

THE MUSIC SCENE



MARCH — APRIL 1969





Coinciding with their Polydor release, "Big City" by ANN EDWARDS and Ron Blackwell b/w "Moody Manitoba Morning" by RICK NEUFELD, The Five Bells opened at the Friars Tavern, Toronto, on March 3rd. The Montreal group tours extensively and has appeared on the *Merv Griffin Show*; twice on the *Jackie Gleason* summer replacement, the *Dom Deluise Show*; CBC's *In Person* and four times on CTV's *River Inn*. Three members of the group, ANN EDWARDS, JACKI RALPH and CLIFF EDWARDS, are affiliates of BMI Canada Limited.

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MARCH-APRIL

No. 246

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

CERTIFICATES OF HONOUR

Many Canadian composers have won awards for their compositions . . . but in other countries. Rather like prophets, they have been without honour in their own country—although their songs have been enjoyed here, played and sung and hummed and whistled, the composers have remained unsung.

Thursday, May 8th, is a date to be circled on the calendar as a milestone in Canada's recognition of the talents and success of Canadian song writers. On that date, the BMI Canada Awards Dinner at the Royal York Hotel will honour the BMI affiliate composers and music publishers whose songs have been judged as outstanding contributions to the music scene.

A distinguished audience of government and cultural leaders and music personalities will be on hand for the occasion—and it will be an auspicious occasion, an important Canadian 'first'.

The receptions and formal dinners held by Broadcast Music, Inc. in New York and Nashville annually have long been recognized as *the* social events of the music industry in the United States, and it is planned to make the Canadian event equally festive and significant.

The Broadcast Music, Inc. *Citations of Achievement* in the realms of popular and country music in the U.S. — which have been won by Canadians in the past and will continue to be open to us in the future — are acknowledged through the industry as being emblematic of the highest recognition, coveted by all composers and publishers and treasured by their winners. It is BMI Canada's intention that its *Certificates of Honour* will merit this status among Canadian composers and publishers, and throughout the music business, nationally and internationally.

The Awards Dinner will hold surprises for all but the most knowledgeable in the field of popular music; we predict that as the opening bars of the winning compositions are heard, many guests will register surprise that these well-known songs were written by Canadians. The BMI Canada Awards, and the subsequent publicity, will 'spread the gospel' of Canadian composers and publishers, helping banish this lack of awareness of their achievements.

Here are photographs taken at the American awards dinners and presentations. In the next issue of *The Music*



Governor Frank Clement, Tennessee, and Frances Preston, Vice-President, BMI Nashville, Tenn.

Scene we will publish pictures of the gala Canadian event, with a list of the award-winning songs, their writers and publishers. 🌟



Left to right, Frances Preston, Mel Tillis, Edward M. Cramer, President BMI, Wayne Walker, John Denny and Bill Denny.



Left to right, Harlan Howard, Jan Howard, Mrs. Macle Owens, Dorothy Owens, Mrs. Davis, Don Davis, Bud Logan, Mrs. Jim Reeves, Cindy Walker, Clarence Selman, Mrs. Selman, Don Rich, Mrs. Rich, Mrs. Owens and Buck Owens.



Left to right, Mrs. Gore, Senator Albert Gore, Clive Davis, Mrs. Foster, Fred Foster, Stan Gortikov, President Capitol Records, Congressman Richard Fulton, Mrs. Fulton, Edward M. Cramer, Bill Gallagher, MCA, Mrs. Racusin, Norman Racusin, Mrs. B. Briley, Arnold Burke, George Lee, Warner/Seven Arts, and Mrs. Waugh. Foreground, Irving Waugh.



Left to right, Minnie Pearl, Goldie Hill (Mrs. Carl Smith), and Pee Wee King.

NEW MEANING IN BALLET

by Tiresias

Ballet is an old world art form, but the old world has lost the initiative in providing the evolutionary impulse for this mode of expression. The Russians still excel in classical ballet, and perhaps the demise of a swan will never be presented more beautifully than at the Bolshoi. Their sets are magnificently elaborate and their productions are perfect to the last detail. Elsewhere in Europe, ballet does not reach the Russians' standard of excellence, though it is sometimes more innovative.

In the new world, on the other hand, classical ballet has been adopted and mastered with the same vigor and dispatch that characterizes the North American heritage, and with a spirit of adventure and audacity, our choreographers have gone beyond established limits and have created something that is infinitely more vital and exciting and relevant. Their labours over the past 25 years have now come to fruition.

Suddenly, it seems, North America has exploded with innovation and invention in the realm of dance. The time when ballet was limited to dramatizing the hair-raising exploits of sugar-plum fairies and eccentric toy makers is a vague memory. Choreographers are freely climbing on soap boxes to declaim against the injustices of society, or probing beneath the veneer of opulence and sophistication of western civilization to paint stark landscapes of a shocking spiritual malaise, or satirizing their own medium with the irreverent glee of a school boy prankster. And traditional dance movement has had to conform to this development. Grand jetes and pirouettes, ever a delight to the beholder, retain the musty fragrance of the faded imperial palace, and are unreliable vehicles for conveying gunpowder to the barricades. Sources of musical inspiration, too, have been equally affected by this startling shift in direction. Ballet's hitherto restricted diet

of classical music is increasingly being spiced with the pulsating sounds of jazz and electric computers.

More than any other Canadian company, the Royal Winnipeg Ballet projects this sense of ferment and quest for new horizons. It has its roots in classical technique, but it is predisposed to innovation and experimentation by both its small size (25 dancers) and its philosophy. It seeks to appeal to a wide variety of tastes without lowering its artistic standards—which are high enough to have won the group first prize in international competition recently. Its repertoire includes ballets that range from a Swan Lake pas de deux to works by North America's most avant-garde choreographers.

Established as an amateur group in 1938 by Gweneth Lloyd and Betty Farally, it did not achieve professional status until 1949. It was honored in 1953 with a royal charter, but crippled the following season by a disastrous fire which swept its Winnipeg studios. Friends rallied and the rebuilding job began. Impetus was injected with the advent of Canada Council support in 1957 and the acquisition of the now famed Arnold Spohr as artistic director in 1958. Its fortunes have risen dramatically since that time, and it now enjoys international recognition and acclaim.

Last fall the Royal Winnipeggers mounted four new ballets for the opening of their home season and, in a way, capsulized with that presentation much of what is happening in ballet today. Premiering four new creations in one evening was a bold stroke in itself, and the program of works selected fully reflected the brashness of its perpetrators. It wasn't that the four pieces were all futuristic or even contemporary—one, in fact, was as traditional as Christmas. But the other three were totally fresh and, taken as a whole, the four items epitomized the dance organism's awesome pattern of recent growth.

Here we have the precocious Eliot Feld's *Meadow Lark*, with 18th century costumes and a quartet of musicians on stage accompanying the movement with the delicate strains of a Hydn composition. The melody wafts across an idyllic pastoral setting, replete with verdure and sunshine, and stirs the elegant, idle, aris-



David Moroni and Christine Hennessy in a scene from John Butler's *Labyrinth*. Music by HARRY SOMERS.

ocratic young blades to gambol playfully on the green with their sweet, coquetish belles. The mood is light, the humor is proffered gently, almost incidentally, and the atmosphere created is one of innocence and simplicity. Somehow it is not a naive kind of innocence and simplicity, the kind that presupposes clearly-defined elements of good and evil or requires us to suspend our worldly judgment. Rather, it is a sort of paradise regained, regained when all the trappings of sophistication have revealed themselves as meretricious paste.

Thus Feld's ballet is more modern than it would appear on the surface. But Feld achieves his effect by utilizing all the standard tools of his trade, from classical music to ornate stage settings to the most traditional of balletic movements. His work is meaningful and relevant, and it is expressed in the orthodox language of his craft with infinite cleverness. But it does not presage the revolution.

That was left to Anna Sokolow. Like Feld, Sokolow is a product of New York's Jewish community, but she was already a choreographer of repute when Eliot Feld was born. The agues and aches of the world have not escaped her notice. She has seen the fire and perceived the frailty of the bonds of social organization, and she has determined to vent her anguish through the forum provided by



Centennial Concert Hall, home of the Royal Winnipeg Ballet.



