

THE MUSIC SCENE



NOVEMBER — DECEMBER 1968





"A New Beat" is the title of an album performed by the Metropolitan Toronto Police Association Male Chorus and released late summer on the Stone label. Directed by Alex Teck "A New Beat" has far exceeded the sales originally expected. Formed in 1966 the original group of six has grown to a chorus of 45 voices. They first performed at the annual Metro Toronto Police Association Dinner in 1966 and in 1967 appeared at the World Congress of Police at Niagara Falls. CNE audiences have been charmed by the chorus at bandstand shows and their regular performances at hospitals and senior citizens homes have been warmly appreciated.

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No. 244

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Editor: Anthony Hagerty. Editorial Advisor: Sue Severin. Editorial Assistant: Liliane Habash. Production Supervisor: Gordon M. Miller.

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MUSIC IN EDUCATION

The Canadian Music Council has just released the text of the recommendations which emerged from the final session of the 1968 conference "Music Education and the Canadians of Tomorrow".

The conference, which was covered in some detail in the May-June issue of *The Music Scene*, brought together music educators, composers, and others interested in this controversial topic from all parts of Canada as well as guest speakers and panelists from the United States and Europe. The final session was thrown open to all participants, whose remarks were recorded through floor microphones. The resulting tapes were transcribed and the many thousands of words have now been edited and reduced to the following specific recommendations, which are being sent to all Canadian organizations interested in music education, and especially those concerned with the setting of policy:

1. *That school boards and departments of education be urged to establish high schools of music.*

The standard type of secondary school offers little challenge to the student with particular ability in music. Generally speaking, university faculties of music are obliged to devote the first year to basic instruction which should normally be covered in pre-university years. The High School of Music type of school enables the musically-gifted student to capitalize on his specific talents. It is interesting to note that at the New York High School of Music and Art where this type of concentration has been offered for many years, the general level of academic achievement is exceptionally high.

The above recommendation is in line with contemporary thinking in education which recognizes that the motivation derived from the recognition and development of talent improves academic achievement significantly.

2. *That the C.A.U.S.M. (Canadian Association of University Schools of Music) be urged to use its influence in extending and improving the quality of music teacher training in Canada, particularly in the*

field of elementary education.

Universities are becoming increasingly involved in the training of music teachers. To date, the emphasis has been placed on producing music specialists for secondary schools. It is now limited by the almost complete absence of good music teaching in elementary schools. It is essential that universities should assume the responsibility of training teachers specifically for elementary music if this unfortunate situation is ever to be corrected.

3. *That provincial governments be urged to establish licensing procedures for private music teachers.*

At the present time, any person, regardless of musical ability or training, may 'set up shop' as a music teacher in Canada. To protect the public, and to raise the general status of the profession, it is of the utmost importance that official action be taken to establish minimum standards for private music teachers. It is urged, therefore, that provincial governments establish licensing procedures for private music teachers as soon as possible.

4. *That the Canadian Music Council should investigate ways and means of establishing better liaison between the various music teaching organizations of Canada.*

One of the most serious problems in music education from the national point of view is the lack of any machinery for regular communication between the various organizations, including private teachers, conservatories, universities, and public school teachers.

As the one truly national spokesman for music in Canada, the Music Council would be the logical body to fill this gap, but it has neither the financial resources nor the personnel to attempt a solution at the present time. If, with the assistance of the Canada Council, a permanent secretariat of the Music Council is eventually established, the matter of providing liaison between musical groups could be one of its essential functions.

5. *That provincial governments sponsor continuing meetings between representatives of school boards, private music teachers and gov-*

ernment to provide guidelines for future policy in music education.

To date there has been a definite lack of communication between school boards, private teachers, and government in the field of music education. Large numbers of our most talented musicians are private teachers or performers of outstanding ability capable of making a vital contribution towards school music. The result of closer co-operation between these groups, as shown in the few instances where such co-operation has taken place is (a) an improvement of musical standards in the schools and (b) a strengthening of the ties between education and the professional world of music.

6. *That there is a need for a future national conference involving representatives of provincial governments, school boards, universities, and music teaching organizations to further discuss ways and means of improving the quality of music education in Canada.*

The 1968 Conference of the Canadian Music Council revealed that the problems of music education are similar all across the country. Inadequate teacher training, lack of communication between groups and between provinces, haphazard standards in the quality of private teaching, failure to capitalize on the talents of outstanding students; these things are of common concern to music teachers everywhere in Canada. It is essential that administrators in governments, universities, conservatories and school boards, all those who are in a position to influence future policies, should become involved in any future conference which attempts to secure more concrete results in solving the problems in music education.

Tentative plans for the Canadian Music Council's 1969 conference have recently been announced. The conference is to be held in Montreal on March 20, 21 and 22, and will be devoted to exploring the relationship between contemporary music and audiences. It is expected that panels and speakers will include composers and critics, and that the performance of contemporary music, either 'live' or recorded, or both, will be an integral part of the proceedings. ✻



Left to right, Vernon Ellis, Warren Mould, KEITH BISSELL, Victor Bouchard and GILLES TREMBLAY.

180 YEARS OF CANADIAN MUSIC

by Gilles Potvin

Many will be sceptical when reading the above title but it is nonetheless true. Canadian music has really existed 180 years and the musical transcription service of the International Service of the Canadian Broadcasting Corporation, which for the last twenty years has done its utmost to make Canadian music familiar in foreign countries, can prove it if you listen to its recording of "Colas et Colinette" by Joseph Quesnel, a comic opera written in 1788 and presented in Montreal in 1790. For those who doubt the value of a work written at such a remote period, we can only submit the verdict of Raymond Ericson of the *New York Times* who found it 'a great deal more than a simple curiosity' and attributed to it 'a considerable charm'.

As we know, the International Service of the CBC was born in the dark hours of the Second World War and its first objective was broadcasting Canadian news to Europe, intended first of all for the Canadian Forces. It soon became evident that news broadcasts had to be augmented by musical broadcasts. At that time few Canadian works, of serious or even light music, existed on records. Some Canadian singers had made 78's, but their numbers were clearly insufficient. It was then that the idea of making records came to the International Service and the idea took root. The person mainly responsible was Gerard Arthur, then production manager of the International Service. At the beginning, he was assured of the collaboration of the Canadian Orchestra Conductor, Jean-Marie Beaudet, then manager of the French network and now musical director of the National Arts Centre, Ottawa.

After many months of consultation and effort, the first album was recorded at the Plateau Auditorium in the spring of 1945. To appreciate the extent of the project, it must be recalled that at the time, very few symphonic recordings had been made in Canada.

The first album, comprising four records, was devoted to the "Suite Canadienne" by **CLAUDE CHAMPAGNE**, a work for choir and orchestra inspired by French-Canadian folklore that had the honour of being performed in Paris in 1928, and the "Concerto in C minor" of **HEALEY WILLAN**, recorded with the assistance of the pianist Agnes Butcher. This album was a complete success and was soon followed by a second, by the Toronto Symphony Orchestra under the direction of Sir Ernest MacMillan, comprising the works of **JEAN COULTHARD**, John Weinzwelg, Sir Ernest MacMillan and Georges-Emile Tanguay. Some time later, a third album by the CBC orchestra directed by Jean-Marie Beaudet presented the works of Alexander Brott and Tanguay.

