

# THE MUSIC SCENE

BMI

\*

CANADA



SEPT. — OCT. 1970





Left to right: Whitey Hains, BMI Canada Limited, Toronto; Alex Barris, song writer and head writer for the Barbara McNair Show, Toronto; Mike Graham, Berandol Music Limited, Toronto, and country music writer and artist; Mrs. Matt Heft, Montreal; Al Albutt, Manitou Music Limited, Toronto; Lee Farley, general sales manager, Quality Records, Toronto.



Matt Heft, Peer International (Canada) Limited, Montreal; Dick Lewis, editor and publisher of *Broadcaster*, Toronto.

## CMA MEETS IN TORONTO

Officers and directors of Country Music Association, Inc. met in Toronto for their quarterly meeting in July and between business sessions were entertained by BMI Canada and were guests of the Broadcast Executives Society at its monthly luncheon. Country music entertainment was provided during the luncheon, with the co-operation of Radio Station CFGM, and included CMA members **GARY BUCK**, **Ferlin Husky** and **Mac Wiseman**. Photos on this page were taken at the BMI Canada reception in the Royal York Hotel. (*Robinson Photography.*)



Wade Pepper, Capitol Records, Atlanta, Ga., and director-at-large of the CMA; Jo Walker, executive director of the CMA, Nashville.




Ferlin Husky, country music artist and writer, Nashville, and director, CMA; Mrs. Husky; Jack Stapp, Tree International, Nashville, and executive vice-president of the CMA; Jim Schwartz, Schwartz Brothers, Inc., Washington, D.C., and a director of the CMA; Hutch Carlock, Music City Record Distributors, Nashville, and assistant treasurer, CMA; Harold Pounds, eastern representative for Empire Music Publishers, London, Ontario.



Brian Ahern, Tessa Publishing, Toronto and Halifax; Gene MacLellan, song writer and artist, Halifax; Athan Katsos, CBC producer, Toronto; Brian Chater, Summerlea Music, Montreal; Ronald Napier, BMI Canada, Toronto; Margaret Topping, Beechwood Canada, Toronto.



# THE MUSIC SCENE



SEPTEMBER-OCTOBER, 1970

No. 255

CMA MEETS IN TORONTO .....	2
OTTO JOACHIM by Francean Campbell .....	4
WILLIE LAMOTHE by Jean-Paul Sylvain .....	5
MUSIC IN CANADA .....	6
MARIPOSA FOLK FESTIVAL by John Norris .....	7
COUNTRY MUSIC IN CANADA .....	8
MUSIC DEPARTMENT AT THE UNIVERSITY OF LETHBRIDGE by Lucien Needham .....	12
NEWSLETTER by Wm. Harold Moon .....	14
WELCOME TO OUR NEW AFFILIATES .....	15

**BMI CANADA LIMITED: THE MUSIC SCENE** is produced six times a year by BMI Canada Limited's Publicity and Public Relations Department, 41 Valleybrook Drive, Don Mills 405, Ontario. Extra copies of this or its companion publication **LA SCENE MUSICALE** may be obtained by writing to this address.

The names of authors, composers and publishers whose music is licensed through BMI Canada Limited are indicated in **boldface capital letters**; those whose music is licensed through Broadcast Music Inc., are indicated in **boldface upper and lower case**. Permission is hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source.

© Copyright MCMLXX by BMI CANADA LIMITED.

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

# OTTO JOACHIM'S MASTERY INFLUENCES SON

by Francean Campbell

A visitor to Otto Joachim's electronic music studio might be forgiven for mistaking it for an electrical repair shop. A second look might confuse him even more, for among the speakers and consoles, lights and dials he will see a portable organ, a psaltery, a fiddle, a spinet.

Otto Joachim sees nothing strange in this juxtaposition of the ancient and the modern. He has been building historical instruments for years; in 1958 he founded the Montreal Consort of Ancient Instruments. A couple of years later his own "Nonet" exemplified the latest techniques of music-making of composers from all parts of the world.

The "Nonet" (strings, wind instruments and piano) had employed a number of way-out ideas for that time, ideas commonly accepted today. The first movement was a section of variations on a 12-tone row; the second invited four of the nine instrumentalists to perform, in any order they chose, five written variations; the closing movement was the first movement, taped during performances and played now, backwards. This was in 1960.

On the immediate years that followed, Joachim continued to explore tape and electronics. When the gates of Expo '67 opened that chilly late April day, one of the first electronic music uses to impress itself on the public was Otto Joachim's — in the Katimavik part of the Canadian Pavilion. You climbed up and up to reach the base of the inverted pyramid and stood exposed suddenly to the open air, the translucent sides of the structure sloping up to the sky. Huge shapes, some moving, some still, assaulted the senses: masks, plants, a clock, a compass — 'herbs and instruments useful and common to all mankind,' someone described it. And there were sounds — vast and deep — coming from different directions and seemingly from the great sculptured objects themselves. Some of the early visitors were confused and upset by it. But no one was likely to forget it.

Mr. Joachim told me that the Katimavik music was in preparation for the better part of two years; that the project had undergone many changes; that one of

the early plans had been for the speakers to be placed inside the sculptures. The score was a four-channel one (the speakers, 800 watts) and employed, among other techniques, the 'Doppler effect.' It was timed to run 15 minutes. Listening to a portion of it three years later I found the Katimavik score as powerful as ever — but removed from its habitat, somewhat one-dimensional.

In general, Joachim insists that his music must stand on its own, whether or not it was intended originally to be combined with lights or figures or anything

else. His second "Illumination," for example, uses lighting techniques integrally in the score. Each player is directed by the duration and intensity of the light signals he receives from the conductor at his console. The player's part is contained in a box-top table lighted from within its glass surface, or 'page.' The work is for ten players and incorporates additionally an exposition of the theories of Joseph Fourier and of Parseval — a 'manipulated lecture,' since the reader's voice has been prerecorded, treated and distributed on four channels.

Both "Illumination II" and its predecessor, "Illumination I" for five players and speaker, were commissioned by the CBC. The later work won distinction in the form of the Grand Prix Paul Gilson in 1969 — a French-language radio and television award.

While composing these works, Otto Joachim was not neglecting his ancient instruments, his playing, his teaching or his composing for standard instruments. The Montreal Consort of Ancient Instruments appeared in broadcasts and in public lectures; Joachim was principal violist with the Montreal Symphony, violist with the Montreal Quartet and with various chamber groups that included, usually, his brother, the cellist Walter Joachim. He was a frequent recitalist



Otto and Davis Joachim

Kristian Studio Co.



with Kelsey Jones, Maureen Forrester and John Newmark.

Teaching string students at the Montreal Conservatory has prompted him to write much music for young people. There are two sets of 12-tone pieces — one for piano, one for violin and piano; also a "Kinderspiel Aleatory" for speaker, violin, cello and piano — a sort of 'Junior Illumination' in colour — 'to teach children not to be prejudiced.'

Joachim's composing began as far back as 1928, with "Asia," a symphonic poem. There followed chamber music in many forms, a "Concertante" for violin, percussion and string orchestra and a second one for string quartet and string orchestra commissioned by the Lapitzky Foundation; a "Psalm," for mixed choir; a quartet for saxophones; "L'Écllosion," for piano; a Fantasia for organ; "Music for Four Viols" — and more chamber works. "Contrastes," a Centennial commission, first performed by Ozawa and the Toronto Symphony, brought Joachim considerable fame and performances in the United States.