Interior view of the nine-million dollar hall.

the stage and in the medium she knows best.

Her *Opus 65* is contemporary not only in the relevancy of its message but also in its mode of expression. The action depicts the dropouts and disaffected of our society, the leather-jacketed toughs and their vacuous broads, in their experiential cycle of surrealistic copulations, inane gyrations, violence, speed and self-destruction — none of which stimulants is capable of awakening a spiritually numbed consciousness or replacing an irrevocably lost value structure. These are the lost souls, the slag heap accruing from the blast furnace of American society. The message is jarring, and the scenes are searingly realistic, but the material is presented without solemnity.

The impact of the production is deepened by the choreographer's decisive break with tradition. We have no classical lifts or cabrioles or entrechats in this work. What we have instead is a menacing street gang shouting obscenities at the audience, gyrating to the jazz music of **Teo Macero**, squirming orgiastically on the stage floor, racing about on motorcycles and, finally, disappearing into the void of the orchestra pit. The bizarre, psychedelic lighting is reminiscent of a cheap, underground night club, and the drop is as stark as a back alley.

The statement Sokolow makes is a powerful one, and no one would quarrel with the validity of her concern. What John Butler, the second avant-garde contributor to the Royal Winnipeg Ballet's opening program, does take issue with her on is the absence of a source of revitalization in such creations as *Opus 65*. Sokolow claims that she portrays what she sees without comment; Butler insists that no structure should be demolished until a new one is ready to take its place. Another point of divergence between the two seems to be that Sokolow focuses on the individual's external relationships in society as the source of his spiritual breakdown, whereas Butler looks for the seeds of social disintegration in the souls of its individual members.

And, too, while Butler's *Labyrinth* is in many respects more futuristic in form than *Opus*, it is at the same time more

firmly linked to classical ballet by the grace and style of its movement. Pointe work, for example, which was totally absent in *Opus*, is exploited fully in *Labyrinth*. But, for all the differences in their approaches, both choreographers are alike in wanting to use their art to make social comment and in improvising on or ignoring hallowed dance conventions to emphasize an idea, and in the themes of their works—that we live in a sick society.

In *Labyrinth*, Butler gives life to his conception by peopling the stage with near-naked figures that writhe and slither over and against one another, creating



Arnold Spohr—Director

the impression that some tribalistic ritual is being enacted. The sets consist of suspended strips of aluminum foil, giving the illusion of an abstract chrome sculpture, and darkness. An eerie light plays across this mystery-shrouded tableau as discordant sounds jangle forth from the orchestra pit. **HARRY SOMERS'** "Five Concepts for Orchestra" provides a futuristic dimension to the production, which juxtaposes features of an electronic age with those of a primitive past.

The ballet is without story, but the individual illustrations are explicit. First pictured in a love relationship, man and woman are sundered by the tribe; she is

subjected to mass rape and he is forced to participate. A female figure seeks to seduce him, and her allies assist her in the endeavour. Vulture-like, the tribe presides solemnly over these destructive rites. Finally, the shattered couple are re-united in a new and more profound relationship.

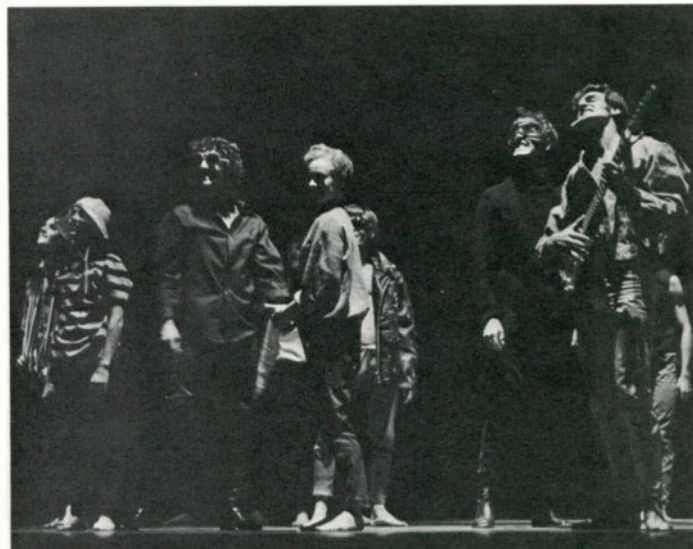
Butler's thesis is that to replace an inadequate value system we must reach into the past, explore our basic impulses and construct a new system based on the most fundamental units of human aspiration. Paradoxically, to go forward we must go backward; past and future must be fused into a continuing whole. The incompatibility between slowly-evolving values and rapidly-progressing technology is presented as a picture out of focus, the consequence of a dislocation that can be repaired only by revitalizing the moral force of society. One needs only to be acquainted with conditions in New York, Butler's milieu, to fully appreciate the incisiveness and pertinence of his position.

After seeing what Butler and Sokolow have accomplished in departing from tradition, one might ask oneself whether it was worth it, after all, to disturb the universe, or whether the ballet theatre is an inappropriate arena for the discussion of questions of major social and philosophical import. Like all dynamic institutions, it seems that ballet will define its own sphere of significance in spite of what arguments purists might marshal to support or condemn a particular trait.

Recent experience favours the new trend. Residing in a relatively small centre, the Royal Winnipeg Ballet has been able to attract ever larger audiences for its home season. On tour, it is virtually always sold out. It has been acclaimed in Paris, Moscow and Winnipeg and received with enthusiasm in such small towns as Iola, Kansas, all within the space of one year. These facts are compelling, because they suggest that a broader spectrum of the public is able to relate to this type of ballet without the necessity of lowering artistic standards. It is a source of encouragement and another manifestation of the interest and excitement that pervades the dance field in North America today. ★



John Butler (left) directs the dancers during rehearsals of *Labyrinth*



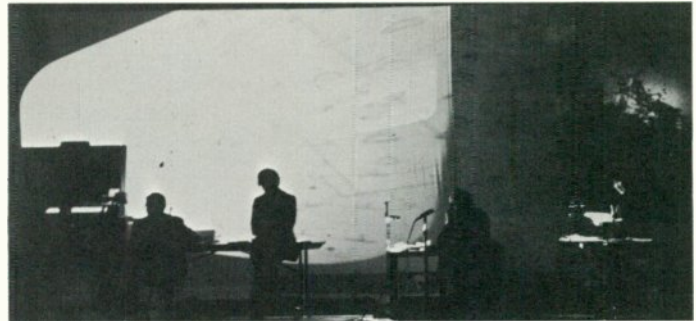
Opus 65 with music by **Teo Macero**

Stan Pommer

WHITHER PROUD SHIP?

REFLECTIONS ON THE MUSIC SCENE, PRESENT AND FUTURE

by Douglas Valleau



William E. Smith

I suppose it is the new electronic vocabulary that has made the difference, enabling composers to forge along their erstwhile difficult path, and giving them new independence. For when performance depended upon players, the players upon the concert organization, and that upon audience support; then the audience called the tune. Now, however, imagine a tug-of-war in which the rope suddenly vanishes, and you see the dilemma. With the composer off in orbit, electronically beep-beeping, and the performers and listeners fallen back in a heap (but pillowed on the sheets of those classical and romantic works that have long been their solace in time of discord), the question is what form will music take in the future?

Fortunately many on both sides know that the seductive notion of 'you go your way and I'll go mine' is barren, as witness the article on p. 4 of the September/October '68 issue of this magazine, and **MURRAY SCHAFER's** *Ear Cleaning and The Composer in the Classroom*. But that I can speak of two sides is an indication of a conflict to be reckoned with.

The modern composer, in competition with the past, has become more and more isolated. This pressure of the past on the present began only two hundred years ago when the rise of music publishing made it practical to have printed copies of music. Who would play Mozart now if there were no printed parts? The situation was aggravated by radio and records, giving finally 'the music you want when you want it.' This technological revolution was related to a social one: the change from the music lover as patron to the music lover as consumer. In the resulting super-market culture the composer found himself always measured against his ancestors. No wonder he felt driven into innovation. And no wonder, I suppose, that most of the shoppers tended to prefer the standard brand

over the unknown. It is easy to know you want Beethoven; difficult to know you want J. K. Randall, especially if you've never heard of him. The melancholy result appears in concert programmes where one 'modern' work is grudgingly included, and that one often a generation or more old.

