

# THE MUSIC SCENE

BMI

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CANADA



MAY — JUNE 1971

## S. Campbell Ritchie joins staff of BMI Canada

Cam Ritchie joined BMI Canada's executive staff as Assistant General Manager—Administration on April 1 with a broadcasting background to equal any Canadian's, but his interest in music and the creators of music goes back even further than his 35 years in broadcasting — back to his school days in Hamilton, Ontario.

While still a student in Hamilton he studied voice at the Hamilton and Toronto Conservatories of Music. In 1936 he joined Radio Station CKLW in Windsor, Ontario, as a staff singer and at the same time began his broadcasting career. He continued his music studies in Detroit and while in London, England, during the Second World War, Mr. Ritchie completed musical studies at Trinity College graduating in opera and oratorio singing. He began these studies at the Hamilton Conservatory. Following the war he returned to CKLW and continued singing on radio and concert stage.

Mr. Ritchie describes his personal tastes today as "very catholic. For performance I prefer sacred and oratorio music but for listening, show tunes and romantic symphonic works."

Mr. Ritchie sees a bright future for Canadian music. "There is no way to go but up. We may be only 10 per cent of the way. The growth of the Canadian spirit and interest in the pop market alone over the past five years is an indication of this. There is also the gradual realization by some Canadian performers that they really don't have to be accepted in the United States to be successful."

Although Mr. Ritchie's appointment with BMI Canada will involve him directly with the affairs of Canadian writers, composers and publishers, he will also, more indirectly, be concerned about the protection for these affiliates. As a former chairman of the Copyright Performance Negotiating Committee of the Canadian Association of Broadcasters, Mr. Ritchie is well versed in



the protection needed for creators of Canadian music.

Mr. Ritchie progressed from staff singer, to announcer, traffic manager and program director at CKLW before joining the Essex Scottish Regiment in 1942 and serving overseas. After his return to CKLW he was named operations manager for CKLW-AM-FM and later CKLW-TV. In 1958 he was elected to the Board of Directors, Western Ontario Broadcasting Company, licensee of CKLW-AM-FM-TV at that time, and of Essex Broadcasters Incorporated, then sales company of Western, based in Detroit. In 1961 he was elected President of Western and Essex and appointed General Manager of CKLW-AM-FM-TV.

The same year he was elected to the Board of Directors of the Canadian Association of Broadcasters and served as CAB President for the 1967-68 term, continuing as Chairman of the Copyright Performance Negotiating Committee.

Mr. Ritchie has moved from Windsor to Toronto and Mrs. Ritchie will follow shortly. The couple has two sons and three grandchildren. During his free time Mr. Ritchie might be found curling, skiing, fishing or boating, depending on the season.

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

## Willan Collection a Significant Beginning

### CANADA'S MUSICAL HERITAGE A CONCERN OF THE NATIONAL LIBRARY

by Helmut Kallmann

Canada's musical life has matured and expanded to an amazing degree during the last 30 years. To oversimplify a little, the 1940s gave us a crop of composers of a new type, contemporary in outlook and determined to be composers first and foremost; the '50s brought performances and the '60s audiences for their music. The 1970s, perhaps, will strengthen the element of critical study and discussion which is an essential criterion of a nation's artistic maturity and which has long been taken for granted in Canadian art and literature.

Fortunately, the '70s promise to produce such development. Many universities are awakening to the need to include Canadian music in their curricula, and graduate dissertations focus on Canadian subjects more frequently. The year 1970 witnessed the first meeting of people interested in scholarly Canadian music studies\*, it gave birth to *The Canada Music Book*, a vehicle for serious discussion and research reporting, while the Canadian Music Centre announced plans for a series of authoritative monographs on Canadian composers and their music. However, the critical study of our music—past or present—requires a vast fund of data readily accessible to all researchers.

What, indeed, has happened in the past to the scores, printed programs, correspondence, diaries, photos and scrapbooks of our musicians and musical organizations as they passed into history? In a few cases they were given to a major library. The Metro Toronto Music Library, for example, inherited the scrapbooks of F. H. Torrington and music collections of H. A. Fricker and Boris Hambourg, three of that city's outstanding musicians. The Edward Johnson Music Library at the University of Toronto preserves some of the memorabilia of Kathleen Parlow and Edward Johnson. Unfortunately, however, in the majority of cases it appears that the children and grandchildren of composers were unaware of the historical value of such materials. They tended to keep objects to which they had a sentimental attachment and to scatter the compositions among the musician's friends and pupils. Even with the best of intentions they had little success in promoting concert performances or pub-

\*Last November the American Musicological Society and the College Music Society met in Toronto for the first time. During the meetings Canadians attending had the opportunity to meet between themselves, discuss mutual problems and exchange information.

lication. In practise, most Canadian composers of the past took their music to their grave. And thus the belief was fostered that the music of our 19th- and early 20th-Century composers was all mediocre and old-fashioned or, indeed, that none had been written. The small amount that has remained accessible—the tip of the iceberg—indicates that this belief is unfounded.