Most of these have been recorded and released, in many instances by the CBC International Service and RCA Victor. Oddly enough, Joachim does not own a single recording of his own works. Once a work is finished, he does not touch it again. Moreover, he is reluctant to talk about his music; believes 'the more composers shut up, the better.'

That's Otto Joachim: composer, performer, ancient-instruments man. Or as he would prefer: Otto Joachim, musician.

During the six months that Otto Joachim's electronic sound track filled the air over the Katimavik the sound equipment itself was the responsibility of one man. Maintenance of the machines, replacement of the worn tapes, and general supervision of the operation was the duty of none other than Joachim's son, Davis. In company with others on the Expo site who were directly involved with production problems, Davis Joachim saw very little of the exposition. It is doubtful that he managed to get over to the Man and his Music pavilion to hear his father give a lecture recital of old instruments with the Montreal Consort. There is no doubt, however, that Davis Joachim has all his life been receptive to the sounds and ideas issuing from his father's studio, for Davis himself is in the process of becoming a professional musician.

A student at the Ecole Normale in Montreal, Davis has already won distinctions that give promise of a bright and lively future. An electronic music sound track by him recently won third place in a Canada-wide competition and possibly as an outcome of this, he was commissioned by the cultural department of the Quebec Government to provide the sound track for a colour film for Expo '70 in Osaka. Subject of the film is children: "Jeux d'Art." With Guilbert Gratton as producer, and Daniel Denis working directly with the children, Davis' sound track uses only music provided by the children themselves, and natural sounds.

Davis is a versatile musician in the making; he moves freely from concert to pop music and back. With five years of

# WILLIE LAMOTHE

by Jean-Paul Sylvain

If one were to follow the standards for stardom established by the National Film Board, the province of Quebec would have four great heroes of imperishable fame: Maurice Duplessis, Maurice Richard, Brother André and Willie Lamothe. The NFB has made 90-minute color films of the four. Willie Lamothe says he is flattered to be part of the series.

Twenty-five years in the trade. On the highways of Quebec, Ontario, New Brunswick, New England and Western Canada. Hundreds of trophies, a Golden Record, 16 albums and the 17th underway, to be published on the London label, and more than 200 singles.

Two hundred singles is a lot more than any other Quebec artist, dead or alive. And Willie knows it. Many hits of Willie Lamothe are of his own composition and are published through his firm **EDITIONS MASKOUTAINE**.

'They used to laugh at me. But those days are gone. Now I am too much pop-western. Tomorrow I'll be too much something else-western. But my style never changes. Only songs do.'

Back in 1947 Willie's name was mentioned for the first time in a newspaper column. It wasn't much, but Willie took advantage of the publicity, made off for a tour of Beauce County and he has never turned back.

When he became famous he had to buy a horse and a farm to preserve his image.

Willie laughs at himself, puts on airs, smokes cigars in the Churchill fashion and designs his own wearing apparel, but he can be serious.

'I never stop working. Right now I'm doing D-J work at CJMS and I have engagements until November. I have to turn down a lot of offers.'

piano study, and eight of guitar, he also plays the organ, harpsichord, flute, bass, drums. Leave him alone with an instrument for a few minutes, and he'll play it, says Davis. But his first love is the concert guitar, and his favourite composer, Bach. If he had to choose a single piece of music to live with for the rest of his life, 'it would probably be the "Art of the Fugue." You listen and wonder . . .' says Davis Joachim.

He has no inclination to go to the United States. 'Opportunities in Canada are wide open. The Canadian artist is free and independent — completely independent, free to do his own thing.

Q—Tell me why young singers, even if they love western music, always steer away from it when they start out.

'You must remember that complete singers like Robert Demontigny, Charlebois or Ginette Reno include several western songs in their repertoire.'

Q—Agreed. But you are talking about established stars?

'Well, I think young singers starting out are afraid of preconceived opinions about western music. At the beginning it takes a lot of guts and stamina to face criticism. But when you love western, when it's part of your life — as it is in my case — you overcome all the obstacles.'

Willie has come to look like the character he started out to portray. So much so that if he started riding a horse no one would be a bit surprised. However, in real life he's a bit different.

'I love the country and country life. I think I would have made a good farmer. Above all I feel I need to laugh, to make other people laugh and those around me must be happy. I feel compelled to spread happiness, and the joie de vivre.'

If he says it it's because he believes it. Because Willie, after more than 25 years in the trade, means what he says.

He started his career at the same time as Robert L'Herbier, André Rancourt and Fernand Robidoux. Alys Robi was already a star. Other western singers such as Miron, Martel and Brunelle would only come later.

'I have always gone with the current,' says Willie. That's why I'm still around and stronger than ever.' ♣

*Jean-Paul Sylvain has very kindly given permission for this reprint of his article that originally appeared in Le Petit Journal.*

There is a hell of a difference between the United States and Canada; you can see the difference. The brain drain is reversed; things are really starting to boil . . .'

Davis looks on himself as a beginner. 'I've composed songs that haven't sold. I've won third place in a competition. I've made a sound track. I'm just starting!'

And that's Davis Joachim, musician in the making. ♣

*Francean Campbell is a freelance writer in Montreal.*

## MUSIC IN CANADA

### CONCERT

The composer commissioned to write the imposed test piece for the Montreal International Vocal Competition this year was **JEAN PAPINEAU-COUTURE**. The work, entitled "Contraste," was performed by all 12 finalists and a special award of \$500 for the best performance of the imposed work was awarded to Maurice Brown, 30, of Toronto.

The top prize money of \$10,000 was not awarded this year and the second prize of \$5,000 went to Mr. Brown as well.

Founded in 1956 to promote outstanding young musicians from all over the world, the contest alternates categories of piano, violin and voice, and each year a work is commissioned from a Canadian composer for the event. The composers commissioned thus far have been **GEORGE FIALA** (1965), **ANDRE PREVOST** (1966), **HARRY SOMERS** (1967), **GEORGE FIALA** (1968), Jacques Vallerand (1969) and **JEAN PAPINEAU-COUTURE** (1970).

Works by **JACQUES HETU** and **PIERRE MERCURE** formed the basic substance of the fourth concert in the CBC Centennial Series in Winnipeg in June. The CBC Winnipeg Orchestra, conducted by **ERIC WILD**, performed Hetu's "Symphony No. 2" and "Kaleidoscope" by Mercure.

Chester Duncan wrote in the *Winnipeg Free Press*: 'The Hetu work is very exciting in a mostly quiet sort of way. It tends to promise in atmosphere a little more than it can actually deliver in materials, but its sonic patterns are fascinating. It is a basically conservative piece, but sufficiently venturesome perhaps to suggest to the Winnipeg Symphony Orchestra the kind of thing it should be doing more often.'

Of "Kaleidoscope" he wrote, '... like the Hetu symphony, it is also fairly conservative, but utterly assured, amusing, bright, and charming—in fact, quite sensuously irresistible most of the time.'

November 22 to 29 is Canada Music Week and during that week the contemporary music committee of the Central Toronto Branch of the Ontario Registered Music Teachers' Association has planned a project to stimulate the interest by students, composers, publishers and music teachers in contemporary Canadian works.

