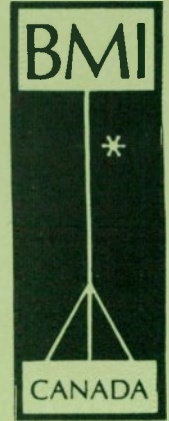


THE MUSIC SCENE



October - International Country Music Month



SEPTEMBER — OCTOBER 1971

World Radio History



Country writer and performer Gene MacLellan performed for Prime Minister Pierre Trudeau and Mrs. Trudeau during a concert in Charlottetown August 1. Following the concert MacLellan and Trudeau met.

RECORDING FOR BROADCASTERS PROMOTES INTERNATIONAL COUNTRY MUSIC MONTH

October is International Country Music Month. Throughout Canada members of the Country Music Association are doing their part to promote and publicize the activities of Canadians in the country music field and to make this year even more successful than past years, both here and around the world.

One veteran member of the CMA, long-time Canadian independent record manufacturer George Taylor of Rodeo Records, has produced a special program aid to assist broadcasters across the country in promoting October as International Country Music Month.

More than 25 Canadian country artists are included on this year's special recording. The complimentary album contains personal messages by Canadian country personalities and provides added Canadian flavor to the October promotion of International Country Music Month.

THE MUSIC SCENE



SEPTEMBER-OCTOBER, 1971

No. 261

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Cover: Photos of Gene MacLellan and Myrna Lorrie are printed with the permission of the Canadian Broadcasting Corporation.

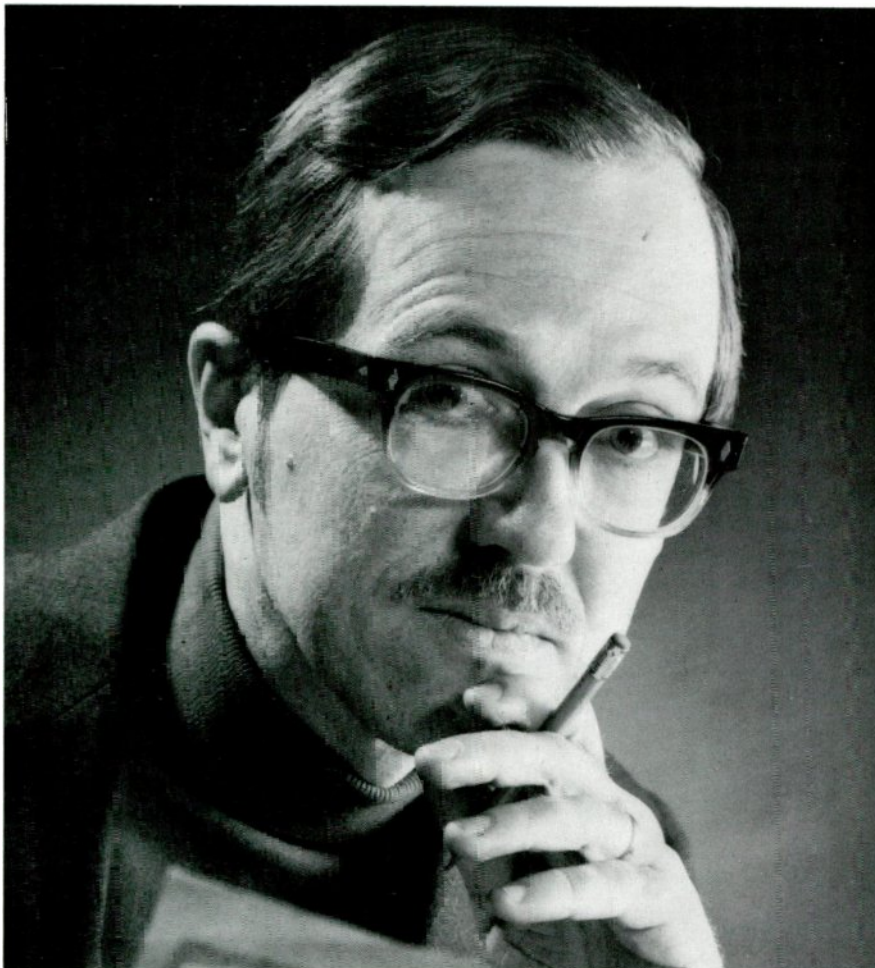
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John Beckwith

Robert C. Ragsdale, Limited

BECKWITH WORKS UNIQUE IN THEIR SENSITIVITY

by William Littler

John Beckwith is one of music's useful people, the kind of man who finds the dictates of personal ambition entirely compatible with the needs of the musical community of which he is a part.

For this reason his career has been an unusually varied one. Not content to see mediocrity flourish, he has undertaken many jobs that might have fallen to lesser men and by doing so, has set standards high enough to daunt successors.

In his piano playing days (he was a student of Alberto Guerrero) he scaled no less a peak than Bach's "Goldberg Variations." As a broadcaster, he helped civilize the airwaves with his CBC radio program, *The World of Music*. As critic for *The Toronto Daily Star*, he almost gave musical journalism in this country a good name. And as an impresario, he helped make Ten Cen-

turies Concerts one of the liveliest options for an evening out in Toronto.

The wonder is that he has managed to do all these things and more while travelling the two major paths of his creative life, composing and teaching. Perhaps, like Leonard Bernstein, whom he does not resemble in style or temperament, John Beckwith would prefer to call himself simply a musician. The rest follows as a logical corollary.

He has been a musician practically the whole of his life. Born in Victoria in 1927, he grew up in a family interested in what H. L. Mencken used to call "the tone art." His father conducted a church choir, his mother sang and from the age of 8, young John wanted to be a composer—mainly, at that time, in order to become very, very famous.

Coming to Toronto on a scholarship to the Royal Conservatory, he stayed long enough to acquire Bachelor and Master's degrees at the University of Toronto and establish himself as one of the city's most active men about music. Save for a couple of years in

Paris, studying with Nadia Boulanger, he has remained a resident of his adopted city ever since, marrying and raising a family.

His association with the university reached its culmination on July 1 last year when he succeeded Boyd Neel as Dean of its Faculty of Music. The widely heralded appointment makes Beckwith potentially one of the most influential music educators in the nation, a distinction many students would already accord him.

As an educator, he enjoys a reputation for open-mindedness. But as he stated recently: "I don't want to preside over the disappearance of knowledge and skills. The dangerous thing in the way music relates to contemporary life is the tendency to accept a kind of 'anything goes' point of view. If we accept this point of view—that anything and everything is music—it could, within a generation, spell the disappearance of skills and the difference between good and lousy. I feel protective enough not to want to see this happen."

It likely won't happen if Beckwith's own career serves as an example. As a composer he has been one of his generation's experimenters, drawing on a broad cross-section of the sound resources of the day. Yet his works, whether totally, serially or aleatorically guided, have always set a high store in coherence.

They have also, generally, reflected a sensitivity to the environment that is almost unique in this country. Though he couldn't be called a nationalist in the 19th-century sense or in the folk-conscious sense of a Bartok, Beckwith probably incorporates into his music more of the influences of the world about him than any of his colleagues.

"I'm not self-consciously trying to be Canadian," he explains. "I don't write pieces of music to prove anything. I simply use the example of Charles Ives. His source material was not just folk music but the whole environment he grew up with.

"I happen to believe, with James Reaney, that in this global village Marshall McLuhan talks about there are separate huts. If we don't strike some balance between the global and the regional, we'll leave out of our music some of the things most vital to our relation to the sounds around us.

"Let's remember also that in a global culture you don't have a centre. What is happening in Canada could be just as valid and original as what is happening in Warsaw."

Beckwith smiles as he says this, adding, "I don't want to be arrogant about our music. The Canadian pattern is, after all, so complex that you can't turn a phrase and have it immediately understood everywhere as Canadian. But I do feel our music has as much right as any other to exist."

