

# THE MUSIC SCENE

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CANADA



SEPTEMBER — OCTOBER 1969

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SEPT.-OCT. 1969

No. 249

**THE  
MUSIC  
SCENE** 

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COUNTRY MUSIC and TOMMY HUNTER by Doug MacLaurin .....	4
BRUCE HUARD by Normande Juneau .....	6
GEORGE FIALA by Francean Campbell .....	7
A CANADIAN'S VIEW OF COUNTRY MUSIC '69 by Ron Glingen ....	8
MUSIC IN CANADA .....	9
TORONTO'S FIRST POP FESTIVAL by Ritchie Yorke .....	11
MARIPOSA FOLK FESTIVAL '69 by John Norris .....	12
NEWSLETTER by Wm. Harold Moon .....	14
WELCOME TO OUR NEW AFFILIATES .....	15

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

## COUNTRY MUSIC and TOMMY HUNTER

by Doug MacLaurin



Robert C. Ragsdale

*Editor's Note: With International Country Music Month taking place in October, and the return of the Tommy Hunter Show to CBC-TV's regular programming, we feel the following article captures the mood of this 'Country Season'.*

There is a type of music that's growing with the speed of a fiddler's elbow, has the type of fans who make Beatlemaniacs look indifferent and in Canada is as big as a bouncer's beltline. What's more, a lot of its proponents are home grown. That's Country and Western music, the sound that grew on this continent to the position of occupying a lot of television's prime time with a new style of Country music that is still performed by artists in tooted boots (rodeo shirts and Stetsons are disappearing), but is more sophisticated in instrumentation and lyrics than it used to be.

The Canadian-American border vanishes when it comes to Country and Western music; few Americans know that Montana Slim, better known as Wilf Carter in Canada, was raised in Nova Scotia and began his career in the Canadian Rockies, and most Canadians don't know that the "Red River Valley" was not written about the Red in Manitoba but was brought to Manitoba by cowboys emigrating to work on our Western ranches, and was originally written about Texas' Red River. Today a **TOMMY HUNTER** record will find its biggest sales in Texas, Gordon Lightfoot has become a big name in Nashville, Johnny Cash is one of Canada's top sellers and the world's fiddle championships are held in Ontario in Shelburne. So Country and Western fans are far from being nationalists; their allegiance belongs to the music, and whether it's from the Ozarks or Orillia, if it's good they'll buy it.

To the uninitiated Country and Western music probably means everything from a fiddle running wildly through a jig to the baleful whine of a cowhand bleating a lament to his horse, but to the industry and its most-time fanatical fans this tra-

ditional vocal and instrumental style of music has branched over the years into several categories. Country music is different from Western music so that the coupling of the phrase is ambiguous. The lyrics of true Western music usually described the cowboys' condition and environment — "Tumbling Tumbleweed", "The Old Chisolm Trail", "Bury Me Not On The Lone Prairie", etc. The themes nearly always related to the trail, the bunkhouse, the horse or the lariat, while Country music evolved more from happenings around the farm, the town and the railroad.

Country music is also an amalgam of all the jigs, strathspeys and reels that were imported by our ancestors, transposed from harpsichord to guitar, from pipes to fiddle, and passed from musician to musician by ear, so a song or tune could have as many interpretations as there were fiddlers and balladeers. Special local events were balladized and when people moved, the songs moved with them and were changed even further as they were adopted by the people of other settlements. Regional differences were developed in the playing of instruments, particularly the fiddle, that are still distinguishable today. The "Cajun" fiddle that evolved from the East coast of Canada has the distinctive, crisp note of the Acadian influence as opposed to the sliding fiddling from Tennessee. In the Western area of North America less accent is placed on the beat of Country music than in the East, but most of the differences are minor nuances. And there is the example of the Canadian Country singer who seems to have adopted a slight Southern slurr in his treatment of lyrics.

Although none of the following categories are so distinct that they don't overlap, here is a rough breakdown with examples of performers: Fiddle and Oldtime — **GRAHAM TOWNSEND, ANDY DEJARLIS, AL CHERNY**, John Carignan, Don Messer; Country—**TOMMY HUNTER, GARRY BUCK, ORVAL PROPHET**; West-

ern — **Wilf Carter, Earl Scruggs; Blue Grass — Lester Flatt, Bill Monroe; Folk/Country — Waylon Jennings, Gordon Lightfoot.**

Canada's two top talents in the Country and Western and Oldtime music industry are Tommy Hunter and Don Messer. Both sprinkle their shows liberally with pop ballads, presumably to attract a wider spectrum of television audiences, but Tommy is, by his own definition, a Country singer and Don Messer is an Oldtime proponent.

Tommy Hunter, the large, amiable cornerstone of Canadian Country music has an enthusiasm for his profession that matches his size. Although one of Canada's best known television personalities he talks about his end of the music industry with the verve of a kid who has just been hopped by his first hoedown, and is awed by the on-stage talent of Wilf Carter, though he counts Carter along with Glen Campbell among his friends.

The smooth, easy going, well-oiled Tommy Hunter show on CBC's Television network since 1965, draws an audience of close to three million viewers weekly, often more, and is often second only to hockey. The viewers are mostly in the mid-thirties age bracket according to Producer Dave Thomas, and from every 'socio-economic' group, to use a researcher's term.

The show is not strictly Country. It includes pop, show tunes and folk rock, so that its appeal is not limited to the already confirmed Country fan. Actually this programming policy, designed to get a bigger audience, has converted many who thought they didn't like Country music mainly because they had never really listened to it.

Performers on the show include the Rhythm Pals, internationally known Country music trio who have been playing in Canada and the U.S. since 1947, Al Cherny, friendly, shy top fiddle player in Canada and three times winner of the world's largest Old Time Fiddler's Con-

test at Shelburne, Debbie Lori Kaye, a young talented singer, the Allan sisters and JIM PIRIE.

Tommy explained fluently, with the gleaming eyes of the aficionado, how Country music began to evolve as a separate entity from the old Western style of guitars and vocals in the early Thirties when people were moving en masse by rail rather than by horse. He says his kind of music has risen from cornball lyrics and saccharine guitar backings to share prime time with the best of them. Tommy maintains that you would be surprised how many doctors, lawyers and other professional city folk have their living rooms illuminated by his show. And this is due to the fact that Country musicians have increased their proficiency as musicians, up-dated their lyrics to a more sophisticated level, use better instrumentation and have learned to be professional entertainers rather than just musicians. Country and Western music is now respected by musicians of all kinds.

He also says the calibre of Country music being written today is 100% better than it used to be, partly due to the influence and popularity of current folk music — The Beatles, Joni Mitchell, Gordon Lightfoot, etc. Writers are breaking away from the old tradition of simple lyrics. Some of the most beautiful poetry of today is finding itself blended to the results of the revolution in musical form which make lyricists like Lightfoot continually search for new dimensions in phraseology. This also creates a more demanding audience who will no longer accept cliches, and so more barriers must fall in the search for superior composition.



Gary Buck

Capitol

Tommy writes mostly to keep creative ability alive and growing. The hardest part of writing for him is to get an idea for his subject. He writes occasionally for the Rhythm Pals and when he does he tries to write something that would not ordinarily be written for a trio — partly to get recognition for the music and partly to keep from sounding the same as everyone else.