A breakthrough came with the opening of the Canadian Music Centre and, a few years later, with the establishment



Helmut Kallmann

of the CBC's Program Archives, both of which insure that a composer's music will survive him. However, by their nature these organizations have built-in limitations. The centre, for example, could do little concerning composers who died before the middle of the century. Furthermore, it is designed chiefly as a promotion agency; it is interested in making *copies* of a score available for practical use in study and performance, rather than in safeguarding the original as a treasure.

Seen in this perspective, the National Library of Canada's acquisition of the complete papers and library of HEALEY WILLAN early in 1970 was a logical and significant step. With this act, the principle was at last asserted that the preservation of the documents of our concert music should be a public responsibility. This principle has been practised for a long time with regard to painting, architectural monuments, the oral traditions of folklore, and literary publications.

No better start could have been made

by the National Library than with the papers of Dr. Willan, the eminent church musician and composer who died in 1968. His choral and organ compositions are probably the most frequently performed works from Canada within the serious music repertoire. The name Willan has become a household word among organists and choirmasters in all English-speaking countries. Furthermore, the Willan collection demonstrates the full range of materials that are needed for biographical and musical study.

Included are the original manuscripts of about two thirds of his 600-plus compositions, including the "Symphony No. 1," the "Introduction, Passacaglia and Fugue" for organ, the opera "Deirdre" and the pageant "Brebeuf and His Brethren." Most of the remaining manuscripts, it is hoped, will be transferred by the publishers still holding them, but a few must be considered lost. The National Library also received copies of nearly all the printed publications, spanning a period of seven decades. There are extensive files of programs and reviews of concerts in which Dr. Willan took part, of articles written by and about him. His library of scores and books provides an insight into the musical, poetic and other literary influences that shaped his taste and his musical language. Of a more personal nature are the prize books he received as a teenager for good marks at school and the many diplomas, degrees and medals that were later bestowed on him. There is also a collection of photos and correspondence, the latter ranging from letters from his teacher, Stevenson Hoyte, to those he received shortly before his death.

Soon after the arrival of the Willan papers, the National Librarian, Dr. Guy Sylvestre, announced the establishment of a Music Division at the library. The division's functions include the establishment of a reference service, the survey of music library resources across Canada, and the building of a general music collection of scores, records, books and periodicals which will provide the basic music literature, as well as some of the more unusual items not available in other collections. The specific directions of growth depend very much on the needs and wishes of its users — students, writers, performers, other librarians and the general public.

The most unique function of the Music Division, however, is that of a repository for our national literature. In this role it will go beyond the traditional collecting of published materials

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Canadian composers at Victoria conference

## COMPOSERS COMPARE NOTES AT FIRST NATIONAL CONFERENCE

In February The Canadian League of Composers observed its 20th anniversary with a unique birthday celebration in the form of a conference in Victoria, B.C. The conference, on February 19 and 20, was the first ever held by the League and included panel discussions, two concerts, a guest speaker and a tour of Victoria. The entire event was hosted by the University of Victoria.

The idea for the conference grew out of a conversation I had with John Avison during a Canada Council seminar last August. John contacted Dean Peter Garvie on his return to the West Coast and liaison was established. Phillip Young, Chairman of the Music Department at the University of Victoria, and his staff were placed in charge of program selection and arranging the concerts. The student body at the university participated and entertained delegates at a buffet dinner during the conference.

The Canadian Broadcasting Corporation recorded panel discussions and concerts as well as giving a donation toward the university's expenses. Expenses of the League, primarily travel, were met by grants from the Canada Council, BMI Canada Limited and CAPAC.

The Friday evening concert included works by **BRIAN CHERNEY**, Talivaldis Kenins, Murray Adaskin, Norma Beechcroft, **BARBARA PENTLAND** and **MURRAY SCHAFER**; Saturday's program included **JACQUES HETU**, **GEORGE FIALA**, S. C. Eckhardt-Gramattee, Robert Fleming and **JOHN HAWKINS**. The Purcell String Quartet was outstanding in the Pentland and Schafer quartets and John Hawkins' "Remembrances" received a standing ovation for a sensitive reading by a group of faculty performers.

by Samuel Dolin



The theme of the conference was "Twenty Years and After" and the two seminar-panel discussions became somewhat centred around personal reminiscences of the early history of the League and criticisms regarding recordings, performances and orchestras. Cogent comments by **ROBERT AITKEN**, **JOHN BECKWITH** and John Roberts were somehow swallowed up in the recital of grievances but the Canadian Music Centre emerged most positively in its participation and promise for the future in the growth of Canadian creative music. The CBC's role was also stressed as perhaps the greatest force for new music in Canada.

Guest speaker for the conference was to have been composer Mel Powell, but because of his illness Morton Subotnick was brought in on short notice. He discussed his association with the San Francisco Tape Centre.

The Lieutenant-Governor of British Columbia opened the conference. The display of photographs, programs and League memorabilia was tasteful and reflected care and work on the parts of Keith MacMillan of the CMC and Helmut Kallmann, official League historian.

Perhaps the most positive aspect of the conference for the 32 League members who went to Victoria were the personal contacts and private discussions between members—some of whom had never met before. A unity of purpose and cohesion of interest was apparent even though creative styles of each individual ranged from conservative to avant-garde.