So, certainly, has John Beckwith's contribution to it. Through the years, despite a schedule so crowded that its

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SUMMERLEA — ONE EYE ON THE WORLD MARKET



Brian Chater

Editor's Note: Brian Chater of Summerlea Music Limited in Montreal believes not only in the promotion of Canadian musical talent within our own boundaries but also on the international level. Furthermore, he's doing something about it. The Music Scene asked Brian to outline the background of Summerlea Music and to describe some of the problems he has encountered as a music publisher. Below are his comments.

Brian began his publishing career in England in 1960 where he worked for Burlington Music and Mills Music before coming to Canada in 1965. Before starting Summerlea, which he founded in June, 1968, with Bob Hahn, he worked for London Records and Felsted Music of Canada and a copyright collection agency.

by Brian Chater

Summerlea Music Limited was formed with the idea of finding, signing and developing Canadian writers for world markets. This it has achieved with some measure of success over the past three years. The name Summerlea is known to publishers around the world. During the course of the last three years Bob Hahn bowed out and the company is now controlled by Toronto-based CHUM Limited.

Summerlea's recording company, Much Productions Ltd., was formed in March last year to enable Summerlea to exploit to the fullest the growing number of writers who also perform their own material. The development of several artists and groups through both companies proves the success of this move.

This, then, is a brief outline of the company history. But no company has a history or a future without people. And who are the people behind Summerlea? Carole Risch has 10 years'

experience in the publishing and recording fields in Canada and is an outstanding personality in Quebec in the publishing field. **BILL HILL** has been writing for several years and since writing with **RICK ST. JEAN** for Freedom North has developed into an important writer and record producer.

In promoting recordings and increasing all types of performances a certain success has been achieved with Summerlea copyrights being heard in every major market in the world.

Since it began Summerlea has signed and helped develop Canadian writers. The first to sign were **CLIFF EDWARDS** and **NEIL SHEPPARD**. Cliff is, of course, producer and leader of the hit recording and performing group The Bells, and Neil, after providing Summerlea with a 1969 BMI Canada Certificate of Honour for "Hands of the Clock," is now writing for a major English publisher.

Summerlea has added to its list of writers **MICHEL PAGLIARO**, a 1970 BMI Canada award winner with "Give Me One More Chance," **MYLES GOODWYN** and the Hayman Brothers from Halifax who have achieved great success as April Wine, **RALPH DEIGAN** and **EDDIE WALTON** of Raphael Exchange, as well as singer-songwriters **RONNEY ABRAMSON** and **RICK ELGER**.

While its prime concern has been to sign and promote Canadian writers, Summerlea has also actively tried to overcome foreign publishers' dislike of assigning material just to Canada instead of North America as a whole. Summerlea representatives have made business trips abroad, have attended international conventions such as MIDEM and IMIC and recently the company achieved its first real breakthrough by signing an agreement to represent the catalogue of Heathside Music in London, a major independent rock and folk music catalogue.

Problems in Canadian publishing, as in publishing around the world, abound but I have found there are a few peculiar to Canada.

The lack of adventure among Canadian businessmen is notorious and is a particular problem in such a risky business as publishing or the allied businesses of record, film and television production which provide the lifeblood of publishing.

There is no doubt that the Canadian-content regulations for television and radio have helped publishing enormously by increasing local production of records, television and films. Once more Canadians have discovered that given the opportunity they have the talent and resources to be successful in world markets, contrary to what they believed and had been told for years.

Another problem for the independent publisher/producer during the past year was, of course, the tight-money situation



Carole Risch

that has affected buyers of product in Canada and the United States. This inhibits the development of publishers through a lack of working capital but, hopefully, the upturn in the North American economy will continue and the situation will improve by the end of the year.

The third major difficulty for Canadian publishers is the reluctance of foreign publishers to make catalogue deals for Canada. In every other major market, astute publishers have built up their companies by judicious representation deals for foreign catalogues, thus giving them access to proven foreign hits to exploit both through the original record and local cover recordings that they obtain. This potential source of revenue is denied the Canadian publisher, however, by virtue of his proximity and relationship to the U.S. market.

Time will no doubt effect a change in this situation, but a realistic view would preclude a major change before 1975 and it may well be longer before an equitable and profitable situation for both Canadian and foreign publishers is established.

With the growth of indigenous record production, television and film industries it is the intention of Summerlea to expand its activities in every possible way to widen the usage of the catalogue in all media to the benefit of the company and its writers.

At the same time, however, we intend to increase operations to all major markets by broadening and expanding contacts with publishers in these markets. A solid base of good contacts in all areas has been established and Summerlea intends to make the best possible use of these contacts to expand the usage and earnings of the catalogue.

Perhaps future plans could be summarized in one sentence: Summerlea Music intends to grow — rapidly. ★

COUNTRY MUSIC, COUNTRY LIVING ARE GENE MacLELLAN'S LIFE

by Larry LeBlanc

At the beginning of the interview songwriter-singer Gene MacLellan seemed uncommonly reticent, almost embarrassed to talk about himself.

It was partly because the open dialogue of an interview frequently violates his strict sense of privacy. The exchange also took place in his hotel room in Toronto at 10 a.m.

As a rule, the slender, thin-lipped Prince Edward Island resident keeps to himself and leaves the business calculations of a profitable career to Jack McAndrew, his manager, a former Halifax journalist who now is publicity director and theatre administrator of the Charlottetown Confederation Centre.

Fed up by the increasing pressure and confusion of his success, MacLellan prefers the tranquility of his island home to one-night stands, big concerts and big-name television shows.

"I just don't like going anywhere," he said, stretching back in the couch, dark glasses hiding the consequences of polio and a car accident. "I'd just like to be by myself for the next few years, but that's impossible the way things are going."

At 30 plus, MacLellan is one of the most sought-after songwriters in the business. More and more performers, from Elvis Presley to Frankie Lane, consider it mandatory to have an ample supply of MacLellan songs in their repertoire. Songs such as "Snowbird" or "Put Your Hand in the Hand."

Though proud of his accomplishments, he characteristically points out it does not guarantee sustained and staggering success. "I'm happy that it worked out," he said, "but it certainly hasn't made me a star or anything. Lots of people have three or four hits."

He's smack dab in demand for lucrative club and concert work yet he holds back until he has something more substantial to offer, wanting to explore but not eager to rush too blindly.

"I just kinda copped out of that," he said. "I figured I owed myself something. I still figure you have to be true to yourself." And then he added: "I just don't feel obligated to do them. I could be booked for the next year and a half but it's not worth it."

It's somewhat disappointing he

does little work outside Prince Edward Island—just a concert or an unpublicized television appearance now and then. But it's a hard-earned, well-deserved equilibrium that is eroding away.

Born in Val d'Or, Quebec, his family moved to Toronto a few years later. He played at the acoustic guitar before he was 10 and in his teens he was a member of Little Caesar & The Consuls, a rock band.

"I wrote a couple of things when I was with the Consuls," he recalled. "Bruce (Morshead) was writing then too. We were about the only two guys around then doing any writing. We probably had about five or six songs to our credit."

It was only because he was a budding writer, looking for new experiences, that he left home at 18. He worked as a busboy for more than a year in Rhode Island. Afterwards, he sang in churches and outdoor rallies across the country,

ending up with a travelling evangelist called Bud Kena.

Eventually he moved in with an aunt at Pownal, a hamlet about ten miles east of Charlottetown. Trying to make a living, he picked apples and dug potatoes in the fall and worked as an attendant at the Riverside Psychiatric Hospital in 1966.

"I got a shot on the Don Messer Show," recalled Gene. "Of all the shows to get a shot on, but it worked. I thank him for it. It's not my kind of music, but it certainly was a stepping-stone. It really was the first break."