Nashville, Nashville, Nashville . . . it means money and Mecca in the Country music industry, and most top Canadian and U.S. performers record there. When asked why he does, Tommy Hunter replies, 'because of the facilities . . . they

are the best. These studios are equipped with the best musicians in the Country industry and their job is strictly studio work and strictly Country. No doubt some of the instrumentalists in Canada are as good and even better individually but musicians who play together all the time are superior as a group. Most Canadian instrumentalists have to play all kinds of music in all kinds of groups. Give me a group that has been together for over twenty years and put them up against the best in the business playing together for the first time and those who are familiar with one another will outplay, outperform and outdraw the others every time. Also the physical set-up of studios in Nashville is superior — many are used only for the recording of Country music. These are the reasons I go to Nashville.'

Tommy receives unpublished songs in the mail from hopeful composers but he can only return them with a list of publishers they might approach. His advice to the fledgling music maker is, 'Don't play it for your friends . . . be very critical of your own work and try to compare it with what's currently moving on the market, maybe get a radio station's Program Director to appraise it. If you're still convinced it's good, get a good singer who will interpret your music as you intend it to sound, make the very best demo tape possible and submit it in a real businesslike fashion to performers, producers, recording companies; people in the recording industry are very fair and tolerant with new talent . . . they listen to everything. But present your work professionally. After all this is a business.'

According to emcee Glen Heywood



Orval Prophet

Canadian Country Music Publications

who has worked with every type of musician, Country musicians are the warmest and friendliest, and after talking with Tommy Hunter we agree. They may also be the most durable — Hank Snow has been going strong since the Thirties. And they're the most reticent says CBC's Bill Bessy, who has hosted a Country and Western show from "The Double B Ranch" in a broom closet in the Corporation's Toronto studios since 1962.

When we talked to people at four of the major recording companies in Canada we got some varied opinions about the role of Country Music now and in the future. Some of their comments:

Charles Camilleri of Columbia says the increased interest in Country here and in the U.S. may be partly because of the similarity some of it bears to today's 'folk' music. Some is being created by the best of the folk writers — Bobby Dylan has written a lot of songs for Johnny Cash. Cash is outselling everything on the Columbia label; even the so-called hippies and hip record buyers dig him. A conclusive indication of the growth of the Country music industry is the growing size of the annual convention in Nashville — last year over 3,000 attended.

From Al Fraser at Decca we got the impression that the popularly accepted Country Music of today is not really Country — true Country is really traditional Folk music. He sees the current Country sound showing strong pop influence. An example is Jeannie Seely who sings Ernest Tubb material but in a strictly pop style, with pop instrumentation.

At Capitol, Carol Ego says Country artists are not top sellers when they do Country music.

On the other hand, Scott Richards at RCA indicated that possibly 25 of the Gold Records of the past 10 years are pure Country. However he agrees that today's top selling Country stars are not top sellers with their Country numbers. In contrast to most of the people we spoke to, Mr. Richards believes that today's pop music is strongly influenced by traditional Country. Example — the Byrds who are now playing rock with a distinctly Country flavour, and Doug Kershaw, a "Cajun" fiddler who developed his own style out of that background, has



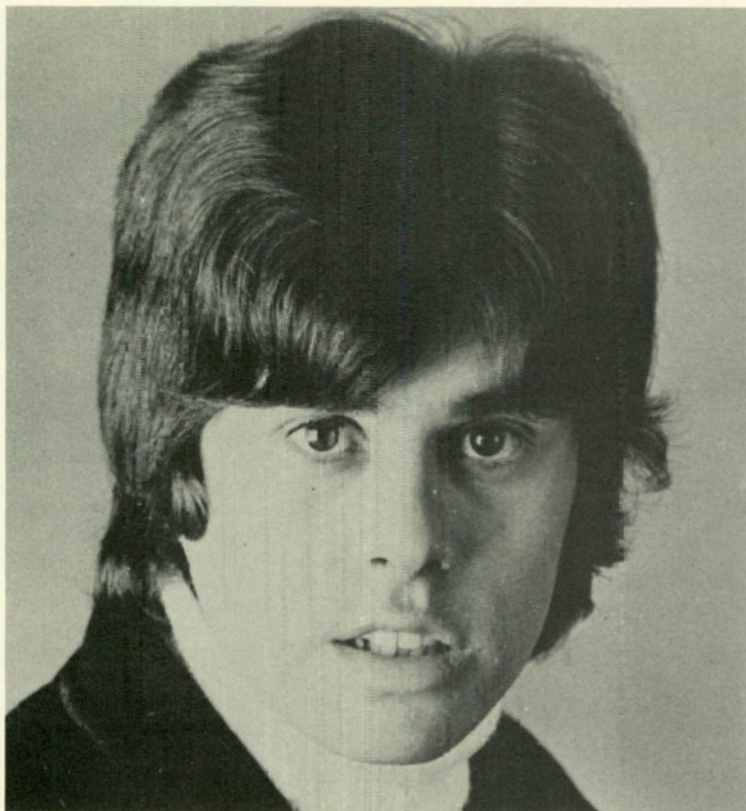
Hank Snow

appeared on the Cash show and is on the bill at the Rock Festival in Toronto this September.

However, they were unanimous on two things: Country music has been popular in Canada for a long time and right now Country artists are the top sellers. Country music is changing, and while there will always be the traditional Country sound to answer the demand of the hard core fans, they see Country music blending with Folk, Rock, Underground and even Classical to evolve into the pop music of the near future. ★

Mr. MacLaurin is a Toronto freelance writer.

# B R U C E H U A R D



by Normande Juneau

Bruce Huard hails from Sorel, just outside Montreal, on the other side of the islands. Born under the sign of Cancer, he already had the makings of a future artist. Bruce spent a warm and happy childhood with his mother and his only brother, and just before he was old enough to go to school, his family moved to St. Hyacinthe where he was educated.

Bruce was seriously considering entering the graphic arts field when, toward the end of his high school studies, he met four musicians who called themselves, The Dots. They were soon to become the best of friends and within a few weeks Bruce, then 17, was singing with the group. And so, the Sultans were born!

The Sultans did not have to wait long for recognition. One year after the group was formed, they got their first break by winning an important contest in Drummondville. In 1965, the CBC signed them for *Bonsoir Copains*, a CHLT-TV series. From then on, their popularity grew as all the youth of Quebec danced to the rhythms of their music at one time or another. Then, at last they recorded their first single, "Vivre sa vie", which was so successful that they were soon to release a second and equally popular record.

Many singles followed in quick succession until they eventually cut an LP, the first in a series of four, each of which sold in the thousands. No Canadian group had ever won such quick popularity. In 1966, the Sultans were elected the Group of the Year. A year later, they won the *Midem Trophy* which was to be awarded to the most popular group in Canada. By the time they recorded "A toi que je pense", they were almost at the peak of their career.

But the group had to make a crucial decision: whether to withdraw from the scene, letting the public remember them as a group which had known nothing but success, or to continue and one day, perhaps, be overshadowed by another group. The Sultans made up their minds quickly. They were all still very young, the music scene had enabled them to earn a small fortune and each of them wished to continue his studies. So, on January 28, 1968, they gave their farewell performance at the Centre Paul-Sauvé before an audience of 8,000 fans. A performance none of them is likely to forget.

At that time, Bruce had not yet decided about his future. However, some time later, while travelling through Europe he had the opportunity of watching Humperdinck perform at the Palladium in London. And overwhelmed by the artist's talent, he decided right there and then to pursue the big adventure alone.

