier Country*, written by **Gordon Cormier**, **Loretta Cormier**, **Bob Ruzicka**, **Bill Kalka**, **Rocky Woodward** and others, performed by **Gordon and Loretta**; released and distributed by Cormier Country (36 Johnson Cres., Yellowknife, NWT X1A 3E9).

*Cape Breton Newfoundlander*, (cass.) written by **Lucille Reid** and **Robert Reid**; performed, released and distributed by **Bob Reid** (68 Martel St., Westmount Cape Breton, NS B1R 1X6).

*A Journal of the Plague Year*, (cass.) written by **Joseph Burke** and **Michael Tandy**, performed by **Tombstone Etiquette**; released and dist. by Tombstone Etiquette (2182 E. 8th Ave., Vancouver BC V5N 1V5).

*Stop Killing Me*, written by **Peter Keller**, **Stephen Savage**, **James**

**Sigmund** and **Douglas Smith**, performed by **Death Sentence**; released and distributed by Fringe Product (P.O. Box 670, Stn. A, Toronto ON M5W 1G2).

*Dreamers*, (cass.) written, performed, released and distributed by **James Janos**.

*Talk Around Town*, written by **Carmen Westphal**, **Jerome Knight**, **Ian Kemp** and others, performed by **Carmen Westphal**; released and distributed by Reba Records (PO Box 56, Stn. N, Toronto, ON M8V 3T2).

*The Underground*, written by **Tim Hawks** and others, performed by **The Underground**; released and dist. by Kick Records (79 Royal Ave. Hamilton, ON L85 2C6).

*Airwaves*, written by **Irvin Stang**, performed by **Stang**; released and dist. by Silent Stone Productions (Box 440-8155, Richmond, BC V6Y 3C9).

*Pamela Maynard*, written by **Aubrey Langhorne**, **Winston Lewis** and **Herman Lowes**, performed by Pamela Maynard; released and dist. by Westica Productions (2914 Sheppard Av. E. 205, Scarborough, ON M1T 3J4).

*Like Ninety*, written by **Murray Heywood**, **Fred Preszator**, **David and Fred Robinson** and **Ed Triebner**, performed by **UIC**; released and dist. by OG Records (PO Box 182, Stn. F Montreal, QC H3J 2L1).

*Horizons '89*, performed and written by **Peter Randal**, **Shawn Firth** and others; released and dist. by Random Records (625 Dupont St. Toronto, ON M6G 1Z5).

*Correlation*, written by **Joe McDonald**, performed by **Correlation**; released and dist. by Face Fax Music (604-530-9418).

*Plaiditudes*, written by Joe Allossery, performed by **Mad About Plaid**, released on Quantum Records; dist. by Electric Distribution.

## Singles

"You're the Only One (Who Can Make Me Cry)," written by **Rob Farnham**; performed by Katalin; released and distributed by Major Talent Inc. (86 Queen St. N., Kitchener, ON N2H 2H5).

"When Is the Right Time," written by **Fay Walker**; performed by George Carone; released and distributed by Golden Eagle Records (55 S. Cumberland St., Thunder Bay ON P7B 2T6).

"Two Steppin Round," written by **Daniel Perrault**; performed by R. Harlan Smith; released by Helping Hand Music.

"Help Me Fall Out Of Love," written by **Lorilee Brooks**; performed by Chris Nielsen; released by Helping Hand Music.

"Wonderful Weekend," written by **Ian Kemp**; performed by Jan Sterritt; released and distributed by Jennie Records (Box 421 Schomberg, ON L0G 1T0).

"The Wishing Well," written and performed by **Ian Kemp**; released and distributed by Jennie Records.

"Loveproof Heart," written by **Terry Carisse** and **Jim Hendry**; performed by **Terry Carisse**; released by Sa-

vannah Records; distributed by WEA Music of Canada Ltd.

"You're Noy Drinking Enough," written by Donny Kortchmar, performed by **Matt Minglewood**; released by Savannah Records, distributed by WEA Music of Canada Ltd.

"Hello Again," written by **Tim Taylor**, performed by **Anita Perras**; released by Savannah Records, distributed by WEA Music of Canada Ltd.

