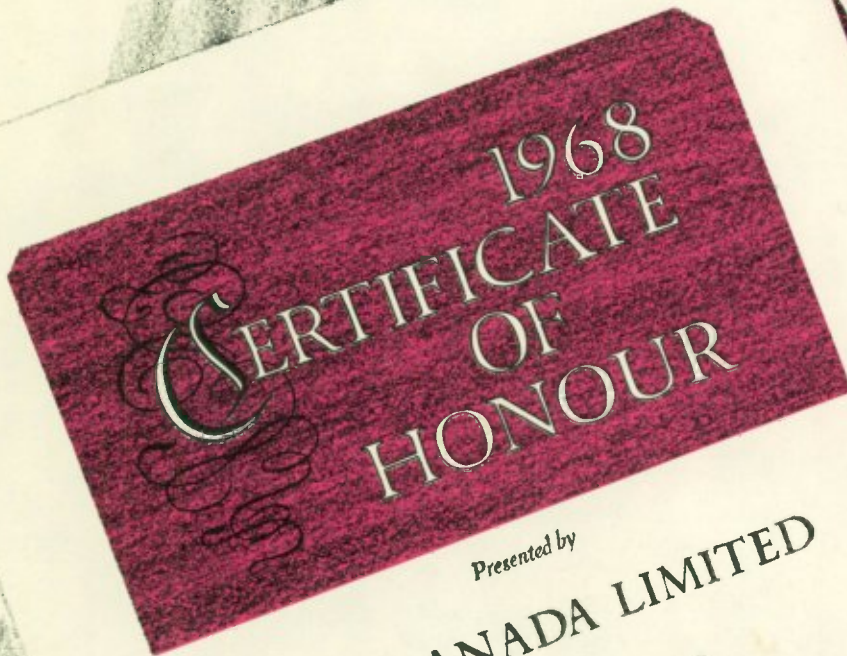




THE MUSIC SCENE



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to
Johnnie Doe

To certify that in the judgment of the awards committee the above named has made an outstanding contribution to Canadian music.



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MAY — JUNE 1969

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Les Editions Troubadour Enrg.

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ANDRE LEJEUNE

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MYRNA LORRIE, DON GRASHEY, JIM AMADEO
(Jamle Music Publishing Company)

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BRUCE COCKBURN
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BOITE A SURPRISE
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CORNFLAKES AND ICE CREAM
GREG FITZPATRICK

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JOHNNY COWELL

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LEONARD COHEN
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SWINGING SHEPHERD BLUES
(MOE KOFFMAN)
(Bennell Music Co.)

THESE ARE THE YOUNG YEARS
JOHNNY COWELL

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PAT DISTASIO
Manor Music Reg'd

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JOHNNY COWELL
Marwood Music

WATCH OUT FOR THE LITTLE PEOPLE
PHIL NIMMONS
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JOHNNY DOBSON
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Arelae Music

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ART SAMUELS
Bantl Music Publishing Company

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BOB SCOTT

MAY-JUNE 1969

No. 247

**THE
MUSIC
SCENE**



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CERTIFICATES OF HONOUR PRESENTATION DINNER

The opening bars of a familiar song . . . applause sweeping through the room as the song is recognized and a name announced . . . a figure makes his way to the dias, through applause, smiling faces, excited chatter among the guests . . . then the presentation of the coveted award and a congratulatory handshake . . . the lightning flashes of cameras . . . more applause . . . smiles and handshakes and congratulations all around . . . it was a night to remember with pride and pleasure for composers and publishers in the field of popular music . . . **BMI CANADA LIMITED's** first annual Awards Dinner and Presentation.

The Roof Garden of the Royal York Hotel in Toronto was a gala scene. The **LOU SNIDER** Trio provided music during the reception, segueing from one familiar tune to another in a wide range of musical 'bags', from ballads to old time fiddle tunes, folk to jazz, rock to country. The music went round and round and what came out was Canadian, dozens of Canadian compositions, more than you'd believe had ever been written, unless you've looked through BMI's plump catalogue of its music on record, "Yes, *There is Canadian Music!*"

Yellow and deep red flower arrangements blossomed everywhere, reflecting BMI Canada's colours of wine and gold, and though maple leaves weren't a part of the decor they might well have been, for the spirit was wholeheartedly Canadian-and-proud-of-it.

Some 150 guests were there, representatives of government and cultural organizations, music industry executives and personalities, performers, composers, music publishers, radio, TV, and press. BMI executives and staff were there to greet their guests: Edward M. Cramer, president of BMI Canada and **Broadcast Music Inc.**, Robert B. Sour, vice-chairman of the Board of Broadcast Music Inc., Ed Molinelli, secretary treasurer, BMI Canada Limited and Russell Sanjek, vice-president of Broadcast Music Inc.; Merrill Lindsay, director, BMI Canada, general manager Wm. Harold Moon, assistant general manager T. Clyde Moon. The Toronto office was represented by Betty Layton, Sue Nussbaumer, Margaret Topping, Mary Lou

Hill, S. B. Whitey Hains, Ron Napier, T. R. Glecoff and Anthony Hagerly. Denise Meloche came from Montreal and 'Len' Hopkins and Lynne Reusch came from the west coast office.

Among the many guests they welcomed were Pat Pearce of the Canadian Radio Television Commission; Gordon Keeble, chairman of the board and chief executive officer of the CTV Television Network; Alan Wood, president of the Toronto Musicians' Association; publisher Michael Sifton; comedians Johnny Wayne and Frank Shuster.

The good vibrations of anticipation and excitement intensified during dinner — Gaspé salmon, accompanied by a dry white wine, prime ribs of beef and Cotes de Beauce villages, coffee and liqueurs — until TV personality Bill Walker got the show on the road as master of cere-

monies. President Edward M. Cramer and general manager Harold Moon spoke briefly about the establishment of the BMI Canada *Certificates of Honour*, soon to be proudly displayed on the walls of offices and homes across Canada as symbols of the recipients' outstanding contributions to Canadian music.

The appointment of an awards committee to act as judges spared our composers and publishers the agonizing suspense of nominations, secret balloting, and the moment of truth of tearing open the sealed envelopes—indeed, the titles of the winning songs, their composers and publishers, were printed in a handsome folder, which also included the dinner menu, set at each place at the tables to provide a memento of the occasion — but otherwise the festivities had all the color and glamour of the



Left to right, Harold Moon, Edward M. Cramer, Joan and Johnny Cowell.



Moe Koffman, left, and Bill Walker.



Left to right, Denis Pantis, Densta Music, Harold Moon, Edward M. Cramer and Bruce Huard.

Oscar, Emmy, Grammy or Tony Awards nights.

to certify that
in the judgement
of the Awards Committee
the above-named has made
an outstanding contribution
to Canadian music

So read the *Certificates of Honour* presented to the 40 composers of the 44 award-winning songs. **JOHNNY COWELL** was the big winner of the evening, walking off with four awards. He previously had received Broadcast Music, Inc. *Citations of Achievement*. Other multiple winners were **MANITOU MUSIC** of Toronto with two, and **DENSTA MUSIC** of Montreal also taking two awards.

The award-winning songs demonstrated the scope of popular music and the versatility of Canadian song writers, ranging from rousing fiddle tunes to romantic ballads, plaintive folk songs, to raunchy hard rock, swinging jazz to bittersweet country, to those in no bag but their own.

The winning songs ranged the years, too. In future, the awards will go to the hits of the previous year, but this first year, BMI Canada honoured those songs that merited awards in the years when there were no awards. And so we heard songs that were written before the writers of other winning songs were born, quite literally — "Bluebird on Your Window-sill", for example, was written 21 years ago, while **GREG FITZPATRICK** wrote "Cornflakes and Ice Cream", a hit of summer '67, when he was 16. To many guests, both tunes were familiar.