With three successes to its credit, the International Service was ready to start a permanent service whose object would be, not only to record the best Canadian

artists and the most outstanding works in all fields, but also to assure their distribution throughout the world, mainly within the realm of radio broadcasting. Today, the transcription service possesses a unique catalogue where there can be found the names of not less than 130 Canadian composers, from Joseph Quesnel right up to present day composers. One can also find in these catalogues a list of some of the best Canadian interpreters, the whole, reflecting musical activity in Canada from ocean to ocean. It is not an exaggeration to say that these recordings constitute the first and the only true anthology of recorded Canadian music. These record-



Gerard Arthur

CBC Montreal

ings, it is true, are transcriptions only, in the sense that they are not available on the market. But they are regularly sent to official radio broadcasting organizations in not less than 140 countries and territories, as well as to Canadian diplomatic missions, and to a great number of music libraries and university radio stations. One finds then, across the world, many music libraries ever increasing their recordings of Canadian music and more than one tourist, while visiting abroad, has had the surprise of hearing Canadian works or interpreters on turning on the radio in his hotel room.

Paralleling the musical transcriptions on records, whose use by foreign radios is not subject to restrictions of any kind, the transcription service places at the disposal of radios around the world, a relay service of the best music broadcasts, pre-recorded, heard on the CBC National Network. These are composed essentially of broadcasts of important musical events — such as the Stratford and the Jeunesses Musicales Festivals — and musical production competitions, etc. These broadcasts are sent in accordance with a vast exchange programme which allows the CBC to broadcast on its part important foreign festivals. After the commencement of this service by Messrs. Arthur and Beaudet it did not take long to be developed and it was necessary to place it under special supervision. Miss Patricia Fitzgerald, now connected with a Toronto firm of industrial designers, directed the Service until 1952 and under her guidance it took on still greater dimensions.

Her successor was Roy Royal, eminent Canadian singer and music critic who came back to this country after a long career in Europe. It was under his direction that the Music Transcription Service made its real progress and attained the position of eminence it occupies today. Mr. Royal came at a time when musical



William E. Smith

life in Canada experienced an unprecedented development. In Toronto and in Montreal composers of talent and first class interpreters were asserting themselves, more and more, and ensembles such as the Symphony Orchestras of these cities were reaching a wholly professional level. The world of the record, also, was witness to a revolution with the ever increasing popularity of the long-playing record, the high-fidelity record and, eventually, stereophony. Mr. Royal secured the collaboration of all and produced transcriptions of a very high artistic quality and technique just as much with experienced artists as with newcomers, such as Glenn Gould, who were soon to enjoy a world-wide reputation. The qualities displayed by Mr. Royal, as head of the Transcription Service, did not escape the notice of the CBC authorities who soon entrusted him with a new post — that of Head of Music Broadcasting of the French Network. At the Transcription Service he was replaced by the present manager, Mr. Gerard Poupart, who had been from the beginning, his close collaborator and technical advisor.

Under this new management, the Service experienced a crucial change. In March 1966, an agreement signed between the International Service and RCA Victor, allowed a series of 17 long-playing records to be released under the general title of "Canadian Music and Musicians" combining the works of 32 composers. From general opinion, this initiative marks a red-letter day in the history of music in Canada and represents the first break-through of importance for Canadian music in the international world of records. The sales success of these long-playing records — nearly 70,000 to the present day — far exceeds the most optimistic expectations. This collection was also received with enthusiasm by the Canadian and foreign press. In the *New York Times*

Sunday edition of May 7, 1967, Howard Klein devoted a substantial article of nearly a page to the collection under the heading "You Can Stay Home and Still Hear the Music of Canada". The critic is of the opinion that the collection 'contributes a great deal to entering Canada firmly as a major force in the musical world', adding that 'this initiative of expansion has no parallel in the contemporary world'. The Transcription Service, strong in the success of this first venture, has since concluded similar agreements with other Companies such as Capitol, Select, Deutsche Grammophon and Mardragal.

This association, between the CBC and the record industry, is being carried on at an accelerated rate and following "Canadian Music and Musicians" RCA Victor put on the market a package of long-playing records devoted to the folk songs of Canada — 120 French and English songs recorded by 11 artists. Here again, the reaction of the Canadian and foreign press was most favorable. Robert Shelton in the *New York Times* emphasized that the collection 'ambitious though it is, it is a complete success'. Martin Mayer, in *Esquire*, found the collection 'delightful' and considers certain of the artists in this album 'the best for this type of work I have ever heard'.

The Transcription Service was especially active in the Canada Pavilion at Expo '67 when it recorded for foreign broadcasts most of the artistic events given in the theatre and in the bandstand. The cream of these recordings will appear in the 1968 Service Catalogue, the largest to date.

From September 30th through to October 2nd the **HARRY SOMERS** opera *The Fool* was recorded in the new RCA Victor studios in Montreal under the supervision of the composer. It is an International Service recording and Mr. George Harrison of RCA announced immediately after

the session that RCA will issue it commercially in February 1969. This will be the first commercial recording of a contemporary Canadian Opera.

Throughout its existence, the Music Transcription Service has been given the work of:

- a) projecting to foreign countries an image of musical life across the country. This is effected by direct transmission of musical works, and also by means of relay stations, which are sent gratis to radio stations in every country. In return, the Transcription Service receives from foreign countries, a considerable number of recordings of all kinds which it places at the disposal of the National Network of the CBC. This exchange has proved extremely profitable to



Gilles Potvin

F. J. Menton

Canadian music which, at present, is broadcast to foreign countries on high quality networks such as France Music (ORTF) and the Third Programme (BBC).

- b) Furnishing regularly to foreign radio broadcasting organizations, as well as to music libraries of CBC stations, to conservatory libraries, universities and schools of music as well as Canadian diplomatic missions, permanent transcriptions devoted to Canadian music — serious and light — so as to form an ever increasing record library devoted to Canadian music and Canadian interpreters. These transcriptions can be broadcast free of charge as many times as desired.

The Transcription Service activity, as you can see, now has a double function. On the one hand, it is faithful to its first objective which is to shed light on Canadian music activity to the benefit of foreign countries. On the other hand, it makes Canadian music, in all its forms, better known and contributes to its wide distribution here. ★

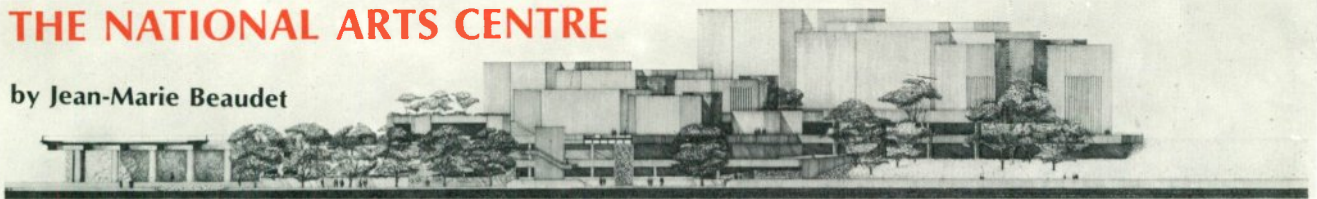
Mr. Potvin is Chief of Music Production, Transcription Services of the CBC.