Faced with such neglect the composer has taken a stance more like a research scientist than a creator. I heard Mel Powell, at the Bennington Composers' Conference in August '66, say that the concern of the modern American composer is not with expression but with exploration. Thus the composer becomes in his own eyes a man on the frontier of discovery, no longer responsible to the concert-museum audience. His exhilaration, our acceptance of his role, and the wide gap between his conceptions and our ears all work against a reintegration.

Exploration has led to a style that strains at the limits of technique. I recall sitting beside Ralph Froelich of the New York Woodwind Quintet while he looked over a wild new horn part. He performed miracles for a while, then sat back and said, 'This guy must hate us.' And so he did, too. A composer bent on discovering a new world of sound is bound to chafe at the physical limitations of instruments and the human ones of players. Until lately he had to make the best of these limitations. Now he can write disjunct melodies splayed over a dozen octaves, rhythms no one could count, sustained notes that last till doomsday; and the electronic instruments will perform them to perfection.

This liberation from the performer also gives control over interpretation. When a piece exists only as the composer's tape, he is no longer at the mercy of a performer's sympathy or idiosyncrasy. Furthermore, such a tape sidesteps the concert. The interested listener could simply get the tape and play it whenever he wished.

But such a triumph of individualism goes against another current in our society, a move towards the collective and gregarious. Some of my favourite electronic compositions were prepared for environments in which people moved and looked at things while listening: Edgar Varese's "Poeme Electronique", for Le Corbusier's pavilion at the Brussels World's Fair in '58; the Xenakis work combining sound with flashing lights at Expo '67; and **OTTO JOACHIM's** music for Katimavik. It is possible that in future, concerts will be such a blend of motion, sight, and sound.

Here the pop scene becomes relevant. The electronic sound of early rock groups was pretty crude. But listen to the new groups. You find electronic music that in its inventiveness and delicacy of texture, comes ever closer to the sound of serious compositions. And in live performance electronic sound is combined with colourful costume, dancing, flashing coloured lights, the esthetic organization of space. It seems that the electronic mode is restoring the old kinship between popular and concerted music. The composer may again find an audience.

The performer is odd man out. Given parts he can barely play, in an idiom he too often does not accept, he reverts. Perhaps the dodo is having his last dance. But none of us who know the special delight of playing or singing believe it. Fortunately new instruments are coming on the heels of the electric guitar, offering electronic extension of range and timbre. On these new music may be playable with the ease necessary to delight. All the kids are forming their own pop groups now; electronic chamber music may be next. The band need not disappear from the wagon.

Although most concerned with new music—the mainstream—I cannot really imagine the death of Beethoven any more than that of Dufay or Machaut. That there is room in life for the old alongside the new may be seen in our revival of early music and its instruments. Note that it is largely a players' rather than a listeners' affair. Why not in the future, alongside the harpsichord, viol, recorder set, a piano, violin, flute set of players interested in the past? Life would be only the richer, provided people do not seal themselves off. And amusing interactions can occur. Listen to electric harpsichord in Beatles' records; play some avant-garde recorder music, or the latest sonata for digital computer and electric flute. It could be lively. . . Am I too optimistic; I hope not. ♣

Mr. Valleau, teacher of literature and languages, is also a music critic and musician.



William E. Smith

Reunion sponsored by the Isaacs Gallery Mixed Media Concerts and the Ryerson Polytechnical Institute, Toronto.

GUIDO BASSO

by John Norris

Life at the top is a hectic one for the in demand, top quality, session musician. Guido Basso is one of the select few in Toronto—but he is much more than that. He is a music director who served with the *Barris and Company* television show and is currently filling the same spot with the CBC's radio program *Afternoon*. In late March he will co-host a new CBC television show that right now has a working title of *Mallets and Brass*.

This kind of success doesn't come overnight and Guido Basso has put in a long apprenticeship, even though he is still only 31 years old. Somehow he has emerged from the faceless anonymity of the studios to become a personality—a force to be reckoned with in Canadian music today.

Guido Basso started young. He was given his first trumpet at the age of nine because his brother, also a musician, felt there should be a trumpeter in the family. Maynard Ferguson was the inspiration for this. He was a big star in Montreal at the time and had just left to join Charlie Barnet. Within two years the youthful genius was working. 'I had a little group—a quartet—that worked a restaurant Fridays, Saturdays and Sundays. We got paid a dollar an hour three hours a night. On Mondays, when I went to school I was the richest kid in the class.'

Two years later he was the featured attraction in Al Nichol's big band, playing all the Harry James numbers and gaining valuable reading experience. At sixteen he was a fully fledged musician and began working the night club circuit, finally reaching the top in Maury Kaye's band at the El Morocco. This seven piece band worked with the name acts and one of these was Vic Damone, who gave the young musician his first taste of international travel. He took him to Puerto Rico for a month's engagement. This trip only whetted Guido's appetite for more and the opportunity finally came.

Pearl Bailey and Louis Bellson came in with a full show—a seventeen piece band, with a chorus line, vocal chorus and various acts. In fact, it was a completely self-contained show. There were about fifty-five people in the entire package which included the wardrobe mistress and the road manager. 'We didn't work that week but one night there was a session upstairs above the club, to which I was invited. The next day there was a phone call from Bellson's manager. 'Louis heard you play last night, kid, and how would you like to go on the road with the Pearl Bailey show?' That sounded pretty good to me except that I was just starting to get into the studios in Montreal and I was worried whether it would be worth my while because on the road you don't really get such heavy money. Because of this, they made me a good offer and it turned out I was one of the highest paid guys in the band.'

Guido joined the show in St. Louis and stayed with them for two and a half years. After six months he was given a feature spot in Pearl's act, playing the straight man in a comedy routine before accompanying her in "Poor Butterfly". It was at that point that the young trumpeter learned some show business tricks. Pearl advised him 'Honey, if you want to get a big hand you have to finish the number on a high note.' Guido had always figured that as long as you finished with a nice cadenza, that ended musically, everything was fine. It was during this period, when the show was laid off for a few weeks while Pearl Bailey made a film, that Guido headed back to Montreal. There he embarked on a whirlwind romance with the then Miss Toronto and in April of 1960 he and Darlene were married in Las Vegas, with Pearl Bailey and Louis Bellson organizing the entire event. The road quickly lost its attraction, however, and the couple headed back to Toronto, where they've lived ever since.

Since then Guido has worked regularly at the CBC in such shows as *Tommy Ambrose*, *Juliette*, *Nightcap* and *Barris*



William E. Smith

and *Company*. It was *Nightcap* that helped alter the course of his career. His experience, and exposure, as musical director has led, ultimately, to the challenge of this new eight week series where, in addition to directing the music, he and Peter Appleyard will act as hosts. The twenty-one piece band will be the feature attraction, along with different guests each week. Naturally, Guido is enthused about the whole idea and hopeful it will meet with success. 'Musically it can't miss because we have all the best players and the best arrangers. The show, by the way, is designed for easy listening, commercial music with the odd standard rock tune thrown in. It definitely isn't going to be a jazz show.'

Most session musicians have a jazz background and Guido Basso is no exception. It's through his jazz experience that Guido Basso has arrived at the point where he feels his interpretation of a melody is becoming distinctive. He recently received confirmation of this through an offer from influential producer Phil Ramone, who explained he had heard Guido's fluegelhorn work on a Jimmy Dale album. Ramone had been looking for a long time without success for just the right sound to fit into the

music he's been producing. Now, he thinks he's found it.

This kind of challenge appeals to Guido because he feels that every new experience is of benefit to him and to the Canadian musical community. The opportunity to take part in a Burt Bacharach session, for instance, would be of great interest to him. 'I'd love to do such a session, to see how the recording session goes from the first sight reading of the parts through to the final beautiful iced cake. Then, I'd have something to relate to because I'm sure they have the same kind of hang-ups we have here. It would be educational and through that experience I would be able to contribute more to arrangers here and myself.'