Beginning November 23, Canadian compositions will be adjudicated for scholarships and the *Contemporary Showcase '70* conference will begin November 27 through the weekend at the Edward Johnston Building in Toronto. Workshops will be conducted by composers and teachers and will also involve teachers and students. Information concerning syllabus for contest and

entry forms may be obtained by writing to Mrs. Michele Ineson, Secretary, *Contemporary Showcase '70*, 12 Deerford Road, Apt. 311, Willowdale 427, Ont.

*Contemporary Showcase '70* has been planned with the co-operation of the Canadian Music Centre and the committee's advisory committee.



Barbara Pentland

"Quartet No. 3," by **BARBARA PENTLAND** and commissioned by the Purcell String Quartet was given its premiere in June by the quartet in Vancouver.

'Miss Pentland builds the work according to certain structural principles, and these are strictly adhered to — there is evidence of much formal thought and logical development of pure musical ideas,' wrote Max Wyman in *The Sun* of Vancouver. He continued: 'But there is also this rare exquisiteness and delicacy — the signs of emotions at work, as well as intellect — that quite beguiles and disarms. It is get-under-your-skin music.'

Lawrence Cluderay wrote in *The Province*: 'Cast in four movements which are evolved from an opening statement, Pentland's latest quartet allows the players limited freedom for improvisation, the purpose of which is to allow a degree of flexibility in tension and or tempo. The sometimes cryptic humour of this new work, its deep-frozen intensity and passion very much recollected in tranquility, appeared to take a deep hold on the audience which applauded the composer and performers enthusiastically.'

Subsequent performances by the Purcell String Quartet include one at the National Arts Centre and at Mount Orford and a recording of the work for International Service in Montreal. They will play the English premiere of the work in London at Wigmore Hall on September 19.

Performances of Miss Pentland's works at the University of British Columbia this year included "Three Duets After Pictures by Paul Klee," Kathryn Bailey and Robert Rogers; "Suite Borealis," in a recital by Carol Jutte; and "Toccata," in a recital by Robert Rogers.

'The ripping of cardboard, the crumpling of soft plastic bagging, the blowing of a police whistle, the tossing-on-the-floor of a cymbal,' all unimportant impertinences, wrote Kenneth Winters in *The Telegram* following the premiere in June of **SYDNEY HODKINSON's** CBC-commissioned work, "ARC, Aria with Interludes." But, he continued, 'young Mr. Hodkinson was careful to show real mettle, as incontrovertible proof of his earned right to be casual and perky.'

'The final pages' marvellous, gradual emergence of the singer's voice from the barely breathing ruins of an exhausted percussion section, and its soaring growth against a wild, high taped proliferation of itself in angel-chorus polyphony—this was a stunning stroke of both music and abstract theatre,' Winters continued. 'It is in such strikingly handsome and perfectly memorable achievements that Mr. Hodkinson stakes his claim to some of the room at the top.'

The concert, by the Lyric Arts Trio and two percussionists, with tape, was recorded for future broadcasts by the CBC and the group went on to perform the work at Osaka in August.

Mr. Hodkinson, born in Winnipeg, is former associate professor of music theory at the University of Michigan. This fall he begins as professional in residence under the contemporary music project in Minneapolis, St. Paul, with a grant from the Ford Foundation and the Music Educators' National Conference.

Dr. **SAMUEL DOLIN** has been commissioned by the CBC to write a work for the accordion, four or five percussion and computer tape. Dr. Dolin expects to complete the commission this fall.

Five Songs of the Newfoundland Outports by **HARRY SOMERS** have been included in an album co-produced by RCA and the CBC. Elmer Iseler conducts the Toronto Mendelssohn Choir and the Festival Singers of Canada.

The tenth edition of the BMI Orchestral Program Survey, published by Broadcast Music, Inc., is now available from BMI Canada Limited or BMI in New York. In this survey, 582 U.S. orchestras, with more than 5,877 concerts performed, are included.

**LUCIEN NEEDHAM**, chairman of the Music Department, the University of Lethbridge, has been promoted to full professor and has been appointed conductor of the Lethbridge Symphony Orchestra.

Students attending the Royal Conservatory of Music Summer School who have been awarded BMI Canada Limited scholarships, distributed by the conservatory, are Stephen Esses, Lydia Fox, Bozidar Grahovac, Mark Hallman, Judith Kenedi, Vivien Loader, Geoffrey Moull, Leona Pavey, Ronald Sandrin, Jerry Weiss and Marshall Whelan.



Delegates to the International Rostrum of Composers in Paris this year voted a work by **STEVE GELLMAN** the most distinguished from composers under 25 years of age. The rostrum, begun in 1954 and still a project of the International Music Council, brings together delegates from national broadcasting networks throughout the world to listen to and compare tapes of works which each delegate has brought from his country.

Prominent Canadian composers in the past have been **BARBARA PENTLAND**, **HARRY SOMERS** and **SERGE GARANT**.

**ROBERT AITKEN** just couldn't fit everything in. He found it necessary last spring to resign from the Toronto Symphony to give more time to composing and performances. Besides, he's been commissioned by the CBC to do a work which he's called "Wayang."

Mr. Aitken was co-ordinator for the Contemporary Music Festival at Niagara-On-The-Lake in July. Scheduled on the program were "Three Cavatinas" by **JOHN HAWKINS** and "Arc" by **SYDNEY HODKINSON**.

In August Mr. Aitken visited Japan with the Lyric Arts Trio where performances were given by the trio, along with percussionist and tape, during the four-day festival and composers' symposium. This year the composer also visited Iceland, the United States, and performed in '39 planes' worth of concerts' throughout Canada.

**ROBERT AITKEN** and **ANN SOUTHAM** have been elected members of the Council of the Canadian League of Composers and Dr. **SAMUEL DOLIN** has been re-elected president for the 1970-71 season.

Three songs by **JEAN COULTHARD** were sung by Phyllis Mailing at the Vancouver Art Gallery in June. Accompanying the soprano were members of the Vancouver Cello Club, under the direction of Meredith Davies who was in town to tape the concert for a future CBC broadcast.

**GEORGE FIALA** is the only Canadian whose works are represented in ten new RCA records produced by the International Service of the CBC and the Jeunesses Musicales of Canada.

Fiala's "Second Saxophone Quartet" is part of an album (LSC 3141) recorded by The Pierre Bourque Saxophone Quartet that also includes works by Absil, Francaix and Dubois.

This summer **VIOLET ARCHER** has been working on "Sonata for Clarinet and Piano," a commission from Dr. Joseph Carlucci of the Department of Music, Kent State University. In late July Miss Archer attended the summer session and summer music festival at Kent State as an observer.

The premiere of her "Sinfonia," by the Edmonton Symphony Orchestra, has been rescheduled for October 24th in Edmonton.



A member of the Perth County Family passes fruit during concert by Perth County Conspiracy

## MARIPOSA — THE GENTLE FESTIVAL

by John Norris

Mariposa lived up to its slogan — The Gentle Festival — and nearly 40,000 people paid their way to enjoy the widely varied presentations in the beautiful sun-drenched Toronto Islands location that has proved an ideal home for this festival for three of its ten years.

Despite the attention focused on the three evening concerts, there was even more pleasure in the casually presented workshops that went on uninteruptedly throughout the day where singers and instrumentalists shared and exchanged experiences.

There were no real 'stars' to draw the people but enthusiasm ran high for such established performers as **Joni Mitchell**, **Jack Elliott**, **James Taylor** and **Doug Kershaw** — familiar artists who were warmly received. It was also the year when David Rea "came of age" and made it on his own after many festivals in supporting roles. Canadian folklorist **EDITH FOWKE** appeared in two workshop sessions and composer/performer **RICK NEUFELD** came from Manitoba to perform.