William E. Smith

THE NATIONAL ARTS CENTRE

by Jean-Marie Beaudet



Wilkinson Studios Ltd.

Although the National Arts Centre is located in Ottawa, it is intended to provide a stage for Canadian artists from all parts of the country, and this it will do from the beginning. The opening festival, starting June 2, will feature some of the best Canadian talent in the fields of theatre, music, and dance.

Actually, many of the leading practitioners of these arts have been involved in the Centre from the beginning, even before the earth-moving equipment appeared in Confederation Square almost four years ago to begin the enormous construction project which is now near completion.

In a very real sense, the National Arts Centre is the work of these artists. It was musicians and dancers who said that the vast stage of the Opera House-Concert Hall should be the size it is, and that the seating capacity of the same hall should be limited to the extent that it is (2,100 to 2,300, depending on whether or not the 110-musician orchestra pit is in use).

It was working theatre people who recommended that the 800-seat Theatre should have a stage which could be used with equal ease by troupes (such as Stratford), whose productions are based on the Elizabethan thrust stage, and by those who use the traditional proscenium stage. And it was actors who asked for a performing area completely free of all the conventions of the usual theatre and which is to be found in the hexagonal experimental Studio—which has no fixed positions for either seats or stage.

To give credit to the theatrical and musical people who determined the lines along which the National Arts Centre should be created in no way detracts

from the contribution made by the architect, Fred Lebensold. It was his job to take all the data supplied by Arnold Walter, Louis Applebaum, Gabriel Charpentier, Ludmilla Chiriaeff, Celia Franca, Herman Geiger-Torel, **FREDERICK KARAM**, Gilles Lefebvre, Zubin Mehta, Mrs. Louis Rasminsky, Wallace Russell, (the members of the advisory committee on music, ballet, and opera); and that of Jean Gascon, John Hirsch, Yvette Brind'Amour, Michael Langham, Yvon Leblanc, Leo Major, **MAVOR MOORE**, Robert Prévost, and Gilles Provost (the advisory committee on theatre);* and work them into a unified architectural complex. A formidable assignment for any architect—even one who has more experience than anyone else in the country in the creation of theatres and concert halls—but I am willing to predict that his efforts will be proclaimed to have been staggeringly successful.

By the end of 1966 a board of directors had been appointed by the Federal Government to administer the National Arts Centre. Within a year this board had entered into negotiations with the board of the Stratford Festival, to ensure that Canada's leading English-language theatre company would appear on a regular basis at the Centre, and had authorized the creation of two resident companies at the Centre—an orchestra, and a

**The work of all four advisory committees (theatre, music, visual arts and operations) was co-ordinated by G. Hamilton Southam, who was seconded by the government from his External Affairs job during the planning stages, and was later appointed director-general of the Centre.*

French-language theatre troupe.

As director of music at the Centre, would be speaking out of turn if I were to disclose any of the exciting plans which are being made for the new French-language troupe, Le Théâtre du Capricorne, by its director, Jean-Guy Sabourin, and its manager, Benoît de Margerie. And I certainly cannot speak on behalf of the Stratford National Theatre of Canada. But about the orchestra I can speak with some authority. It is, after all, the main preoccupation of my waking hours these days!

The National Arts Centre's 45-piece orchestra may at first sound like a bit of a hybrid—neither a modern symphony orchestra nor a chamber orchestra. But it is an authentic instrument of its type—a classical symphony orchestra, with pairs of flutes, oboes, clarinets, bassoons, trumpets and woodwinds, strings to balance, and tympani. It is the orchestra for which Mozart, Haydn and the young Beethoven wrote, and it is also the orchestra for which many modern composers are writing. The romantic repertoire for this type of orchestra is not large, but neither is it as small as most people seem to think.

Two main considerations led to the decision to create this type of orchestra at the Centre. First was the fact that Canada's two leading symphony orchestras already visit the Capital each season and it would have been pointless for our orchestra to duplicate their efforts. The Toronto and Montreal orchestras will continue to be Ottawa's main suppliers of full-blown symphony concerts. It will be from them, and not from our orchestra, that Ottawans will hear the Tchai-



International Press Service



John Evans Photography Ltd.

The Opera and Concert Hall.

Jean-Marie Beaudet, left, and Mario Bernardi.



John Evans Photography Ltd.

Mario Bernardi, left, and Jean-Marie Beaudet going over the plans.

kowsky symphonies, "Le Sacre du Printemps" and "The Pines of Rome." And I look forward to being in the audience. (To be frank I look forward to it a lot more than I used to, now that I won't have to hear them in the movie theatre which has served so long as Ottawa's concert hall. It was interesting to actually hear real thunder from outside during the storm in Beethoven's "Pastoral Symphony" at the National Youth Orchestra concert this summer—but that's the kind of realism I can do without!)

The second consideration which led to the creation of a medium-sized orchestra instead of a full symphony was an economic one. In order to fulfill its mandate, the orchestra will have to be on the road part of the time, bringing live music to communities which have little or no opportunity to hear it, and to perform in schools in the National Capital region. The smaller orchestra will make this important part of our job much easier to handle—and to pay for—and I do not believe that it will be any less effective for this purpose than a larger one.

Once the decision to create an orchestra at the Centre was made, it fell to my lot to create it. Now, there are two ways to create an orchestra—either build on an existing one or start from scratch. Some of the best orchestras in the world

are the result of following the first course and gradually turning a semi-professional group into a first-class ensemble. But it is a slow process, usually extending over decades.

It was obvious that if we were to have an orchestra ready in time to play during the National Arts Centre's first fall-winter season (1969-70) we would have to follow the second course. In other words, our orchestra would have to spring into being overnight. This is the way some of the great modern orchestras were created. The Israel Philharmonic was formed mostly of refugee musicians from war-ravaged Europe. The Philharmonia, created as a recording orchestra, ended up as one of the most brilliant contributors to London's musical scene. And most recently the cream of Paris' orchestral musicians were brought together under Charles Munch as L'Orchestre de Paris to fill, with astounding success, an embarrassing gap in France's cultural life—the lack of a first-rate orchestra.

So we had good models to emulate in creating an 'instant orchestra'. One way we might have gone about creating ours was to lure the best players away from existing orchestras by offering them more money. This we never considered. In the first place we had to stay within a budget which was not so generous as

to allow us to pay a higher scale than existing professional orchestras. In the second place we had no intention of hurting these orchestras. No musicians were approached by us, but as soon as the Centre's orchestra was announced they began to approach us.

Everyone who applied—and they applied from all parts of Canada, from the United States, from Europe, and from Asia—was sent an 'Application for Audition' form. This summer the Centre's board of directors appointed a conductor—Mario Bernardi, the Canadian-born musical director of the Sadler's Wells Opera—and in September candidates from the prairie provinces and Toronto were heard by Mr. Bernardi, the Montreal conductor Roland Leduc, who has gained a vast experience over the years in conducting an orchestra about the size of ours on the CBC's *Little Symphonies* series, the Canadian violinist Lea Foli, now assistant concertmaster of the Minneapolis Symphony Orchestra, and myself. The auditions will continue whenever the four of us can re-work our schedules in such a way as to be together at the same time in the same place—which has turned out to be the most difficult problem of all in creating this new orchestra!