His experience shows that Canadian musicians are far superior to their opposite numbers Stateside in such areas as sight reading and being quick and sharp at what is going on. 'Canadian musicians, in order to make a living, have to be versatile. They have to be able to play jazz, music for a ballet or get into all the different bags such as honky tonk or rock and roll because there isn't enough of one thing to keep them going. In the States they've been brought up differently and there is so much work that there is a market for a specialist.'

Guido Basso has two albums currently on the market, both released through RCA Victor, but he doesn't feel there's sufficient support for the recording artist in Canada. 'In Canada we need great distributors, great publicity people. We need people who believe in their talent. There's a negative self-conscious attitude among Canadians who believe that American talent is better so why make any effort to compete. When a Canadian artist goes down to the States, Americans are impressed more than Canadians. In French Canada, they don't give a damn about the U.S.A. They have built their own stars by tying together very nicely their record output, television show appearances and tours throughout the province. Wouldn't it be nice if the nine remaining provinces did the same thing?'

Although his busy career leaves him with little time to devote to one of his ambitions, Guido is sure that at some future date he will be able to concentrate on songwriting and arranging. 'I think I have some creative ability and this, combined with my experience, gives me confidence I could be good at it. I've just started studying arranging—something I've never done before in my life. Then, when I'm old and grey and can't blow a horn any more, I'll be good and ready to just write and conduct. In the meantime, though, I'd sure like to write some nice pop tunes but I rarely have the time to sit down and spend an entire afternoon at the piano banging my head until something comes out. That's one of my goals and frustrations.'

In the meantime, though, the polished zip of his trumpet can be felt and heard in many different areas of music in Canada. He is one of the principal forces behind the high quality of our music today. 🌟

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

DOUGIE TRINEER

by Grant Nelson Hewlett

A line in one of Johnny Cash's hits goes, 'Daddy sang bass, Mama sang tenor . . .' could well fit the story of Montreal's Dougie Trineer! Mother, Hannah (as it's written in his press release and album liner notes), made country music a vital thing to each of her five sons, Allan, Oren, Harry, Wayne and Dougie. They all grew up knee deep and steeped in the kind of music that consistently outsells any other country music!

Dougie's musical career really began when he broke his leg at the age of fourteen, he took up the guitar to pass the time away and this developed into a way of life for him. Other instruments he plays are—banjo, fiddle, bass fiddle and steel guitar. At nineteen he ventured out from Calumet, Quebec, into the professional world. He started his career as an artist playing lead guitar for Dick Curless. This group performed in the New England area for three years (back in the good ol' days when working papers weren't so hard to come by). Then Dougie decided to tackle the great metropolis of Montreal.

Teaming up with another lad, Ronnie Prophet, who stemmed from the same Calumet roots, they hit the big city like a storm. This was the fabulous era of the Everly Bros. and Elvis, and the young duo patterned their act on the songs of the times.

But, as the saying goes, 'every good thing must come to an end, etc.,' Ronnie went his separate way, and Dougie formed his own group, The Hackamores. Montrealers, and Canadians across the country dug the group, which resulted in them being voted the best country band in Canada in 1964.

During this time, Mr. Trineer was becoming known as a kind of a wizard on the guitar, and this led to his present position as A & R Director of Rodeo Records Montreal Limited. Dougie sat in on, subbed for, engineered and backed up so many sessions, that, the way I see it, rather than have to call him in every day, they put him on the payroll. A smart move on their part, for Dougie was well into what he considers his most important musical phase. About three years ago, he began to be a serious songwriter, and, of course, an asset to any recording or publishing firm.

Success breeds success, and who, with even a rudimentary knowledge of country music, has not heard of "Two Shades of Blue"? Yes, Dougie was a success at songwriting from the start. You might say even before the start, for "Two Shades of Blue", his biggest song to date, was written when he was fifteen years old! His songs have been recorded by American and Canadian artists such as Diane Leigh, WAYNE KING, Doug LaVallee, Kathy Dee, and a recent penning of his, recorded by Canadian gal, Mona Vary, "Back In Town To Stay", is at the time of this writing number five on the Canadian charts. On the "Back In Town To Stay" cutting, it might be



O'Neil of Montreal

interesting to mention that Dougie put all of his talents to use, for while he produced the session, he also plays all the instruments on it.

On the personal side, Dougie is married to a French Canadian girl and has a son. He also dabbled in the breeding of German Shepard dogs, but his increasing responsibilities in the music field forced him to give it up. Time is always of the essence, and when he can find a spare bit, he likes nothing better than to get off somewhere on a hunting or fishing trip. His big dream is to bag a moose. Another of his favorite hobbies is reading and studying up on such interesting subjects as ESP, flying saucers, and anything to do with the occult.

Keeping busy has never been a problem to Dougie, and though he doesn't work the nightclubs regularly any more, from time to time, you will run into him pleasing the crowds at some local spot. He's worked T.V. and radio, the most recent occasion being the CBC radio show that was taped at the Ormstown fair. Here he appeared with people like Mac Wiseman, Ron Scott, PAUL MENARD, Red Smiley and BOBBY HILL. Record wise, the same pattern emerges, busy, busy, busy, with seven L.P.'s out on the Point label, and two out on Melbourne, and a few others out under smaller labels. One of the L.P.'s he did for Melbourne is a beautifully done collection of sacred material, a field not to often touched by Canadian country artists. Dougie also has the distinction of being the first Canadian country artist to have a collection released on cartridge tape, which is said to be the coming thing these days.

His favorite thing though, is songwriting, and some of his best are "Don't Speak to Me of Loneliness", "The Shadow of a Girl I Used to Know", "Two Sides to a Story", "What You Gave To Me", and "Too Late for the Wedding", which he recorded himself in his own inimitable style.

I asked him the question asked of all songwriters, 'how, where, when, and

what, inspires him to write a song . . .' And he answered . . . 'I don't know. Every now and then I get the feeling that I haven't written anything in a while, and I start to listen for ideas . . . it can be . . . a word, or a phrase or . . . well, just something to get me going . . . Something that gets an idea moving. I have roughly two hundred songs, and they more or less all came in the same way. Sometimes I'll hear an exciting new record, and that will turn it on. You don't copy the song, but you draw an excitement or something from it . . . mysterious . . .'

Dougie doesn't have a particular favorite or influence, he likes the material of Willie Nelson, and has this to say on country music and artists, 'I can't say for sure what it is, but something's happening here. There's going to be something big coming out of Canada . . . I think it's going to be some new form of music . . . country but different . . . may be like the old Hank Williams style . . . anyway, it's coming . . .'

I suggested that what we really need here is a nest of good songwriters, much like the situation in Nashville, in the late fifties, when people like Willie Nelson, Harlan Howard, Hank Cochran and Bill Anderson came along. It was these writers that made the Nashville sound what it is. Dougie agreed . . . 'Yes, that and some better promotion . . . we have it all here, and it's just a matter of time until someone sees it and does something about it . . .'

On his future plans, Dougie says . . . 'Well, to keep on writing songs and producing records, A & R work . . . of course the ultimate goal is a million seller record . . .' Well, time will tell, but I kind of have a feeling that there's gold records, CMA awards and maybe a Grammy or two somewhere out there in the future with Dougie's name on them. And there's a moose somewhere that's a marked moose! 🐻

Mr. Hewlett writes the country music column for RPM magazine and he is also an affiliate of BMI Canada Limited.



Andre Le Coz

PIERRE MERCURE

by Udo Kasemets

The art of serious musical composition in Canada is the child of an era during which numerous rapid socio-cultural developments, technological advancements and the emergence of new communications media have prompted unprecedented far-reaching revaluations of artistic matters and manners all over the Western world. The destiny of a culture born at such times depends very much on how many men of vision and daring it can count among the ranks of its creative forces, and on how vital, imaginative and prophetic are their ideas and deeds. The more new perspectives opened, the more untapped energies unleashed, the more vigorous and exciting the nation's culture.

In that light January 27, 1966 is a doubly tragic date. On that day not only did an automobile accident, in France, bring untimely death to a brilliant musician, but it also robbed Canada of one of its most inquisitive and volatile creative personalities. One of the very few who possess enough dynamism to exert direct influence on the attitudes and activities of their art-conscious compatriots.