Mariposa is often a sounding board for new talent and this year saw the debut of Ottawa songwriter **SANDY CRAWLEY**, Montreal's Bruce Murdoch and Western Ontario's Perth County Conspiracy as well as the traditional Acadian songs of Edith Butler. Of these the Perth County Conspiracy's professionalism made the biggest impression with its dramatic mixture of songs and spoken words. Other younger singer/songwriters were scattered throughout the grounds with **BRUCE COCKBURN**'s delightful individuality shining through. A surprise appearance was made by Salome Bey — her powerfully dramatic singing was a highlight of the daytime program — and **DEE HIGGINS** included some of her own compositions.

The indestructibility of the folk heritage was best summed up, though, in the sun-drenched bottleneck guitar work and parched voice of Mississippi Fred McDowell. In his own quiet way he reaffirmed the tragedy and the triumph that is a major ingredient of the folk tradition.

Mariposa, perhaps, was almost too gentle this year. A good shot of adrenalin would help the organizers as they step forward into their second decade of folk festivals.



Brent Titcomb, left, host of Open Sing session, talks with participant Bob McAllen, from Michigan



# OCTOBER-INTERNATIONAL



Left to right: Bud Roberts, Mike Graham, Arlene Mantle, Clint Curtiss

## BOOT JAMBOREE ALL CANADIAN

You got the message as soon as you entered the Locarno Ballroom in Toronto and received your miniature Canadian flag. Tonight you would hear all-Canadian talent and all-Canadian content. Dave and Irene Ralston have been promoting Sunday country-music nights for two years now but the Boot Country and Western Jamboree in June was only the second time they made any money at it.

Making money isn't their aim. The couple, although neither plays nor sings, came to love country music from attending jamborees and decided to do their part in promoting Canadian artists. The special jamboree brought together ten single acts, plus the Blue Diamonds, in

an evening of fast-moving songs and fiddle music. It gave the artists a chance to plug their new releases to the 455 foot-stamping people present, as well as a chance for the audience to hear first-hand Canadian country music entertainers. Many couldn't resist the invitation to get up and dance and all responded to what was obviously their favourite type of music. Easterners were well represented in the audience and on the stage.

**JUNE EIKHARD** opened the program with fiddle tunes from her Rodeo album and returned to the stage later for a second set.

After Roy Payne completed his numbers he introduced **CLINT CURTISS** who came up from the audience. Clint's numbers included Payne's "There's No Price Tag on the Doors of Newfoundland." **ARLENE MANTLE** sang "Just a Goodtime Girl," which won for her a BME Canada Certificate of Honour, and her latest composition — not quite com-

pleted, she explained — "Country Soul."

**MIKE GRAHAM** had a chance to include "No Pity for a Fool," written by **GARY BUCK** and recorded by Mike — a chart-climber on the Rodeo label. **BUD ROBERTS**, who followed Mike, was awarded resounding applause and cheers for his easy presentation and clear, deep voice.

The audience loved **SHIRLEY FIELD'S** yodelling in her first number and applauded her throughout her set.

The Blue Diamonds, who have recorded 18 albums, brought the program to an end with several numbers, including original tunes by group members **AL HOOPER** and **DOUG WATTERS**.

Word-of-mouth was the only advertising for this all-Canadian show and if audience reaction is any indication, Dave and Irene Ralston should be able to carry out their plans to hold an all-Canadian night every four or five months, along with their weekly shows.

## GABY HAAS

Total sales on albums recorded by accordionist **GABY HAAS** — Canada's Mr. Polka — have reached more than 600,000 and to this list can be added a number of cassettes and 8-track cartridges, along with four music folios of his own compositions from **EMPIRE MUSIC PUBLICATIONS LIMITED** and a new deluxe folio from **WATERLESS MELON MUSIC**.

Gaby's 36th album, "Pack up your Troubles," has just been released on Point and contains a host of all-time favourites in polka and waltz tempo but highlighting "The Yodelling Accordion," Haas' own composition, published by Waterless Melon Music.

This year marks his 16th season on Station CFRN-TV in Edmonton and one of his favourite guest vocalists is songwriter **DICK DAMRON**. Gaby appears daily during the week on *Eye-Opener*,

formerly the *Noon Show*, and once a week on *Chuckwagon*, which started in 1956.

For 22 years Gaby has hosted *Continental Musicale* and *German Program* on CKUA radio and *European Music Shop* for eight years. He attributes the high ratings these shows get to his choice of records — records not played anywhere else in Western Canada, he explains.

Gaby was born near the Czechoslovakia-German border but moved with his family to Saskatchewan following the Second World War. It was during the cold Saskatchewan winters that Gaby began playing the accordion for a few pennies for each dance. The next spring he headed for Vancouver by thumb but an evening in Edmonton extended to today. Here he began his radio work, later adding the television programs, and today, as well, he operates his own night spot, Hofbrauhaus, and his retail record shop, known for its very extensive stock of country and ethnic records from both Europe and Canada.



Gaby Haas



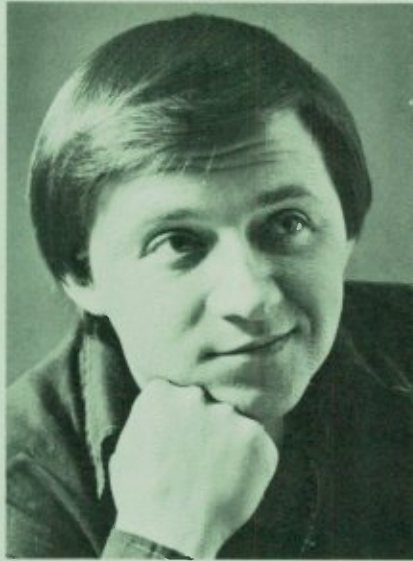
# COUNTRY MUSIC MONTH

## BILLY CHARNE

"To-ma-ray Tom-o-ray" by **BILLY CHARNE** is moving up the Canadian and U.S. charts at a rapid rate and is another sure hit for this recording artist and song writer. Released in the spring by RCA, the tune is published by Dunbar Music Inc.

Before Billy was 21 he sang in Doukhobor choirs in B.C., in a provincial reformatory on Vancouver Island, rode race horses and then bucking horses and brahma bulls as a professional rodeo cowboy in the south west, sold kitchen utensils door to door in Alberta and worked in the gold fields in the Klondike.

When he left home in Grand Forks, B.C., he had an extra pair of jeans, a beat-up guitar and a dream. Having been



Billy Charne

recording in Canada for just over a year, his first single, "No Loneller Than You," was a top ten record and stayed in the charts for six months. "Susie's Better Half" was a top five record, and "When You Were a Lady" a number one record on the Canadian national charts. All three were self-penned and the last two earned him BMI Canada Certificates of Honour.

When Billy was brought to the attention of Chet Atkins the move was made to Nashville where he now records and writes. His current single has established him as an international artist. Joe Taylor, president of Joe Taylor Artist Agency, thought enough of his artistry and showmanship to sign him to an exclusive management contract.

In the spring Billy visited Toronto and Maine before heading back to Nashville to tape the Ralph Emery television show. Then he was off to the south-eastern states for shows there.

## TOMMY HUNTER

It was **TOMMY HUNTER's** last show of the season and a good time for one of the highlights of the CBC series. During the show Frank Jones, board chairman of the Country Music Hall of Fame in Nashville, presented Tommy with a citation from the Hall of Fame and from the Country Music Association.