"Blue Rain," written by **Peter Berling** and **Howie Vickers**; released and dist. by Comstock Records (10603 N. Hayden Rd, #114, Scottsdale, AZ).

"Vexation" and "Digital Tension Dementia," written by **Wilhem Leeb** and **Michael Balch**, performed by **Front Line Assembly**; released by Third Mind Records; distributed by Play It Again Sam (67 Rue De Cureghem, Brussels, Belgium).

"Rodeo Cowboy" and "The Bible is the Legacy," written by **Candice James**, performed by Patty Mayo; released and distributed by Saddlestone Records (434 Blaire Ave., New Westminister, BC V3L 4A3).

"The Leprechauns" and "Caroline," written and performed by **P.J. McDonald**; released and distributed by DMT Records (11714-113 Ave. Edmonton, AB T5H 0J8).

The Music Scene lists LPs and singles released within four months of publication date that feature the compositions and/or performances of PROCAN 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

**G**lenn Buhr's *Ecstasy*, which had its world premiere last September in a home-town performance by the Montreal Symphony, was taken on a major North American tour by that orchestra early this year, under Music Director Charles Dutoit. Buhr's work was heard in Sudbury, Ont. (Jan. 17), Minneapolis, Minn. (21), Madison, Wisc. (24), Cleveland, Ohio (29), London, Ont. (31), New York City (Feb. 3), Kitchener, Ont. (5), Toronto (6) and Quebec City (10).

**J**ean Papineau-Couture received the honor of Grand Officier of the Ordre national du Québec in a ceremony presided over by Quebec premiere Robert Bourassa, Feb. 16 in the Salon rouge of the Assemblée nationale, Quebec City. He was the only musician among the three cited as Grands Officiers, and indeed the only one of the 18 named in all three ranks — the others being Officier and Chevalier. The Ordre national du Québec was created in 1986 by the Lévesque government.

**R**obert Turner's *Vestiges: Three Pieces for Piano* was given its premiere Feb. 10 in a Manitoba Trio performance at the fourth Festival de musique contemporaine de Fontenay sous Bois



Allen Bell composed the CBC-commissioned test piece for the Third Banff International String Quartet Competition.

et du Val de Marne, in Paris. The work was repeated by the same group, Feb. 13, at Canada House in London, England, in an all-Turner program that also included the composer's *Sonata for Violin and Piano* and *Trio* ("Transition").

**A**llen Bell composed the CBC-commissioned test piece for the Third Banff International String Quartet Competition, which wound up April 8 in The Banff Centre's Eric Harvie Theatre in Alberta. The top winner (\$20,000 in cash,

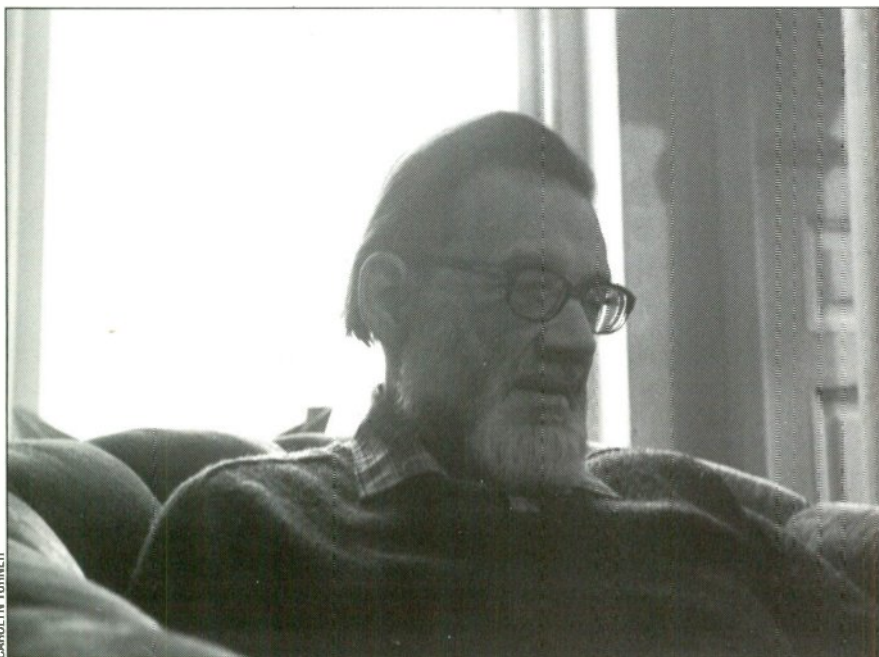
a set of specially commissioned bows and a fall concert tour) was the Manfred Quartet of Dijon, France, while the Cassatt Quartet of the U.S.A. garnered a \$1,000 Radio Canada International prize for best performance of Bell's work, titled *Arche II*.