After the Don Messer appearance he joined country and western singer Hal Lonepine and it lasted four months. He returned home to find an offer from CBC's Singalong Jubilee in Halifax. A sprinkle of outstanding local talent—including host Bill Langstroth, Anne Murray, Catherine McKinnon—were being featured weekly. The music director, then, was Brian Ahern, the whiz-kid producer who was to record Anne Murray and Gene.

Speaking of the outstanding talent in the Maritime region, Gene said: "Well, they've been dumped on for years and now Canadians are finding out there's just as much talent down there as there is up in Toronto or out West. Anne Murray proved it. At least I proved it. I proved I could write and there's a lot of writers down there as good as I am, or better."

MacLellan can talk for hours about the Maritime landscape: The sun, the sea, the good life are all there, he'll tell you. He can endlessly describe the coves with little fishing boats, the neat, white painted houses, the cold cleanness of the air, and the straight-forward honesty of P.E.I. people.

"Oh, that's it," he said excitedly. "I've found my heaven there — if there is a heaven on earth. It's going to be that way for me unless I kick the bucket tomorrow."

Married last December 17th to a former Montreal art student, Claudia Mannion, Gene feels deep concern about the very real problem of maintaining a balanced environment "It gave me another responsibility," he said. "I love my wife but I just feel I owe her something now. This privacy thing includes both of us now. Charlottetown is really a great town but sometimes you can't go where you want to go."

With the money coming in from his



CBC Photo



Larry LeBlanc

Gene MacLellan

writing Gene has acquired a few of the trappings of success. "We bought an old farm on the eastern section of the island. It needs lots of fixing up. I hope I can make enough money to do it. It's never been touched. There's not even a heating system. It's got an old wood stove in the kitchen, an old pot-belly in what would be the living-room, and little window panes. It's a shingle type of house, not very big. There's a mill stream going right across the property."

Our talk turned to his songwriting. MacLellan's tunes have a pungent mixture of lineliness and are curiously old-fashioned themes, echoes of country music and more than a suggestion of a restless rock beat—the stuff that classics are made of and will be sung 40 years from now. His voice is mercifully free of the whiney, self-pity that haunts most singers of love-torn lyrics. The phrasing and pronunciation Gene uses in "The Call" are not terribly different from what you might hear in the voices of **George Hamilton IV**, **The Mercy Brothers**, or several of the unpopped country singers.

"I was brought up on country music," he admitted. "That's all I ever knew for years, from the year one up there always seemed to be a lot of country music around.

"I guess I go through my religious times. I have beliefs. I guess I'm a Christian. I don't know if I'm a Christian in the sense of the word. I agree with Christ's principles is what I mean, like a lot of kids today. I believe in the peace thing, loving your neighbor and

everyone is a brother and sister. I think that's the way it was. I don't know if Christ is gone or not."

He described writing as a lot of hard work and exact planning. "What I start out with is a sound. I get a sound in my head. Writing tunes, to me, is the easiest part. I don't know how people like **LEONARD COHEN** figure it out. He says tunes are the hardest part—which I believe because he's such a fantastic poet. That comes harder to me because I have to be in the frame of mind to write. I just can't sit down and write any o'd time. I'm up to at least 3 every night. Then I'll sleep to 12 if they'll let me."

The songs, he agreed, are for himself but he still feels his best songs should be heard. "That was the initial thing when I started," Gene nodded, "I just wrote songs for myself. I enjoyed them. And when they became community property I admit I was happy. It's nice to have your things accepted. You have to be accepted some way or you become a vegetable.

"However, I'm not completely doing what I want to do. What I want to do *completely* is just write for the next while until I hit the saturation point, and then I'll perform.

"But," Gene sighed, "I guess that's not profitable to the people in the industry." 🌱

Larry LeBlanc is a freelance pop writer living in Toronto. He writes regularly for The Music Scene and Rolling Stone and is Canadian correspondent for Record World.

BECKWITH—Continued from Page 4

subject once confessed he couldn't remember a time since age 12 when he didn't hold at least three full-time jobs, Beckwith has managed to turn out more than three dozen works, many of them vocally inspired.

Contrary to the impression left by a recent book on Canadian music, his non-vocal output constitutes a substantial share of the total, ranging as it does from chamber music composed during the early '50s to piano pieces and orchestral scores.

More recently, however, Beckwith's fascination with words has led him to compose, in collaboration with his poet-friend James Reaney, a series of CBC-commissioned collage works, the titles being: "A Message to Winnipeg (1960)," "Twelve Letters to a Small Town (1961)," "Wednesday's Child (1962)" and "Canada Dash, Canada Dot (1965-7)."

In these works, and in several others written before and after them, Beckwith exhibits a flair for finding apt sounds to highlight a text, sounds that often evoke a sense of place or recollection of the past.

An eclectic, he doesn't mind drawing on his rich scrapbook of memory or on the sounds of the street outside. For he has a way, somehow, of making whatever he takes his own, thereby illustrating Sir Thomas Beecham's famous observation that only bad composers borrow, while good composers steal. In the terms of this expression, John Beckwith is quite a thief. 🌱

Mr. Littler is concert music critic for The Toronto Daily Star.

MYRNA LORRIE REBOUNDS TO NATIONAL TV SCENE

by Frank Cameron

*Are you mine? Yes I Am.
All the time? Yes I Am.
Mine alone? Yessiree.
All my own? Yessiree.**

The lyrics aren't exactly engaging, but when they're sung by a 14-year-old in ringlets, it's enough to touch the soul of any country music fan.

The girl was Myrna Lorrie, and the year was 1955. Myrna, **DON GRASHEY** and **BUDDY DUVAL** wrote the song. The disc received immediate acceptance and leaped into the top 20 country songs in *Cash Box*. Other records followed, but, as happens with so many other singers, a second smash hit was not in the cards and Myrna temporarily retired from the Canadian music scene.

At the time "Are You Mine" was burning up the country charts, I was serving an apprenticeship at CKEC, New Glasgow, N.S. I moved to Halifax in 1959 and the only time Myrna's name was mentioned was during oldies-but-goodies day on the CHNS program *Westernaires*, a program once hosted by Don Tremaine. Myrna was still making records but they just weren't selling.

In 1963 she headlined a country music show at the Atlantic Winter Fair

*Lyrics for "Are You Mine" reprinted with permission of Jamie Music Publishing Co.

and the audience loved her. Shortly after her performance at the fair, Myrna formed a touring group, and when it disbanded in 1968 it was probably the most successful country music show in Canada. But national recognition was still eluding the girl who was once the Shirley Temple of the Opry.

In the fall of 1969, CBC Halifax was given the formidable task of filling what is lovingly known as the new "suicide slot," that half hour following the Saturday night hockey game. The show was called *Countrytime*, an honest-to-goodness half hour of honest-to-goodness country music. Myrna appeared as a guest during the 1969-70 season and she proved to be so charming that producer Cy True and the CBC brass invited her to co-host the show with Don Tremaine in October, 1970. From the beginning the show and Myrna won immediate acceptance by the viewers and the scorn of Toronto critics, a sure sign of success.

Myrna and her husband Bill (Willie) Wallace live in a mobile home on the outskirts of Halifax, and, as Myrna confessed to me recently: "We couldn't be happier. Bill is a Pisces, and you know they have a sixth sense. He can usually see the solution to a problem immediately. He is very objective, and doesn't interfere in my career." Myrna is a great believer in astrology.

Last February Myrna signed a two-year contract with the CBC which, like Anne Murray's, commits her to performing on a number of CBC shows, including *Countrytime*. The contract is flexible and any offers from U.S. networks can be considered, provided there is no conflict.