For Pierre Mercure, the composer whose young life (he had been born in Montreal on February 21, 1927) was so meaningfully terminated that day, had all the gifts and qualities of an artistic leader-figure: his mind was perfectly in tune with his times, his creative talents were far above average, his temperament was that of a determined fighter who sees to it that his dreams come true.

It is probably pure coincidence that the majority of Canada's musical avant-garde has congregated in Montreal. It is also very likely that the combined energies of the creative musicians in Montreal would have eventually launched

such high-calibre projects of new music promotion as are the current regular concerts of La Société de Musique Contemporaine, directed by **SERGE GARANT**. But there is no denying the fact that Pierre Mercure through his creative example and untiring activities laid a solid foundation for it all. He did much to create in Montreal a spiritual atmosphere which is conducive to creative experimentation, in which performances of new music command a position of distinction and consequence. He inspired courage in his colleagues and curiosity among the audiences. Mercure was no ivory-tower experimenter. His younger professional years were spent as a practicing musician, a bassoonist in the Montreal Symphony. In 1952 he became producer of musical programs for CBC French television network, a position he held until his death. His orchestral experience gave him an appreciation of the many complexities affecting practical performance and communication with the audiences. His early introduction to and continuous involvement with television made him the first Canadian composer to understand in depth the potential and implications of modern media.

Consequently, no matter how unorthodox his compositions or how novel his techniques, Mercure never lost sight of what is possible for the performer to execute, is intelligible to the audience and is effective as a presentation.

Mercure had a musician's ear, a visual artist's eye and a television producer's understanding of movement. He believed in what Emerson had observed a century before him: that the laws of each art are convertible into the laws of every other. He treated musical timbres in the manner a painter handles colours, and regarded sounds and sound-complexes in space as equivalents of lines and planes on canvas.

Mercure's preoccupation with painterly concepts shows already in the title of his first major orchestral composition "Kaleidoscope" (1948), and is firmly manifested in both the captions as well as the tex-

tures and structures of his later instrumental works "Triptyque" (1959) for symphony orchestra, "Tetrachromie" (1963) for winds, percussion and magnetic tapes, (Mercure's only composition with a title implying a more commonly used form and content is his "Divertissement" for string quartet and string orchestra, commissioned in 1957 by the McGill Chamber Orchestra.)

Mercure never tired of learning and seeking new information. Having completed his academic studies with **CLAUDE CHAMPAGNE** at the Conservatoire de Musique in Montreal, he went time and again abroad or to the United States to obtain new knowledge from teachers of such diverse artistic persuasions as the traditionalist Nadia Boulanger, the leading protagonist of musique concrete Pierre Schaeffer, the Italian dodecaphonist Luigi Dallapiccola, and the Cage-oriented electronic music composer **Richard Maxfield**. It speaks for Mercure's strong personality that whatever he learned from these teachers and other sources, he used in absolutely individualistic terms without falling under anybody's direct influence.

If his work shows any external influence then it is only that prompted by artists working in other media. His response to visual arts has already been mentioned. It was the late Paul-Emile Borduas and his famous Refus global which played an unquestionable role in inspiring Mercure to form his own brand of musical aesthetics. His immediate involvement in his capacity as producer of television's *L'Heure de Concert* with dancers and choreographers led him toward the appreciation of movements as means of artistic expression. Already prior to his television days, in 1948, he had composed a dance-oriented score "Pantomime" (for wind, brass and percussion instruments); in 1961 his newly obtained insights came in handy when he made for choreographer-dancer Francoise Riopelle his first tape composition "Incandescence".

Having thus probed into the individual relationships of music with visual arts on one hand and with movement on the other, it was only natural that Mercure had to find a way to amalgamate all three. He did so again in 1961 when in collaboration with sculptor Armand Vaillancourt he conceived a pair of compositions, "Structures Metalliques nos. 1 et 2" in which sculpting actions — movements — produce in addition to visually appreciable structures, sounds of various pitches, timbres, amplitudes and durations. Electronically amplified and modulated, these sounds were turned into a very special kind of music — music not set down in the composer's handwriting but emerging from the sculptor's body and developing its own form in space and time. What Mercure had done up until then abstractly — translating visual art processes and principles into music — he now did in practice.

"Structures Metalliques" and "Incandescence" were both especially created for performance at the *International Week of Today's Music*, a bold and grandiose venture which the enthusiastic and far-sighted Mercure programmed and organized as part of the 1961 Montreal Festival.

This undertaking, which featured personal appearances and performances of the cream of the international and local avant-garde (Cage, Feldman, Wolff, Kagel, Schaeffer, Maxfield, Varese, GARANT, ANHALT and, of course Mercure among them), has remained unparalleled in scope, significance and impetus in the confines of Canadian borders.

Similarly unparalleled is Mercure's contribution to creative television. While most producers in this field attempt to understand their audiences' taste, Mercure regarded himself as the moulder of taste. His programs focussed on the best and newest in the areas of music and dance. The international elite of modern choreographers and composers were his frequent guests, and whenever he found art by Canadians which lived up to standards so established — as was the case with choreographies created by Jeanne Renaud, Francoise Riopelle and the Modern Dance Group of Montreal, or with R. MURRAY SCHAFFER's television opera *Toi* (Loving) — he was only too delighted to give it exposure.

No matter how iconoclastic his music, or how intimate his involvement with modern media, Mercure's first preference was for the human element in art. Although Mercure counts among the pioneers of electronic music in Canada, he never produced a pure laboratory creation. His tapes are all linked with live performances of one kind or another, be they dance, sculpting (in 1964 he added to his earlier sculpture-compositions an electronically manipulated improvisation piece for brass quintet and sculptor, "Formes '64"); film (in 1965 he composed and realized "H₂O per Severino", an electronically extended series of eight improvisations for flute, to provide the soundtrack for a UNESCO-commissioned National Film Board documentary on water pollution); instrumental or orchestral ensemble playing or choral singing.

The human voice was of fascination to Mercure throughout his career. One can find several songs among his earliest compositions, and in 1953 and 1954 he wrote two major works employing voices: a song cycle "Dissidence" for soprano and piano and "Cantate pour une Joie" for soprano solo, mixed choir and orchestra, both on texts by his fellow-composer Gabriel Charpentier. In 1963 he added to them his most ambitious score in which he imaginatively and skilfully juxtaposes and mixes the diverse sounds of human voices, musical instruments and electronic generators. Scored for a narrator, two choirs, strings, brass, percussion, harp, harpsichord and electronic sounds, his "Psaume pour Abri" (to poems by Ferdinand Oullette) remains a sounding testament of a man who once stated that 'to shut our eyes to the phenomenon of change in our lives means to exit from life altogether'. He himself lived and acted with his eyes wide open to life's miraculous transmutations, and recorded his eager observations in his ever-changing creative oeuvre, until a sudden exit was forced upon him by a wrong turn of the wheel. ♣

Mr. Kasemets is a well known Canadian composer, music critic and lecturer.

MUSIC IN CANADA

Concert

□ The "Divertimento Concertante" for violin and orchestra by GEORGE FIALA was given its premiere by the Montreal Symphony Orchestra with Eugene Husaruk as soloist. The concert also featured the young German pianist Peter Roesel in the Piano Concerto No. 1 by Chopin.

George Fiala in the program notes stated, '... Contrary to all the fashionable trends of today, this music does not have any literary program or require any elaborate pseudo-poetic explanation. Its only purpose is to demonstrate the soloist's virtuoso abilities, keeping in mind that good music should be enjoyed only for its own sake.' Jacob Siskind in his review in the *Montreal Gazette* wrote, '... It has its moments of great beauty. The idiom is distinctive and it is possible to hear at once that this is the work of the man who composed the commissioned music used in the Montreal Inter-



George Fiala

national Piano Competition.' *The Montreal Star* review said in part '... (it) was composed three years ago with Eugene Husaruk in mind. It seems quite likely that Husaruk also worked very closely with Fiala on the solo violin part which is designed as an impressive virtuoso piece. Though I did not make an accurate timing, the work lasts about twelve minutes. Within that relatively short space, he has formed what are essentially three movements, separated by extended and elaborate cadenzas in which Husaruk was given every opportunity to show his technique. Like most of Fiala's writing, the language is post-Stravinskian neo-classicism (there must be an easier way to describe it) overlaid with moments of lyricism that hark back to an earlier age. It should also be said that it uses the orchestra with great skill.' Gilles Potvin in *La Presse* noted '... Mr. Fiala is adept at writing traditional music but with a contemporary style which is expressed by an exciting and colourful instrumentation.'