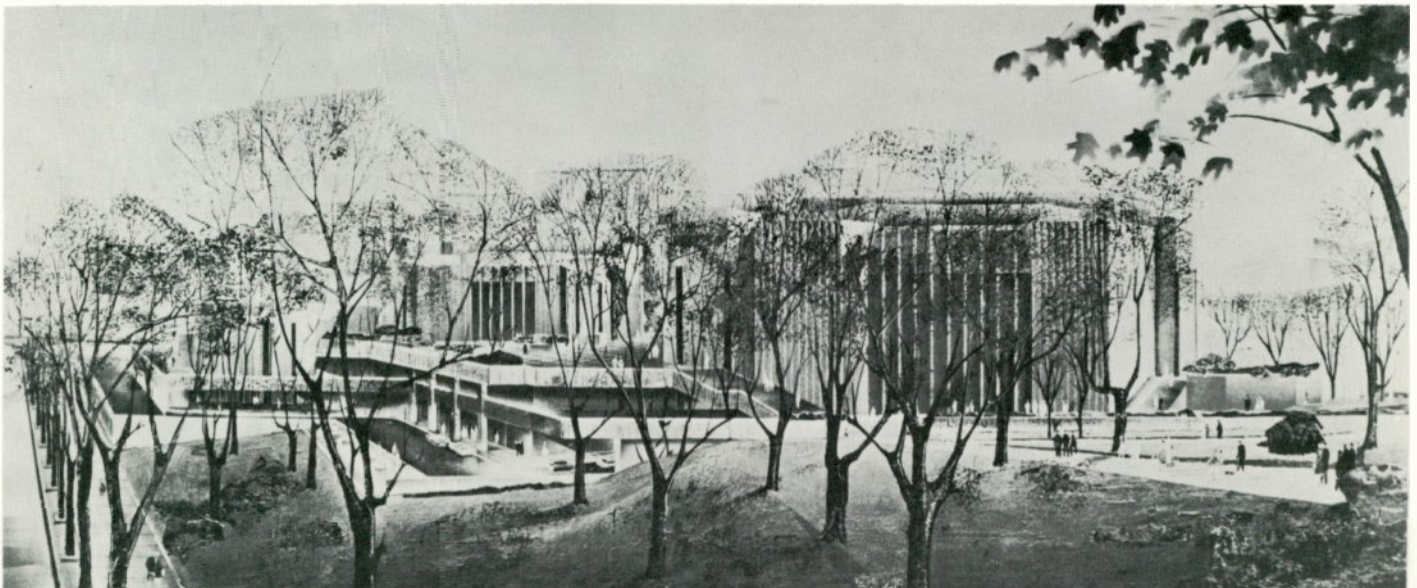
No positions, except that of concertmaster, will be offered to anyone until every applicant has been auditioned, which should be early in 1969. When the final selection is about to be made, and we are ready to offer contracts, preference will be given to Canadian musicians who meet the required standard, which will be high.

When Mario Bernardi was here in September to audition the first group of candidates and to start work on our programs for the first season, I took him through the Centre's three performing areas. When we came to the Opera House-Concert Hall, where the orchestra will give its concerts, he stood silent for a long time on the vast stage, looking into the hall.

'This has to be a good orchestra,' he said.

It does. And it will. ♣

Jean-Marie Beaudet is Director of music at the National Arts Centre.



LONNIE JOHNSON

by John Norris

In 1965 Lonnie Johnson trekked to Toronto for an appearance at an obscure coffee house called The Gate of Cleve. He could have had little idea then that another, important, phase of his career was about to begin.

He played to small crowds and the only review to appear in the newspapers was on the day he closed. This was no ordinary review, however. Patrick Scott's eulogy went overboard in its enthusiasm and served as a catalyst for Johnson. He was promptly booked into The Penny Farthing, another coffee house in Toronto's bohemian Yorkville district.

This wasn't the first time that Johnson's career had taken a sharp turn for the better. He had tasted fame in the 1920's when he was a prolific recording artist for Okeh Records; again in the late 1940's he recorded a series of popular ballads for King Records and then, in 1960 he had been 'discovered' by a Philadelphia disc jockey called Chris Albertson. In Toronto, Johnson is popular as a ballad singer. Few realise that they are listening to one of the world's greatest jazz guitarists, an inovator who helped shape the course the instrument was to take in the evolution of jazz.

Lonnie Johnson was born in New Orleans on February 8, 1900, the first-born son of a large family. Both his mother and father were musicians and encouraged their children's musical talent. Lonnie's first instrument was a violin and before long he was playing in his father's string band. While growing up, Lonnie was surrounded by the music of New Orleans and rapidly associated himself with the musicians active in that idiom. He joined a touring 'stock' company that ended up in London, England, during the last days of World War One. On his return home he was appalled to find that the notorious Spanish 'Flu epidemic had carried away thirteen members of his family.

He made his way to St. Louis where he worked for a while with Charlie Creath's Jazz-O-Maniacs on the Streckfus excursion steamer St. Paul. While a member of this band, Johnson made his first recordings and was featured as a vocalist on "Won't Don't Blues". The wanderlust was in his feet, however, and he rarely stayed long at any one place. When times were tough he did manual labour and worked in a steel foundry in Galesburg, Illinois; but by 1925 he had sett'led in St. Louis where he worked with his brother James "Steady-Roll" Johnson and De Loise Searcy. Alternating on piano, violin, guitar and banjo, they demonstrated their virtuosity to enthusiastic audiences. By this time, Johnson was establishing a reputation for himself as a blues singer and guitarist and this led, eventually, to a recording contract with Okeh Records.

For the next seven years he recorded regularly, with over a hundred titles being issued under his own name.

The series of Okeh recordings established Johnson's reputation and blues



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authority Paul Oliver has summarised his style with these words '... Lonnie's sad, bitter-sweet voice with its pronounced vibrato and his sleek guitar with its ringing blue notes and rapid arpeggios followed closely on each other.' Vocals comprised the bulk of the recordings but a series of instrumental solos made in Memphis on February 21, 1928 have made a lasting impact.

Lonnie worked through the depression years in Cleveland with pianist Putney Dandridge. In 1937 the partnership dissolved and Lonnie moved to Chicago where he worked at the Three Deuces with Johnny Dodds until the place burned down in 1940. He had signed a recording contract with Decca, in 1937, and in 1939 he switched to Bluebird.

During the 1940's he was back on the road playing such diverse spots as Chicago, Detroit, St. Louis, Kansas City and the West Coast. Lonnie began to reshape his image at this time. With his switch to electric guitar came an affiliation with yet another record company. This time it was King Records of Cincinnati. Almost immediately he had a big hit with "Tomorrow Night" and this was followed up with "Mr. Jelly Roll Baker".

In 1952 he made a short tour of England where he received a mixed reception. The audiences were unprepared for the changed attitudes and repertoire of a man fully cognisant of the realities of the entertainment world and what was required of him to survive within it.