The Calgary composer's work was heard many times throughout the week in performances by finalists, and in live-to-air broadcasts over CBC Stereo's weeknights show *Arts National*.

**H**arry Somers has been commissioned by the Canadian Opera Company Ensemble to compose a new opera for the Ensemble to be performed in Feb. 1991, at its Tannenbaum Opera Centre in Toronto. The new work will be based on the Thomas Mann short story *Mario and the Magician*, with libretto by Rod Anderson. The opera commission was made possible through the Ontario Arts Council.

Somers composed one of just three Canadian operas commissioned over the years by the COC for the O'Keefe Centre stage: *Louis Riel*, first produced in 1967 and revived in 1975 (the last year in which a Canadian opera graced the O'Keefe).

**"C**urrent Events" is the name of a new monthly poster announcing new music events scheduled throughout Ontario, a project of the Canadian Contemporary Music Workshop with the assistance of the Ontario Arts Council. Annual subscriptions may be ordered for \$15 from the CCMW, 66 East Willow Gate, West Hill, Ont., M1C 2M8.



CAROLYN TURNER

Works by Robert Turner were recently performed in Paris and London, England.

# Walter Kemp *A Renaissance Man at 50*

by Stephen Pedersen

**W**alter Kemp is a difficult man to label. He likes it that way. Because his grandfather was a British military trombonist, his father an amateur tenor, and his mother a church pianist, he grew up in Montreal with a variety of musical styles and traditions banging around in his ear, ranging from Kenneth Alford marches in the park to oratorio heard from the wings of a theatre. "I've always had this concept of music as people's music-making," he says. "It's important to train yourself highly and go out and be of service to the community."

One phase of his own training ended with his Ph.D. from Oxford in 1972. He developed a method of identifying hitherto anonymous 15th-century Burgundian manuscripts as authentic works by the Franco-Flemish composer Gilles Binchois. His enthusiastically received research has expanded the Binchois corpus by over a dozen pieces and has earned Kemp a reference in the massive, 20-volume 1980 edition of *The New Grove Dictionary of Music and Musicians*.

Kemp's activities in the mid-'60s and '70s expanded the corpus of choral music by Canadian composers as well. As founder (1965) and chairman (1974-77) of the music department at Waterloo Lutheran University in Ontario (since 1973, known as Wilfrid Laurier University), he instituted the WLU Choral Series of commissions to Canadian composers in 1967. The first of these was **John Beckwith's** *Sharon Fragments*. Later commissionees included Norma Beecroft, Talivaldis Kenins, and **Derek Healey**.

While teaching these works to the WLU Choir, an amateur group drawn mostly from the community at large, Kemp made the astonishing discovery that they did not find the new music difficult. Their inexperience

with respect to traditional notation actually helped them to absorb the musical meaning of the graphic doodles with which many modern composers decorate their scores. Pursuing this discovery led Kemp to establish a course in music and psychology, the first such in Canada (not to be confused with psychology of music).

Kemp's insights were deepened by his own experiences as a composer of such works as his *Masterless Men* (for orchestra, chorus, voice, and keyboard), *Five Poems of William Blake*, *Five Latvian Folk Pieces* and other choral music.