Bruce first hit the charts with "L'Amour, l'Amour". In September, already a big name, he joined the Staro-van on a tour and astonished everybody with his free and easy manner and style, which the accompaniment of Jerry De Villiers' orchestra helped to make even more dramatic. Bruce's personality had been completely changed: his stage presence, his clothing, his dancing, everything was beautifully smooth. His first LP was released recently, and one of the songs, "Seuls", is a greater success than was ever anticipated. Bruce is on the way up. But that can only be the beginning; he knows that staying on top is what really counts, and he is working hard to make his present success a lasting reality. As his managers put it 'You've had only a glimpse of what he can achieve. We haven't even begun to show you the real Bruce . . .'

But success is not without its disadvantages, as Bruce found out: his popularity leaves him very little privacy. In Montreal he cannot go out without being immediately besieged by huge crowds which, of course, he does not always find pleasant. ' . . . At first you feel elated and proud when people recognize you in the street. It is proof that you made a name for yourself. But when this kind of incident occurs every time you set foot outside, you soon find it a bit of a nuisance, as it curtails your freedom considerably.' Every week, he receives hundreds of love letters. Even suicide threats! Every time he makes an appearance, some young girl faints.

The Sultans worked together to overcome the many obstacles they encountered when they were still struggling for recognition. They shared the same emotions and have much in common. The Sultans are bound together by the same adventure, and for each of them this adventure has become a beautiful memory, a dream come true. That's why they are so close, and it is also why Bruce remained with them in St. Hyacinthe. He does not want to move to the big city, because for him Montreal is merely a place of business, but in St. Hyacinthe he is happy and at peace.

Naturally, the work he does brings him a lot of money—part of which is invested—but it does not go to his head. Every week, part of his fees is invested so as to earn him an interest. A star has an image to keep up, however, and that can be a strain on finances. Expenses are proportionate to the gains. You must pay the musicians; must always be dressed in the latest styles. And then, for Bruce, there is the Shelby, a car which is fairly expensive to service. Even though he makes enough money to buy just about everything he wants, Bruce is quite moderate in his tastes. He lives a simple, almost ordinary existence, and does nothing really extravagant. Aside from his work, he has really but one passion: sports cars.

Having stepped into the professional music scene when he was still a teenager, Bruce could hardly be said to have lived like any other young man of his generation. His career absorbed much of his attention and took precedence over all his other interests. But through it all he managed to keep a cool head and is today as always a remarkably well adjusted young man whose unspoiled personality most certainly did much to win him the success he enjoys.

Bruce believes in love. He dreams of a meaningful and simple relationship, and so would not wish his wife to be in the same field as he. His ideal of a wife is a tender and understanding girl with whom he could relax from the tensions of his work.

'It's important for an artist to find in his home an atmosphere totally different from that which he experiences in his professional life. His home should be a haven where he can forget; if only temporarily, the difficulties with which he has to deal at other times. No artist can last very long unless he has such a haven where he can recharge his batteries and find new energy to cope with his everyday problems.' ♣

## GEORGE FIALA

by Francean Campbell

For such a genial fellow George Fiala was an outraged, angry man. He had just spent two weekends at conferences, taping for broadcasts the music of some young composers. 'Electronic tape!' he fumed. 'Long, thin, beautiful, but pale and faceless electronic tape; disjointed accumulation of sounds and piercing, ugly noises . . . I hate it! I never fight anything new, but I reject meaningless exploitation of technique! If I want to read a dirty book I'll do it. But I hate to read that music!'

I had found him storming around his little office — tall, balding, glowering. He had been hammering out these thoughts on his old CBC typewriter; he tore the sheets from the machine and shoved them at me. I suggested he march down to the *Montreal Star* with them. (He did, and *The Star* printed them). But what was really troubling George Fiala was that people are two-faced about the new music. In the hall they pretend to like it; on the way out they damn it. 'The worst kind of aesthetic suicide, I call it. I refuse to go along with it. I have been advised to be myself, whatever happens, and that is exactly what I am trying to do.'

He makes no special claims. 'Fiala has no style,' he says: 'not in the sense that Bach has a style, or Beethoven, or Stravinsky. I am very small.' But he talks about his experience in music as a growing and developing thing, from sound musical beginnings back in Kiev where he was born forty-six years ago. Serialism, for example; Fiala encountered it intimately in Brussels in the late 1940's but continued to depend on tonality in his own music until 1961 when he felt he was ready to accept serialism into his vocabulary. But he maintains that it's what he does with it that matters; that music does not need to sound dodeca-phonous and that his rarely does.

Fiala has startled the public in recent years through several works for solo instrument and orchestra. Most recently it was a "Divertimento Concertante" written in 1965, for violinist Eugene Husaruk, a fellow Ukrainian-Canadian who also acted as consultant on the work, and who played it with the Montreal Symphony last season. There have been two further concerto-like works from him. Both were commissioned text pieces for the candidates in the celebrated *International Competitions* held every year in Montreal, and both were for piano and orchestra. Fiala regards these as highlights in his experience.

Then tension inherent in the occasion played its part, in both cases (1965, 1968), of course. Candidates in the competitions do not see the 'imposed' work until exactly one week before they must play it in public, with orchestra. And the public, brought to a pitch of excitement over several weeks, hears the work over and over and comes to know it with a fierce, personal anxiety.

These 'imposed' pieces stand now in-

dependently on their own merits; more than one participant has taken a Fiala into his repertoire — among them, Tatyana Nikolayeva, a member of the competition jury, took the "Capriccio" (1965) home to Moscow and played it with success. But the real fun of the 'test pieces' is the lasting musicality of them, their utterly pianistic qualities (Fiala is a pianist); the lyricism, variety, toughness (a fugal cadenza in the 1968 piece); the counter-rhythms . . . a little of everything in a logical whole. And again, the clarity.

He likes clarity: clear structure, clear direction; consistency and logic are uppermost, and nowhere are these more evident than in the chamber music. 'Chamber music', Fiala says, 'is different from any other kind of music. I try to make the men enjoy what they are doing. Music should exist outside philosophy, or aesthetic issues, as a self-sufficient art with no literary explanation. I would like to see a return to the practices of Haydn and Mozart: optimistic music — not necessarily easy, not simply recreational — but pleasing, full of light, and fun. Of course, I would not write like this for large orchestra . . .'

His foundations in Kiev are worth thinking about. The Fiala family was musical and there were opportunities all around for music experience. But the training was tough: specialized music school, one of the earliest to be founded after the revolution; immediate entry to Conservatory where the work was heavier, George believes, than anywhere then or since. Later in Brussels on a Vatican scholarship there were three years, writing constantly in an atmosphere alive with ideas and with meetings with vir-

tually every prominent composer of the day.

Fiala looks on those years as his formative period, of a kind that every young composer should have. Oddly enough, there is little in his works to-date to suggest that he was ever much attracted to opera, ballet, theatre or films, or even to vocal music — beyond a few isolated works. 'I just didn't happen to have the chance' he shrugs. It seems more likely that Fiala's own statement about music as a self-sufficient art is relevant, and that music, needing no allies, remains for him an absolute art.

He may break this semi-silence in the near future. As he is 'contemplating' a cycle of songs for Maureen Forrester — motivated by the translations of contemporary Russian poets by Robert Ford, Canadian ambassador to the USSR. 'A very special project', he says. But he is more prepared to talk at the moment about his "Rhapsody Concertante" for violin and orchestra, just completed, or his "Cello Sonata" and "Serenade Concertante", both for Walter Joachim. Or his new symphonic suite "Montreal", written on commission from the Quebec Ministry of Culture, with the enthusiasm of Mayor Drapeau behind it. The suite ranges round the city like a tourist bus, and does not forget the Metro; the closing movement of the suite is entitled "Man and His World".