□ The University Extension Division of the University of Toronto is presenting a course of afternoon and evening lectures and concerts on contemporary music, in an integrated series. On February 10,

MILTON CARMAN, Executive Director, Ontario Arts Council, lectured on *Process is the Product*. "Concerto Grosso for Chamber Orchestra" by JEAN PAPINEAU-COUTURE, "Spectra" by ROBERT AITKEN and "Divertimento for Chamber Orchestra" by Walter Piston will be presented on March 21st. On April 14th, R. MURRAY SCHAFFER, Composer and Teacher in Residence, Simon Fraser University, will give an in-depth analysis of his work *Requiems for the Party Girl*. (This work will be performed on April 18th.)

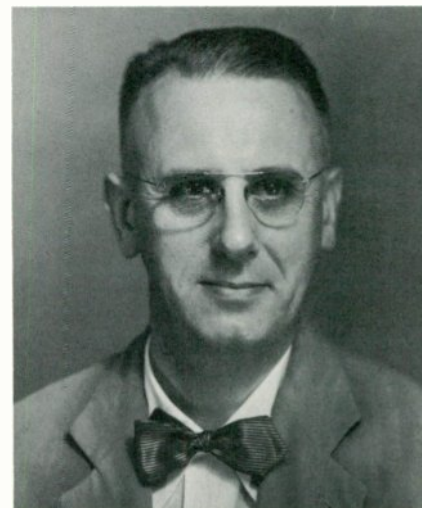
□ In early January a performance of Schaefer's *Requiems* was given by the Societe de Musique Contemporaine du Quebec which presented a programme of four works at the Maisonneuve theatre at the Place des Arts, Montreal. The groups' instrumental ensemble was conducted by SERGE GARANT and the composer's wife —Phyllis Mailing—was soloist.

□ A festival of sacred choral music, entitled *Mai du Vieux-Lyon*, will be held in France from May 4th to 11th, 1969, by La Renaissance du Vieux-Lyon. It is the hope of the organizers that choirs from Canada will participate. All enquiries should be addressed to: Renaissance du Vieux-Lyon, 5, Place de la Baleine, Lyon V, France.

□ A bold, vigorous, marching melody won the 1968 North America hymn tune competition for ALLANSON G. Y. BROWN of Leamington, Ontario. His setting of the poem "A Prayer For Freedom" was judged best of 145 manuscripts submitted to the Festival of Church Music, held at Trinity Presbyterian Church, Atlanta, Georgia. Mr. Brown, who is organist at Leamington, Ontario, United Church, composed the piece for congregational singing in four part harmony.

Born in York, England, Mr. Brown studied at York Minster under Sir E. C. Bairstow and he came to Canada in 1932 to serve as organist and choir master at the Dominion United Church, in Ottawa. Later he served as organist in Windsor, Ontario, and in 1957 he moved to Leamington.

□ The Victoria, British Columbia, born composer and teacher, JOHN BECKWITH, was featured on two radio programmes during January. On the *CBC Tuesday Night* concert — which was recorded last fall at the CBC Vancouver



Allanson G. Y. Brown

Irene Studio—Montreal

Paul Horsdal Ltd.



John Beckwith

Jean Gaimfort Merrill

Festival 1968 — two of his piano works "Novelette" and "The Music Room" (1951) were performed by Robert Rogers while his "Great Lakes Suite" (1949) was performed by Nona Mari, soprano; Steven Henrikson, baritone; Ronald de Kant, clarinet; Sherie Wilson, cello and Robert Rogers piano.

On *CBC Thursday Music* the CBC Vancouver Chamber Orchestra conducted by John Avison performed Beckwith's "Music for Dancing". This was originally a piano piece for four hands.

□ **VIOLET ARCHER's** "Symphonietta" — a 15 minute work for orchestra — will be given its world premiere on March 2nd in Saskatoon, by the Saskatoon Symphony with David Kaplan conducting.

□ The Royal Conservatory Orchestra has had its name changed to the University of Toronto Symphony Orchestra. Coinciding with this announcement is the appointment of Victor Feldbrill as conductor. Mr. Feldbrill was musical director and conductor of the Winnipeg Symphony for 10 years.

□ "Si J'Avais Un Bateau" taken from the "Songs of the Newfoundland Outports" arranged by **HARRY SOMERS** was used to end the performance given by the Festival Singers of Toronto at the Cleary Hall, Windsor, at the end of January.

The songs, commissioned by the CBC last year, were presented for the first time in the Maritimes during the choir's recent visit there.

Popular

□ Entries are being accepted, until March 31st, 1969, from Canadian professional and amateur songwriters for the *Third Annual CBC Song Market*. Launched on October 1st, 1966, the first *CBC Song Market* attracted over 3,000 entries from Canadians at home and abroad. The *1968 Song Market* drew over 7,000 submissions.

This year 32 songs will again be selected for broadcast on the CBC radio network, commencing in October. Official entry forms may be obtained by writing to CBC Song Market, Box 500, Terminal "A", Toronto, Ontario.

□ It is not too often that Canadian Productions make it to New York, but **DAVID SECTER** and **PAUL HOFFERT** made history when their "*Get Thee To Canterbury*" opened at the Sheridan Square Playhouse Theatre, at the end of January. In his review, Clive Barnes in the *New*

York Times wrote, 'The setting of the Tabard Inn — to put first things first — is splendid. James F. Gohl has done a remarkably evocative job, and is much helped by the costumes designed by Jeanne Button. The whole show looks nicely suggestive of Olde England . . . The entire cast was attractive . . . (and) the show has a lot of energy going for it on its way to Canterbury . . .'

Paul Hoffert, who composed and arranged the music has been a professional composer since he was sixteen years old, when he wrote and conducted the music for the CBC network television programme *Time of Your Life*. Since then he has composed scores for films, television jingles, plays, and arranged the music for an original musical, *Pickwick*. One of his compositions, "Expose", was featured at Expo '67, and he won wide acclaim for his original rock score for a Toronto production of *Marat/Sade* with a contemporary setting.

David Secter, who was co-author, lyricist and producer of this show, also produced and directed two award-winning feature films and several shorts. His first feature, *Winter Kept Us Warm*, which he made during his graduating year at the University of Toronto, was selected for the Semaine de la Critique at the Cannes Festival and also won awards in Montreal and Amsterdam. His second feature, *The Offering*, was nominated for a Canadian Film Award as Best Feature of the Year.

□ A new album, "The Collectors perform music from *Grass and Wild Strawberries*", was released in January, and Jay Durwood wrote in the *Vancouver Province*, 'this record is beyond expectations. It sounds so good in so many directions, it very possibly could become a North American bestseller'. And Richie York in the *Toronto Globe and Mail* wrote, '. . . At times purposely discordant, the material shows the influence of many styles, some as unfamiliar as North American chants. Vocally, the Collectors sometimes resemble the Hollies; but that is a forgivable sin. The album also features an interesting assortment of instruments.'

The play, *Grass and Wild Strawberries*, by poet playwright **GEORGE RYGA** will be performed by the Playhouse Theatre Company, Vancouver, later this season and it will be directed by Don Eccleston.



David Secter, left and Paul Hoffert.

Bert Andrews



Fran Dowie

It is not a musical, but simply a play with music. The music for the production was written by The Collectors, namely **HOWIE VICKERS; ROSS TURNEY; GLENN MILLER; CLAIRE LAWRENCE** and **BILL HENDERSON**. Special lyrics for the LP were written by George Ryga.

□ The number 1 hit in Canada and the U.S. in December, "Love Child", recorded by Diana Ross and The Supremes was written by **R. DEAN TAYLOR; Pam Sawyer, Frank Wilson and Deke Richards**. Now Diana and The Supremes has followed up with another big hit "I'm Livin' in Shame", which was also penned by R. Dean Taylor; Pam Sawyer; Frank Wilson and **Henry Cosby and Berry Gordy, Jr.**

□ Young Montreal composer **ROBERT DUVAL's** last Canusa recording "Bientot la Neige" and "La Circulation" has been very well received. Robert had a successful trip to Paris, with disc jockey Michel Desrochers of station CJMS Montreal, in February.