In 1977, Kemp moved to Halifax to head up the music department at Dalhousie University, where he remains today. He and the centuries-old city warmed to each other almost immediately. "In Halifax," he says, "you have this interesting mix of church, commu-

nity, university, and military all spinning around in various inter-relating constellations, in many ways a wonderful synthesis of the colonial town situation in the best sense.

Walter Kemp's model of the highly trained professional serving the community has flourished in Halifax. He conducts two choirs, directs music and plays the organ in the city's oldest church (St. Paul's), directs productions of Gilbert and Sullivan, and does a weekly two-hour stint as host of *Music Box*, a program on radio station CKDU-FM.

Having turned 50 last November, Kemp continues to expand the notion of service by establishing programs in the area of continuing education with a Summer Institute of Music Studies in piano, voice, chamber music, and jazz, and a new Musical Theatre Institute scheduled to debut this summer under the direction of **Howard Cable** and Alan Lund.

Variety is clearly the spice of Walter Kemp's life. "There is a belief that the age of the Renaissance man is dead," he remarks. "Only people in the big cities say that."



Walter Kemp: "It's important to train yourself highly and go out and be of service to the community."

**T**he second annual Montreal International Music Festival, set for Sept. 8-17 in the Chapelle Historique du Bon-Pasteur and Theatre Maison-neuve, will focus on music for piano and for solo voice. Composers **Gilles Tremblay**, **Jacques Héту** and **John Rea** will take part in a round-table discussion on composition (Sept. 11) and **Isabelle Panneton** will be featured in a similar round-table on women and music (Sept. 17). Master classes and recitals will be given by the

likes of Aldo Ciccolini, Anton Kuerti, Edith Mathis, Tom Krause, Louis-Philippe Pelletier and Louise Bessette.

**R**andall M. Egan, Publisher of Music/The Kenwood Press Ltd., has been appointed sole and exclusive distributor of the orchestral scores of **Gerald Bales**. These include the composer's *Concerto for Organ and String Orchestra*, *Vari-*

*ants for Organ and Brass*, *Eclat for Orchestra*, *Essay for String Orchestra*, and *Psalm Cantata* (with SATB chorus).

Bales' newly released (from Egan) *Toccata for Organ* had its premiere Jan. 29 in a performance by Maria Bucka, at St. Mark's Cathedral in Minneapolis, Minn. His *Eclat* was heard March 5 in concert by the Kingston (Ont.) Symphony Orchestra under conductor Brian Jackson, in that orchestra's home city.



A specially commissioned work from **Istvan Anhalt**, titled *Sonance/Résonance (Welche Tone?)*, will launch The Toronto Symphony's 1989-90 season, Sept. 13, under Music Director Designate Gunther Herbig. The coming season will include a record five commissioned works from Canadian composers, among them a Guitar Concerto by **R. Murray Schafer**, slated for March 24 with soloist Norbert Kraft. Works by other Canadians **Pierre Mercure**, **Healey Willan**, **André Prévost**, **Michael Horwood** and **Christopher Weait** are also scheduled.



**Istvan Anhalt's** *Sonance/Resonance (Welche Tone?)* will launch The Toronto Symphony's 1989-90 season.

## PREMIERES

**Ginette Bertrand** — *Don Quichotte de la tache*, for voice and tape; Nov. 17, 1988; Théâtre le Botanique, Brussels, Belgium.

**Linda Bouchard** — *Minotaur*, for narrator and seven instruments; March 22, 1989; Abandon ensemble; Alternative Museum, New York City.

— *Le Scandal*, for six instruments; March 22, 1989; Abandon ensemble; Alternative Museum, New York City.

**Steven Brown** — *Canadian Folk-song Overture*; Jan. 30, 1989; The Toronto Symphony, Erich Kunzel, conductor; Roy Thomson Hall, Toronto.

**John Burge** — *Upon Time and Eternity* (poem by Robert Herrick); Feb. 5, 1989; Hart House Chorus, John Tuttle, conductor; St. George's Cathedral, Kingston, Ont.; an Ontario Arts Council commission.

**Glenn Buhr** — *Variazioni*; Feb. 19, 1989; **Neal Gripp**, viola, Dale Bartlett, piano; National Museum of Natural Sciences, Ottawa; an Ontario Arts Council commission.