I had noticed a second old typewriter in his small plain office, at the CBC. The keys were Russian. Multilingual George Fiala is a music producer in the Russian section of the CBC's International Service. From day to day he gathers on tape examples of new Canadian music; once a week he sends out a fifteen minute show of music and comment by short wave, and on tape by surface. He is the sole professional musician in the International Service and he is left alone to do as he chooses, to be himself. ♣

Miss Campbell is a freelance writer.



Irene

## A CANADIAN'S VIEW OF COUNTRY MUSIC '69

By Ron Clingen

A continuing surge of popularity is sweeping country music to unprecedented heights across North America. Even Europe, Japan, South Africa and Australia have been caught up by the country sounds.

October is International Country Music Month, a period set aside annually for spotlighting country music and backed by the Country Music Association to bring country music of all countries to international attention.

Hub of activity is Nashville, Tennessee, where this year the famous *Grand Ole Opry* will be celebrating its 44th anniversary. Disc jockeys, record company officials, singers, songwriters and publishers from across Canada and the United States will converge on Music City for the convention. Even charter flights are planned from Europe.

The *Opry* was initially responsible for putting country music on the road to international acceptance. The *Opry* radio program on Nashville's powerful WSM every Saturday night has drawn wide acclaim for the growing team of *Opry* performers, as has their TV shows built around the *Opry* stars.

But loyal fans who stand behind their favourite artists deserve a giant slice of the credit — as any country star will tell you.

While teenagers grow up and their love for pop-rock music may gradually wear off, country fans don't change. From childhood to declining years, most remain true to what they proclaim as 'our kind of music'.

To boost the cause and garner such loyalty, radio stations throughout the U.S.A. — and Canada — have been adopting country music formats with outstanding success. During International Country Music Month many pop and middle-of-the-road stations place added emphasis on the country sound. Everyone backs a winner!

And since — as Buck Owens puts it — 'country music is on the verge of reaching the masses', most program directors have no hesitation in upping their country music content for the month of October, at least.

A couple of years ago WWVA's Mack Wiseman recorded an LP of Canadian hits, and a bright new international spotlight was placed on Canadian country music during the summer months when the *Opry*'s George Hamilton IV released "Canadian Pacific", a collection of songs by Canadian songwriters. The title song — from the pen of Calgary's Ray Greff — was released as a single and enjoyed considerable popularity.

Besides Greff, Canadian country writers/singers who have made a mark in international circles include TOMMY HUNTER, STU PHILLIPS, GORDIE TAPP and GARY BUCK — all BMI Canada affiliates. Phillips in fact is now a member of the *Grand Ole Opry* and Gordie

Tapp is one of the writers of *Hee, Haw*.

Country music's Canadian popularity was once confined to 'pockets' of the nation's vast expanse. Particularly prone to it were bustling central Canadian towns and communities in Canada's west and throughout the Atlantic provinces.

All that has changed now and Torontonians who tune in CFGM's round-the-clock country entertainment are as avid fans as the farm boy who listens while doing the morning milking.

Recent years have also brought a bit more sophistication to country music — some even say it has gone 'uptown'. But by moderating the localized flavours a degree or two, country writers and performers have opened the doors to large new audiences.

Artists like Glen Campbell have capitalized on the growing popularity of country music and even contributed to it.

Dozens of others have benefited from their partial association with the country sound to the extent that there are now very few big name recording artists who have yet to dabble in the country field. Established stars who have tried it with success include Perry Como, Don Cherry and Dean Martin, while Patty Page and Dinah Shore have returned to their beloved South to recapture the flavour and sound on which they broke into the business.

Others—among them Conway Twitty and Jerry Lee Lewis — have abandoned the pop field and reverted back to country. Since the market for country shows no signs of lessening, more artists will likely make the switch.

Unfortunately, from a Canadian point of view, most of the established country artists are U.S. citizens and too many of their songs deal with American cities

and states. The past few years have brought the release of an increasing number of good songs by and about Canadians, but most have received only limited U.S. distribution and air play. The big name United States performers, like Johnny Cash, Buck Owens and Sonny James, make numerous personal appearances and good revenue in Canada which should recommend the reciprocity of their recording worthwhile Canadian music and opening their personal appearance dates to include aspiring Canadian talent. 'Show biz' like any proper business is only good when it truly works both ways.

The difficulty encountered by Canadian singers attempting to break into the lucrative U.S. market is often discouraging, but songwriters face even greater obstacles. U.S. publishing companies have a virtual stranglehold on material recorded by Nashville artists.



Gordie Tapp

Robert C. Ragsdale



Mac Wiseman

William E. Smith



Only a few — George Hamilton IV among them—have crashed the barrier and made extensive use of songs written by Canadians.

Although Hamilton has used a significant amount of Canadian material, his summer '69 lp must be regarded as a breakthrough. It should open a new market for many aspiring writers north of the 49th parallel.

The search for new and different material has picked up tempo because of the rapid growth of the country music business. Writers who at one time could easily keep pace with the demand are snowed under. Some of our good Canadian writers with material that had gone almost unnoticed are beginning to capitalize on the current country music scene and get that long-deserved break. E.g. ALEX BARRIS's "Growin' Up" is **Tex Ritter's** current Capitol release and has been picked by all the trade papers to be a hit.

Even England has been engulfed in country music fever and many 'old country' recording artists are cashing in on the Nashville Sound. Deejays and fans from the Greater London vicinity are bound by chartered plane for the October convention in Nashville to see their American heroes in their adopted home town.

Normally, the rise to the top for any musician is difficult and achieved only after years of hard work, with a 'break' or two thrown in for good measure. But country performers have one decided advantage once they do hit the big time.

Country fans are known for an undying allegiance to their favourites. And even though a singer may lose some of his sparkle and showmanship over the years, his followers will still buy his records and turn out to see him when he appears in their locality.

This true-blue dedication has set country music apart from its competition and has instilled in its performers a corresponding kinship with their fans.

Across Canada, thousands pour into arenas, music halls, theatres, football stadiums, and fairs to listen and applaud as top-flight country singers let loose with their toe-tapping best. Even the coldest day in the winter won't discourage 'dyed in the wool' fans as they head out to the country shows.

Over the past decade, the followers have been joined by people who at one time closed their eyes and ears and mistakenly branded country singers and their audiences as 'hayseeds'.

Perhaps all that's needed now in Canada is more country music in radio programming and development of a country centre — maybe a Canadian Nashville. The role played by Stratford, Ontario in kindling new interest in Shakespearean drama could well do likewise for country music in some Canadian town.

Attempts have already been made along this line, but none has really caught fire yet. Some keen promoter, with the full co-operation of music recording and publishing companies, singers, writers, and deejays should be able to do the trick. 🌟

*Mr. Clingen is a country music critic and columnist of the Ottawa Journal.*

## MUSIC IN CANADA

### Concert

□ CBC radio presented a series of six concerts—two per week—commencing on July 22nd from the Stratford (Ontario) Music Festival. The second concert in the series entitled *Chamber Music* premiered a work "Remembrances" — for piano, harp, trumpet, horn, trombone and electronic tape — by **JOHN HAWKINS**.

The concert of July 31, premiered "Mobile IV"—for voice and nine instruments — by **BRIAN CHERNEY**, the 27-year old composer from Peterborough, Ontario. The programme of Thursday 7th. August, offered the premiere of a work for twelve instruments by **GILLES TREMBLAY**, entitled "Chants 111".