One of the highlights of the evening was the final presentation to a composer-performer who, aside from a lifetime devoted to music, has been an inspiration to many stars of today. A Special Award went to **LONNIE JOHNSON** for his contribution to Canadian music. Unable to be there to accept his award due to his hospitalization from a recent accident, the award was accepted on his behalf by **JIM McHARG**.

BMI Canada's philosophy in establishing these annual awards is that although Canadian songs popular in the U.S.A. have been awarded the prestigious Broadcast Music Inc. *Citations of Achievement* in the past and may well provide even keener competition for American song-writers in the future, success in Canada warrants its own rewards — though international exposure frequently follows.

The primary purpose of the BMI Canada awards is to salute the achievements of Canadian songwriters and publishers; but, too, to encourage and stimulate composers to greater creativity and publishers to greater activity, and to make the entertainment world and the people of Canada more aware of Canadian music and the talented people who create it. Which is much of what BMI Canada is all about.

And, as a big, bright fringe benefit of bringing together many of the elements of this multi-faceted scene, Canadian music — a good time was had by all! BMI Canada executives and staff were thronged by departing guests brimming with praise, best wishes, compliments and congratulations. 🍀



Left to right, Harold Moon, Edward M. Cramer and Phil Nimmons.



Left to right, Ruth Hancock, Canadian Broadcaster, Mrs. Harold Moon, Edward M. Cramer and Jack Richardson, Cirrus Music.



Left to right, Edward M. Cramer, Harold Moon and Herbert Ruff.



Left to right, Burton Cummings, The Guess Who, Jan Schneider, Betty Layton and Duncan Sandison, CBC.

All pictures on pages 4, 5 and 6 by William E. Smith



Left to right, Harold Moon, Edward M. Cramer, Basil and Dyer Hurdon.



Left to right, Don Grashey, Edward M. Cramer, Harold Moon and Myrna Lorrie.



Left to right, Harold Moon, Edward M. Cramer and Andy De Jarlis.



Left to right, Edward M. Cramer, Harold Moon, Bruce Cockburn and Harvey Glatt, Bytown Music.



Left to right, Johnny Dobson, Frank Shuster, Harold Moon, Edward M. Cramer and Johnny Wayne.



Left to right, Matt Heft, Denise Meloche, Edward M. Cramer and Harold Moon.



Left to right, Will Millar, The Irish Rovers, Edward M. Cramer, Harold Moon and Les Weinstein, Antrim Music.



Left to right, Harold Moon, Edward M. Cramer and Jim McHarg, who accepted an award on behalf of Lonnie Johnson.

CANADIAN MUSIC COUNCIL CONFERENCE

by William Littler

At the very outset of this year's annual conference of the Canadian Music Council, council president John Roberts told 150 or so assembled composers, educators and miscellaneous men and women about music that they had not come to Montreal to spend the weekend of March 21-22 finding facts. 'If we can do something within the next two days,' he said, 'to lessen the amount of confused thinking related to contemporary music and audiences and bring a better perspective to the whole subject, we will have succeeded in our aims.'

The conference's aims, in other words, were to examine the interaction that takes place between the music of today and its listeners, to discuss attitudes, to see what problems exist. No assumption was made that two days of talks, discussions and performances would provide definitive answers.

What the two days did provide was an opportunity to hear some contemporary music, via tapes provided by the CBC and two live concerts, also sponsored by the CBC, and to test the views of a number of Canadian and foreign specialists specifically involved in the new music scene.

The first morning began with a talk by Professor William Blissett of the University of Toronto, who placed the issue of contemporary music and audiences in historical perspective, quoting Nicholas Slonimsky to the effect that 'it takes approximately twenty years to make an artistic curiosity out of an artistic monstrosity; and another twenty to elevate it to a masterpiece.' Professor Blissett also reminded his auditors that Ernest Newman had exposed the legend that genius has to struggle with the stupidity of audiences.

After Bruce Mather, Norma Beecroft, and HARRY SOMERS introduced excerpts from their recent pieces, professor Maryvonne Kendergi of the University of Montreal ostensibly addressed herself to the question, *Is the Canadian public for or against modern music?* Despite the inordinate length of her paper she managed to beg the question, as did most of the conference speakers.

In his talk before the Conference, special guest Maurice Fleuret, music critic of *Le Nouvel Observateur*, Paris, explored some of the music the young public is finding, music ranging from Rock to Ligeti. Paris, he explained, has once again become the new music centre it used to be in the Twenties—to the extent that not a single contemporary music concert since October has failed to sell out.

He also explained that the new music concerts draw a particular audience, that knows Berio and Stockhausen and not Chopin and Brahms. Several speakers acknowledged this trend and composer MURRAY SCHAFER went as far as to question the desirability of seeking wider audiences for new music. 'Is it not better,' he asked, 'to draw people from the unsorted mass audience into a smaller, more critical audience?'

His example of the latter audience-type was the one that gathered at McGill University's Redpath Hall that night to hear an all-Canadian program featuring SERGE GARANT's "Anerca", HARRY SOMERS' "Improvisation", and "Where Do We Stand O Lord?", Kelsey Jones' "Two Songs of Experience", VIOLET ARCHER's "Apocalypse" and OTTO JOACHIM's "Illumination I." The composers in question were among the Conference members who attended.

The second day of talking and listening led off with a panel discussion on the role of the performer, chaired by the music director of the National Centre for the Performing Arts, Jean-Marie Beaudet.

During a subsequent panel discussion on the role of the critic, speakers seemed to ally themselves either on the side of the defence or the side of the prosecution. Composer JOHN BECKWITH led the prosecution, denouncing the state of music criticism in Canada generally and more specifically in Toronto. Beckwith urged the Music Council to establish a first class journal of criticism. The practising critics, Maurice Fleuret, Eric McLean of the *Montreal Star* and Gilles Potvin of *La Presse*, Montreal, all emphasized the difficulty of the critic's task and the small role opinion plays relative to reportage.

The role of the broadcasting media in creating larger audiences for contemporary music came in for scarcely less criticism. John Roberts took off his Music Council president's cap and put

on his cap as supervisor of music for the CBC's English radio networks long enough to remind his listeners that the Corporation is the largest employer of musicians in the country. But composer JEAN PAPINEAU-COUTURE countered that it is also prostituting itself by competing with the private networks.

CBC television producer Franz Kraemer contented himself with offering a challenge rather than attacking or defending the mass media. 'The arts and the mass media had better get together', he said, 'or there will be no arts and no good mass media.'

But will they get together? Will there be music in the future and will there be audiences listening to it? Well, it remained for Hans. W. Heinsheimer, director of publications for G. Schirmer Inc., New York, to climax the Conference by seeking to answer these questions. His words bear repeating:

'We are, perhaps, at a real turning point in music, although nobody is quite sure yet where to turn—and it was perhaps no accident but the mysterious workings of fate that put on last night's program (the CBC concert), a program that led us from an Apocalypse with brass accompaniment to Otto Joachim's Light and sound expositions, a piece called Where do we stand, O Lord. There was no immediate answer to the question from the Lord, and I guess we will have to grope a little longer to find it.