**Stephen Chatman** — *You Are Happy* (text by **Margaret Atwood**); March 15, 1989; Maureen Forrester, contralto, Derek Bampton, piano; Music in the Morning series, Orpheum Theatre, Vancouver; commissioned by Music in the Morning.

**Brian Cherney** — *Shekhiyah*; Feb. 10, 1989; Rivka Golani, viola; The Music Gallery, Toronto

**Emmanuelides** — *Soliloquy for a Friend* (in memory of Gerald Filion, 1953-89); March 29, 1989; Garry Antonio, guitar; Salle Claude Champagne, Montreal.

**Douglas Finch** — *Concerto for Piano and Orchestra*; Feb. 14, 1989; Jane Gormley Perkyms, piano, UBC Symphony Orchestra, Geoffrey Michaels, conductor; Old Auditorium, University of British Columbia, Vancouver.

**Gerhard Ginader** — *Tonfigur Nr. 6*; March 4, 1989; The Esprit Orchestra, Alex Pauk, conductor; Jane Mallett Theatre, Toronto; commissioned by The Esprit Orchestra through a grant from the Manitoba Arts Council.

**Keith Hamel** — *Obsessions 3*, for clarinet, double bass, percussion, synthesizer and tape; Feb. 19, 1989; Vancouver New Music series, Grace-land, Vancouver.

**Peter Hannan** — *Passage*, for MIDI wind controller, two soprano saxophones, two trumpets, piano, bass and percussion; March 12, 1989; Vancouver New Music series, Vancouver East Cultural Centre.

**Michael Horwood** — *Conspicuous Illustrations*, for string quartet and jazz quartet; April 9, 1989; Staten Island Chamber Music Players; Snug Harbor Cultural Center, Staten Island, N.Y.; commissioned by the Staten Island Chamber Music Players.

— *Nervous Disorder*, for flute, cello and piano; March 3, 1989; Ardeleana Trio; St. Andrew's United Church, Toronto.

**Jan Jarvlepp** — *Trio*, for flute, oboe

and piano, March 15, 1989; Open Score ensemble; Museum of Man, Ottawa; a Canada Council commission.

**Diana McIntosh** — *Dance for Daedalus*; Feb. 22, 1989; Dale Stammen, saxophone, Judith Kehler Siebert, piano; Winnipeg Art Gallery.

— *Margins of Reality*; April 6, 1989; The Rosebery Orchestra, Peter Gellhorn, conductor; St. John's Smith Square, London, U.K.; a Manitoba Arts Council commission.

**Richard Payne** — *Suite Milano*, for string trio; March 18, 1989; Island Chamber Players; North Park Studio, Victoria, B.C.

**Laurie Radford** — *borders — distances II*, for eight instruments; Feb. 26, 1989; Margaret Greenham Theatre, The Banff Centre, Banff, Alta.

— *PaRaBoLa*; March 2, 1989;

Susanne Ruberg, piano; Roubakine Hall, The Banff Centre, Banff, Alta.

**Ernst Schneider** — *Five Moods of Ogoopogo*; Oct. 30, 1988; Ogoopogo Brass Quintet; St. Andrew's Church, Kelowna, B.C.; an Okanagan Music Festival commission.

**Harry Somers** — *The Owl and the Pussycat* (poem by Edward Lear), for boy soprano, soprano, mezzo-soprano, tenor and piano; Feb. 13, 1989; The Aldeburgh Connection; Musical Mondays series, Young People's Theatre, Toronto; a Canada Council commission.

**James Tenney** — *Critical Band*; Dec. 8, 1988; Relâche ensemble; New Music America festival, Miami Fla.

**John Thrower** — *Through Time & Space*; March 12, 1989; Steven Dann, viola; Vancouver New Music series, Vancouver East Cultural Centre.

## RECORDINGS

*Nakina* — includes title work by **Peter Ware**, also *Fantasy and Ricerare* by **Lynn Harting-Ware**, *The Blue Guitar* by **Bill Roberts**, *Manifestations of the Spirit* by **Stephen Elderkin**, and *Music for the Waiting Angel* and *Sonare* by **Richard Smoot**; Lynn Harting-Ware, guitar; Acoma cassette, GXT5731 (available from Canadian Music Centre Distribution Service, Toronto).