By 1954 he retired to the relative peace of janitorial duties at Philadelphia's Benjamin Franklin Hotel. It was there that Chris Albertson found him in 1960 and provided him with the impetus for a new career. He recorded four albums for Prestige and worked the coffee house circuit.

The Penny Farthing booking was engineered by bandleader JIM McHARG, whose Metro Stompers were working weekends at the club in June 1965. The two week engagement of Lonnie's stretched to six, while Toronto's music critics were searching for fresh words with which to express their ecstasy. Frank Kennedy, in the *Toronto Star* wrote 'I heard a genius at work, a man who loves to sing, has given his life to it and bares his heart and soul in song. He takes us from the scramble of our modern scurrying world and makes us take a hard look at ourselves.' *The Telegram's* Sid Adilman wrote 'Lonnie Johnson at sixty-five years of age, outplays, outsings, outdraws the bulk of hippy modernists,' while Patrick Scott summed it all up when he wrote, in *The Globe and Mail*, 'Lonnie Johnson is an artist. I regard it as an honour to have heard him.'

Scott was later to write that Lonnie's singing with The Metro Stompers was 'a union made in heaven' and evidence of this can be heard in the Columbia album that the singer/guitarist made with McHarg's band.

Since then, Lonnie has worked continually in the Toronto area and special mention should be made of Steele's Tavern, The Kibitzeria, Castle George and the Golden Nugget.

Now in his sixty-ninth year, Lonnie Johnson seems to be an indestructible part of the music world. He's conquered just about every obstacle that has come his way and, as Jim McHarg wrote, 'he draws out all that is good in people and returns it to them tenfold, in song. This, to me, is the magic of Lonnie Johnson, The Living Legend.' 🌟

John Norris is editor of the jazz magazine *Coda* and he also writes the Jazz column for *The Music Scene*.



ANDRÉ PREVOST

by Zelda Heller

'If you can do without creating — don't,' said young French-Canadian composer André Prévost during a recent interview for *The Music Scene*. 'You mustn't try to express something. Work. Communicate. And the work will bring its own forms of expression. As for my own use of forms, I believe in line and in the curve, but not in pointillism. Atonality, modes, mathematical hypotheses, are among some of my tools. Serial techniques, too, but used freely. I'm not among those who feel that outside of the series there's no musical salvation.'

André Prévost comes from St. Jérôme, Québec, from a family 'in which everyone was a musician.' During his studies at the Provincial Conservatoire of Music in Montreal (where Clermont Pépin was his professor of composition) he supported himself by playing the bassoon.

Prévost began accumulating prizes even before his nine years at the Conservatoire were completed: In 1959 he won a first prize in chamber music, as a bassoonist, from the Amis de l'Art Foundation and another first prize in the first Sarah Fischer Composition Contest.

In 1960, at 26, having received his graduating first prize from the Conservatoire — the first one in composition ever granted there — he left for Paris

with the help of awards from the Canada Council and the Province of Québec. He studied for one year with Olivier Messiaen at the Paris Conservatoire and one year with Henri Dutilleul at the Ecole Normale, won a Prix d'Europe scholarship in 1963 and finally returned to settle in Montreal with his very beautiful wife and a growing family. He has remained in that city as professor in the Faculty of Music of the University of Montreal.

His writing has always had a particular appeal to practising musicians. As early as 1953 his "Motet" for mixed *a cappella* choir was heard on CBC, under the direction of George Little. His "Scherzo For String Orchestra" (1960), commissioned by the Jeunesses Musicales of Canada, was performed by the Paul Kuentz Chamber Orchestra of Paris during its European, Canadian and American tours, with much success.

A 'best classical composition' award at the 1965 Montreal Festival du Disque for his violin and piano sonata led to a commission from the International Institute of Music of Canada for a concerted work for violin and orchestra to be used as an imposed final test piece in the Montreal International Violin Competition in 1966. "Pyknon", as the work was named, was heard twelve times during the finals of the contest and was adopted

into their repertoires by a number of the participants — notably the first prize winner, Vladimir Lancman (USSR).

This success, and that of his "Fantasmes", a symphonic movement, commissioned and recorded by the Montreal Symphony Orchestra, brought Prévost to his largest composition, "Terre des Hommes", a lengthy cantata for doubled orchestra, chorus and two soloists, on a text by Michèle Lalonde — the work chosen for the opening of Expo '67.

A "Suite For String Quartet" and another called "Diallèle", (commissioned by CBC Toronto) are among Prévost's most recent productions.

His musical idiom does not lend itself to convenient classification. It stems more from his character — direct, warm, expressive — than from a closely defined school. It reflects, in a very natural way, his outgoing personality and an intense feeling of human happiness. Its moments of anguish or inquietude seem to be those that come as threats to the stability of this happiness.

As Jean Vallerand, composer and music critic, wrote of Prévost in *La Presse* some time ago, 'What pleases me in this music is its good health, its unashamed frankness and the heady splendour of its means.'

Prévost himself says, 'Composing for me begins with a total vision and a design to be completed. When I plunge into a work I leave myself the freedom to go where the work leads me. But the original conception is always there. (Could I say as a guide?) The final work may be far from this initial conception. But it never changes gratuitously. If, sometimes, I have used mathematical hypotheses, it has been to help me discover equilibriums and properties that might otherwise seem independent of music. But it is not the hypothesis that determines the music. For music and mathematics are two separate things, like the form of a sonnet and its content.'

The verification of a mathematical hypothesis can, through the inspiration it brings, become a work. At other times I start from something sonorous. A rhythm, a chord, even an instrumental colour.

'To speak self-critically,' he continued, 'I can tell you that the temptation is often very strong to apply any system with intransigence, to the detriment of purely musical elements. A composer has to have the courage to re-think his basic hypothesis constantly. I don't want to be labelled. Not from personal pride or complexes. But because I find it childish. It's too easy to tag labels on people. And besides, I don't belong to any school. I look for suppleness of thought. It's better to sin by an excess of suppleness than by an excess of formal rigidity.'

Prévost concluded, Music — and art in general — is a conflict, a drama where something is happening. And the vocabulary to express this drama is each artist's individual problem. 🌻

Mme. Heller is music critic for *The Montreal Gazette*.

MUSIC IN CANADA

Concert

□ A total of \$15,000 is available to young composers in the 17th annual Student Composers Awards competition sponsored by Broadcast Music, Inc. and BMI (Canada) Limited.

Established in 1951 in co-operation with music educators and composers, the SCA project annually gives cash prizes to encourage the creation of concert music by student composers, under the age of 26, of the Western Hemisphere and to aid them in financing their musical education. Prizes ranging from \$250 to \$2,000 will be awarded at the discretion of the judges. To date, 129 students, ranging in age from 8 to 25, have received SCA prizes.

SCA 1968 is open to students who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or are engaged in private study with recognized and established teachers. Entrants must be under 26 years of age on December 31, 1968. No limitations are established as to instrumentation or length of manuscripts. Students may enter as many as three compositions, but no contestant may win more than one award.

The Chairman of the SCA judging panel is William Schuman, president of Lincoln Center for the Performing Arts. The panel includes leading composers, publishers and interpreters of music. The 1967 judges included composers **Norman Dello Joio**, **UDO KASEMETS**, **Ulysses Kay** and **Lester Trimble**.