'One thing, however, seems sure: whatever the future of the establishment, there will be composers and there will be audiences. It is our job, yours and mine . . . to bring them together. I see them as excited and exciting, creative and responsive, grateful and critical. Maybe Joan Sutherland will still sing La Sonnambula at the Met and Van Cliburn will still play the Rachmaninoff Concerto in Baseball Stadiums. I sincerely hope so, although I am just as sincerely not quite sure. Whatever it will be, however, we must not rely on Joan and Van. There is no reason to despair or doubt. I think it was Gustav Mahler who, when a friend with whom he was walking along the seashore predicted the impending end of all musical creation, pointed towards the endless ocean and said, 'Look—there—there comes the last wave.' 🌟

Mr. Littler is music critic of the *Toronto Daily Star*.



M. Maurice Fleuret addressing the delegates

Bruno Massenet



JOHN ARPIN

by Helen McNamara

John Arpin is a man of so much musical talent that sometimes he finds his energies scattered in half a dozen fascinating, time-consuming directions. At 30 years of age he is an accomplished pianist adept at playing classical music, cocktail sessions and ragtime selections. He's a composer, an aspiring conductor and a collector of everything musical, including early Canadian sheet music, piano rolls, opera scores and 78 rpm recordings.

Aside from his professional hours, he spends considerable time as chairman of the Ragtime Society and helps edit *The Ragtimer*, a magazine that goes out six times a year to the Society's 350 members scattered throughout Canada, the United States and Europe. Sometimes he thinks he would be better off if he concentrated all his efforts into one talent — 'maybe if I put it all into songwriting I would be a success!'—but then Toronto would be minus a superb musician.

Most days Arpin leaves his suburban home in the late afternoon, headed for a downtown lounge where he plays for the cocktail crowds at, for example, Sutton Place's Stop 33, then finishes the evening playing ragtime in another late spot such as The Ports of Call.

Since he first began appearing in Toronto clubs in 1959 at the Park Plaza Hotel, followed by a three year stint in the King Edward Hotel's Victoria Room, Arpin has gathered a faithful coterie that has moved with him to Mr. Tony's, the Last Chance Saloon and the Silver Rail.

Although his efforts are centred in Toronto, international recognition has come his way. His two Scroll LPs, "Concert in Ragtime" and "The Other Side of Ragtime", made under the auspices of the Ragtime Society, were greeted by *High Fidelity* magazine with lavish praise. Of the first, the reviewer stated: 'This is the best recorded collection of piano rags that I know of and it is, I suspect, the most authentically performed.'

Writing for the same magazine, the *New York Times*' John S. Wilson said of the second LP: 'These are pieces that are delivered with grace and beauty: his light touch gives them an appropriately jaunty air without letting them slip into slabbang swingers.' An Arpin composition, "Centennial Rag" which was featured in "Concert in Ragtime" brought words of praise from Eubie Blake, the world's oldest living ragtime pianist. Said 86 year old Blake: 'Centennial Rag is a very good number and you played it superbly.'

Yet six years ago Arpin was barely acquainted with the difficult art of playing ragtime piano. At that time his performance of pop tunes—mostly from the 20s—were performed in honky tonk style. Until, that is, he met Bob Darch, a veteran ragtime pianist who inspired him to investigate classic ragtime and offered copious encouragement.

The formation of the Ragtime Society around that time was all the push that Arpin needed. Today, the Ragtime Society plays an important part in his life, but there are other interests as well that go back to his childhood in Port McNicoll, Ontario. It was there that John first began to study piano, then in nearby Midland where he was also a member of the Midland Penetang District High School Glee Club. At 13, he began commuting every second Tuesday to Toronto's Royal Conservatory of Music until he earned his Solo Performer's degree (A.R.C.T.) at the age of 16.

Even then his musical interests were divided. 'I wanted to be a concert pianist but I was also interested in conducting,' he says. 'And I still haven't given up on that. I'd like to conduct, even in the pop idiom, along the Percy Faith style. I like string music especially.'

In classical music, his taste runs the gamut from the Romantics to just about everything but contemporary music. 'I'm not interested in electronic music at all,' said Arpin, 'I have no desire to become involved.'

Arpin was also drawn to popular music, mostly the music of the 40s, which is evident in his writing. Invariably his songs wind up in a romantic vein. 'I

get an idea for an up-tempo tune,' he says ruefully, 'and the next thing I know it turns into a ballad.'

He has penned at least 100 popular songs but he has a problem and it's a big one. 'I need a lyricist,' he says, 'a very special lyricist who can write in the same mood, the same romantic style, someone with a real flair. A good song,' he went on, 'must be a marriage of music and lyrics. It's got to be created by two people with a similar approach. But sometimes I don't know what comes first. Some lyricists want to hear the music first. But I find that the lyrics will inspire me. When I hear a good lyric that moves me the melody sings itself.'

His published songs include the aforementioned "Centennial Rag", "Toronto Blues"—recorded in "The Other Side of Ragtime" LP—and "Together Forever" that he thought was the worst he had written. 'Yet it was published,' he said. 'I guess it proves that a composer doesn't always know what the public wants. Something a musician loves, doesn't always necessarily sell'.

Arpin finds that sometimes, the best tunes are those that are written quickly. 'It might take only 15 or 20 minutes, but the quicker you get them down the better. It's when it becomes work that it's no longer good. It's then that you are better to leave it. Often later the melody will come back. If you find one tune returning consistently it's a good indication that it's a good tune. That's my gauge!'

Arpin has an insatiable curiosity about popular music, evident in Canadian sheet music that dates back to 1860, in piano rolls picked up in antique shops. John and his wife, Anne—a Campbellford girl he married in 1959—have collected books, prints and music from the Victorian era, as well as a player piano and an Edison cylinder phonograph. 'I have also collected early popular songs,' he said. 'I have made a special study of popular music because I feel it helps me if I know who the composer is, if I know the lyrics. They help in the interpretation of a song.'

If Arpin's musical interests appear to be rooted in the past, he is nevertheless keenly aware of what is happening in the current music scene. 'I think it's great!' he says emphatically. 'It's finally getting back to something musical. In the late 50s, around the Elvis Presley time, pop music got to be primarily a rhythmic thing, but now I feel that performers and song writers are coming to realize that there is more to music than just rhythm.'

'You'll notice that songs have become more involved harmonically. There's something new rhythmically, something new melodically and metrically. It's not the same old 32 bar song any more. 'Yes,' he concluded, 'Pop music is moving in a very good direction and I think that ballads will come back as a result of it.'

And when they do, there is a good chance Arpin will be writing them. That is, if he has the time. Says John Arpin: 'If only there were more than 24 hours in the day!'

Miss McNamara is jazz critic of the *Toronto Telegram*.

RICORDI & CO.

by Kit Morgan



Bruno Apollonio

William E. Smith

One of the oldest, best known, and most respected names in music publishing is Ricordi, the famous Italian publishing house whose catalogue is a veritable who's who in Italian opera—and the ambition of its Canadian office is to gain similar stature in the field of Canadian symphonic works. It has taken several giant steps in that direction; G. Ricordi & Co. (Canada) Ltd. has in its catalogue works by such leading contemporary, Canadian composers as the late **PIERRE MERCURE, HARRY SOMERS, and OTTO JOACHIM.**

The Canadian company was established in Toronto in 1954. Till then Ricordi, like many European companies, had considered Canada as an adjunct of the U.S., to be administered by its New York office. The man who convinced them that the Canadian musical scene warranted a Canadian office was not a Canadian, had never visited Canada, and didn't even speak our 'native tongue'. But 'Canada had always fascinated me. I felt it was a country of great opportunities, great scope', says Bruno Apollonio.

Apollonio, managing director and treasurer of G. Ricordi & Co. (Canada), was a captain in the Italian merchant marine when he fell in love with a young concert pianist, and marriage prompted him to seek a career ashore. His interest in music led him to found the music publishing house of Casa Musicale Giuliana in Trieste in 1930. The company flourished and its partners bought several other publishing firms, including Mozart House in Vienna.