□ The Irish Rovers who finished out the old year with an appearance on the CBC-TV show *Barris & Company* opened the New Year with several guest spots on the U.S. and Canadian TV networks including *The Joey Bishop Show* and a second appearance on *The Virginian*, in an episode entitled *Crime Wave at Buffalo Springs*. The boys have just returned from a very successful tour of Australia and are preparing for another coast to coast tour of Canada. Both **WILL** and **GEORGE MILLAR** write the original material used by the group.



The Collectors

F. J. Schiffer



The Irish Rovers

□ One of the most popular and successful pop groups on the West coast is Mother Tuckers' Yellow Duck. The group, formed by **DONNIE McDOUGALL** is in steady demand and its first singles "I" b/w "Funny Feeling" and "One Ring Jane" b/w "Kill the Pig" are selling extremely well.

□ Referred to as the 'Barnum of Barkerville' and 'Canada's High Priest of Nostalgia', **FRAN DOWIE** is the type of personality who creates an air of excitement wherever he goes and his flair for capturing the golden age of music hall comedy and 'corn' has won him plaudits from audiences all over the world. The now famous shows at the restored 'Gold Rush' town of Barkerville in British Columbia and the Palace Grand Theatre in Dawson City, Yukon, have become highlights in the memory of thousands of tourists and visitors to these towns. Apart from the TV jingles and commercial parodies which he writes his latest effort "Bird in a Jilted Rage", has been receiving terrific reaction across Canada. As Miss Judy La Marsh travelled across the country publicizing her new book *Memoirs of a Bird in a Gilded Cage*, she was serenaded by the song on nearly every Radio and TV interview she has had. When asked what she thought of the song—which capitalizes on various political aspects of her book—she laughed and said the publicity was great and the record frivolous and funny.

Fran is currently working with **RALPH HARDING** of Gallery Records in putting out two new LP albums for the spring. One is to be called the "Best of Barkerville" and will be sponsored by the British Columbia Provincial Government and the other is to be called "Songs of the Sourdoughs" and will be released simultaneously with the new production of the *Dawson City Gaslight Follies*.

□ An LP entitled "Saskatchewan Country", recorded by The Roving Guitars on the Astral-Plains label will be released shortly.

The songs from 'The Land of the Blood Red Sun' are all published by **KISISKADJEWAN SONGS**, of Prince Albert, Saskatchewan. (Kisiskadjewan is an Indian word from which Saskatchewan was derived, meaning 'River that turns around when it runs'.)

All works on the album are by Saskatchewan composers and include compositions by **EDNA FIDYK, ELLIS LAND, GEORGE PISTUN** and **JIM MUNRO** (a member of the Roving Guitars).

The Roving Guitars are featured on CKBI-TV on their own *Prairie Schooner* show which is carried by six stations.

Jazz

□ **JIM McHARG** dropped a bombshell when he announced his retirement from his own band, The Metro Stompers. He explained that he was exhausted, didn't enjoy playing any more and felt he could serve the band better in an administrative capacity through the recently formed Metro Entertainment Agency. McHarg emphasized, however, that he hadn't given up playing or writing completely. He hoped to take some weekend work with a new, part-time band. For the most part, though, he would be concentrating his efforts on gaining employment for The Metro Stompers and other jazz groups.

Jim Galloway assumed leadership of The Metro Stompers and his first move

was to hire John MacKnight as the new bassist. The band is currently performing four nights a week at the Dick Turpin Club in Woodbridge. Their latest album, recorded last September at the King Edward Sheraton, has finally been released by Arc Records under the title "Stomping At The Sheraton".

□ Clarinetist **HENRY CUESTA** and pianist **JOHN ARPIN** joined forces in a concert presentation for the Women's Committee of the Toronto Symphony recently. The concert, held at the Royal Bank in Toronto, commenced with a classical duet before Arpin displayed his familiarity with the traditional forms of jazz piano. The concert ended with a rousing quartet session that was highlighted by the excellent clarinet work of Cuesta. John Arpin is now functioning as music director of the CTV program, *River Inn*. The eight piece band includes Bob Van Evera, Eddie Graf, Henry Cuesta and Bob Livingstone.

□ Pianist **BRIAN BROWNE** was seen recently, coast to coast, in a CBC Special *Jazz Piano*, that also featured Bill Evans, Erroll Garner and Marion McPartland. The program opened with Browne's original composition "Happy Little Mothers". Bassist Skip Beckwith and drummer Archie Alleyne shared the spotlight with the pianist.

□ The University of Guelph inaugurated a unique ten session seminar series in early January under the general heading of *Folk Scene '69*. The scope was wide, ranging from blues, both rural and urban, to the influence of Eastern music and jazz. Blues singer Bukka White was the featured attraction at a special concert held in conjunction with the series on January 11. The singer was also profiled in the January issue of *Coda Magazine*. Contemporary singer David Rae was the special concert attraction on February 1.

Congratulations

□ Robert Choquette, one of 13 distinguished Canadians, named a Companion of the Order of Canada will be invested in April. Mr. Choquette, 63, novelist, poet and diplomat, and now Canadian Ambassador to Argentina, wrote the lyrics, and **DR. HEALEY WILLAN** wrote the music, for the Centennial Hymn used at the official opening of Centennial Year in Ottawa.

□ **JEAN PAPINEAU-COUTURE** was awarded the Medal of Service of the Order of Canada, he will receive his award at the same time.



The Roving Guitars



Jean-Papineau-Couture

Gaby—Montreal

NEWSLETTER

Greetings —

In my last newsletter I called attention to the coming of age of Canadian music and predicted that the year 1969 would prove this with ever-increasing activities from BMI Canada and its affiliated writers and publishers.

As we proceed into 1969 it is encouraging to note how rapidly this prediction is being confirmed by actual happenings on the music scene. At home and abroad the signs become ever more clear as we find our music breaking in on and off Broadway as well as here at home.

None are so blind as those who will not see, but to-day it is necessary to wear dark glasses as well as closing eyes and ears to maintain the tired old attitude that there is a dearth of good Canadian music.

Currently music from the pens of enterprising BMI Canada affiliates is finding its way on and off Broadway, into hit records here and abroad thanks to the expertise and show business 'know how' of these writers and their BMI Canada publishers.

The year is yet young but the signs are clear and nothing succeeds like success so I am confident that the year will be an outstanding one for Canada and Canadian music. Cliche ridden as the foregoing is, watch this prediction come true.

Happily more and more people are espousing the cause of Canadian music—not because it is Canadian, but because it deserves playing, and this growth of numbers is most encouraging and helpful to those of us who have pioneered this concept for the past two or three decades.

The tremendous growth of the availability of BMI Canada's music on records was clearly brought to the attention of music users recently when the seventh edition of our "YES THERE IS CANADIAN MUSIC!" / "OUI, NOTRE MUSIC EXISTE!" came off the presses and was distributed to those who could use it within and outside our country. Due to the many additional requests that we've received for this comprehensive bilingual collation of Canadian music licensed by us, we are almost out of stock of copies. By the time you read this newsletter the second quarterly addenda will have been compiled and on its way to keep "YES. THERE IS CANADIAN MUSIC!" / "OUI, NOTRE MUSIC EXISTE!" up-to-date so that we can share the knowledge of the ever-increasing amounts of recorded music that is pouring forth from BMI Canada's affiliate writers and publishers.

The success and use that our Canadian music has been receiving deserves the fullest recognition so to once more fill a domestic vacuum, BMI Canada will formally present *Certificates of Honour* at the BMI Canada Awards Dinner on May 8th in Toronto (see story and pictures on page 4).

It is hoped and expected that these presentations will go far to bringing Canadian writers, publishers and music makers the fuller recognition that they and their music deserve.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

HUGH PARSONS resides in Calgary, Alberta, although he was born in Regina. Hugh is a member of the very popular group known as The Ernie Castle Four directed by the well known Ernie Castle who works out of Calgary. Hugh studied at the University of Saskatchewan, the University of Manitoba and the Royal Conservatory of Music.