I asked Myrna about moving to the States if she had the opportunity. "It's all a matter of security," was the reply. "It would have to be an iron-clad contract for recordings with a major label. Besides, what is happening in Canada now was happening in the U.S. 15 years ago. Canada is recognizing the fact that there really is talent here. The Canadian music industry has lots of potential."

Is country music being accepted by city folks? "It's always been accepted," says Myrna. "The reason for the increased audience for country music is that more and more young people are curious about it. The inclusion of pop and rock music into country has made it difficult to categorize music any more. I wouldn't call myself an exclusive country singer any more than I'd call Creedence Clearwater Revival an exclusive rock group."

In these days of artist-performers writing their own material, Myrna hasn't any definite plans in that direction, although she has written some songs about a depressing period in her life. She plans to record them "when the time is right."

Is she happy with *Countrytime*? "I couldn't be happier. You know, so many country music shows are aimed at Joe Executive, but *Countrytime* is real. That's the basis of the whole show. I can choose the material I want to sing . . . I feel really at home."

The next few months will be busy ones for Myrna. During the summer she was active with personal appearances including a show at the National Arts Centre in Ottawa with **TOMMY HUNTER**. CBC Halifax has begun to grind out 31 *Countrytime* shows.

An added bonus this year, totally unexpected, was the Juno Award given by *RPM Weekly* to the top female country singer in Canada. "It was a pleasant surprise," said Myrna. "I didn't expect it." Expect it or not, Myrna Lorrie deserves it. Through patience and diligence, she has carved her niche in the Canadian music scene. 🌟

Frank Cameron is a CBC Halifax staff announcer and freelance writer for the Fourth Estate, a Halifax weekly newspaper. He is host of a TV talk-variety show on CBHT and is well acquainted with the music scene in Halifax.



CBC Halifax Photo

Myrna Lorrie

MAKING MUSIC IS THEME OF UNIVERSITY OF VICTORIA'S MUSIC TRAINING

by Phillip T. Young

The Department of Music at the University of Victoria accepted its first students in September, 1966, and is now past the half-way point in attaining a maximum enrollment goal of 150 graduate and undergraduate musicians. The university itself permits the Faculty of Fine Arts and each of its four departments to establish independently its own entrance criteria beyond university requirements, with the happy result that we in music are able to select discriminately and strive toward special excellence.

We believe that our increasing success in attracting first-class talent from across Canada is because of the personality and philosophy that has evolved from the department itself. The opportunity to create such a personality and philosophy in a new department has clearly been the major inducement to new faculty, each of whom can soon recognize fruits of his own past experience and philosophy in the department's activities. The autonomy of each department and its success to date are mainly due to the work of the energetic dean, Peter Garvie, who came from CBC to join the new university in 1966.

What is our concept of university training in music? In two words, Making Music, whether primarily as performers, as composers, or as musicologists. Individual tuition in one's instrument or in voice is required in all four undergraduate years without additional fee, irrespective of major, and is taken by most graduate students as well. A remarkably good library of some 30,000 scores, books, and recordings is at the disposal of every music student upon arrival, but the library stacks themselves offer electronic pianos with headsets to permit raising printed notes into musical sound. Required course texts are more often than not anthologies and individual pocket scores, but Sachs and Reese, Boyden and Baines, and books by composers are on everyone's desk. Ability to communicate about music, verbally and on paper, is seen as an essential skill for all musicians whether they make their major contribution from the concert platform, in program notes or books, or in teaching itself. We put particular emphasis on contemporary

music throughout our curriculum, rather than in a single survey course.

The department will offer some 60 concerts on campus in the year ahead, while 20 or more will be given in other parts of British Columbia. Relatively few of the campus concerts are by visiting artists because we have the



Phillip T. Young

opportunity of hearing Starker, Segovia, and the Bach Aria Group, for example, under the sponsorship of the Victoria Symphony Orchestra. Instead, the department's concert budget is used to bring in a celebrated string quartet or composer for a week's residence, to subsidize faculty chamber recitals, and to send our faculty and student ensembles to other universities and secondary schools. In the latter category, one of the most rewarding ventures was a concert tour of the B.C. interior this past spring by a dozen of our composition majors, performing their own works ranging from solo pieces to eight- and ten-musician chamber ensembles. Their concerts were inevitably followed by workshops with young student musicians in the towns and cities they visited.

Performance skill is all but mandatory for new faculty candidates because of our commitment to live music making,

and this policy has in turn helped our two sister institutions, the Victoria Conservatory of Music where our students receive individual tuition and many of our faculty teach privately, and the fully professional Symphony Orchestra, a third of the members of whom are students and faculty from our department. The frequency of students and faculty sitting side by side is an important aspect of our program. We train all-student groups, chamber ensembles as well as band, orchestra, and chorus, but our "faculty" recitals — our proudest offering — deliberately mix our faculty and Victoria professionals with many of our more advanced students. No compromise is made with standards, or with rehearsal time, but such students learn to *play* in this way. When the department hosted the first national meeting of the Canadian League of Composers in February, perhaps no feature brought as much surprise and drew as many compliments from our guests as the appearance of students with our faculty in the two full-evening concerts of recent works by league members.

If performing is our *sine qua non*, it complements our equal commitment to composition and scholarship. At the Yale University School of Music three years ago, I was asked to prepare a letter of recommendation for a young composer and wrote "I wish I were in a position to hire this man." A year later, about to move to Victoria, I was and did. **Les Thimmig** headed our composition activities after that and made the act of composing as much a part of many of our students' daily schedule as practicing. Not all those students will go forth to the rigorous world of commissions and getting performed, but all of them know what it is to put together a piece, copy parts, conduct and rehearse it, and then *hear* it in public concert. Composer **DEREK HEALEY** has also been a contributor toward the success of this program. Both men have now gone on to other institutions, but we are delighted that their places have been taken by **BRIAN CHERNEY** from the University of Toronto and Rudolf Komorous, the Czech composer and bassoonist. Cherneny's recent commissions and prizes place him at the forefront of young Canadian composers.

Eyebrows rose when it was announced two years ago that our young

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MUSIC IN CANADA

CLIVE VANDERBURGH, musical director last season for CBC-Radio's "Alarm Clock," has left for Syracuse University for an 11-month course in radio and television. He plans to return to Toronto and continue performing and writing his own material . . . Michael T. Wall, The Singing Newfoundlander, has recorded **BEN KERR**'s "Chaser for the Blues" on the K-Ark label. The single will be released in Nashville during the national DJ's convention in October and the tune is published by **BERANDOL MUSIC LIMITED** . . . "Hey, Hey What a Beautiful Day" was written by **DON SCARDINO** and is his first Reprise recording. Scardino has a good number of Hollywood acting credits to his name but is best known by Canadians for his role in "Homer." This role brought him to the attention of Don Shebib and his most recent film credit is Shebib's "Rip-Off" . . . **KEN TOBIAS** penned "Now I'm In Love," his latest release on MGM. Remember "Stay Awhile," The Bells international hit? Ken also wrote that one.

Letters from DJs across the country are raving about **PATRICIA MacDONNELL**'s recording on Sixth Avenue, "Beside Me." The MOR tune was written by Patricia and **ALAN MOBERG** and is Patricia's first recording. Previously employed at BMI Canada's Vancouver office, this young lady with the big voice is now heavily into publishing, recording and writing.



Patricia MacDonnell

GRT released "One Fine Morning," a single by Lighthouse from the album of the same title, in mid-August. The album, released last spring by GRT in Canada and by Evolution in the U.S., has received heavy airplay and all material was written by members of Lighthouse. **SKIP PROKOP** penned "One Fine Morning."

Members of Lighthouse took a brief vacation in August but were together again for their Canadian National Exhibition appearance.

In future single releases from Canadian Talent Library albums will be a regular policy, CTL's Mal Thompson told *The Music Scene*. Recently singles featuring **KAREN JONES** and the Rhythm Pals have been released and "Bachelor Man" by **JOHN ARPIN** came out in late August.