□ "Quartet No. 2" by **BARBARA PENTLAND** was premiered recently by the Purcell Quartet at the Art Gallery in Vancouver. In his review in the *Vancouver Sun*, Lloyd Dykk wrote '... And then in an entirely different structure, Barbara Pentland's arresting quartet in a Schoenberg mould, full of strange note patterns, tonalities and resolutions, ranging in technique from bowed pianissimos so frail they were almost subliminal, to grating sweeps that made the violin bow seem like a saw.'

□ A prize of \$250.00 is offered for an



Gilles Tremblay

organ work—of not more than 20 minutes duration — suitable for performance on a three manual instrument of classical design (specifications supplied upon request). The competition is confined to Canadian citizens or residents and entries must not have received prior public performance. Works must be submitted under a nom-de-plume with the name of the contestant included in a sealed envelope. All enquiries should be addressed to:— Organ Composition Competition, First — St. Andrew's United Church, 350 Queens Ave., London 14, Ontario.

□ *Louis Riel*, by **HARRY SOMERS** is the CBC's first opera to be telecast in colour. It was videotaped at the end of June/early July, and will be broadcast at a date to be announced.

□ The French press acclaimed contralto Maureen Forrester for her 'incomparable voice' after a concert at the annual *Festival du Marais* in Paris, at the end of June. Jean Cotte, music critic of the mass circulation daily *France-Soir*, wrote that her voice — '... charged with passion and darkness. ...' — was one of the most moving, since that of the late Kath-

leen Ferrier. Included in her programme were works by **OTTO JOACHIM**, **JACQUES HETU**, **HARRY SOMERS** and **JEAN PAPINEAU-COUTURE**.

□ "Son of Heldenleben" by **R. MURRAY SCHAFFER** was included in the programme of The Montreal Symphony Orchestra during its second concert at the National Arts Centre, Ottawa, in June and was very well received. (*The premiere of the work, commissioned by the MSO was reported in The Music Scene in January/February this year.*)

□ The Festival Singers recorded a programme in St. James' Cathedral in the *CBC Toronto Festival* concert series early in July. In his review, Kenneth Winters in the *Toronto Telegram* wrote '... At the outset of their programme, I thought this might be one of those exciting times when they justify all our pride in them and perhaps even their own. They sang **HEALEY WILLAN's** "Gloria Deo", with the assurance of deep knowledge and affection. No opportunity was missed, no fine point unheeded in their performance, and the wonderful quiet gathering of the fugue was a typical demonstration of the kind of insight we expect of them. ...'



Barbara Pentland

□ "Fantasia for Orchestra" by **HARRY SOMERS** was performed by the Detroit Symphony Orchestra under Montreal conductor Pierre Hetu, at the Ford Auditorium, Detroit, at the end of June.

□ Elvira Lobe gave the first of a series of three piano recitals at the Tabaret Hall in the University of Ottawa, early in July. Geoffrey Thomson of the *Ottawa Journal* wrote '... The rest of the programme, however, was wholly convincing and thoroughly enjoyable. The "Rondo Enfantine", by **FRANCOIS MOREL**, certainly lived up to its title; its naive themes, mischievous dissonances and abrupt phrases caught to perfection the happy-go-lucky moods of childhood.

Equally successful were the "Habitant Sketches", by another Canadian composer, **VIOLET ARCHER**. The three short movements entitled "Gig"; "A Church Scene" — in which the composer revealed an unusually sensitive ear for the harmonics and overtones of church bells — and "Christmas in Quebec" — which gave us the French carol tune known to English choirs as "Angels from the Realms of Glory", to an accompaniment suggestive of sleigh-bells. 🌟

Bruno Massenot

# POP

□ A selection of some of the best of the early Laurel & Hardy films is currently being presented weekly on the CBC TV network Entitled *The Original Laurel & Hardy*, the films are all silent two-reelers made by Hal Roach in the late '20's. Musical accompaniment for the telecasts is provided by the well-known Toronto pianist, **HORACE LAPP**.

□ Country & Western fans jammed the Ormstown Arena in Quebec, in June, for one of the CBC radio series, *On Stage — Country Holiday*, which was recorded for broadcast on Saturday, July 12th. The programme included **Roy Drusky**, one of the biggest names in the Country & Western field, who has won numerous awards including six Writer Awards from BMI, **DOUGIE TRINEER**, **BOBBY HILL** and The Canadian Country Boys, and **PAUL MENARD**.

□ *It's Our Stuff*, is the new TV showcase programme for The Good Company which is aired on the CBC every Monday evening at 9. The theme song "Stuff" was written by **MARK SHEKTER**; **VERN KENNEDY** is one of the arrangers and the musical director is **JIM PIRIE**. On the opening show — June 28 — **DEE HIGGINS** sang **LEONARD COHEN's** song "The Story of Isaac". Each programme is introduced by **ALAN THICKE**.

□ Vancouver will soon be recognized



Bill and Ben Bogaardt



Alex Barris

as a top recording centre with quite a few excellent groups recording in such studios as Aragon and Telesound etc. Movies are also in the news and a recent release *A Cold Day In The Park* has received wide acclaim. More movies will be produced in the Vancouver area shortly with Hollywood Producers looking for less expensive locations. *Buck Owens On Tour*, produced by Jack McCallum — a veteran with more than 20 years experience — has been playing to packed houses. McCallum during this production became an ardent country music fan. He is now preparing a Country Music Spectacular, which will feature 50% American and 50% Canadian talent. Hank Thompson and his Brazos Valley Boys, **Ferlin Husky**, **Mary Taylor**, **TOMMY HUNTER**, The Rhythm Pals, **Debbie Lori Kay**, **RUDY HAYDEN** and his Golden Nuggets—this group will feature a song by Rudy "Pollution", which was released recently as a single and is already showing some action on C&W stations. Due for release in 1970, the film will not show the artists on a stage, but will highlight the outdoors — The Kelowna Regatta & Calgary Stampede etc — bringing in the beauty and scenery of British Columbia and Western Canada.

□ **ALEX BARRIS**, the former *Toronto Telegram* columnist, TV script-writer and host of the show *The Barris Beat*, has written the song "Growin' Up", which was recorded by **Tex Ritter** and is issued on the Capitol label. Both *Cashbox* and *Billboard* have included the song in the top 100 Country listings, for several weeks.

□ **'SKIP' PROKOP** and **PAUL HOFFERT**

of Lighthouse are writing the music for the film *Flick* — a science fiction movie dealing with the take-over of a human brain by implanted electrodes operated via remote control. The 35 MM wide screen colour production which started shooting in Toronto on August 5th, is the first of three feature films being produced by Agincourt Productions Ltd., over the next two years.

□ **BILL & BEN BOGAARDT** are back in the news with the release of their first U.S. single, "River You Must Flow", which was written by Bill, backed with "Ghost Riders In The Sky". Released on the Cavern label, the recording is steadily rising in popularity since it was issued at the end of July, as the brothers concluded their American tour in Kansas City.

□ *The Ecstasy of Rita Joe*, the play by **GEORGE RYGA**, was broadcast on August 12th. on *CBC Tuesday Night*. The broadcast was recorded during a performance at the National Arts Centre, where the play was staged during the two-week opening festival at the Centre.

George Ryga is a Westerner whose work has often been broadcast on CBC radio and television. He comes from Alberta and studied at the Banff School of Fine Arts under a scholarship from the IODE. Most of his work has centred on the people of the prairies, usually the poor and outcast. Like his television play, *Indian*, *The Ecstasy of Rita Joe* is based on his own observations of the Indian tragedy, when he worked alongside Cree Indians on his father's farm in Northern Alberta. The broadcast was prepared by the International Service of the CBC. 🍀

## Congratulations

□ **DENIS RILEY** has accepted a fellowship at the University of Iowa to complete work on his Ph.D. and he will be teaching at the Music Department in the fall.