Canada had always interested him, however, and in 1953 Apollonio approached Ricordi and proposed opening an overseas office in Canada. The primary premise was to stimulate interest in Ricordi's catalogue, but in less than two years the Canadian company had published its first work by a Canadian composer.

Today, Mr. and Mrs. Apollonio reckon that their efforts are divided about equally between promoting use of the parent company's copyrights here, and publishing Canadian works and promoting them here and abroad. Though they may devote equal time and energy to these two facets, it becomes obvious in conversation that the Apollonios have a special feeling for their Canadian composers and compositions; that they find

their successes in the Canadian field more rewarding and, the unfortunate corollary, the frustrations more bitter.

And there are frustrations. The promotion of a contemporary Canadian symphonic work is a challenge. 'Such a challenge', says Wally Apollonio, who, despite the Christian name (pronounced Vah-lee), is very much a lady, and is in charge of Ricordi's promotion. Unlike the popular music field, in which the publisher has a wide range of contacts — performers, their managers, record company A & R directors and producers — in serious music the decisions as to repertoire rest solely with the conductor. 'When we publish a new work, we send a copy of the score to each conductor in Canada. We send a copy to each of the Ricordi offices, for their help in promotion abroad, and also to any foreign conductors we think it might interest,' says Mrs. Apollonio. She sighs, and shrugs, 'Some don't even acknowledge receipt of the score.'

'We have been fortunate with our Canadian works, though,' Mr. Apollonio hastens to add. 'They have been performed across Canada, in the United States, in England, Italy, France, Germany, Switzerland, Czechoslovakia and Australia.'

Each performance has its own set of circumstances, of course. Some Canadians hear Canadian compositions through the auspices of foreign conductors, as when U.S. conductor Gunther Schuller chose Harry Somers' "Movement for Orchestra" for concerts at the Stratford Festival in Stratford, Ontario; some audiences abroad hear Canadian compositions through Canadian conductors and orchestras, as when the National Youth Orchestra conducted by Walter Susskind performed Mercure's "Triptyque" on its 1966 tour of England, France and Germany. The sound of Canadian compositions is heard not only in concert halls, but on radio and TV, both at home and abroad (Mercure's "Kaleidoscope" will be heard on Radio Prague in May), and conductors of radio and television orchestras are an integral part of Ricordi's promotion.

'The CBC is a major force in Canada, I think, in commissioning works and performing compositions by contemporary Canadian composers,' says Mrs. Apollonio. 'CBC in Toronto, Montreal, Vancouver, Winnipeg, across the country, they perform all the Canadian composers, and many people hear them who might not otherwise ever hear these names, these works. The CBC is most vital. Its International Service, too, carries the works of our Canadian composers overseas, though it is difficult for them, as it is for us.'

Ricordi's promotion extends beyond the direct approach to the powers-that-be on the podium. The Apollonios enter their publications in international competitions, and one of their proudest moments was when Pierre Mercure's "Triptyque" won first prize, and Harry Somers' "Movement for Orchestra" won the Music Critics' award, at the International Festival of Symphonic Music at Cava dei Tirreni in Italy in 1965. 'Think of it,' Bruno Apollonio beams, 'with entries from 42 countries, Canadian composers won the first award and the special critics' award, and their works were described as 'the revelation of the competition'. We were in Venice on holiday when we heard the news; we were very excited and happy for them.'



Wally Apollonio

Mrs. Apollonio capitalized on the triumph by arranging an article on Mercure and Somers in *Ricordiana*, a quarterly musical review published by Ricordi's London office, which spread the word further in musical circles.

Another highlight in competition was the inclusion of Mercure's "Cantate pour une joie" in the International Choral Festival at Vaison-la-Romaine in France in 1967, and its ensuing success. They are now investigating the possibility of entering Canadian compositions in the International Festival of Music in Venice.

When the Toronto Symphony's two-record album, including Mercure's "Triptyque" was released by Columbia Records here, the Apollonios sent copies to Ricordi offices in Italy, England, and Germany, to further promote the work. 'Which promoted not only our own publication, but the other Canadian composers represented, as well,' comments Wally Apollonio, 'but to contribute to the success of any Canadian composer is to enhance the reputation of all.'

Ricordi is one of the leading, and most successful, publishers of Canadian symphonic works, yet 'we are happy to get our expenses back on our Canadian publications,' says Mr. Apollonio. 'The rewards are in satisfaction, rather than in dollars, at this point.'

Nevertheless, they are optimistic about the future. 'We see several Canadian conductors doing more Canadian works — though too many do too few — and we see increasing interest abroad in Canadian composers,' says Mr. Apollonio. 'We have, too, a growing number of composers approaching us, sending us manuscripts, tapes, or inviting us to the first performances of their works.'

The first performance of a work is usually while it is still in manuscript form, and is an important event for music publishers interested in new works and

for composers seeking publication. The Apollonios attend many, many such musical 'first nights'.

For most people, opportunities to combine business and pleasure are rare. For Bruno and Wally Apollonio, the two are inextricably intertwined. 'Our business is music, and our pleasure is music,' says Mrs. Apollonio. 'Music is our life.' Although she enjoyed considerable success as a concert pianist and recorded for Columbia in Italy (as Wally Koltun, her maiden name) before their marriage, and Mr. Apollonio studied violin seriously, they seldom play now, even for their own pleasure. 'We have no time to practice,' Mrs. Apollonio explains, 'and when you play without practice . . .' she makes a face at the thought. 'Our own music is in the past.'

Ricordi's past, in Italy, is fascinating—so fascinating that it inspired an Italian film, *Casa Ricordi*, released in the mid-fifties and shown on television as well as in the cinema. It was billed, in prose more florid than its technicolor, as 'The loves, passions, jealousies, disappointments, successes and musics (sic) of Donizetti, Rossini, Bellini, Verdi and Puccini'.

The Ricordi story began when Giovanni Ricordi, a clerk with a passion for music, brought the first printing press to Milan, and offered to print the scores for La Scala in return for the old and discarded musical scores gathering dust beneath the stage. The opera impres-

sarios accepted the terms—his was the only printing press in the city—and this connection prompted a penniless young musician, Gioacchino Rossini, to approach Ricordi with the score of his first opera. Ricordi said he would print the score at no charge in exchange for a share of the profits, if any. And so, in 1808, Italy's first music publishing house was founded. Donizetti, Bellini, Verdi, Puccini, the great names in opera, came to successive generations of Ricordis, and the story of their liaisons and adventures needed little embroidery to make a dramatic film.

Ricordi's future, in Canada, is ambitious, though the Apollonios have no dreams of inspiring a film dramatizing the loves, passions, jealousies, etc., of Canadian composers. 'We want to expand our activities in several directions,' says Mr. Apollonio. 'We want to build a bigger Canadian catalogue; to intensify our efforts to promote more performances outside Canada, as well as within the country, through Ricordi's worldwide association.'

'We want to make a proper tribute to the memory of Pierre Mercure, who was lost to the musical scene so tragically at the height of his creativity, by bringing out some of his still unpublished works.'

The latest additions to the Ricordi catalogue of Canadian works are Harry Somers' "Picasso Suite" and Otto Joachim's "Contrastes". The "Picasso

Suite" is a rarity in contemporary serious music, a 'light' symphonic work, less demanding of the musicians than most and suitable for university and community orchestras, and the Apollonios predict it will be very much in demand. Joachim's "Contrastes", commissioned by the Toronto Symphony has already been widely performed, and well-received, by the Toronto Symphony at Expo 67's World Festival and to open its '67-'68 season.