Summer album releases from CTL included "Barroom to Baroque" featuring the John Arpin Trio, five string players, guitar and banjo. Cuts include compositions by **RICH DODSON**, **TERRY CARRISSE**, **BRUCE RAWLINS**, **SHIRLEY EIKHARD**, **GENE MacLELLAN**, **SHIRLEY** and **MURRAY ALTER** and John Arpin.

NAT RAIDER's latest CTL album contains his own "Ouzo" along with 11 top favorites from hit charts. The title tune, "Superstar," will be released as a single.

CTL has yet another Laurie Bower Singers album set for release—in October. It contains two tunes by Shirley Eikhard and material by Gene MacLellan and **JOHNNY COWELL**.

CBC-Radio's **PAT PATTERSON**, who has successfully collaborated on several children's musicals with Dodi Robb, notably "The Popcorn Man," is in the midst of writing another musical—this one for adults.

She told *The Music Scene* she and Dodi are two-thirds through the book and the lyrics are sketched. Pat will write the music. The musical was made possible by a Canada Council grant and Pat hopes to have material off to the Charlottetown Festival by mid-September. The festival has already shown interest in the script.

Pat explained that the new musical takes place in Toronto at the turn of the century, "although it could really be anywhere." It will be based on real situations but the characters are not historical.

ALAN MOBERG's current single release for London, "I Saw the Sparrow's Fall" will be followed in early September by his second album release. The album will include eight new Moberg compositions, as well as "I Saw the Sparrow's Fall" and his earlier hit, "Kelly," both penned by Alan. The album was recorded at Aragon Studios in Vancouver.



Ann Mortifee

"A masterpiece of modern ballet," critic Barbara Gail Rowes called the Royal Winnipeg Ballet's production of *The Ecstasy of Rita Joe*. The ballet received its premiere in Ottawa July 27, at the National Arts Centre. The Manitoba Indian Brotherhood commissioned Norbert Vesak to create the original ballet from **GEORGE RYGA**'s play.

Miss Rowes reported: "What Vesak has done is combine the folk singing of **ANN MORTIFEE** with narration by Chief Dan George and Peter Howarth with a pastoral film made by the CBC and the remarkable dancing of Anna Maria de Gorriz and Salvatore Aiello."

Lauretta Thistle reported in *The Ottawa Citizen* that "there's nothing better than Ann Morifee's songs. She wrote all the music for the ballet, and she is at the side of the stage, singing, with her guitar."

William Littler of the *Toronto Daily Star* called the ballet "dance journalism" and said the production was "perhaps the ballet of 1971, in terms of its social importance to Canadians."

BRUCE COCKBURN's second album for True North came out in Canada in mid-August and, as with his first, contains all Cockburn material. "High Winds, White Sky" follows the album titled simply "Bruce Cockburn" and since the latter has been released on the Epic label in the U.S. it has hit all major markets. Asked if the new album is as "quiet" as Bruce's first, manager Bernie Finkelstein replied, "Well yeah, but it talks a lot louder than most records."

Give **ALLAN RAE** a call to find out what he's up to and you end up with a book. To begin with, he's completed the music for a Vancouver Playhouse Theatre Company commission called "Where Are You When We Need You, Simon Fraser?" Book and lyrics were written by **CHRISTOPHER NEWTON** and the 1½-hour musical will be produced by the Playhouse Theatre Company in schools throughout B.C. this fall.

In late August Allan completed his second commission for the Playhouse Theatre Company. "Beware the Quickly Who" will also go into B.C. schools and the book and lyrics for this musical were written by Eric Nicol.

A third musical, but this time a musical tragedy, has been completed by Allan. In mid-November Theatre Passe-Muraille in Toronto will open for a six-week run of "Charles Manson . . . AKA . . . Jesus Christ." **FABIAN JENNINGS** wrote the book and lyrics and is the first person to point out that this is neither a musical nor a tragedy, but both. Fabian and Allan, by the way, decided to work together after meeting at BMI Canada's Musical Theatre Workshops.

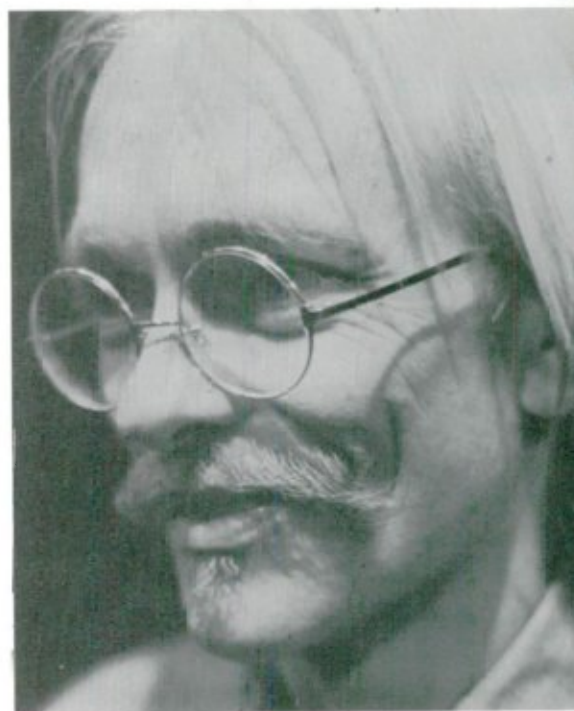
Fabian used the transcripts of the

Manson trial, as well as magazine and news articles, for his book. The actual production, he explains, is surrealistic and the content is factual. "Charles Manson . . ." traces Manson's background, mentality, influences on others and concludes with his final courtroom statement.



In 1966-67 **TOM SANKEY** wrote and performed in "The Golden Screw" and the production was awarded a special citation in the OBIE awards competition for those years. Since then Tom has moved to Toronto and in late July "The Golden Screw" opened at the Global Village. Again Tom is performing and at press time the production was still running three days a week with no closing date in sight.

Don Rubin reported in *The Toronto Daily Star* that the updated version is essentially two shows in one: "The first and foremost of the two shows is music, simply music, and it ranges from country and western to rock to heavy message me'odies. Basically, it's solid, listenable, interesting and really rather intelligent." The second show is the morality play itself.



Tom Sankey

FILMS

It's usual for a composer to view the film before he sits down to compose the score, but **TERRY GADSDEN** took a different approach when writing the music for "Where the North Begins," a Government of Ontario, 20-minute, 70-mm film for Cinesphere at Ontario Place this

summer. The film was produced by Reason Associates.

Terry was assistant film editor on the job and, working with an organ and three guitars, composed the music as the film was cut. "If I had the music and a piece of film fitted into the picture, we put it in," he explains. **SHELLEY GAFFE** assisted with the lyrics for two tracks and the score was arranged by David Stillwell for the six-track stereo system.

Terry isn't new in the scoring business. He has written music for 20 documen-

taries, for CBC films and for CTV specials.



REG GIBSON composed and performed the music for the Winnipeg-produced TV film "Nis'ku" which won the Wilderness Award Trophy presented annually by CBC.

"Nis'ku" is a film documentary chronicling the migration and life patterns of wild geese that fly their formations across Canada.



David Stillwell and Shirley Gaffe listen to Terry Gadsden work on score for Government of Ontario film "Where the North Begins."

GRAHAM TOWNSEND made two guest appearances at the annual Shelburne Fiddlers' Competition this year. He was not allowed to compete as he is a three-time winner of the competition.

Townsend's 16th album was released in May: "On Tour" is on the Point label. In September a recording of his square-dance music, "Swing Your Partner," will be released by Point. Townsend's father, Fred, recorded the calls for the recording. **RON DYKHOF**, Johnny Givens and Charlie Joyce have recently recorded Townsend fiddle music.