The 1968 competition closes February 15, 1969. Official rules and entry blanks are available, in Canada, from Ronald Napier, Manager, Concert Music Administration, BMI Canada Limited, 41 Valleybrook Drive, Don Mills, Ontario.

□ The premiere of **BARBARA PENTLAND's** "Strata for String Orchestra" was broadcast on the CBC-AM network on Sunday, September 15, (FM, September 18) from Vancouver and was performed by the CBC Chamber Orchestra, conducted by John Avison. The "Septet For Brass, Organ and Strings" — Miss Pentland's third Centennial commission — was given its first broadcast on the CBC-AM network on September 19 (FM, September 27) and was performed by the Hugh McLean Consort.

□ Michelle Quintal, one of Canada's brilliant young organists, gave the twelfth concert of the *Ars Organi Organ Festival 1968* at the Basilica of Saint Joseph's Shrine, Montreal, recently. In her programme of works by Bach and Brahms she also played the "Fantaisie" by **OTTO JOACHIM**.

□ The *CBC Vancouver Festival of Music* series of eight concerts began on September 19 at the Queen Elizabeth Playhouse, Vancouver, B.C. Music performed ranged from the music of Beethoven and



Otto Joachim

Mozart to works by Canadian composers such as **JOHN BECKWITH** and **JEAN PAPINEAU-COUTURE**, whose "Rondo"—dedicated to Beveridge Webster — was performed on September 21st.

□ At the Theatre Port-Royal of la Place des Arts, Le Groupe de la Place Royale, presented three modern dance concerts during September. Some of Canada's outstanding composers have written works for the choreography of Jeanne Renaud, the Director, and Peter Boneham. **SERGE GARANT**, Bruce Mather and Guy Lachapelle were on stage to perform their music.

□ Two chamber groups, two pianists and a singer will be presented by the Pro Musica Society of Ottawa in its 1968-69 series in Fisher Park High School auditorium. The Melos Ensemble of London, one of Britain's foremost chamber groups, will open the series on November 5. Phyllis Mailing, well-known Canadian mezo-soprano, will appear February 4. Born in Hamilton, Miss Mailing received the gold medal for the highest marks in Canada when she obtained the associate diploma of the Royal Conservatory of Music in voice. She subsequently studied for two years in Europe. Wife of composer **R. MURRAY SCHAFER**, she now makes her home in Vancouver, B.C.



Marie and the late Ernst Friedlander.

□ George London, the well-known bass baritone with the Metropolitan Opera, has been named music administrator of the John F. Kennedy Centre for the Performing Arts in Washington. The 48-year-old native Montrealer will be responsible for developing programs for the centre's Opera House and Concert Hall, currently being erected for the multi-million dollar cultural centre on the bank of the Potomac River.

□ The Anne Campbell Singers of Lethbridge, Alberta, returned from a tour of Great Britain in September during which they took part in festivals at Bourne-mouth; Tees-side and at Llangollen and won a total of 6 trophies and 11 awards at these festivals. The choir also gave a series of concerts in Coventry, Glasgow, Edinburgh, Montrose and Dunfermline.

□ Martin Christian, 15, embarked on his first European concert tour this fall, playing in cities in France, Italy and Portugal. Martin, who uses only his first two names for professional purposes, is the son of Professor and Mrs. Charles Herisson of Ottawa. He started studying music at the age of 7, with Sister Ethna of Rosary Hall, Fredericton, when the family lived in New Brunswick. In 1963, the family went to Europe during Professor Herisson's sabbatical year. Martin won admittance to the conservatory in Nice and later won the Premiere Prix in virtuosity. He has played with the Nice Symphony Orchestra and toured with Magda Brard, who studied with Saint-Saens, Ravel and Debussy. No doubt, we will be hearing more of Martin Christian, concert pianist.

□ **JOHN HAWKINS** is the winner of the first John Adaskin Memorial Award, established in memory of the late Secretary of the Canadian Music Centre. The award takes the form of a \$400.00 commission for a work which will be broadcast by the CBC.

□ The Dimitri Mitropoulos International Competition for Conductors will be held

Ken McAllister

in New York, January 13/23, 1969. Application forms must be received by the committee by December 2nd. All enquiries should be directed to Secretariat, Dimitri Mitropoulos International Music Competition, 130 East 59th Street, New York, N.Y. 10022, U.S.A.

□ **PETER HUSE** and Phillip Werren presented a program of Electronic Music in the Vancouver Art Gallery in September. In his review of the concert Max Wyman of the *Vancouver Sun* wrote, '... for many members of the audience this must have been the first exposure to the medium... but for my money, it can't help but be a major part of the musical language of the future... There have been some tongue-in-cheek approaches to electronic music but Huse seems genuinely concerned to create new sounds with the new medium. I felt that his improvisation for "Mary's Ism" seemed inventive, and certainly intriguing...'

□ In a concert of works by Nicolai, Stravinsky and Franck, given by the National Youth Orchestra of Canada, at the Expo Theatre, Montreal, during August, "Scherzo" by **MAURICE DELA** was also performed. In his review of the concert Gilles Potvin in *La Presse* described the "Scherzo" as 'that magnificently orchestrated work by Montrealer, Maurice Dela'.

□ The Library Division of University of Victoria is including a list of the works of the late **ERNST FRIEDLANDER** in its up-coming "Creative Canada" volume. It will be recalled that the late Mr. Friedlander, who was born in 1916, studied at the Vienna Conservatory of Music and at the Academy of Music in Vienna. He taught at the Arthur Jordan Conservatory, Indianapolis, Indiana; at the Universities of British Columbia; Wisconsin; Wyoming and Oklahoma and at the Cosmopolitan School of Music in Chicago. He was also solo cellist with the Vancouver Symphony Orchestra and appeared with his wife Marie, an accomplished pianist, as soloist, through-



Harry Rusk

Alpha Photo Studio

out North America, Europe and Australasia. In 1964 he recorded, for Columbia; his own "Sonata for Unaccompanied Cello" and also the "Cello Sonata" by **JEAN COULTHARD**.

□ The St. Louis Symphony Orchestra under its conductor Walter Susskind will perform "Stereophony" by **HARRY SOMERS** on November 21/23 at Powell Hall, St. Louis, Missouri.

Popular

□ "My Rose of Mexico", a timely number in view of the recent Olympic Games in that country, was released last month on the Apex label. The song was written and is performed by **HARRY RUSK**, a full blood Slave Indian who was born 100 miles east of Fort Nelson, British Columbia. An L.P. of the same title was released on the Point label in October also. Harry has had several L.P.'s and singles released since 1965 and he has appeared on a number of



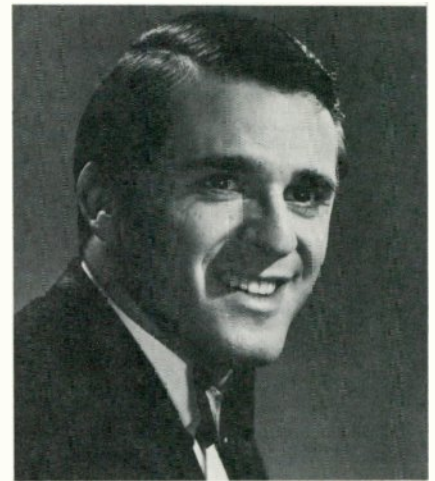
Terence Ross Jacks

coast-to-coast T.V. shows. In September, he taped two more CTV-network, *Carl Smith's Country Music Hall* shows which will be seen this season.