□ **PAT DISTASIO** won two *Certificate of Merit* awards in this year's Canadian Television Commercials Festival. He won a certificate for his film score in both the English and French versions of the Canadian National Railways commercial *Omnibus*.



Pat Di Stasio

Arnott Rogers Batten

□ Gilles Lefebvre, general director of Jeunesses Musicales du Canada, has been elected president of the International Federation of Jeunesses Musicales at the 23rd. Annual Congress in Budapest, in July.

□ Toronto's 26-year old **GRAHAM TOWNSEND** won the Canadian Open Oldtime Fiddling Championship at Shelburne, Ontario, for the second year in succession. He also won the championship in 1963. More than 10,000 people attended as over 90 competitors took part in this the 19th annual competition.



Graham Townsend

Canadian Country Music Publications

□ "PROMOTE CANADIAN MUSIC FIRST" was the theme around which Modern Music Limited of Vancouver, British Columbia built their display at the 17th Biennial Convention of Canadian Federation of Music Teachers' Associations, held in Victoria, B.C. from July 7th to 11th.

Over 250 music teacher delegates from all provinces, including representation from the U.S., were enthusiastic in their perusal of Canadian publications.

A new record and music package featuring Canadian composers, co-ordinated by BMI Canada Limited, created great interest throughout the Convention in serving the promotion of Canadian music. ★

## TORONTO'S FIRST POP FESTIVAL

By Ritchie Yorke

You've got to hand it to them. John Brower and Ken Walker, the two young organizers of the first Toronto Pop Festival (which took place on June 21st and 22nd) hardly put a foot wrong.

In bringing Canada its largest ever collection of pop talent (\$120,000 worth), Brower and Walker somehow managed to co-ordinate the myriad of details necessary to ensure a successful event — amplification, refreshments, Customs clearances, efficient police control, advance press publicity and a thousand other factors.

It was, by all accounts, an incredibly successful event, and not only economically. Compared with most of the summer's U.S. pop festivals, the Toronto Pop Festival was the most successful

CHUM-FM and myself.

It was obvious that a successful Festival would have great bearing on our own futures — what's good for Toronto pop is good for the people involved with it — and we set about making recommendations with almost reckless abandon.

Before deciding on a final talent line-up, we'd endeavoured to get the Beatles, the Rolling Stones, Aretha Franklin and even Elvis Presley. Where artists had ceased making personal appearances years ago we still tried to persuade them to make one exception.

Talent booking was completed in May and everyone was pleased. It included many artists who were eminently well-known enough to headline a Festival of



Motherlode

Mado Productions

operation of its type since the original Pop Festival at Monterey in 1967.

It all started in February when Brower and Walker decided that the time was ripe for Canada's first rock festival, using top international names. They enlisted the financial support of two other partners, one of them being George Eaton, and then set out to find the necessary talent, essentially the key to the success of a Festival. Their previous experience in concert promotion was of great value and they also enlisted the aid of a team of young Torontonians who make their living from pop. This artistic consultation committee included Keith Hampshire of CKFH, Peter Goddard of *The Telegram*, Kim Calloway of

their own, such as Blood, Sweat & Tears; The Band; Steppenwolf; Johnny Winter; Procol Harum; Sly and the Family Stone; the Rotary Connection; Chuck Berry; Tiny Tim; plus Canadian groups like Motherlode with **STEVE KENNEDY, WM. "SMITTY" SMITH, KENNY MARCO**, Wayne Stone; and Nucleus with **GREG FITZPATRICK**, Danny Taylor, Bob Horne, Hughie Leggat and John Richardson.

Prior to this Brower and Walker had been busy deciding on the site for the Festival. There wasn't an indoor area large enough to hold the anticipated crowd, so they decided to risk the weather and hold the Festival outdoors

Con't on page 13



# MARIPOSA FOLK FESTIVAL

by John Norris



Bruce Cockburn

William E. Smith



Bonnie Dobson



Edith Fowke

William E. Smith

In its ninth year, after many trials and tribulations, the Mariposa Folk Festival finally came through with flying colours. The three day event, held July 25-27 at Toronto Island, drew capacity crowds of 8,000 for each evening and at least another 10,000 for the daytime workshops.

While the presence of Joan Baez may have been partially responsible for the large attendance—and her special aura hung heavy over the event—the multiplicity of music and performers is what really makes Mariposa a fascinating experience. The heart of the event is the daytime workshops where you can stumble across the famous performers, where the would-be musician finds out how it's done. Guitarist David Rea was everywhere — assisting and participating — and his impromptu duets with cajun fiddler Doug Kershaw could propel him into the closed world of Nashville. Kershaw's appearance wasn't planned (he had made a concert appearance elsewhere in the city and decided to stay over), unlike old-time banjo virtuoso Paul Cadwell who dazzled his listeners with his fast-fingered renditions of older melodies in the style made famous around the turn of the century by Fred Van Epps and Vess Ossman.

The workshops also showcase new talent and this year it was **DAVE BRADSTREET** who came to the attention of a



Oscar Brand

wider audience and the possibility of a recording contract as a result of his performance on Friday afternoon when he shared the stage with such other budding songwriters as **MOSE SCARLETT**, **SHIRLEY ROSE EICKHARD** and **MOE EWART**.

The opening night program was all Canadian and ranged from the raunchy pop-oriented country music of Ian and Sylvia to old-time fiddling by three performers from Cape Breton Islands. This diversification of music reflected the size and variety of backgrounds that make up the Canadian experience. **Joni Mitchell** returned, once again, to Mariposa and lit up the stage with her special quality and introduced a couple of new songs (with piano rather than guitar accompaniment). One was another of her introspective love songs and the second — "He Played Real Good For Free"—crystallized in song a moment in her life. The Mariposa audience discovered a new talent that night — songwriter **BRUCE COCKBURN**, whose highly personalized songs produced an emotional, enthusiastic response. **BONNIE DOBSON**'s return to prominence has been heralded by a new album and several of these songs "Morning Dew", "Let's Get Together and Rainy Windows" were a part of her presentation. French Canada was illustriously represented by the dynamic exuberance of Gilles Vigneault whose popularity has risen since his initial appearance at last year's Mariposa. The Scottish-Canadian heritage was perpetuated by **John Allan Cameron** and **Alanis Obomsawin** reminded everyone that it was the Indian who once occupied all of this land.

Saturday night's program was a fascinating glimpse at the two major strains of music in America—country music and the blues. The New Lost City Ramblers' eclectic interpretations of various mountain styles set the mood but it was the authenticity and brilliance of **Doc Watson** that really made this music live. **Mac Wiseman**, minus his band, sang songs associated with country music stars down through the years and **Don Reno**'s band put it all together in the blue grass style that currently represents one direction of country music.

The blues story began with African dancing by **Makeda Myorba** and was picked up by the acapella singing of **Bessie Jones** and the Georgia Sea Island Singers. This quintet electrified everyone with their highly rhythmic, very moving religious songs — and everyone felt the message. The appearances of **Jesse Fuller** and **Taj Mahal**, good though they were, were anti-climactic after the human electricity of those five elderly people from the South.

While Sunday night belonged to **Joan Baez**, there was much strength in the authenticity of **Jean Ritchie** and **Jean Redpath**, the humour of **Vera Johnson**, and the versatility of **Michael Cooney** and **Oscar Brand**.