Later Mr. Jones explained the citation was recognition for what Tommy has done to foster country music 'not only in Canada but throughout the world.'

Next season the Tommy Hunter Show will be extended to one hour a week.

Tommy devoted a segment of one of his shows last season to the Hall of Fame, using footage shot in Nashville.

## COUNTRY HOLIDAY

This summer saw CBC radio enter its seventh season of *Country Holiday* and this year the weekly program was aired across the country on both AM and FM. Performers from north and south of the border were featured.

The first show originated from Manisphere 100 in Winnipeg and the **TED KOMAR** Band was included in the pro-

gram of folk-rock, western swing, polkas and square dances.

**TOMMY HUNTER** starred in the next seven shows, along with the **JIM PIRIE** Band. These programs came from Belleville High School in Ontario. Also included in the guest lineup was Cousin Clem (**GORDIE TAPP**) and fiddler **AL CHERNY**. Cherny and Tommy Hunter appeared at the National Arts Centre in Ottawa for a show there.

The final show on September 6th will come from the Manitoba Stampede at Morris and scheduled to perform are RCA Victor recording artist **MICKEY SHEPPARD** and the Ted Komar Band.

## GRAHAM TOWNSEND

**GRAHAM TOWNSEND** became interested in fiddle music when he was only a youngster listening regularly to Don Messer on the radio. Now he knows Don Messer a little better and has also learned to play the fiddle.

Two giant understatements. Graham not only plays the fiddle, but at press time he returned to Shelburne, Ontario, to defend his title of grand champion at the 20th annual Canadian open Old Time Fiddlers' Contest.

It all began back when Graham was 9 and started playing the fiddle, three months later winning his first competition at the CNE in the 30-years-and-under class.

In 1967 he accompanied Judy LaMarsh to Labrador and the North West Territo-

ries to play for local residents, and the same year played at Expo and for Queen Elizabeth and Prince Philip in Ottawa. He has entertained troops in Europe and this year returned to northern Canada for on-stage programs arranged by the CBC. He will appear regularly on the Don Messer television shows this fall and winter and during the year completed a coast-to-coast tour with Messer.

Graham has played for several U.S. country artists, including **Hank Snow**, **Johnny Cash**, **Grandpa Jones** and **Doc Williams**. Thirteen of his own LPs are on the market and the 14th was completed this summer. Eight of the 10 tunes on the new Apex album — "Harvest Home" — are his own compositions.

Graham doesn't limit himself to the fiddle — he also plays the guitar, piano, banjo and bass.



Graham Townsend



# POP

Early in May **LEONARD COHEN** gave a two-hour concert to an audience in London, England, that completely filled the 10,000-seat Royal Albert Hall. A few days later police had to restrain crowds in Paris to allow ticket holders through to attend Cohen's concert there.

Following the Paris concert Tim Creery reported to papers in Canada: '... after this week in Paris there can be no doubt that he's no longer just an exciting foreign entertainer treasured by a growing circle of initiates but rather a fullblown star performer on the French scene.'

During its highly acclaimed engagement in Paris, The Royal Winnipeg Ballet performed "The Shining People of Leonard Cohen" for the first time. The ballet is set to the spoken words of Leonard Cohen, and the ballet is choreographed by Brian MacDonald. The story concerns the love of a couple, danced to a sound score by Harry Freedman. The audience, including the Canadian ambassador to Paris, Paul Beaulieu, and Mrs. Beaulieu, responded with enthusiastic applause.

Back in Canada, CBC-TV aired the National Film Board production *Ladies and Gentlemen, Mr. Leonard Cohen*, in June. The film presents an informal portrait of the Montreal-born poet.



Leonard Cohen

**CLIFF JONES'** new song, "I Will Comfort You," is included in the new CTL album recorded by Brian Russell and eight Toronto musicians. This is the first CTL album to be recorded at Revolution Sound.



Jacqui and Lindsay

Jacqui and **LINDSAY MORGAN** were hard to keep track of this summer as they moved from club to club and between CBC studios. Twice they appeared on the Elwood Glover show, as well as on CBC-TV's *Showcase* and *Collage* where they performed their own songs.

Lindsay writes a good deal of their material and has his own publishing house, **RIDO MUSIC**. Last winter the couple had engagements in Buffalo supper clubs, then later in Jamaica. From there they came north to the Jarvis Hotel in Toronto for two engagements, with a stint between at the Brass Rail in Halifax.

Singer Jacquie is 22, and Lindsay, 26, has played the guitar for 12 years and is adept at song-writing and musical arrangements. Both born in Wales, they choose for appearances show tunes, along with pop and folk. They hope to be working on their first album this fall.

At Man and His World on July 1st, the Montreal public heard an all-Canadian pop show with, as special attraction, the most popular Canadian group, The Guess Who. On the same bill were the groups April Wine from the Maritimes, Russ Thornberry and Le Coeur d'une Génération which has again hit the charts with the song "A Toi" by **ALAIN ROBERT** and published by Daniel Lazare of **EDITIONS DELCO**.

Both sides of Copper Penny's latest single on the Nimbus label for RAC are penned by **LAVERNE McDONALD** and **RICHARD WAMIL**. "I've Been Hurt Before" and "Stop" are from the group's earlier album.

Montreal artist/composer **CLAUDE STEBEN** toured Ontario this summer accompanied by three of his musicians. Claude is doing well with his recent composition "Jeux d'Enfants" co-authored with **MICHEL MEUNIER**.

Anne Murray and **GENE MacLELLAN** are stars in "Thorn in My Shoe," a 60-minute color special filmed in the Maritimes this summer, due for telecast on the CBC-TV network this fall. The show is built around songs composed by MacLellan and was filmed on location. **BRIAN AHERN** is musical director.

Three of Gene's compositions are included on Anne's first album, and her latest, "Honey Wheat and Laughter," also on Capitol, includes "The Call" and "Put Your Hand in the Hand," both by Gene. Gene has his own album and single out, and Donna Ramsay has included two of his tunes on her Capitol album.

Author-Composer **GEORGETTE LACROIX** of Quebec City, who has co-authored many songs with **ANDRE LEJEUNE**, has just had released her second book of poems published with the aid of a grant from the Ministry of Cultural Affairs. Miss Lacroix is also well known on radio station CHRC AM/FM in Quebec where she acts as librarian, announcer and producer of the program "Arts et Littérature".

**KAREN JONES** has six self-penned numbers on her new album, which was due for release in mid-August, by the Canadian Talent Library. "Sad Cecille," "The Poet in the Rain," "Old Times Gone" and "Eyes Full of Sorrow" are published by **CONESTOGA PUBLISHING** and "Millicent Green" and "Hangin' On" by **BEECHWOOD MUSIC OF CANADA**.



Karen Jones





Manitoba's Centennial year, and a good time for two Winnipeggers to meet in Toronto. Stu Phillips, western song writer, recording star and performer, brings Angie Freel of BMI Canada's Index Department up to date on his activities

**DON AUDET** is remembered in Montreal as a child star tap-dancer and vocalist but now, many years later, he's off on a new career. A few years ago he became interested in the harmonica and soon found himself jamming with well-known bluesmen. Lately he's been writing songs as well as accompanying other artists on the harmonica; for instance, Bruce Murdoch's latest album. Don's a member of Symphonie de Montreal Symphony 1500 and the quartet produced its own concert by renting the Port Royal Theatre in Montreal earlier this year.