'This year, we are busier than ever before,' reports Mr. Apollonio, and he predicts they will be ever busier as acceptance grows for contemporary Canadian music. 'It is not only difficult for Canadians, but all contemporary composers, though I believe they do much more contemporary music in Europe than they do here. It may be hard for the older generation to accept, but we heard "Contrastes" at a Toronto Symphony student concert and asked the young people sitting next to us what they thought of it, and they said 'great, terrific'. It will come.'

'It would come more quickly,' adds Wally Apollonio, 'if the conductors would include one piece of Canadian composition in each program. The audiences must become acquainted with Canadian composers before they can accept them, and then, of course, they will ask for them.' ♣

Miss Morgan is a free lance writer.

HERBERT RUFF

by Kit Morgan

'A really happy man'. This is the sort of thing friends and colleagues say about Montreal composer Herbert Ruff. Ruff (pronounced roof) has much to be happy about. He expresses himself in several spheres of music, from frivolous tunes for children to serious concert works, and he finds a market and an appreciative audience for virtually all of his compositions by working in a variety of media, radio, television, films, theatre, ballet, and concert hall.

Television is a major element in Ruff's happy, and busy, life. He began writing and performing for television in its early days, and for the past 14 years has been in charge of the music for *La boîte a surprise*, a series of five half-hour children's programs weekly on the CBC's French TV network. (CBC TV stations in Toronto, Vancouver, and Edmonton, which telecast a handful of French-language programs, also carry one of the shows each week.) It's a demanding schedule—each of the five weekly shows is different, *La pirate Maboule*, *Piccolo*, etc., and has its own character, and Ruff has written literally hundreds of songs, plus incidental music for skits and fun-and-games, for the series—but it's rewarding, too, when the fan mail reflects the youngsters' delight in the songs. The themes of the programs have become part of the new folklore of the children of Quebec.

Many French-Canadian writers have worked with Ruff on the lyrics of his songs for *La boîte a surprise*, including **MONIQUE CHAILLER, JACQUES LE-**



Orssagh Montreal

TOURNEAU and PIERRE THERIAULT.

Ruff's work in television isn't confined to children's programming. He has written music for *A bonne étoile*, *Noblesse oblige*, and composed the theme music for *Le sel de la semaine*, a weekly interview program with celebrity guests.

In the popular vein, he has written such songs as "C'est dans l'temps du Carnaval", a perennial favorite at Carnival time in Quebec City and the prize-winning "Le petit Baluchon".

For all of this, Ruff's training was in serious music. He was born in Germany, of Austrian parents, and studied music as a child with Lotte Kleine in Vienna. Later, he studied composition with professor Paul Graener, and piano with Walter Gieseke, for whom he used to play jazz during breaks in his lessons. At ten, he was playing in orchestras, and at 16 he attracted the attention of Theo Mackeben, one of Germany's leading composers for film, which led to his first experience in composing film scores.

During World War II Ruff was interned, first by the British in Hong Kong, and later by the Japanese. After the war, he worked for the American advisory group to the Chinese government, and with the British Council of Music and L'Alliance Française, introducing contemporary composers to young Chinese audiences. At the same time, he was teaching and composing—a piano concerto, a classical suite, a violin sonata. The sonata, commissioned by the British Council of Arts in 1951, had its U.S. premiere at Town Hall in New York and later, when Ruff was made an honorary member of the International Society for Contemporary Music, it was played at the DePaul University Centre with the composer at the piano and his friend, Francois D'Albert, on violin.

Germany, Austria, Switzerland, Czechoslovakia, Hong Kong, China . . . Ruff came to Canada in 1952 and since then has composed for radio; television; film—he has scored several films for the Quebec government, and a number of religious films, including a Monte Carlo first prize winner; ballet—a number of his compositions have been choreographed and performed on television by the Elizabeth Leese company, Les danseurs des grands ballets Canadiens, and Jack Ketchum and his dancers; theatre—the music for a CBC award winning play, for Shoestring Theatre productions, and last summer, he was commissioned by the Centre d'arts in Ottawa to write the score for its first summer production. His latest composition is a cycle of Spanish songs, which have been performed in Paris and in Lima, Peru.

A busy man. A happy man. ♣

MUSIC IN CANADA

Concert

□ McGill University Faculty of Music presented not one but two large choirs (both a cappella) in its 1968-69 Friday Series in Redpath Hall, Montreal, recently. Frances Goltman in the *Montreal Gazette* wrote, "Two aspiring leaders, Eugene Plawutski and **DONALD PATRIQUIN** demonstrated much ability, each differing in style and personality. Since all the choir members are in the Music Faculty, their knowledge is much keener than those who belong to various other Montreal vocal groups who do it just as an avocation.

Donald Patriquin conducted the second portion of the interesting event which included compositions by contemporary composers and a splendid work by himself . . . (His) "Cantamore", on poems of love by Shakespeare, two of the three having won prizes in Choral Competitions, are certainly examples of a deft writing ability. There was mounting volume in "Under The Greenwood Tree" as the notes ascended. "Take, Oh Take Those Lips Away" with soloist Sharry Flett, soprano, and "A Lover and His Lass", had unusual harmonic treatment that was closely knit into a melodic pattern which gave promise of future success for this gifted composer-conductor. The audience applauded enthusiastically throughout the concert.

□ "Cantata", by Montrealer **RICHARD GREGOIRE** was given its first performance at the concert presented by the Societe de Musique Contemporaine du Quebec in the Maisonneuve Theatre, Montreal. Writing in the *Montreal Star*, Eric McLean noted, ". . . Of all these works, the one I would most like to hear again is the "Cantata" which Gregoire composed last year . . . he obviously wrote it with relish, and his sense of visual and aural contrast gives the work variety.' The concert was conducted by **SERGE GARANT** and included a work called "Chromamorphe No. 2 for Piano" by the young Japanese composer, **Yuji Takahashi**, who was soloist and "Eleven Echoes of Autumn" by George Crumb.

□ The Stratford (Ontario) Music Festival will have three times as many concerts this year as heretofore and the extended season runs from July 4th to August 24th. The new season will offer

commissioned works by Canadian composers and will include the premiere performances of works by **JOHN HAWKINS**, **BRIAN CHERNEY** and **GILLES TREMBLAY**. **R. MURRAY SCHAFFER** will present a new work 'of music-theatre, that will incorporate light, sound, film, dancers, singers and musicians.'

□ Works included in a series of six concerts which was presented by the Composition Department of the University of Michigan's School of Music were "Twelve Miniatures" by **HARRY SOMERS**; the premiere performance of **SYDNEY HODKINSON'S** "Organasm: a Scenario"; and "Requiems for the Party-Girl", by **R. MURRAY SCHAFFER**. Mr. Hodkinson was musical director.

□ "Fanfare", for four trumpets and percussion, was written by Dr. **RICHARD JOHNSTON** for the inauguration of the President of the University of Calgary, A. W. R. Carrothers, and was performed at the very impressive ceremony by the brass and percussion sections of the Princess Patricia's Canadian Light Infantry Band conducted by Dr. Ward Cole.

□ The Fifth Annual Symposium for Student Composers was held by the Faculty of Music, McGill University, from the 14th to the 17th of March with ten music schools represented. The programme presented by the Royal Conservatory of Music, Toronto, included "Mobile II for Solo Cello", by **BRIAN CHERNEY**, with Norman Abbott, soloist; and "Music for Four" by **ERIC NATHAN ROBERTSON**. The McGill programme included "Cavatinas" by **JOHN HAWKINS**. *Composing For the Voice And Related Matters* was the topic of three talks delivered by **ISTVAN ANHALT**; **SERGE GARANT** and **HARRY SOMERS**. The talks were followed by a discussion.