CONGRATULATIONS

The American Academy of Arts and Letters and the National Institute of Arts and Letters announced that **SYDNEY HODKINSON** is the recipient of a 1971 Award in Music.

Mr. Hodkinson is in Minneapolis — St. Paul as part of the resident-professional program of the Contemporary Music Project under a grant from the Ford Foundation. The grant is being administered by the Minnesota State Arts Council. Mr. Hodkinson is currently on leave from the School of Music at the University of Michigan while fulfilling his residency in Minneapolis — St. Paul.

The award from the National Institute was given in recognition of his creative work in music. He was cited by the academy: "In his music, new sounds and new intensities are combined with traditions of form and instrumental articulation." In addition to a cash award, the Academy of Arts and Letters sponsors commercial recordings of the works of the awardees through Composers Recording Inc.

Vancouver composer **JEAN COULT-HARD** has received word that she placed third in The Society of British Women Musicians' Diamond Jubilee Competition for composers. More than 100 entries were submitted from all over the world.

The Gold Record awarded to the Guess Who in July brought to seven the number of gold discs presented to the Winnipeg group. The award was given for their album, "The best of the Guess Who." Climbing U.S. and Canadian charts fast is the group's latest single, "Rain Dance," written by **BURTON CUMMINGS** and **KURT WINTER**.

William E. Smith has been awarded the first BMI Canada Scholarship presented by the Department of Music, Mount Allison University. A 1971 graduate of Mount Allison University, Mr. Smith completed requirements for the bachelor of music degree this year.



Andy DeJarlis

"A tribute to Manitoba's Golden Boy — Andy DeJarlis" is just that — a tribute to the Manitoba writer and old-time entertainer. Don Messer has recorded the album for MCA and release is set for the September. All material is by **ANDY DE JARLIS**.

Andy recorded 25 LPs in the 12-year period between 1956 and 1968 alone. His latest album, released on the London label earlier this year, is titled "Manitoba Golden Boy."



Johnny Cowell

JOHNNY COWELL's "The Lonely Trumpet" is included on "Albert Coleman's Music City Pops In a Country Concert" album released in the U.S. by RCA. **Chet Atkins** produced the Nashville String Band recording of Johnny's "Genevieve" and the tune is included in the band's recent RCA album, also released in the U.S.

Johnny's Ampersand recording of "Quiet Girl" is still receiving solid air play across Canada and the tune will be

recorded by **Floyd Cramer** on RCA for release in the U.S.

"It's Gotta Be Love," recorded by the Johnny Cowell Chorus and Orchestra for World Records, has been popular in Canada for the past two years. Now it's been released in the U.S. on the Juno label.

Johnny's "Every Day of the Week" has been included on the "Moments of Love" album by the Jerry Toth Orchestra released by Warner Brothers in late July.

JAZZ

CBC-Radio brought Canadian jazz to listeners across the country last summer in a series of programs each Saturday evening. The final program is September 25. The programs were taped in Toronto, Vancouver, Edmonton, Fredericton, Montreal and Winnipeg and groups featured included **The LENNY BREAU Trio**, **The HENRY CUESTA Sextet**, **The MOE KOFFMAN Quartet**, **The TED KOMAR Group**, **The SONNY GREENWICH Quartet**, **The PHIL NIMMONS Quartet** and **The DAVE SHAW Group**.

Concerts featuring **PHIL NIMMONS** and his jazz band, **Nimmons & Nine Plus Six**, at the Forum at Ontario Place began July 3. **Nimmons** and his group will be featured each Saturday night until Ontario Place closes in mid-October. Included in the band are **ARNIE CHYSCOSKI** and **HERBIE SPANIER**.

JIM MCHARG and his jazz group, the **Midnight Special**, played to packed houses at the group's first engagement at Stop 33 at Sutton Place in Toronto last spring. The appearance was a breakthrough at Stop 33 and the group was so successful it will play a return engagement in September, followed by appearances at the Constellation. **Midnight Special** appeared in centres throughout Ontario during the summer and later this fall the group's first album will be released.

"The Mood," a CBC-TV 39-week series to begin Sept. 16, features music of the '30s and '40s.

Musical director **GUIDO BASSO** will lead the studio band which includes **MOE KOFFMAN** and **DON THOMPSON**. **PHIL NIMMONS** and his jazz band, **Nimmons & Nine Plus Six**, are included on programs.

To pay final respects to **Louis Armstrong**, a memorial concert was held the day of his funeral at Holy Trinity Church in Toronto. Chief organizer was **JIM GALLOWAY** of The Metro Stompers.

Jim and his band appeared at Ontario Place and Toronto Island during the Toronto Carnival week. On the program was **SALOME BEY** whose back-up group included **DON THOMPSON**.



Steel River

Steel River's latest single, "Southbound Train," and album, "A Better Road," were released in Canada on the Tuesday label in June and has since been released to major markets around the world by Phillips.

The single, written by group members **TONY DUNNING**, **ROB COCKELL** and **BOB FORRESTER**, is being aired across Canada and was spotlighted immediately by *Cash Box* and *Billboard* after release by Stereo Dimension in the U.S.

The group, that also includes **RAY ANGROVE** and **JOHN DUDGEON**, ended their second U.S. tour in early July. Fourteen states were covered.

Myer Gordon, manager of the Variety Club in Toronto, has sent the word out to performers that the club is interested in

hearing their acts, whether performers are singers, comedians or musical groups. Each Friday night acts are heard informally by Variety Club members and the best are invited back Saturday for performance at the club. "Our membership is made up of show people and we feel exposure to these people could do a lot to help new acts," explained Mr. Gordon. He can be contacted at the Variety Club on Bloor Street.

Independent producers **JAKE DOELL** and Ken Lundgren have formed Prawn Record Company in Vancouver and have signed an exclusive distribution agreement with London Records. One of the first releases is Wee Willie Whiteside's recording of "Leave Your Name and Address," a country tune written by **PATRICIA MacDONNELL** and Doell.

VICTORIA—Continued from Page 9

department would become only the second Canadian university to offer the Ph.D. in musicology. Howard Barnett, the senior member of the department, has been joined now by two further, eminent musicologists, Wilburn Newcomb and Christine Mather. Further graduate musicology courses are taught by George Corwin, our resident conductor and a specialist in performance practices; by Rollyn Morris, our music librarian, in bibliography; by Dean Peter Garvie in esthetics, and by myself in musical instrument history. Master's degrees are offered in musicology, in composition, and performance. It is certainly not always the case, but the founders of the University of Victoria seem to have taken the extremely enlightened view that the university library, faculty salaries, assistance for graduate students, and modest tuition were of first priority in the quest for excellence. The success we enjoy is clearly attributable to that policy as well as to the freedom awarded the department to develop its own program.

And we do not overlook teacher training, for all our commitment to Making Music and Knowing Music. Future public school teachers are offered the Department of Music's B.Mus. in "general program," as well as the other majors: performance, composition and history. The teacher candidate sits in the same classes as our other majors and the standards are the same.

An exciting adjunct of the Department of Music is Victoria Fair, a summer festival of the arts, founded two years ago by the Faculty of Fine Arts. Two summers of chamber music throughout July have made up the music section of the festival but this past summer the Festival Chamber Orchestra conducted by George Corwin was formed. It comprises in about equal thirds faculty, area professionals and advanced students of the department. Soloists included Les Thimmig as basset horn soloist in the original version of Mozart's Clarinet Concerto. We believe the performance to be a Canadian-premiere.

Physical facilities lag somewhat in that a separate music building such as enjoyed by many of our sister institutions exists as yet only on paper. Major equipment on hand includes a notable collection of early wind instruments restored to playing condition, a parallel collection of modern reproductions of early wind and string instruments for use in the Collegium Musicum, the usual larger orchestral and band instruments, and a basic electronic studio, to be expanded in the months ahead. ♣

Mr. Young is associate professor and chairman of the Department of Music at the University of Victoria. He was previously executive officer of the Yale University School of Music. A bassonist, he has published a number of articles on wind instrument history and is engaged in research for a book on early American instrument makers.