Don Audet

Fred Wray

**JOHN WAYNE** and **FRANK SHUSTER** will have a second special picked up and expanded by ABC from the CBC repertoire this fall. The first was aired in May. During the summer the duo worked on four specials for the CBC for release next season and in June made their 67th appearance on the Ed Sullivan Show.

Wayne worked as comedy advisor on the "W. C. Fields" album which was nominated for a Grammy Award but more recently has been working on an album of Mae West material for Decca.

**RHEAL LEROUX** will have his fourth album out in French Canada in September. Leroux, who writes most of his own country and western material, drives a Montreal bus by day and at night records for London Records.

For the second year **ALEX BARRIS** will be head writer for the "Barbara McNair Show," but this time the show is being taped in Toronto at CFTO-TV. Twenty-six shows are being produced, beginning in July.

Freedom, Mashmakhan and April Wine, the latter from the Maritimes, are now touring Eastern Canada.

Freedom's "Doctor Tom" written by **BILL HILL** and **RICK ST-JEAN** is well up on most of the radio charts across the country. It has also obtained a U.S. release on Scepter Records. They are now preparing an album release of their original compositions which will also be published by **SUMMERLEA MUSIC**.

Mashmakhan's single "Days When We Are Free" written by the members of the group, has also been released in the United States on Columbia and has received very good reviews.

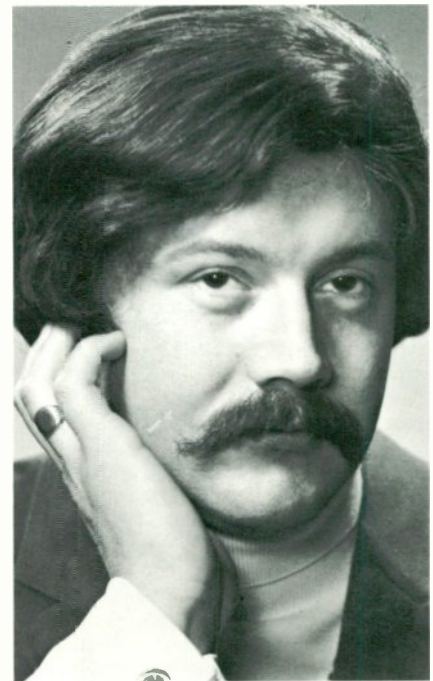
Some believed that Calgary's musical, "You Two Stay Here, The Rest Come With Me," might not have the appeal to easterners as it had in the west, due to the fact that the production centres around the city's history. **ALLAN RAE**, composer of the music for the show, dispelled this misapprehension when he explained that the history of Calgary is the history of Canada — 'What about the railroad opening the west, and the Riel Revolution?'

In any case, critics acclaimed the production and audiences loved it when it opened at the National Arts Centre in May. Audrey Ashley of the *Ottawa Citizen* commented: 'If this is the kind of thing our regional theatres are up to, let's hope the National Arts Centre will bring us more of it.'

And now Rae, author-director of **U2**, **CHRISTOPHER NEWTON**, and lyricist **WALLY GRIEVE** have put their heads together for a second musical by the same company, Theatre Calgary. This time the theme is space and the trio is aiming for 75 per cent music content. The show is expected to open in Calgary in January.

Another project by Rae and Grieve earlier this year was arranging and composing, respectively, the music for "Closer Together," a half-hour communications film study sponsored by the Alberta Government Telephones and produced by Canawest Master Films Ltd.

Rae has moved to Toronto from Calgary to study with Dr. **SAMUEL DOLIN** at the Royal Conservatory of Music.



Allan Rae

Vic la Vica Photo

CBC-TV's new summer music series, "The Music Machine," featured the Moe Koffman's Orchestra and introduced The Machinery, with member **STEVE KENNEDY**, a former member of Motherlode. **DIANNE BROOKS** also starred on the show, along with Tranquillity Base from Hamilton.

Continued on page 13



# MUSIC AT LETHBRIDGE - - WHERE QUALITY COUNTS

by Lucien Needham

The University of Lethbridge was established in January, 1967. Almost immediately the fledgling institution authorized the formation of a department of music.

An exhaustive study of possible objectives was immediately undertaken, and was accompanied by an assessment of environmental factors which might well influence the ultimate assignment of priorities. It was concluded that the principal musical responsibilities of a 20th Century university were: the dissemination of an appreciation of music as a civilizing influence, capable of encouraging self-realization, self-awareness, improved vision, and imagination; and the development of those possessed of appropriate capacity into professionally equipped artists or teachers.

A detailed review of similar musical agencies in association with other campuses followed. It became apparent that many Canadian universities gave evidence of good intentions in connection with both of these general areas, but, despite this, could claim only moderate success in the case of the former, and little success in that of the latter. It was further revealed that those subjected to current systems of musical education almost invariably tended to emerge with one fundamental deficiency: they were unable to discriminate. Since it was felt to be axiomatic that artistic competence depended upon such ability, recognition of this fact in the formulation of a departmental philosophy was considered both urgent and inevitable.

At this juncture, it was concluded that a successful music curriculum must provide opportunities for those in search of pre-university instruction, liberal education, and continuing education; it must also cater to the aspiring school music teacher, artist-teacher, professional performer, and embryo scholar. An attempt to identify factors common to these objectives then led to a consideration of the more usual processes of communication employed by the civilized person. The university expects of the latter a reasonable ability to think, to convey thoughts both verbally and by means of symbol, to ingest and understand the thoughts of others, and to memorize. It was decided that, in a well-planned program, each of the analogous musical skills must receive attention, but that the particular emphasis should be permitted to vary with the specific aptitudes and intentions of the individual student. The acquisition of such abilities must, of course, take place by means of direct experience and involvement.

In the spirit of the foregoing, the principles of a novel and exciting music curriculum began to emerge, and were formulated in time to provide a vehicle for the 38 music students registered for

instruction in the initial academic semester of the university. Now the curriculum is complete and contains, in addition to various programs leading to the B.A. and B.Ed. degrees, all necessary course requirements for a Bachelor of Music degree. As always, in a 'liberal arts' context (that of the University of Lethbridge), some resistance to the concept of programs leading to professional degrees can be expected, but since it may be anticipated that those supporting current educational trends towards a second Dark Age will soon be extinct, or will shortly be banished to some limbo of academic ineffectuality



A. E. Cross

Lucien Needham

by an enraged public, such resistance is likely to evaporate. (The fact that so many otherwise sage academic authorities are apparently unable to foresee the probable results of an *exclusive* emphasis upon liberal arts education is, seemingly, explicable only in terms of their susceptibility to pressures of one kind or another. Predictably, such an exclusive emphasis can only lead to the encouragement of a new, degenerate aristocracy; internally democratic — in that all of its constituents will be 'equal' — and, therefore inept.)

The various facets of the curriculum consist of: courses designed to encourage the university student possessing little musical background to acquire a taste for, and understanding of, the art; courses designed to inculcate musical scholarship; courses intended to lead the more committed student towards an understanding of the construction aspects of music; studio courses in applied areas; and courses in the literature and pedagogy of such applied areas.