□ The third concert in the Toronto's Repertory Orchestra's contemporary music series was given at the end of March, at the Hart House Theatre. Under the heading *Repertory's Final Work Made The Evening*, Kenneth Winters in the *Toronto Telegram* wrote, ". . . after the intermission the scene changed . . . First we had **JEAN PAPINEAU-COUTURE'S** "Concerto Grosso", a tour-de-force of neo-classicism laced with sensibility and wit, disarming in its resourcefulness and always alive with personal intelligence . . . **ROBERT AITKEN'S** new work "Spectra", commissioned by the Repertory Orchestra, and being given its first performance, turned out to be a

challenging and imaginative score, uncommon in almost every way and fascinating to hear . . . Mr. Aitken has written a stunning instrumental piece, full of the love of rare and savory sound, and full of appreciation for the instruments that make it . . . It is this clear, strong current of communicable thought—and I don't mean the intellectual ordering of materials that musical manufacturers always pass off as 'form'—that I am not yet certain Mr. Aitken's physically dazzling new work possess. And it is my uncertainty on this point which keeps me from stepping gingerly out on a limb with the suggestion that his industrious, dedicated and burgeoning talent may be genius.'

□ The 18th International Music Competitions for Voice; Piano; Violin; Horn; Trio for Strings and Trio for Piano and Strings, sponsored by the Broadcasting Corporations of the German Federal Republic, will be held in Munich from September 2nd to September 19th, 1969. Individuals interested in entering any of these competitions should address enquiries to: Head of Cultural Affairs Division, Department of External Affairs, Ottawa, Ontario, where further information will be provided.

□ **FRANCOIS MOREL'S** "Depart", commissioned by the McGill Chamber Orchestra with a grant from the Canada Council, was given its premiere performance by the orchestra at the Port Royal Theatre, Montreal, and was enthusiastically received. The work, which is about 10 minutes long, is written for strings, guitar, harp and a large percussion section.

□ At the annual meeting of the Canadian Music Council in Montreal, which took place on the Sunday, March 23rd, immediately following the CMC conference, reported on page 7, Mr. John Roberts was re-elected for a second term as President, with Maryvonne Kendergi, Jean-Marie Beaudet and Ronald Napier as vice-presidents.

□ **SYDNEY HODKINSON'S** "Caricatures, Five Paintings for Orchestra", received its premiere performance by the Dallas Symphony Orchestra on April 5th. The work won the 67/68 Sigvald Thompson Award given by the Fargo-Moorhead Symphony Orchestra of Fargo, North Dakota.

□ A recording of the concerto for piano and orchestra by **JEAN PAPINEAU-COUTURE** won the "Prix de Qualite" award for the best recording of a classical work in the Grand Festival du Disque, in Montreal.

□ Vancouver, over the mountains and down by the sea, is making music for you and for me with *Spring Symphony*, a tribute to spring and the young. Meridith Davies, musical director of the Vancouver symphony orchestra, is taking the symphony and music to people who want it and need it. He is removing the pretense from concert going by entering into an exceptional musical dialogue with pop musicians, amateur groups and multi-media-theatre.

There will be performances of **BARBARA PENTLAND'S** "Second String Quartet" and "Symphony in Ten Parts", **JEAN COULTHARD'S** "Spring Rhapsody", and "Springboard" featuring the pop band Wiggly Symphony with some of their own



Serge Garant, left, and Richard Gregoire

Bruno Massenet

music. Two weeks of musical enterprise and eight different concerts. The final bud bursts open on Spring Symphony with "Zonk" a composition about a man's life from birth to nirvana. Along with the VSO on this occasion will be the new and very exciting pop band Spring which has Terry Frewer and **BOB BUCKLEY**.

The Collectors, who, by the way, have been extremely active over the last several months and who composed the music for **GEORGE RYGA's** new play — *Grass and Wild Strawberries* will be performing it on stage. Their music is on the sound track of the new National Film Board Production. *Don't Let The Angels Fall*, and they have been commissioned to write all of the music to be used in the Canadian Pavillion at Expo '70 in Osaka, Japan. How about that!! Also participating in "Zonk" is a group of multi-media artists from Intermedia to handle the environment and "The Living Theatre" to handle the living?! The whole experience is composed and devised by Robert Buckley who, a few years ago, won a BMI scholarship while a student at the University of Washington.



Meredith Davies

Finally of interest to composers is the sudden flurry of activity in record production. In the past year we have seen two new eight track recording studios set up, new record labels and publishing companies and two record pressing plants. This is what makes a music industry and if the standards of Meredith Davies have anything to do with what happens over the summer watch Vancouver grow up.

Fence paint-ins, Town Fool, and now taking the Vancouver Symphony to where it's at. Whatever will Vancouver think of next. We're all crazy out here. Let's hope it runs into the summer. Help stamp out sanity. In any event, this whole affair is going to end up by helping Vancouverites to be much more aware of their own talented artists and beyond that, draw a new audience to the concert hall. Turn it on Meredith!

□ The JMC (Les Jeunesses Musicales du Canada) Orford Arts Centre will be open to visitors from May 15 and Arts exhibits will be presented throughout the summer. A series of week-end concerts will be presented every Saturday and Sunday at the Concert Hall between June 28 and August 30.



Spring with Bob Buckley, centre

□ The National Arts Centre will open its doors to welcome the public for the first time on May 31st, when the opening ceremonies and tours of the complex will be conducted throughout the day. The opening performance by The National Ballet of Canada, on June 2nd, will inaugurate this newest of North American performing arts centres.

Popular

□ The Mariposa Folk Festival will be held on Toronto's Centre Island on July 25-27. The festival is being held two weeks earlier than usual, this year.

□ "Blues Got Me Down" which was released on the Fun label by **STEVE DAVIS** is showing chart action across the U.S. Steve, who was born in England and was raised in British Columbia, has been living in the U.S. for the past three years.

□ Nucleus, a group formed in Toronto early in 1966 have issued their first record on the Mainstream label called "Nucleus". The five member group, uses \$20,000 worth of equipment and a truck to transport it from place to place. All the tracks on the LP were written by **GREG FITZPATRICK**.

□ A new country and western 14-week series entitled *Town 'N' Country* made its debut on the CBC TV network at the end of March. **PAT HERVEY**, who has appeared regularly on *Country Hoedown* and *The Tommy Hunter Show*, was a guest on the first of the series and **SPADE NIELSEN** and **MARILYN JURAVEL** appeared on the second show in April.

□ 'A girl sitting on the floor sobbed hysterically. A friend led her out through the pulsating flashes of the strobe light, the smoky haze and the glittering splendour. On stage, The Collectors had played through the almost unbearable climax of emotion and progressed to pastoral music that was a relief from their own and the audience's emotion.' Bob Harvey writing in the *Edmonton Journal* continued, 'Fifteen minutes later, the rock group from Vancouver received the ultimate tribute, the 2,400 people jammed into the Sales Pavilion sat stunned as the last notes died away and then rose to give the Collectors a standing ovation . . . The music that sent the girl into hysterics is called "What

Love", and was composed by the group. More than 20 minutes long . . . the suite is the most powerful piece of music I have ever heard . . .' After the Edmonton concert, they went on a four day tour with Iron Butterfly and followed that with a four day tour with the Procol Harum.

□ **BOBBY CURTOLA** broke the house record during the first anniversary at Toronto's Town and Country. His LP, "Bobby Curtola's Greatest Hits", is also a big seller in most Canadian centres. He has appeared in all the major cities in the last few months and has played to packed houses, even on normally slow week nights.