**Gilles Tremblay** — *Vêpres de la Vierge*; Pauline Vaillancourt, soprano, Réjean Poirier, organ, Jean-

François Tremblay, flute, Choeurs et l'Orchestre de Lyon, Ensemble de jeunes instrumentistes québécois, Gilles Tremblay, conductor, Ariane compact disc (also on cassette); distributed in Canada by Société Nouvelle d'Enregistrement, Montreal.

*Voices New and Old* — includes the following tape collage works by **Michael Horwood**: *Microduet No. 7*, *Exit to Your Left*, *Can't Get Out*, *The Pattern* (text by Robert Creeley), *Fugue for Sam*, and *Tantrum IV* (text by Hrant Alianak); S.O.P. Music cassette, No. 250 (available from Canadian Music Centre Distribution Service, Toronto, \$8 plus postage).

Return postage guaranteed:

The Music Scene  
41 Valleybrook Drive,  
Don Mills, Ont., M3B 2S6

## Moving?

Correct label, right,  
and return to address above.

# CAUGHT IN THE ACT

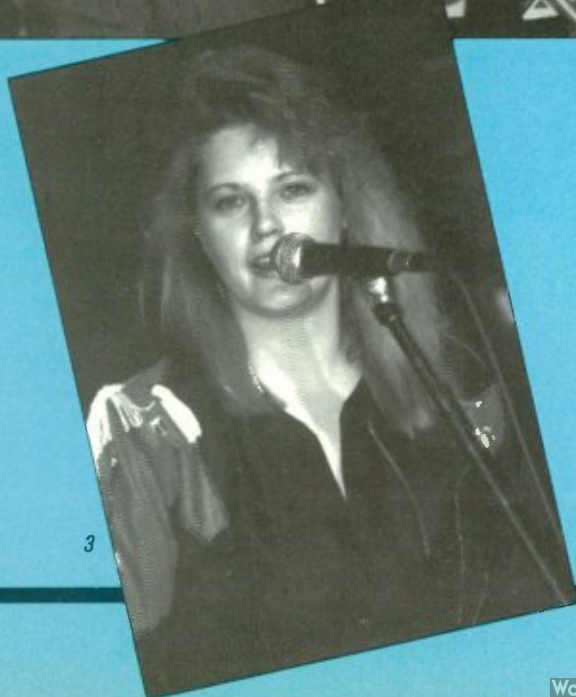
PHOTOS MARK CAPORAL



1



2



3



4



5

1. Having just unleashed an intriguing set of tunes on stage at the Maritime Independent Music Festival held in Fredericton, March 30 to April 2, guitar band **The Druids** (Andrew Thorn, Pete Garvie and Chris Flanagan) mingle with the audience.

2. Marcel Masse accepts plaques from FACTOR reps on behalf of the seven Juno award winners and 26 Juno nominees who were supported by the program at a swank press reception held in Toronto's Bottom Line, May 4. The Ministry of Communications allocated \$2.2 million to the FACTOR program in 1988.

3. Country musician **Carmen Westfall**'s record release party for her debut album *Talk Around Town* at Toronto's Horseshoe Tavern, April 27, rounded up a slew of local C&W industry reps. The 27-year-old singer won Most Promising Newcomer at RPM's Big Country Awards show three weeks later.

4. At the Manitoba Audio Recording Industry Assoc. Conference, dubbed "Welcome To The Machine," in Winnipeg last May (l-r) **Dan Donahue**, **Arnold Lanni** and **Eddie Schwartz** rap serious about making a living in the studio, on either side of the recording console, during the "Drums and Wires" seminar.

5. Following the MARIA Conference, where bassist **Brad Hrushika** and singer **Kevin Mears** are seen performing as part of the evening entertainment, **Monuments Galore** signed a deal with Eureka in Canada and with BMG internationally. The Winnipeg band's self-titled debut disc was produced by Mitch Easter (REM, Let's Active).