□ *One Man's Niagara*, a Centennial year 20/20 colour film — written by **CHRIS YOUNG** — and dealing with the Niagara Falls area as an historical site, was shown on CBC-TV at the end of September.

□ "What Will Tomorrow Bring" is the title of the new song written by **GEORGIA AMBROS** who performs in clubs as far apart as Trinidad and Toronto. Georgia, who was born in Selkirk, Manitoba, has just completed a tour of Montreal, Toronto and Ottawa where she performed at the Skyline Hotels in those cities. Her music is arranged by **ORVILLE HOOVER**, whose famous "Honky the Christmas Goose" is again hitting the season's charts.

□ The music for the Trio Productions *Marat/Sade* in the Number Eleven Theatre, Toronto, was written by **PAUL HOFFERT**. He also wrote the score for the **DAVID SECTER** film *Winter Kept*



Jimmy Paris

Us Warm — a film made on a low budget by University of Toronto students — which won the Special Jury Prize at the Montreal Festival last year.

□ **TERENCE ROSS JACKS**, 24, who was born in Winnipeg, Manitoba, and now lives in Vancouver, British Columbia, has just completed recording an L.P. as a member of the group The Poppy Family — which also includes his wife Susan, and Craig McCaw. Terence wrote 10 of the songs used in the session and he has also had songs published by two U.S. Companies. He has played the lead in an hour long TV play *A Memory of Two Mondays*, by Arthur Miller and the Poppy Family have appeared on nine coast-to-coast TV shows including one with the Everly Brothers.

□ **ANDY DE JARLIS** is well again after a nine-month illness. 'Now I'm back,' he said, 'and I'm reorganizing myself'. At 57, he is a little sad at the thought of the fiddle being replaced by the guitar. 'The voice and guitar of the country and western singer is on the highway', he said 'and the fiddler, right now, is in the ditch'. Andy, who has 27 records to his credit, has composed 169 tunes and songs. He has won numerous championships and holds 21 trophies. The fiddle he uses is worth \$2,000, 'but I carry a cheaper one, also, as a spare,' he said. We look forward to seeing him again on the TV networks in the near future.

□ "Secrets" written by **DEREK DORRELL**; and The Manhattans new version of "And I Know", written by Dorrell and **ED ARMSTRONG** have just been released on the Quality label.

□ "Flying On Thin Air" published by Ben McPeeks' **QUIRE MUSIC** Publishing House is getting exceptional airplay via the great Stone recording by **JIMMY PARIS**. Paris is also the composer of the song.

□ "Road of Love" written by **JOHNNY COWELL**, and now out in the U.S.A. on the Kopp label, is being released (in album and single form) in Canada this month.

□ The Brisson Brothers have just released an L.P., in both English and French, which includes six songs by **HUBERT BRISSON**. The group, which has broadcast on both radio and TV for the past 10 years, includes John Aupry, and Fern and **DENIS BRISSON**.

□ **DAVE WOODS** in Halifax and **ALLAN RAE** in Calgary are the music directors in the CBC's new variety series *After Noon* originating alternately from various cities across Canada.

Jazz

□ Clarinetist **HENRY CUESTA**, whose Canadian Talent Library recording for RCA Victor is gaining sales momentum, is appearing on November 23 at Massey Hall with his quintet, vocalist Olive Brown and the Toronto Symphony Orchestra. He is the only Canadian headliner to be involved in this season's *Jazz at the Symphony* series.

To make the concert something special, Cuesta has conceived a full scale tribute to George Gershwin. He will also perform a classical work with the orchestra, as well as performing with his group and Olive Brown in the second portion of the concert. For the two weeks prior to the concert, Cuesta will be performing at the Cav-A-Bob in downtown Toronto.

□ Education centres are showing a keener interest in jazz and **PHIL NIMMONS** is taking his band to a number of these for his new CBC radio series. On October 11 he was at York University, and at Burnhamthorpe Collegiate October 25. He goes to Agincourt Collegiate November 8 and to St. Mary's University, Halifax, N.S., on November 23. On December 12 he returns to York.

□ Scarborough Centennial College is showcasing the Afro-American arts of Robin Kenyatta, dancer Mekeda Mayorba and poet Larry Neil on November 2, and St. Michael's College and Hart House at the University of Toronto have plans for major concerts later in the season.

□ **JIM McHARG's** Metro Stompers brought jazz back to Hamilton with a record-breaking two weeks engagement at the Sheraton-Connaught Hotel's Kiltie Lounge. Full houses were the order of day, with many fans having to wait up to two hours to get in to hear their favourite group. Reaction from the press was overwhelming. Stewart Brown, in *The Hamilton Spectator* enthused: 'It's dixieland, proud, rousing and jubilant, and it's blazing away nightly at the Connaught for the next two weeks. Do catch it; the hotel has quieter plans after McHarg departs and it may never jump the same.'

From there, the band went to the King Edward Sheraton for a six weeks engagement. On September 25, Arc Sound brought its portable recording equipment to the hotel and captured the sound of the band 'on location'. The results will be heard soon when Arc releases the band's second LP entitled



Georgia Ambros



Graham Townsend



Elizabeth Layton, BMI Canada's Manager of Performing Rights and Russell Kearns.



The Brisson Brothers

"Stompin' At The Sheraton".

□ The success of the Summer Jazz Festival at George's Spaghetti House has prompted the club to continue its policy of bringing in name musicians to share the stand with the regulars. **Moe Koffman's** Electric Big Band started things off again and scheduled to follow were tenor saxophonist George Coleman, baritone man Pepper Adams, trombonist Kai Winding and clarinetist Pee Wee Russell.

Congratulations

□ **GRAHAM TOWNSEND**, 26-year-old Torontonion, has become Canada's old-time fiddling champion for the second time. There were 85 competitors in the 18th open championship competition, held annually in Shelburne, — which is 32 miles southwest of Barrie, Ontario — and more than 9,000 attended the contest.

Townsend, open champion in 1963, placed ahead of three-time winner **JOHN MOORING**, 41, of Springhill, N.S. and Wilfred Gills, 43, of Ottawa and Antigonish, N.S. was third.

□ "Waltz of Love" by **RUSSELL** and **DOROTHY KEARNS** of Vancouver, B.C. and "How Will I Know", by 11 year old **CHERYL BOON** and **AL OSTER** of Edmonton, Alberta, were runners up to Ottawa born John Marier's "Colors of the Rainbow", in the *CBC Song Market '68* contest. The other finalist was Dr. Alan Chapple of Oakville, Ontario, with the song "How Soon The Night".

□ The 1968 winners of the Royal Conservatory of Music BMI Canada Limited Centennial Scholarships, in composition and/or electronic music, are **ERIC ROBERTSON** and Jorgen Petersen.



Eric Robertson

Toronto Telegram News Service

Carl Malcolm

NEWSLETTER

GREETINGS:

As the year comes to an end perhaps it is not too early to look at 1968 and what it has meant to the many worlds of music in Canada.