□ Montreal's No. 1 soul man, **TREVOR PAYNE**, officially opened The Palace du Soul at the old Show Mart building on Berri Street, in February. Since then he has been 'doing his thing', dispensing a driving, hard sound which he and his band call Afro-Soul. The highlight of the act is Payne's "Tribute to Afro-America", a musical chronology of the black man's history on this continent. The set — it runs for over an hour — opens with a Swahili chant backed by African percussion and it gradually introduces the American influence. The blending of African rhythms has been tried before, but Trevor's interpretation uses original instruments and concentrates on original rhythms and not Americanizations of them.

□ McKenna-Mendelson Mainline have signed a five year recording contract with Liberty/United Artists and the first album, together with a single, will be released in early June. **JOE MENDELSON**, who is now living in London, England, has written a number of the songs. A second album will be released in October.

□ "Home Grown Stuff" is the title of an LP which is being issued by Mother Tucker's Yellow Duck, on their own Duck label and distributed by London Records. Their "One Ring Jane" single is rapidly rising on the national charts and their latest release "Little Pony" is also making the scene. **MTYD**, as pictured, are **DONNIE MCDUGALL**, Charles Faulkner, Hugh Lockhead, **ROGER LAW** and **PAT CALDWELL** — who formed the group — are at present on tour in Eastern Canada and the U.S.

□ **GRANT NELSON HEWLETT** has signed a three year recording contract with Rodeo Records. An LP, with ten of his originals on it, will be released shortly.



Mother Tucker's Yellow Duck

Rapidoprint



Toronto Globe & Mail

Nurse Gail Moore, Toronto General Hospital, and Lonnie Johnson.

Jazz

□ Singer/guitarist **LONNIE JOHNSON** was hospitalized in mid-March with a fractured hip. The freak accident happened as he was strolling along Avenue Road minding his own business. One of two colliding cars mounted the curb and knocked him down. The 69-year old musician is slowly recovering in Toronto General Hospital but it will be several months before he will be able to resume activity. Ironically, Johnson was all set to cut an album for Arc Sound at the time of his accident but it is to be hoped that he will be able to do this on his release from hospital.

A mammoth benefit was held for him in the Ryerson Theatre on Sunday the 4th of May and the line-up included **HAGOOD HARDY, John Lee Hooker** and **JIM McHARG**.

□ **LEE GAGNON**, Montreal saxophonist/flutist, has received government support of a different kind. The Quebec government booked his group for an extended tour of the province, during which he is taking jazz to many distant points. His second Capitol album was released a short time ago and includes original compositions by Gagnon, pianist Pierre Leduc and trumpeter Ron Proby.

□ **JIM McHARG**, unable to resist the temptations of being an active part of the jazz scene, introduced his new band to the public with a couple of club engagements and a new single for Arc Sound. The band recorded McHarg's own original, "Swinging Shamus" and the pop song, "Those Were The Days."

□ Trumpeter/bandleader **GUIDO BASSO** has been kept busy with production of the Saturday night TV show, *Mallets And Brass*, and his three times a week radio show from the Colonnade Theatre. Public and critical reaction to *Mallets And Brass* has been favorable but so far the CBC has given no indication regarding its continuance next season.

□ Guitarist **SONNY GREENWICH** returned to Toronto in mid-April to appear at George's Spaghetti House for three weeks after successful appearances in New York with such musicians as Pharoah Sanders. Greenwich, one of Canada's best jazz musicians, received recording offers from several companies while in New York but hasn't made any

decisions at this point. This engagement was his first appearance since his residency at the Bohemian Embassy several years ago.

Congratulations

□ **Broadcast Music, Inc.** in collaboration with **BMI CANADA LIMITED** is pleased to announce the results of the Seventeenth Annual Student Composer Awards competition in which more than 200 composers submitted over 300 entries.

Two Canadians, **JOHN HAWKINS**, McGill University, Montreal, and John Rea, a graduate of the Royal Conservatory of Music, Toronto, were among the 19 prize winners who share a total of \$10,700.00.

John Hawkins who studied composition under **ISTVAN ANHALT** and piano under Lubka Kolessa received his Mus. B. degree at McGill in 1967. He won the Premier Prix (1967) in piano (Conservatoire de Musique de la Province de Québec) and the Concert Diploma (1968) at McGill. He also won the first John Adaskin Memorial Award.

Mr. Hawkins shared first prize in the Second-Century-Week Composition Competition in Edmonton for the work "8 Movements for Flute and Clarinet" and is a former winner of a BMI Student Composer Award. He has also received awards from the Canada Council; the Foundation Les Amis de l'Art; McGill University and the Woodrow Wilson National Fellowship Foundation. He is at present taking his Master of Musical Arts degree course at McGill.

John Rea, 24, of Toronto, studied composition at Wayne University, Michigan, and received his B. Mus. degree in 1967. He is currently working towards his Masters degree in composition at the University of Toronto. Mr. Rea's works have been played in a number of North American cities including Detroit, Toronto and Windsor and most recently at the Symposium for Student Composers in Montreal. He has received Fellowships from the University of Toronto, the Canada Council and Princeton University to commence his doctoral studies. Mr. Rea's many works include a ballet, scored for large orchestra.

Awards are made for compositions, vocal and instrumental, submitted by students actively engaged in the study of music anywhere in the Western Hemisphere.

W. Schuman was chairman of the Final



John Rea

Judging Panel which also included Larry Austin; Leon Kirchner; **UDO KASEMETS**; T. J. Anderson; Mario di Bonaventure and Lehman Engel.

□ Mr. **GEORGE TAYLOR, BANFF MUSIC PUBLISHING COMPANY**, and Rodeo Records celebrated the 20th anniversary of his publishing and recording activities, recently. **BMI CANADA LIMITED** on behalf of its 1230 composers and 252 publishers wishes him continued success in the future.



George Taylor

□ **ISTVAN ANHALT** has been invited to be Professor of Composition at the University of New York, (Buffalo), next year. He will continue at McGill on an alternating basis.

□ **ANDRE PREVOST** has received a Canada Council award of \$7,000.00 for "Travail Libre", and for the composition of a new work in collaboration with author Robert Gurick.



John Hawkins

Andre Le Coz

NEWSLETTER

Greetings —

My sincere appreciation and congratulations must be expressed to all who made the first BMI Canada Awards Dinner the signal success that it was. To all those who joined with our staff to bring recognition to our Canadian authors, composers and publishers of popular music goes my grateful thanks. Without their dedication to, and interest in, Canadian music this gala event could never have happened, nor could it have been as meaningful.

The important fact is that Canada has so many real friends of Canadian music and it was their unselfish support that made it possible for BMI Canada to award *Certificates of Honour* to so many worthy recipients whose popular music has made outstanding contributions to the musical wealth of our country.

Now that the 1968 awards have become history we should not overlook the tremendous odds that were faced and overcome with the creativity and zeal of our Canadian writers and publishers who, in spite of apathy and discouragements, persevered to prove to Canada and the world that we had music that competed with the best popular music originating anywhere. Their awards were well-deserved and their recognition long overdue.

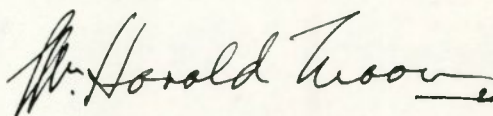
It should be remembered too that the success of this Canadian popular music carried with it artistic and financial benefits to the artists who performed it, the musicians who played it and the record and tape companies, broadcasters, hotels, nightclubs and others that used it. This real contribution to our nation is almost impossible to measure, but assuredly it is an added factor in the gross national product of our country and one that deserves the appreciation of us all.