Mariposa is a warm friendly experience — something to be shared with other people and it should be even better next year. 🌟

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

Con't from page 11

at Varsity Stadium in Toronto. The rain insurance policy cost the princely sum of \$11,000, but this ensured that if it did rain after the artists had arrived, every member of the audience would get his or her money back.

There was a shower on the Sunday night, but it appeared to have had some sort of divine inspiration. **Dr. John** the Night Tripper, a Cajun rocker, had arrived on stage and began his rain dance type of act and suddenly it started to rain. The audience of more than 30,000 stood and cheered. And then, at the end of **Dr. John**'s act, the rain left as suddenly as it came.

The conditions at the Festival were generally good. The sound system, imported from Boston for the weekend, worked in excellent fashion and the audience appeared to enjoy the communal spirit of sitting on the grass in close proximity to one another. It was, as they say, a pretty groovy thing.

Of the 50,000 or so who attended during the weekend, approximately 15,000 had come from out of town. The visitors were mighty impressed with how things

tic City, **SKIP PROKOP** of Lighthouse (the 13-piece Canadian group signed to RCA) was greeted with a standing ovation simply by mentioning the word Canada.

'It was simply beautiful', Prokop said, 'so many kids like the sound of things in Canada'. Further comments came from **Steve Kennedy**, tenor sax player with Motherlode (this group is scoring right now with a song called "When I Die"), 'The Pop Festival certainly did no harm to the Canadian image. Add to that the popularity of the Rock Pile, which has been bringing in top U.S. talent to play alongside Canadian groups, and you can see why the word is out that Canada is a groovy place to be.

The Festival received widespread favourable press coverage in Canada with several cities, such as Winnipeg, Ottawa and Montreal sending in pop writers to cover the event.

100,000 copies of a book called *Toronto Pop* were sold at a dime a copy. The book featured stories and pictures of the artists taking part in the Festival. There are plans for *Toronto Pop* to become a regular publication.



Nucleus

happened in Canada.

Many people came in from Montreal, and **Robert Charlebois** found ready support from them. It was, in fact, a great weekend for Canada.

Several of the top stars, including **The Band**, **Steppenwolf**, and **David Clayton-Thomas**, the very vocal vocalist of **Blood, Sweat & Tears**, were making their first return appearances since making it internationally. There was more than a little nostalgia associated with that.

It also tied in with the widening interest in Canada south of the border. *Rolling Stone* magazine, regarded in the U.S. as the bible of the pop scene, reported in a recent issue: 'Toronto's first pop festival was a spectacular success — big crowds, no violence and excellent music and performances. Held at Varsity Stadium and Arena, the two-day Festival drew more than 50,000 persons including an estimated 15,000 out-of-towners, most of them from New York and Michigan (some cars and bikes carried tags from as far away as Kentucky and Missouri)'.

The good vibrations from the Toronto Pop Festival were felt so strongly in the U.S. that at the August festival in Atlan-

The Festival was so successful that **Brower** and **Walker** scheduled a September rock 'n' roll revival. Already they've started planning the Toronto Pop Festival for 1970.

Several large companies have approached their office to see if they can somehow become involved in next year's Festival. After all, they figure, something should be sold to so many kids gathered in one place.

All in all, it was as *Rolling Stone* magazine put it, 'a spectacular success'. It will be a long time before young Canadians forget about the first Toronto Pop Festival. If the second of the now annual festivals is only half as successful as the first, it will be a heck of a good thing to be at.

As one long-haired, barefooted girl aptly put it: 'This is the greatest thing that ever happened to pop in Canada. If only they could organize one every weekend. The music was fabulous and just being there with so many people who think and act like I do was like a real utopia. It was really far out'. 🌟

*Ritchie Yorke is pop music critic of the Globe and Mail.*

# NEWSLETTER

Greetings:

One again it's Autumn in our land and the joyous days of harvest and thanksgiving are with us.

realize the full fruits of our labours as well as being the formative period when we plan and chart our future

It is not by accident that our fall days are perhaps our busiest for this is the time that we see and production and new season's activities.

Canada is blessed in many ways — so many in fact that in our 'business' we may take some of these for granted. An apt example is highlighted each autumn when October comes along in its guise of 'International Country Music Month'.

Canadians in all walks of life and in communities all across our land have always appreciated our common country ties and the broader outlooks that they produce. The 'country' and the 'city' are intermixed in almost all of us and thanks to a bountiful Providence we have (and take for granted) rural roots that have nourished much of our culture and ways of life and left most Canadians largely and honestly free of false and snobbish poses of pseudo sophistication.

Not being inhibited with such complexes most Canadians have always accepted and appreciated what has become known as 'Country' music just as they have most other forms and types of music and have woven it into the honest working democracy of our Canadian culture.

Such was not the case in other places where false prides and prejudices had unfairly downgraded or tried to ignore country music and its creators and exponents. With the wisdom of hindsight I think I may safely say that the resurgence of country music in the U.S.A. could not have occurred without the proud help and encouragement that it received from BMI when others were trying to put it down or deny it its proper existence. When Madison Avenue ignorantly scorned it as 'hillbilly' and Broadway proclaimed it as 'garbage', BMI called it 'ours' and encouraged its recognition and use as being part of the basic music of America as, of course, it was.

As all Canadians know, and as most of our U.S. cousins are realizing, Canadians are Americans and much of the country music of North America is more closely related in source and acceptance than has been realized. Musically the distances between many parts of our two lands have been shorter than the miles that separate them. Acadia and the Bayou country are historically and musically intertwined just as are so many other examples that could be aptly mentioned.

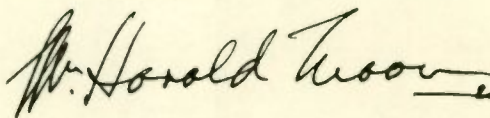
Thanks to the formation of the Country Music Association and the dedicated and unselfish devotion of its founding membership, Board of Directors and officers its outlook has always been 'international' just as its base has properly been in Nashville. In those all-important beginnings 'international' meant Canadian as the CMA directorate and officers included Canadian representation throughout its first decade of service.

It was due to this Canadian representation and participation that what was conceived in the U.S. as 'National Country Music Week' quickly became 'International Country Music Month' and which has now developed to world-wide dimensions.

The universality of country music and the loyalties and friendship that it develops are realities to cling to in the turbulent currents of this rapidly changing world. Just as progress and development are important and inevitable, so too are the eternal verities that in the lyrics and harmonies of country music bolster faith and unity in more and more people each year.

International Country Music Month, as always, falls in October and on behalf of our affiliated writers and publishers may I express real appreciation to all those who have widened the opportunities for our country music in the past. May we ask for your redoubled efforts in the new season symbolized by International Country Music Month.

Sincerely,



Wm. Harold Moon,  
GENERAL MANAGER

# WELCOME TO OUR NEW AFFILIATES

**PAUL LUCAS**, was born in South Shields, England, now resides in North Vancouver, British Columbia.

**VAL STEVENS** is a Torontonian who was born in Lintz, Austria. Val plays piano, organ, guitar and accordion.

**DAVID C. CLARKE**, who writes under pseudonym of David Carey, was born in London, Ontario. The son of a Baptist missionary, David was raised as a boy in Africa, and returned to Canada when he was ten years old. Following graduation from high school, he attended the University of Western Ontario where he majored in music, graduating with honours. David has an impressive background in musical comedy and has made his professional debut with the CBC. He is now giving serious attention to composing, which includes the score for a film now in the process of being shot in Canada.