CBC Photo

Robert Aitken, left, with other members of the Lyric Arts Trio: Marion Ross and Mary Morrison

CONCERT

Flutist and composer **ROBERT AITKEN** was again co-ordinator for this year's Shaw Festival Music Today '71 concerts. Included in the programs of contemporary music were **R. MURRAY SCHAFER's** String Quartet performed by the Orford Quartet and **ANDRE PREVOST's** Mobiles (1960).

Aitken's Kebyar, commissioned by the CBC, received its premiere July 5th at the MacMillan Theatre. Aitken utilized an instrumental ensemble with electronic tape and the premiere performance was conducted by the composer.

Ken Winters reported in *The Toronto Telegram*: "As for Kebyar, the new Aitken piece, here is yet another reason for thinking of this sometime composer as one of the white hopes of Canadian music, or perhaps I should just say of music in Canada . . . Kebyar is lovely stuff, full of shimmering life and sonic interest."

The concert, given by the CBC as part of its 1971 Summer Festival, also included Quintette Pour Cuivres by **FRANCOIS MOREL** and **SAMUEL DOLIN's** Concerto Grosso.

ROBERT TURNER's Fantasy and Festivity for harp, commissioned by the CBC and included in its Toronto Summer Festival, was given its first performance June 21 at the Art Gallery of Ontario. It was performed by Judy Loman.

Maurice Fleuret, well-known lecturer and writer on contemporary music and music critic for *Nouvel Observateur*, gave his impressions of Canadian music in the April edition of *Informations Canadiennes*, published in Paris.

Mr. Fleuret has had the opportunity to be exposed to contemporary Canadian composers as the result of a visit to Canada in 1967 and more recently through concerts sponsored by the Canadian Cultural Centre in Paris. On March 20 a one-hour program of Canadian music was broadcast from Paris.

"My choice? I would rather name composers than individual works. I have sought out the works most representative of the thought of each of these: **SERGE GARANT, JEAN PAPINEAU-COUTURE, R. MURRAY SCHAFER** and **GILLES TREMBLAY**. These composers have in common a vast and profound sincerity. They are not abstract spirits. They think 'sound.' They have great tonal sensitivity . . ."

Twenty-thousand francs will be awarded every two years by La Fondation de France to perpetuate the memory of Arthur Honegger. The award is open to composers of all ages and nationalities and will be given for a particular work (symphonic work, oratorio, string quartet) or for the totality of the composers' work. It may also be given to a string quartet group.

The first will be awarded this December. Information regarding the composition award may be obtained from Secretariat du Prix "Arthur Honegger," La Fondation de France, 67, rue de Lille, Paris Vileme. Deadline for entries is October 1.

Prelude and Dance, composed by **ROBERT BUCKLEY**, received its first performance June 22 at the Vancouver Art Gallery, performed by the Vancouver 'Cello Club. Ian Hampton, Christopher Catchpole and Kenneth Moore performed the work.

Bagatelle for Strings by **TREVOR JONES** was performed by the Atlantic Symphony chamber group August 2 during the Nova Scotia Festival for the Arts.

CBC commissioned works from two BMI Canada affiliated composers for its Ottawa Summer Festival. **BARBARA PENTLAND's** News and **STEVEN GELLMAN's** Symphony in Two Movements were performed July 15 by the National Arts Centre Orchestra, Mario Bernardi conducting.

Writing for *The Ottawa Citizen*, Loretta Thistle said of the Pentland work: "This is Miss Pentland at her most communicative.

"In her absorption with current problems and tragedies, she is in the same league as Penderecki and **MURRAY SCHAFER** — but there, we mustn't make her sound derivative. She is very much her own woman."

Miss Thistle found the first movement of Gellman's Symphony began with strong initial statements, then yielded to "a kind of plaintive lyricism, and the first movement ends with delicate use of woodwinds (especially piccolo) and piano."

"In the second movement, marked scherzo, there is much exploration of delicate effects of timbre and sonority. There is a young man's sense of wonder and luxury, but skillful scoring for all that."

Works by two BMI Canada affiliated composers were performed at the 1971 Tanglewood Festival of Contemporary Music. **GILLES TREMBLAY's** Souffles (Champs II) received performances on August 12 and 17 and on August 15 Valence for Chamber Orchestra by **SYDNEY HODKINSON**. The Berkshire Music Center Orchestra, conducted by **Gunther Schuller**, performed the Hodkinson work.

Programs given by the International Society for Contemporary Music, in London this year, contained works by the late Bernd Alois Zimmermann, American **Seymour Shifrin** and Xenakis. Included with these famous international names was Canada's **R. MURRAY SCHAFFER** whose *From the Tibetan Book of the Dead* received favourable coverage in a variety of U.K. papers.

Peter Stadlen reported in *The Daily Telegram* the work "is one of the indisputable gains we derived from the festival . . . While making use of most compositional innovations of the last decade or so, the 38-year-old Canadian has yet achieved a style of complete freshness and individuality."

Felix Aprahamian of *The Sunday Times* found the work, performed by soprano Mary Thomas and the London Sinfonietta under Elgar Howarth, ". . . the most novel, exotic and visually evocative music of the week as well as the most convincingly musical blend of live and taped constituents that I can recall."



Samuel Dolin

Two commissioned works by **SAMUEL DOLIN** were premiered in Toronto this summer. Concerto Grosso for accordion, five percussionists and computer tape was commissioned by the CBC and performed July 5 as part of the CBC's Summer Festival.

"Dolin's Concerto Grosso is an experienced essay in mixed media, blending human and electronic forces, rococo and space-age stylistic elements to pro-

duce an attractively fantastic fabric of sound," wrote Ken Winters in *The Toronto Telegram*. ". . . the new work is the best of Dolin I have yet heard."

The second work, *Marchbankantata* (Moods for Marchbanks), with text by Robertson Davies, was commissioned by the Summer School of the Royal Conservatory of Music. It was performed July 26 by the Summer School Choir.

VIOLET ARCHER, professor of music and chairman of the Division of Theory and Composition at the University of Alberta, will receive an Honorary Doctor of Music degree from McGill University on October 6.

Miss Archer's Sonata for Clarinet and Piano, commissioned by Joseph Carlucci of Lamar State College in Texas, was premiered by Mr. Carlucci and pianist Susan Michael in Beaumont, Texas, on April 23.

The Canadian premiere was given on the CBC-Radio network from Edmonton, performed by Ernest Dalwood and Ernesto Lajano. Its Eastern Canada premiere was heard on CBC-Radio in Toronto July 1 with Howard Knopf and Leo Barkin performing.

Organist-composer **DEREK HEALEY**, formerly of the University of Victoria, has been named visiting special lecturer in theory and composition to the Faculty of Music of the University of Toronto. **ROBERT AITKEN** becomes associate professor in flute and chamber music in January.



Conductor Elgar Howarth, soprano Mary Thomas, left, and the London Sinfonietta Chorus rehearse *From the Tibetan Book of the Dead* by Murray Schaffer for performance during the International Society for Contemporary Music Festival.

WORKSHOP FORMAT

What was most striking about the 11th annual Mariposa Folk Festival, a three-day event held on Toronto Island, and what distinguished it from nearly any other festival you've ever attended, was its home-spun friendliness.

The weather was good, and the atmosphere mostly relaxed.

Children napped in the shade. Young couples rested under the numerous trees. Half-filled jugs of wine were passed. Kites were flown and frisby players trampled the grass.

What was different at this year's Mariposa was the elimination of the formal, regimented, star-studded evening concerts that attracted last year's gate crashers and massive crowds.