The predicted slackening of musical activities following the history-making musical happenings inspired by, or associated with, last year's Centennial celebration happily did not occur. True, the musical affairs of 1968 in many ways differed from those of 1967, but the feared hiatus didn't take place and new vistas of Canada's music scene appeared providing new and better opportunities for our creators of music and their endeavours.

As never before Canadian music is truly national as well as international and, though it may sometimes lack a unique style or form of its own, it is now generally accepted at home and abroad as competitive and equal to the music originating in the longer established centres.

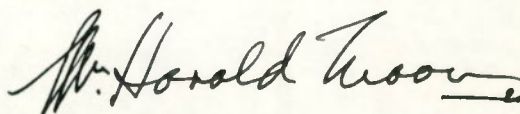
Fact is that the music of Canada has had a long and lonely uphill struggle for acceptance and recognition and is probably the better for it. Its *Louis Riel* was programmed to satisfy the wishes of the ticket-buying opera buffs and other examples aplenty attest to Canada's continuing contributions to the musical wealth of the world.

In production, and soon to be available, is the seventh edition of our "Yes, There Is Canadian Music" and its contents and listings, though incomplete, provide in positive reference form that our Canadian recorded music has almost doubled since the last collection was published in July, 1964.

Our Canadian composers and publishers are to be congratulated and their success deserves our praise. 1968 has been a good year for our Canadian music and we expect that 1969 will be even better.

Hence my Season's Greetings and a Happy New Year.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

JOHN HAWKINS is a young pianist composer who in 1967 shared first prize in the Second Century Week Composition Competition in Edmonton, Alberta. He has also received other awards from McGill University, Les Amis De L'Art, Woodrow Wilson National Fellowship Foundation and The Canada Council. He is presently studying for his Master of Musical Arts degree at McGill University.

Formerly of Toronto, now living in Windsor, Ontario, **HARVEY JUDD** is a prolific writer and has placed several of his recent compositions with a local firm.

RON RUSSELL is vocalist and guitarist with The Nightcaps, the house band at the Bermuda Tavern in Toronto. Their record of "The Wayward Children", which is Ron's own composition, was recently released on the Russound label.

Toronto housewife **ANNE SINGER** has written poetry for a number of years and has only recently turned her hand to songwriting, and with success, since several of her songs have been picked up by publishing and recording firms.

DEL DELAMONT of Calgary, Alberta majored in music at the University of British Columbia, and has subsequently become very active in the gospel field. He is an ordained minister which gives him an even greater insight into the spiritual aspects of gospel music. He puts it this way: 'Gospel singing is a natural expression of God's love for us and through us in a way that people can easily identify with and understand'. Some of his material is being recorded by the Dominionaires on the Westbrooks label.

Former vocalist with John & Lee and The Checkmates—the last group to play at the famed Peppermint Lounge in New York, before it closed — Torontonian **MICHAEL FERRY** has gone into the management end of the business. Written under his pseudonym **LEE JACKSON**, his song "Games" was recorded by the Modern Rock Quartet for RCA Victor and it made the charts this fall.

CLAIRE LEPAGE is a well known, and very popular, Montreal vocal artist whose recent U.S. record release was very well received. She is now devoting part of her time to writing lyrics in collaboration with well known composers.

CURTIS COULSON of Hamilton, and his brother, **JACK COULSON**, form the popular country duo The Coulson Brothers who record for the Caledon label.

Songwriting is a fairly new hobby for **CHRISTOPHER HICKS**, but he already has had one of his songs published by a Toronto firm. A very busy young man, Chris divides his time between his studies at the University of Toronto, playing the clarinet and also playing for the Varsity Blues football team.

EDNA FIDYK a housewife in Pleasantdale, Saskatchewan, has had an interesting musical career. She has played in dance bands, and enjoys composing 'home spun songs' about her native province.

Guitarist **DAVID KINDRED** and bass player **HOWIE SMITH**, both members of the rock group The Ugly Ducklings, write much of the original material they use and have had some of their songs signed up by publishing companies in the Toronto area where the boys make their home. The groups' recent bookings have taken them from the East coast, through all of Ontario and as far West as Winnipeg, Manitoba.

ANNJOE KRUDZO's first love is in country music. A frequent visitor to Nashville, Miss Krudzo recently placed several songs with important music publishers there. During her annual trips from Toronto to attend the Country Music Convention she has met many of the big names in the country music field.

"Girl Before You Go" written by **DENNIS TREMEER**, and recorded by the group known as Witness Inc., for the Apex label has made the charts, a fact that is all the more noteworthy as this is the first song the Regina, Saskatchewan, composer has written and had published.

Singers **MICHAEL FRANKS** and his attractive wife are known professionally as Mike and Debbie and have been performing for enthusiastic audiences in Quebec and Ontario clubs. Extensively recorded in the U.S. before coming to Canada recently, they expect to have a Canadian record out early in the new year.

MARIO RUSSO, of Windsor, was the featured guitarist with the group that recorded his song "Green Light to Your Heart" for the Sparton label and that is just released.

Ottawa University student **CHRISTOPHER PATERSON** finds time from his studies to write songs, and successfully so, since some of his tunes have been signed up by a local publisher.

Torontonian **EDWARD ROTH** is an accomplished musician who plays the cello, accordion, flute, violin and organ. A former member of Just Us and Livingston's Journey, Ed has joined a new group currently touring in California where they hope to interest one of the major record firms in their original material, most of which he writes.

Guitarist **FRANCIS WEBSTER**, Trumpet player **TED GRIMES** and **TONY LECAILLON**, who play drums and vibes, are all members of the very popular teen group The Marcados. They are currently playing the clubs in and around their native Toronto and are planning a cross-Canada tour for the early spring. The

group have cut 4 new sides to be released shortly.

TOM NORTHCOTT is a well known name on the West Coast where he has performed as a singer and guitarist on many of the top TV shows originating from Vancouver, British Columbia. Tom records for the New Syndrome record company.

Composer **GERALD MOORE** is also a guitarist and singer from Toronto who has been auditioning for several of the top TV shows there.

ALAN MATTHEWS has formed his own group and is playing the clubs around the Toronto area where he lives. Many of his songs have been published and recorded, and he expects to have some new material released in the very near future.

A young composer of talent is **DENIS LORRAIN** who is presently in his second year at the Faculty of Music at the University of Montreal.

Musician, singer, actor **FRANK MOORE** is a most versatile young man. He has appeared on the *Juliette TV Special* and subsequently joined The Good Company. He hosted one of the TV shows this past summer and is scheduled for appearances on the **WAYNE & SHUSTER** program and various other TV shows. Born in Newfoundland, Frank has lived in Toronto since his early childhood.

ARLENE MANTLE's musical career started in high school where she played saxophone and clarinet in the orchestra. Now working the Toronto clubs with her own act, she plays rhythm guitar and sings, and expects to record her first single shortly. As a composer, Arlene writes mainly for the country field.

We are pleased to announce that the performing rights of the late **PIERRE MERCURE** are now licenced through BMI Canada Limited and we look forward to the publication of some of his works which were in manuscript form at the time of his death.

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