**BOBBY BROWN** was born in Little Rock, Arkansas, U.S.A. but is now living in Montreal. His latest recording soon to be released on Allied, is entitled "Down at Big Mary's House". Incidentally, Bobby Brown owns and operates **WIN-BRO MUSIC**.

**DAVE DAHLGREN** hails from Winnipeg, Manitoba, plays piano, clarinet and, to use Dave's own words, 'some guitar.'

**LOIS HEYWOOD** lists gardening, painting, reading and swimming as her hobbies. Born in Burnaby, British Columbia, and now residing in Vancouver, Lois started writing at an early age while studying piano. She managed to have her first published song on the market by the time she was twenty years old. She has appeared on the CBC network; has had a recording out by The Four Diamonds on Coral and, after a period of ill health, is back composing again with a number of prospective records pending by several prominent artists.

**STEVE CYNORA** resides in Toronto, is married with a family of two boys and a girl. Born in Winnipeg, Manitoba, Steve has been involved in construction work for many years but this does not hinder him from writing songs. In addition to his song-writing activities, Steve has started recording and his first release is "Honkey-Tonk Boy" backed with "I'm Afraid" on the Sparton label. Two more sides are contracted and scheduled for release in the fall.

**DON COCHRANE** who hails from Kingston, Ontario, is married and has a rather nifty little trio called The Gamblers who back Don on his personal appearances in various clubs and lounges. He has collaborated on two songs — "Hey Uncle Tom" and "Whistle on the River" — which were recorded by The Mercey Brothers.

**JAYSON HOOVER**, was born in Edmonton, Alberta, is married and has been in the entertainment field since he was nine years old. Jason, who now lives in New Westminster, British Columbia, sings, plays bass violin and drums and, of course, writes songs which include the well known "King Size".

**HILLEL LEOPOLD** was born and reared in Montreal. His hobbies are sports and astrology and his burning ambition is to write a score for a Broadway or Hollywood musical.

**BONNIE DOBSON**, known around the world of music for her composition "Morning Dew" is embarking on a new recording career, details of which will be made public shortly. With about a dozen recordings of "Morning Dew" on the market, and others to follow, Bonnie has much to look forward to in our business. Not the least of the nice things happening for the charming Miss Dobson is a soon to be released album produced by the CBC (Dave Bird) for release jointly through Nimbus Nine Productions. The album incidentally contains five original songs by Bonnie including "Morning Dew".

**RAYMOND P. ALLGOOD**, leads a top country group known as Ray Allgood and the Country Rebels. He was born in Delhi, Ontario, about thirty-five years ago. Raymond has been playing guitar and singing country songs for years and at this writing has a new album on the market entitled "Here's Ray Allgood".

**THOMAS B. BANKS**, known in the business as 'Tommy' is a young and tremendously talented Canadian whose wide scope of activities in the music field include, record production, composing, arranging, artist management, performing, writing jingles, etc. In fact, it's difficult to think of a phase of the industry where Tommy Banks is not involved.

**HAGOOD HARDY** is a young musician who — as many people know — had his own trio for a good many years which was undeniably successful. Recently Hagood formed a completely new large group which received wide acclaim from an enthusiastic press as well as from the many customers frequenting Sutton Place where he was appearing.

**CATHY YOUNG** is an attractive young singer who is 'breaking out' on records and personal appearances in the United States and Canada. Her Mainstream album "A Spoonful of Cathy Young" was picked in the trade papers and her single, "Deed I Do", has already received chart action.

**IRVING DOBBS**, was born in Toronto where he still resides with his charming wife and three children. Irving attended Toronto Schools, went on to acquire a degree (B.Sc.) at Columbia University following a sojourn in the RCAF where he became a pilot. Irv has been active in the writing, and production, of dramatic and musical shows in the U.S.A. and in Canada.

**RAY PETCH** calls Calgary his home town and Calgary is where Ray has been very much involved in musical endeavour for a considerable length of time, quite a bit of his work being done for the CBC.

**LEON KOSSAR** is chairman of the Community Folk Art Council of Metropolitan Toronto. When the Metro International Caravan Executive Committee was appointed, under the chairmanship of John W. Fisher, Leon — in collaboration with **JOHN SIMS** — came up with the theme song "Magic Caravan", which was recorded by the Metro Stompers and released on the Melbourne label. The flip side was also written by John and Leon. Both were published by **NAVARAC MUSIC PUBLISHERS**.

**SAM BELL** was born in Montreal and lived in Toronto from the time he was

fourteen until he joined the army in 1951. He served in Korea and was wounded. Later he became a paratrooper and, after his discharge, he became a Forest Ranger in Northern Ontario.

**BOB HENDRICKSON** is married, has two children and resides at the present time in Brampton, Ontario. Bob's specific forte is writing country songs which he does extremely well.

**BOB BRYDEN**, who 'reluctantly' admits that he was once a drummer, now plays guitar, bass and keyboard instruments. He is currently the rhythm guitarist and one of the three lead vocalists with Allied recording artists, The Reign Ghost, whose first album includes eight of Bob's compositions. The group will be recording their second LP for Allied in August, a spectacular effort which will feature a twenty minute rock opera penned by Bob.

**BOB BROWNSCOMBE** is a member of a group called The Carnival, the recording artists who have appeared on such shows as *It's Happening* and *After Four*, etc. In addition to their recording activities, Bob and the group have taped radio and television commercials for Kelloggs, Dupont, Goodrich and others.

**JOSEPH MICALLIFF** was born in Malta, now resides in Windsor, Ontario, and is happily married to a charming girl who is also an artist. Joe has worked with many famous artists including Wilma Lee and Stony Cooper. **Stonewall Jackson, R. DEAN TAYLOR** and many others too numerous to mention. A chance personal appearance with Ferlin Husky — and a meeting with Ferlin's Manager Larry Graham — led to a Nashville recording session. The results can be heard on a new record by **TONY MYERS** and The Country Rhythm Kings recently released on the Quality label. Joe was the co-writer of both songs on the record.

**TONY MYERS** who, as mentioned above, has just completed his first Nashville recording session with the Rhythm Kings, was born in Tilbury, Ontario, and now lives and works out of Windsor. Tony is the co-writer on the songs just released on the Quality label the titles of which are "I Wonder Why" and "Remember, Remember."

**MICHAEL YOUNGER** operates a club in Toronto, where he has lived for many years. He has written a number of songs in that time, one of which "Let's Find It" has been recorded by **LES TASHER** on the Hollywood International label.

**CREAMY MUSIC PUBLISHING**  
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Winnipeg, Manitoba

**CITY MUFFIN MEN PUBLISHING**  
25 Adelaide Street W.  
Toronto, Ontario

**FLAPPER MUSIC PUBLISHING**  
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**NAVARAC MUSIC PUBLISHERS**  
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**POLLORT MUSIC**  
205 Avenue Road  
Toronto, Ontario

**EDITIONS CHRISTIAN JUILLARD**  
7 Dorchester West  
Montreal, Quebec

**"It strolls  
along  
city streets  
in overalls  
and  
high heeled  
boots."**



Just about twenty-five years ago, country music was unknown outside the small communities from which it came. Today, its rhythm is the beat of big-time entertainment.

Country music writers and performers have created a style that has won national and international fame. Their music is as familiar in cities around the world as it is in the places where they first learned how to make music touch the hearts of people. BMI Canada Limited takes pride in the tremendous part its affiliated writers and publishers have played in awakening the world to the human, natural beat of country music.

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