Festival hopes rode, rather desperately, on a daytime workshop format that started at 10 a.m. and finished at 8:30 p.m. But, it was wildly successful and seems to have won Mariposa some sort of freedom. It shows that Mariposa has reached a time when its weekends are able to draw on a public sufficiently educated to eliminate star appearances on a large part of a program.

Unlike flashy, growth-orientated pop festivals, where it seems

half the audience and its corps of press and managers have come to sit in judgment, the Mariposa audience of 25,000 came to have a good time. The festival itself is concerned with music, not hipness.

The workshops are perhaps more important than the previous years' evening concerts, for they not only present all the performers who would appear in the evening (like David Rae, John Hartford and BRUCE COCKBURN), but permit them to set themselves in a context that makes their art more meaningful and themselves more human.

This year, the workshops and performers were well-chosen and well-showcased on six strategically placed stages. As a result, every performer was in good spirits and gave his best. The audiences, too, were warm, attentive, and generous in applause.

The audiences—longhairs with sod-buster hats, clothes-freaks, middle-aged parents, folk purists and young girls in navel drop bells—seemed to enjoy the push-buttonry of the new format. It gave a good excuse for not settling down.



Larry LeBlanc Photos

Dusk at Mariposa, and the amateurs get together.

WORKS AT MARIPOSA

People strolled from area to area and heard such artists as Leon Redbone, Humphrey and the Dumprucks, Edith Butler, Utah Phillips, Montrealer **DON AUDET**, and **BRENT TITCOMB**. The range was wide.

One could hear wry British ballads, early American folk songs, old-time revival singing, childhood lullabies, Robert Johnson's blues, Jimmy Roger's blue yodels, fiddling — both picking and bow — banjo pickers and thumpers, guitarists and an occasional Cumberland-flavored dulcimer.

As well as 200 musicians, the island festival housed more than 70 craftsmen and their wares. One could purchase leather goods, pottery, woodworks, jewelry and musical instruments. In addition, each day there were children's concerts, and numerous programs featuring Canadian native craftsmen and performers.

To report all the highlights would be difficult but among the most memorable were: gay, elegant Pauline Julien generating a relaxed chanson warmth in the Saturday night chill; a young audience giving **Bessie Jones** and the Georgia Sea Island

Singers a wild standing ovation for a robust, thigh-slapping shouting gospel set; and Murray McLauchlan's and Luke Gibson's rollicking rendition of "Honky-Tonk Woman."

Then there was Jean Ritchie starting a great circle dance with the festival's children. And Ramblin' Jack Elliot's charm, wit and songs. And the amateur musicians, with guitars, tambourines and mandolins, holding court under the trees, sitting knee-to-knee, close together, playing until the song (sometimes **GENE MacLELLAN's** "Put Your Hand in the Hand") melted away.

By dusk Sunday the crowd reluctantly thinned. More and more collapsing children were carried by footsore parents. Everyone waited for the ferries that shuffled them back to the city.

Complaints? Sure. Too many performers and you wished that each performer were allotted more songs. You wished the festival could have been a week. But Mariposa hasn't lost its magic. — L.L.



Humphrey and the Dumprucks

NEWSLETTER

GREETINGS—

The coming of fall, the celebration of Labor Day and the flurry of school opening is ample indication that summer '71 has slipped past. Once again we are in the busiest part of the music year. The signs all point to this being the busiest and best year to date for every segment of the Canadian music scene.

Ambitious developments are taking place throughout the land in every phase of musical endeavor. From coast to coast the news flows in of increased activities in the many worlds of music that make up the music scene.

With Canadian music a proven success there is a rush of new people to add to the old stalwarts who have been fighting for the acceptance and use of Canadian music for the past four or five decades in the popular field. The same holds true in the serious music field where talented new Canadian composers add their talents and numbers to those faithful who have pioneered before them.

All considered, it's an exciting scene that is upon us and even more exciting to be part of it.

Here at BMI Canada our Musical Theatre Workshops are again underway under the capable tutorage of Lehman Engel and the Film Music Workshops continue into the new season with more top Hollywood writers coming to share their music knowledge and craftsmanship with our BMI Canada writers working, or aspiring to work, in the film medium.

Once again October brings us International Country Music Month and thanks to the co-operation and dedication of the Country Music Association, country music has truly become international and globe-encircling. New fields have been opened for our Canadian country affiliates in the songwriting and publishing fields and International Country Music Month deserves the support of all of us as we musically spread around the world the story of Canada and Canadians.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

HELEN ACTON
BARRY ALLEN
DALE ANDERSON
A. T. ANDRUSCO
WILLIAM W. ANDRUSCO
ANDRE ANGELINI
BOB ARCHER
PETER ARTHUR
DAN ATCHISON
JIM ATKINSON
MARLENE ATKINSON
MARK BAJONA
DAVID BAKER
YVON BARRETTE
DEBBIE BEAUCHAMP
GINA BERCZI
ALLAN BEVAN
ANDRE BOUCHARD
YVON BOUCHARD
JEFF BOYNE
JOE BRADLEY
IVAN BROWN
MALCOLM BUCHANAN
RICHARD CAMPBELL
DAVID CHAPMAN
TIMOTHY CHIPMAN
ROMAN CHURKO
TONY CLITHEROE
DON COOK
RICKY COOK
PETER CORNELL
SHANE COULTIS
TERRY CROCKETT
BRIAN CROSBY
GEORGE DANYLEYKO
BUZ DEVEREAUX
TED DICAIRE
DELMER DOREY
RAYMOND DOYLE
JAMES DRYNAN

HANK EVANS
JOHN FANNING
ALFRED FENECH
ED FORREST
SHELLEY GAFFE
FREDDY GAGNE
PHILIPPE GAGNON
PATRICK GAMBLE
ANTONIO GOMEZ
GINGER GRAHAM
JOHN HAINES
AUREL HAMRAN
AL HARRIS
RONNIE HAWKINS
BRIAN HILTON
BRIAN HJELMELAND
DONALD HUNKIN
KEN INNIS
STEPHEN L. JACKSON
RON JEFFERY
EDITH JENSEN
DONNA JOHNSTON
ROBERT JOHNSTON
RON JOHNSTON
GEORGE JORDAN
FLAVIO KOLARIC
MARTY KOLL
NICK KRASENKO
HOWARD LADERMAN
ROBERT LAMOUREUX
ELLEN J. LANKIN
JEAN-CLAUDE LAPIERRE
RICHARD LARSEN
TOM LAVIN
ERIC LEAMONT
ROGER LEGACY
DOUG LEONARD
REGINALD LEVASSEUR
BOB LOCKHART
AUDRIE LOWRIE

KEN McCULLY
SEAN McDONALD
PETER McGRAW
BENJAMIN McLEAN
SUBHAS MAHARAJ
BRYAN MALM
DENIS MALM
DAVIS MANNING
JACQUES MARKOWSKI
SYL MEDWID
CARL MELBURN
ANTHONY MICALLEF
LILLYE MILLAR
CATHY MILLER
DOLORES MINARD
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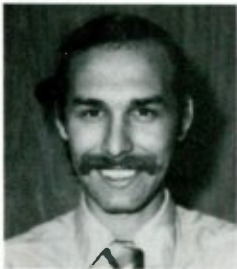
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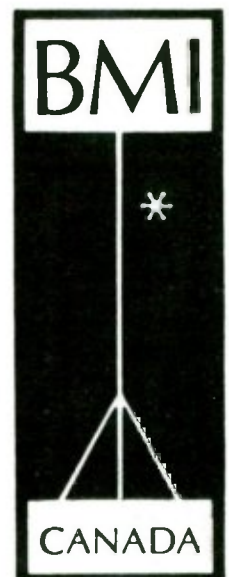


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