FREDERICK C. L. MULLER hailed originally from Farnborough, Kent, in England, and he acquired his education at the University of Toronto (B.A.) and Indiana University (M.A.). Now a resident of Toronto, Mr. Muller is an editor with Scholastic Publications. His credits, in addition to the popular songs he has written, include three songs for the film *A Dime's Worth*. Mr. Muller's songs are published by **RUSTY MUSIC**.

Country music in French has gained a lot of ground on the Quebec scene. **EDOUARD CASTONGUAY** is another prominent artist in this field and an LP of twelve of his songs recently came out on the Rusticana label.

BARRY M. HEALEY first saw the light of day in Toronto, Ontario, but at the present time makes his home in Vancouver, where he attends Simon Fraser University. Barry has performed with little theatre groups and also had a part in the 1964 Dominion Drama Festival entry *Chips With Everything* at Charlottetown, Prince Edward Island. More recently, he has been involved with several groups on the West Coast night club circuit. His ambition is to make a top record chart.

RICK ENNS in Vancouver is a member of a pop group called The Mock Duck. A record by the group is in the works for release in the near future.

HAROLD WAINWRIGHT and **HANS KUHLMANN** are collaborators who write many of the songs performed by Hal Wayne and the Canadian Ramblers. The Group will be recording in the near future and at present is based in Vancouver.

WILLIAM WOODS is now writing with **BRUCE ANTHONY** as his co-writer with their most recent effort being "The Mirror of Your Eyes", published by **BRUCE ANTHONY MUSIC** as is "If I Had Known" by **ALEXANDER GODFREY**.

A native of Ireland, **ROBERT J. MORRISON** now calls Montreal his home. He has co-authored many a song of which two were released on the Trans-World label.

KENNETH DENNEY resides in Calgary, Alberta, where he spends most of his time as a performer. His compositions are published by **GARY BUCK MUSIC**.

PETER ROCHON and **CHRIS SAUNDERS**, both of Ottawa, have written a new song entitled "I Am The Sun" published by **KAGORA MUSIC**. They are members of a group called A Mythical Meadow who have recorded the song on RCA Victor.

DR. GERALD HENDRIE is organist, arranger, composer and scholar whose editions of music of the Elizabethan period (notably Orlando Gibbons and Thomas Coperario) have been published in Musica Britannica and other distinguished series. Dr. Hendrie is at present on the staff of the Music Faculty at the University of Victoria.

JASON PARIS who started his career in the United States with Capitol releases of two of his songs is now located in Montreal where a number of publishers are interested in his songs.

RONALD DAVID DEMMANS, who acquired his B.A. degree at McMaster University now lives in Ancaster, Ontario. He has been writing songs for sometime with two of his compositions "Be Somebody Else's Friend" and "Why Couldn't You" having been released on the Ruby label.

RON NIGRINI, ex University of Toronto student now lead singer in the folk-rock group called Dan's Heard has performed in Toronto's 'Village'; at various clubs elsewhere in Canada; on T.V. and radio plus one memorable P.A. with the Mamas and Pappas at Maple Leaf Gardens.

Brought up in a musical environment, **JOEY MILLER** of Montreal would like to make a career in songwriting. Four of his songs have recently been signed up by a local publisher.

DAVID ROY BRADSTREET was born in London, England, has studied voice and plays guitar, piano, banjo and harmonica. His forte at the moment is playing college dates although he has appeared in various top clubs and on TV and radio. Commercials also entered into the career picture when David did one for the United Appeal.

NORMA L. BURNS is a Calgary born housewife who is very active in the Gospel field having written alone, and in collaboration with other composers, many of the Gospel songs so popular throughout the mid-west.

LAWRENCE BOURGEOIS was born in Manning, Alberta, now resides in Saskatoon, Saskatchewan, where his many talents as a writer and musician add much to the well known *Smilin' Johnnie Show*.

CLIVE VANDERBURGH, presently attending the University of Toronto has already acquired his ARCT in piano from the Royal Conservatory. In addition to the piano, he also plays guitar and writes in the popular and serious fields. His ambition is to eventually write musical shows and possibly to get into TV production.

MICHAEL GRAHAM is a personable young Torontonian who plays piano and guitar and writes popular songs as a musical outlet and a hobby. Michael is a member of the Advertising and Sales Club, is married with one child, a little girl, and he has fashioned a very successful career in the publishing of electronic magazines. His most recent composition has been recorded, "It's Not Because" and is published by **SUMMERLEA MUSIC**.

RUSSELL P. WHEATON could quite naturally write a song entitled "Christmas in the Maritimes" as recorded last December by **HANK RIVERS** on RCA Victor. Russ was born in the Maritimes, now lives in Ottawa and his music is published by **SUMMERLEA MUSIC** in Montreal.

MELVYN KSIONZEK calls Winnipeg home. He is a member of the group known as The Fifth who are currently very active on the Canadian scene.

LEE GAGNON first came to the attention of jazz fans at the Montreal Jazz Festival in 1962. Since, he has appeared on many radio and television shows and he has just released his second LP on the Capitol label. Most of his activities are presently centred around his own club La Jazztek.

WAYNE BREWER of Bay Ridges, Ontario, has had eight of his songs recorded. All songs are published by **TWO BROTHERS MUSIC**.

BILLY CHARNE was born in Grand Forks, B.C., has worked in various night clubs in the U.S.A. and Canada and is presently embarked on a new recording career with records to be released in the United States and Canada. In each case, one song will be a Billy Charne original backed by a song by other writers.

NICK URECH, **FRASER LOVEMAN**, **STEPHEN URECH**, **PAUL MARCOUX** and **JAMES HALL** are all members of The Village S.T.O.P. group formed originally in Ontario and now in the United States.

Nick Urech plays bass guitar. Was born in Manchester, England.

Stephen Urech plays rhythm guitar. Was born in Aston, England.

Paul Marcoux plays sitar, organ, bass guitar, etc., and was born in Hamilton, Ontario.

James Hall plays percussion instruments. Was born in Scotland.

Fraser Loveman is featured vocalist and was also born in Scotland. Fraser sang for two years with the British Mod-beats and has toured the U.S.A. and Canada.

ARNY IANCU is a young new composer whose songs have caught the interest of a Montreal publisher, **NEILJOY MUSIC**.

ELMER W. ZIEGLER perhaps better known as Ozzie Williams (his professional name) has had many songs recorded over the years by such artists as Charlie Kuntz, Johnny Allen and **JIMMY NAMARO**. Ozzie also wrote the songs for "Christmas Fairyland" the Christmas fantasy music released on Columbia several years ago. He is now appearing in one of the prestige hotels in Ottawa.

RAY O'TOOLE who hails from Haney, B.C., is a versatile musician who plays piano, organ, bass and guitar. A member of the Northwest Company, Ray's songs have been performed on the national TV networks and, of course, the group's "Time for Everyone" achieved considerable acclaim and chart action.

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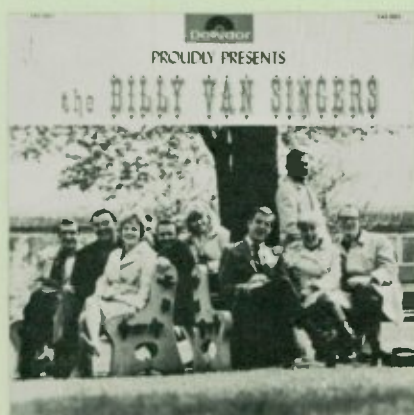
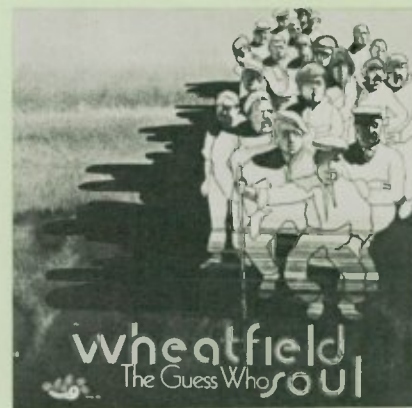
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