The third of these facets is worthy of comment. Over recent years, traditional methods of teaching the subject of

'theory' could hardly have proved less successful, and thus an effective rationale upon which to base instruction within this area has been developed: students are encouraged to compose, rather than to comply with 'rules' ensuring a minimum level of competence, and a concomitant absence of creativity. An initial study of types of melody devoid of harmonic implications leads to a course in counterpoint, designed to provide for the absorption of principles of rhythmic and melodic independence. An interest in coincident vertical elements subsequently arises, and is naturally developed into a study of harmony. This last is then pursued to a point at which the collapse of the tonal system is seen to be inevitable. The problem of subsequent compositional evolution is identified, and the various solutions are considered. Concurrently, each course provides for an adequate investment of time in closely related aural practices, during which students are encouraged to commit musical entities and effects to memory.

Those wishing to register for studio courses are required to demonstrate an adequate level of preparation, and a suitable capacity for musical development. Successful applicants receive individual instruction, and attend a performance class in which their work is regularly presented for evaluation and criticism. A parallel conservatory program provides a means by which those wishing to ensure their acceptability may effect the necessary degree of preparation.

It is gratifying to the members of the department that the curriculum has already been the subject of a good deal of favourable comment; so frequently, in fact, that it could be said to have attracted international attention. On the other hand, it must be admitted that the quarters presently inhabited by the department leave something to be desired. Even so, they presently house a recording complex of professional calibre, four grand pianos, a number of practice studios, a well-equipped listening centre, and the frantic activities of a student clientele of more than 100. An extensive music library includes the complete works of many significant composers, and a substantial collection of recordings.

During the past three years, as a supplement to the department's instructional programs, the department has provided a visibly insolvent but nonetheless effective public concert series, the peculiar objective of which has been to reveal the more sensitive and thoughtful aspects of musical performance. (Naturally enough, with rare exceptions, the artists thus far presented have been members of university music faculties, members of the department, and advanced students of the latter.) A University Choir, inaugurated in the fall of



1967, has now reached a point at which its concerts are well received, and will, it is hoped, aspire to tours in the relatively immediate future. Meanwhile, members of the department are consistently active in various fields of research, CBC and concert engagements, examining, adjudicating, and composition.

There can be few who would argue that Southern Alberta (or indeed any geographical segment of Western Canada) could currently be regarded as having developed a comprehensive musical culture. That the effect of the department's various activities is already discernible within the immediate area is, therefore, hardly surprising. In previous eras, it might well have been anticipated that constituents of a wealthy and cultured aristocracy would offer adequate financial support to an agency of the type under discussion. Regrettably, it must be admitted that even the reportedly copious transfusions (curiously enough, in the form of royalties) enjoyed by the Alberta economy are unlikely to have any mediate effect upon the attitudes or inherent nobility of the province's elected representatives. This being the case, the early implementation of appropriately grandiose developmental schemes is improbable, to say the least.

For this reason, it is hoped that quality (rather than quantity) will continue to be the principal criterion employed in any future assessment of the department's activities. ♣

*Lucien Needham is Chairman of the Department of Music, The University of Lethbridge, and is a BMI Canada Limited affiliated writer.*

POP — Continued from page 11

**ARTHUR SCHALLER**, known for his Manitoulin Island songs, has two numbers included in an album by Salome Bey recorded by the CBC in June. The songs are "Underground Railroad Song" and "The Times We Live In" and Miss Bey told *The Music Scene* she is negotiating to have the album released to the public. Miss Bey included the Schaller songs in a concert for senior citizens at the Bathurst Street YMHA in June and was called back to repeat "Underground Railroad Song" during a session at George's Spaghetti House in Toronto.

"Il y a si longtemps" the song which merited a Silver Key Award for **PAT DI STASIO** on the recent Golden Key contest was immediately released on Trans-Canada records by Fernan Gignac and is making all charts.

"Shades of Blue" featuring **BETTE GRAHAM**, backed by the **KEN JEFFERSON** Quartet plus Two, has been released on the Quality label, as have three previous albums from **BETTE GRAHAM PRODUCTIONS**. The newest release contains rock-blues, thus the name.

The Collectors, now called Chilliwack, have regained the feeling of strength and adventure they had when they first formed. Their single, "Chain Train," and new album "Chilliwack," are clear examples of their rejuvenation. Thus the change in name from Collectors to Chilliwack, an Indian word meaning to go back up the river to home.

Recently at the Centaur Theatre in Montreal, the ballet group Le Groupe de la Place Royale presented "Hosanna Osaka O" music created by **WALTER BOUDREAU**. Walter is a versatile writer and during the past year formed a group called L'Infonie which is very much in demand and is considered one of the top Quebec pop group.

**JAY TELFER**, who plays guitar for the Toronto production of *Hair*, has four of his own compositions on the new Allied record, "Goody Two-Shoes Come Together," featuring Jay on guitar, drums and base and Fergus Hambleton on horn and piano. Both work out the vocals.

Jay's "High Falootin'" is the A side of a new single with "Okuzidoo" on the Tuesday label.

Excelsior, a Montreal-based rock group, has just released on Polydor "Cherry Wine" published by **CANADIANA MUSIC** and "Moving to the Country" by **PIED PIPER MUSIC**. Both songs were penned by **JOHN FARLEY** and **JAMES BOYCE**, members of the group, and their Manager Brian Ross has great hopes for the success of this recording.

"Troyka" contains all original material by the rock group members **MIKE RICHARDS**, **RUMKO LUKAWITSKI** and **BOB EDWARDS** and was released in March on the Cotillion label. Troyka, from Edmonton, plans to make a single of "Natural," contained on the album. During the summer the group toured U.S. universities and in May played the Electric Circus in Toronto.

## FILMS

**ROSS BARRETT**, leader of the Mock Duck, is composing the score for a feature film, "Madeleine Is . . .," produced by Spring Releases Limited in B.C., in association with Glen Warren Productions Limited. **LEONARD COHEN** has indicated he will write a song for the film. The story concerns a rebellious French-Canadian girl on the West Coast and her reality-fantasy adventures.

At press time **BRUCE COCKBURN**'s album on the True North label was rising steadily on the Canadian charts and he has plans for a second album this fall. Following the Mariposa Folk Festival he began a tour of western Canadian cities doing coffee house and concert engagements.

"Goin' Down the Road" opened at

the New Yorker Theatre in Toronto in early July. Bruce wrote, played and sang the musical score for the film, directed by Don Shebib who began the film with a \$19,000 grant from the Canadian Film Development Corporation last year. The film received excellent reviews following the Toronto opening.

## CONGRATULATIONS

Congratulations to The Poppy Family and writer-group member **TERRY JACKS** on their being awarded an RIAA Gold Record for their million-dollar single "Which Way You Goin' Billy?" that made the top of the charts across North America.

At press time The Poppy Family's album on the London label was beginning to climb the U.S. charts.

## JAZZ

**HENRY CUESTA**'s Runway 23 album from the Canadian Talent Library was released in June and the title tune was written by **BRIAN HARRIS**, published by **CONESTOGA PUBLISHING**. Brian writes many of the Juliette midday CBC radio show arrangements.

The closing, in rapid succession, of both LeFauche and Matt Muldoons has restricted the number of places where Toronto's jazz musicians can play in non-commercial settings. Partly because of this there has been more activity at a student-oriented club, Meat and Potatoes, that is located close to the University of Toronto campus.

Through the week, for a nominal charge, it is possible to hear some interesting music by such artists as Mike Munoz. Pianist **TED MOSES** has been largely responsible for weekend activity. His original compositions have received invigorating performances by a group that includes his wife Kathy on flute. Early in July guitarist Sonny Greenwich came down from Montreal for a weekend engagement that drew capacity crowds. Greenwich, by the way, expects to have his first album released this Fall.