The BMI Canada affiliate writers and publishers who earned *Certificates of Honour* are Canadians and their music is truly Canadian. The success of their popular music is international, but the roots of their creators are in Canada where, in the best traditions of citizenship they are residents and taxpayers.

It should also be noted that all the award-winning songs other than standards were current tunes that were successful in 1968. Tunes published beyond our borders and by expatriates who have cast their lot elsewhere were not included. These were awards for Canadians; if we had included others the dinner would have gone on till the early hours of the morning.

The success of this first BMI Canada Awards Dinner has set the pattern for future annual dinners when *Certificates of Honour* will be presented to those Canadians whose writing and publishing efforts have proved them and their music worthy of such recognition by their performing right organization. We are proud to so recognize them and their efforts. It is another BMI Canada 'first' that we have introduced and look forward to presenting in the years to come.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

London's **EDDIE ASSAF** has been writing popular songs for many years and has had his material recorded and released on the Polydor and Capitol labels.

LYLE BURKE has just had one of his more recent compositions published by **GARY BUCK MUSIC**. The song entitled "That Good-Bye Look" has already been recorded along with two other songs written by Lyle.

Kitchener is the home town of **PAUL SEIP** whose songs are published by **TWO BROTHERS MUSIC**. His most recent composition is entitled "Unspoken Love."

JAMES RICHARDSON is a member of a group called Britain's Black Sheep who write collectively under the latter name. Their songs are published by **Tincal Music**.

DAVID FRIESEN, writer of "Bosa Nova #1", has just had the latter song recorded by Elmer Gil on the Sixth Avenue label.

GEORGE TOMLINSON who is a resident of Hamilton, Ontario, has a new release out on the Sparton label. The song is published by **GARY BUCK MUSIC**.

ROBERT A. ALSIP is single, a member of the Sigma Phi Delta Fraternity and a capable guitarist who likes to write songs, which he does by his own admission, under some rather weird circumstances. In fact, he admits to conceiving the basis for one of his favorite songs during a calculus lecture at University. Bob's hobbies include skiing and basketball. At the present time he is in his second year of Civil Engineering and he hopes to acquire his Masters degree in Business Administration.

MONIQUE CHAILLER, who was born in Montreal, is very well known on local radio and television as an actress, singer and also as an author. She has performed in many recitals here and abroad and is presently touring Europe and South America.

JACK ARSENAULT has just written "Don't Go Chasing Rainbows" published by **KAGORA MUSIC**. The song is already recorded for release in Canada.

JIM HEINEMAN, writer of "New Generation", is a native of Toronto who expects to have the latter song plus others out on a major American label shortly. The record will be released simultaneously in Canada. The publisher is **SIHEINEMAC MUSIC**.

Born in France, **GEORGES MARCHAND**, plays electric bass with one of the most controversial groups in Canada, La Révolution Française formerly known as Les Sinners. Their most recent record release is "Coule L'Amour", which he co-authored and is published by **NEILJOY MUSIC**.

JIM PATTERSON began a career in music by appearing on radio and television at the early age of seven years. At eighteen he formed a country group called The Northern Gentlemen and this group has played with famous country stars, such as: **Leroy Van Dyke**, **Grandpa Jones**, **Stonewall Jackson**, etc. Jim's chief ambition is to establish himself as a writer-artist in the field of country music.

DON FREED calls Saskatoon, Sask..

home although he was born in New Westminster, B.C. He is single, likes and is part of, the country music scene and incidentally, plays guitar, harmonica and string bass. Don recently had a small part in a documentary film entitled *Cash* which necessitated his going to Nashville where Johnny Cash went out of his way to assist the budding composer in getting further attention in 'Music City.'

ANDRE SHEDEGER of Montreal has just had two of his own compositions recorded on the RCA label and published by **DUNBAR MUSIC OF CANADA**.

JOHN DODDRIDGE and **HANS SCHLUETER** have co-written a new song "Yesterday was a Dream" recorded by The Heart on RCA Victor Records.

RONALD BOSSERT was educated in England, resides at present in Bolton, Ontario, and works in Toronto. Ron was one of the finalists in last year's CBC song contest with his composition "Be With You."

ANTHONY GREEN resides in Montreal, plays piano and guitar, and by his own statement is very appreciative of contemporary music. Educated at St. Joseph's Teachers College, Anthony aspires to making a name for himself in the pop music field. He publishes through **NEILJOY MUSIC**, and his song "Pretty Faces I See" was just released in French.

ALEX WURM was born in Poland but now resides in Montreal. Alex is married and is interested and involved in song-writing, arranging and producing. In addition to piano, he also plays drums and guitar.

The Vancouver Group The Wicked Orange, now achieving so much popularity on the west coast, have just cut a session soon to be released by a major record company. One of the members of the group, **ALEX DEETH**, also writes for the organization.

MARCELLE PALLASCIO, daughter of a well known novelist, is making her debut as an artist-composer and a very promising career is opening up for this young, talented beauty.

G. STANLEY MILTON is a westerner who concentrates most of his song-writing activity in sacred and popular fields.

REY DAHLEN, Jr., who hails from Saskatoon, Sask., has recently written six songs, all published by **WATERLESS MELON MUSIC**.

Mrs. **JANINA GRYGAR** was born in Warsaw, Poland, and now resides in Montreal where she practices her profession as an artist. Mrs. Grygar's hobby is writing poetry and some of her poems have been published by a large Polish newspaper in the U.S.A. One of her musical works has achieved considerable success in France while others are scheduled for release shortly.

ALAN THICKE hails originally from Kirkland Lake and now lives in Toronto, but he broke into the entertainment business as a radio personality at CFPL radio station in London. For a time Alan worked as a night club singer then he went to the CBC as singer-host on radio. Alan is now writing full time for CBC-TV having written so far, such shows as *The Tommy Hunter Show*, *The Johnny Cash*

Special, *The New Year's Eve Special*, *The Good Company Show*, etc. He acquired his B.A. at the University of Western Ontario.

YVON PERRON resides in Jonquiere, Quebec and is an employee of the local radio station CKRS. He started writing as a hobby and his compositions are now in the hands of publishers in Montreal.

CHARLES WILLIAMS has toured the U.S.A. and Canada with his own musical comedy group and is now quite happy producing recording sessions for popular and country groups and doing a bit of writing as the need necessitates. Born in Calgary, Chuck is extremely interested in electronics and for that matter in electronic music. His one hobby is fishing, when he finds time.

WILLIAM D. SMITH plays piano and organ and is a member of a group who wrote the score for an underground movie now playing in the U.S.A. Smitty is also one of the co-writers of the song "I Found Out". Song is published by **SIHEINEMAC MUSIC**.

JACKI RALPH, **ANN EDWARDS**, and **CLIFF EDWARDS** together with Doug Gravelle and Mickey Otter make up an extremely successful and tremendously popular group known as The Five Bells. Name the top spots and The Five Bells have been there, including New York's famed Copacabana, the Americana in Miami Beach as well as the top entertainment places in Bermuda, The Bahamas, Puerto Rico, etc. In addition, the group has appeared on *The Merv Griffin Show*, *The Don Deluise Show*, *TV Spotlight*, *River Inn*, *After Four*, *In Person*, etc. They have appeared on commercials for various agencies and recently completed a film for the Campbell Soup Company and the American Restaurant Association, music for which was written and performed by the group. Polydor Records have signed The Bells to an exclusive recording contract with their first single "Moody Manitoba Morning" creating plenty of chart activity. Soon to be released is a new album entitled "Dimensions" with many of the songs contained therein being originals.

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