Tenor saxophonist **BRIAN BARLEY** has been busy working in the Montreal and Quebec City areas with a trio known as Aquarius Rising. Despite the name, this is a straight-ahead modern jazz group with contemporary leanings that is rapidly making a favorable impression with listeners everywhere. Bassist Daniel Lesard and drummer Claude Ranger have been associated with Barley in the past when all three were working for other leaders. They are now hopeful that they'll be able to stay together as a unit.

They recently recorded an album for the CBC's International Service which should be released domestically later in the year.



## NEWSLETTER

### GREETINGS:

Only one other country has played host to more Directors' meetings of the Country Music Association than Canada, and that, of course, is the United States where the association is based in the famous Hall of Fame in Nashville, Tennessee.

As a matter of fact, more meetings have been held in Toronto, Canada, than in any community other than in Nashville, which proves as nothing else could the strong country music ties that exist between our two countries and the truly international outlook of the Country Music Association since its inception.

Canada and Canadians have appreciated this recognition and the kinship that has always prevailed at all levels between the country music makers and listeners of these two great neighbouring countries. Whether these be songwriters, music publishers, record companies, agents, managers, broadcasters or listeners and fans, the international unity of country music is a fact of life in North America. Both Canada and the United States have been the richer for this close association and the benefits that it has provided.

This past July again exemplified the unity that prevails when the CMA again held its board meetings in Canada. At that time, as in the past, the members of the Broadcast Executives Society were luncheon hosts to the officers and directors of the CMA and an excellent showcase of U.S. and Canadian talent highlighted this auspicious occasion in the tradition of fellowship that has been established by these two important organizations over the years.

These bonds of mutual appreciation and interest are passports without peer and provide short cuts and direct contacts for the country music makers of Canada and the United States.

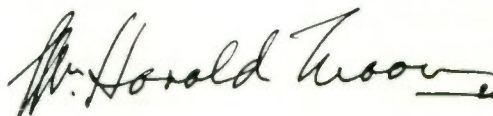
Once again October is International Country Music Month when the ears of the world share the music called 'country' — music that truly knows no borders. That much of it will be Canadian is gratifying to Canadians, but more impressive is the fact that it will be international in acceptance and performance and will further the unity and entente between the listeners of all lands where it is heard.

It has been my privilege and honour to have served on the Board of Directors of the Country Music Association, the Broadcast Executives Society and BMI Canada and I sincerely appreciate what, together and separately, these dedicated groups have done to bring country music to everyone.

I hope that you will join us and lend your co-operation and help in the days to come and especially during October — International Country Music Month.

You'll find it gratifying and rewarding.

Cordially,



Wm. Harold Moon,  
GENERAL MANAGER



# WELCOME TO OUR NEW AFFILIATES

JAMES ANDREWS  
PHIL ANTHONY  
JIM ASHBY  
DON AUDET  
SKIP BECKWITH  
DAVID J. BIRD  
JOHN B. J. BJARNASON  
LENNIE BOYD  
LEONARD BREAU  
ERIK BRIK  
RICK BROWN  
JOHNNY BRUNET  
JACK BURTON  
JAY CARESS  
TERRY CARISSE  
SUSAN CHOY  
HAL CONWAY  
GEORGE COOK  
DANNY DESMOND  
ART DOELL  
RODDY DORMAN  
ROGER DRESSLER  
ROBERT EDWARDS  
MIKE FOGARTY  
RUTH FORBES  
RONNIE FRAY  
W. D. FROLICK  
YOLANDE GABRIELE  
ALEX GLOVER  
E. DEE GOLD  
DONNA GREY  
BRIAN HARRIS  
BILL HILL  
ANDREW P. HOMZY  
R. B. JONATHAN  
LESLIE LAW  
RON LUKAWITSKI  
PETER McIVOR  
TERRY McMANUS

PAM MARSH  
LEONARD MARSHALL  
LENNY MARTIN  
KNOLLY MODESTE  
PETE MOON  
NOREEN MURK  
SAM MYERSON  
RICK PEARSON  
G. PENNER  
JOACHIM PROBST  
MELVIN RAGAN  
BRUCE RAWLINS  
RANDY READ  
DEBBIE REEVES  
MICHAEL RICHARDS  
DAVE RICHARDSON  
KENNETH ROACH  
BILLY ROBINSON  
GORDON P. RUSSELL  
TOM ST. DENIS  
RICK ST. JEAN  
GORDIE SHANKS  
EDWARD SOSSIN  
HERBY SPANIER  
ED STEVENS  
BRIAN STONES  
BRUCE STRACHAN  
GEORGE SWEDE  
PAT THOMSON  
JANET TIESSEN  
CHRIS TOWERS  
LORNA M. TOWERS  
WINFRIED WANDREI  
SALLY R. WEBBER  
BRUCE WHEATON  
NANCY WHITE  
M. E. WHITESIDE  
WAYNE R. WILSON  
JIM YORKE  
E. ZARBELNY

**BELINDA CANADA LIMITED**  
c/o Chappell & Co. Ltd.  
14 Birch Ave.  
Toronto 7, Ont.

**BLUE EAGLE MUSIC**  
#5 - 1112 Robson,  
Vancouver 5, British Columbia

**CANADIANA MUSIC**  
c/o Chappell & Co. Ltd.,  
14 Birch Ave.,  
Toronto 7, Ont.

**CONESTOGA PUBLISHING**  
c/o Standard Broadcast Sales,  
2 St. Clair Ave. West,  
Toronto 7, Ont.

**LES EDITIONS GABY**  
Rue Lamontagne,  
R.R. #4,  
St. Jerome, P.Q.

**KASHAGO PUBLISHING**  
484 Waterloo St.,  
Oshawa, Ont.

**NOR-BRAND MUSIC**  
375 West Mall,  
Room 303,  
Etobicoke, Ont.

**PAPAYA MUSIC**  
30 Nursewood Rd.,  
Toronto 13, Ont.

**PULSAR MUSIC**  
38 Hays Dr.,  
Calgary 13, Alta.

**QUALREC MUSIC**  
380 Birchmount Rd.,  
Scarborough, Ont.

**RUMMY PUBLISHING**  
200 Church St.  
Markham, Ont.

**THE SKY IS BLUE MUSIC**  
101 Edith Dr.,  
Toronto 12, Ont.





**GENE MacLELLAN's** "Snowbird," sung by Anne Murray, hit both the country and pop charts in the United States this summer. Previous to this hit for Capitol Records the MacLellan tune was included on Gene's first single, along with "The Call," also his own composition. Both are included on this Capitol release, Gene's first album, along with eight other original MacLellan songs and one co-written with Garth Proude. All are published by **BEECHWOOD MUSIC OF CANADA.**

"Country Banjo," featuring **MAURICE BOLYER**, on the Banff label, includes three original tunes by this banjo virtuoso: "Girl of the Earth" and "Looking Around," published by **TROIKA PUBLISHING**, and "Party Girl," published by **BANFF MUSIC PUBLISHING COMPANY.**

Maurice, from New Brunswick, also plays guitar, honky-tonk and country piano for his television engagements and numerous recordings, including ones for the Canadian Talent Library.



**ALL THE WORLDS OF MUSIC  
FOR ALL OF TODAY'S AUDIENCE**