What about those next 20 years? Certainly the League should look to future conferences, perhaps every three or four years, in centres such as Montreal or Toronto. Carefully prepared concerts and seminars could establish a high level of usefulness; the drafting of resolutions calling for action on important issues might well be considered. The Canadian League of Composers has the opportunity to create an important recurring national event, and hopefully this will be implemented in the future.

*Dr. Dolin is President of the Canadian League of Composers and a BMI Canada-affiliated composer. He is head of the electronic studio at the Royal Conservatory of Music and teaches piano theory and composition.*

# POP

Rave reviews have been coming in from as far away as Los Angeles for Fraser and DeBolt's first album for Columbia, "Fraser and DeBolt with Ian Guenther." One pop critic wrote: "ALLAN FRASER and DAISY DeBOLT are two of the most distinctive singers you are ever going to hear. They don't sing together; they sing with each other. The words are the same, but each person is doing very much his own thing."

*Montreal Gazette* writer Herbert Aronoff found that the songs "are a rush and jumble of words layered with chunks and tufts of sound, the two voices playing tag with one another, the fiddle and guitar throwing mind-bending chords back and forth."

Anne Murray's third album for Capitol contains tunes composed by affiliates SHIRLEY EIKHART, GENE MacLELLAN, BRUCE COCKBURN, Carole King and Gerry Goffin, and three songs written by BRENT TITCOMB, one with Vicky Taylor.

NEIL MacIVER and FRANK PHILLET are students at the University of Alberta but both are guitarists and vocalists in the folk vein and are involved in numerous extra-curricular music activities. They work under the name Magic Music and in March performed with the University of Alberta Symphony Orchestra, composing a 20-minute work for two concerts.

Last year they played *Man and His World* in Montreal for one week and scored the music for two musicals, one at the University of Alberta, the second for Studio Theatre in Edmonton.

The Canada Council has aided them financially with their writing and performing and they have scored a 12-minute short film for CBC.

This year the University of Alberta is issuing a single recording with its yearbook and Frank and Neil have produced it. They perform their own material on one side.

Syrinx, the Toronto group responsible for the music in "The Effect of Gamma Rays on Man-in-the-moon Marigolds" at the St. Lawrence Centre last year, was scheduled to join the Toronto Repertory Ensemble on May 10 for a second appearance at the centre. JOHN MILLS-COCKELL of Syrinx composed "String-space" for the concert, to be performed by Syrinx and the ensemble's 18 string players and percussionists. ANN SOUTHAM's "Time Zones" will receive its premiere at the same time.

Earlier this year Syrinx lost all its equipment in a Toronto fire and in early April musicians banded together for a benefit concert for the group at the St. Lawrence Market.

In February the CBC announced the signing of an exclusive two-year contract with country vocalist and song-writer MYRNA LORRIE, the star of CBC's "Countrytime." She is committed to a minimum of 24 "Countrytime" national TV appearances as well as 10 "Countrytime" radio broadcasts for the first year alone.

STAN ROGERS and guitarist Nigel Russell played *Smale's Pace* in London, Ontario, in late March and just before the club date material by Rogers was released by RCA on an album with the Montreal rock group *Le Maitre*. The album, released in the U.S. as well, contains tunes by Rogers, BILL MISENER and JOHN DE NOTTBECK.



Ellie

ARTHUR SCHALLER, best known for his Manitoulin Island songs, has written all the material for an album on the Banff label expected out this spring. MIKE GRAHAM has recorded and produced the album, titled "A Momentum of Manitoulin."

RUSS LITTLE has four tunes included on SALOME BEY's CTL album — her very first album. "You're Gonna Fall," "The Clock," "Love Our Lives Away" and "Easy Come Love" are all published by CONESTOGA PUBLISHING.

Russ and Norm Symonds wrote all the music outside of the original spirituals performed on "Black Hallelujah," a CBC television broadcast Easter weekend. Russ also directed the rock band on the program. CBC decided to film the production following a successful performance at the Church of St. Michael and All Angels in Toronto. An all-black choir, with singers from Canada and the U.S., took part.

HERBIE HELBIG was asked to be musical director for CBC-Toronto's late-night television talk show but due to illness at that time was not able to carry on. Russ Little and a band including ARNIE CHYCOSKI and BRUCE CASSIDY took over and Russ has been musical director since the program began.

BRUCE COCKBURN's second folk album for True North, "High Winds, White Sky," was scheduled for release in mid April in Canada while his original album is due for release in the U.S. on Columbia this summer.

Bruce's "One Day I Walk" has been recorded by Anne Murray on her latest album, "Straight, Clean and Simple." CHET ATKINS has recorded "Together Alone" and George Hamilton IV has recorded the theme song from the film, "Goin' Down the Road."

Busy constantly with network television guest appearances and work throughout Ontario, Bruce plans a trip to Charlottetown for concerts there this summer.

"To the Family," recorded by Gamma Records, moved right up the MOR Canadian charts this spring and the single by the 21-year-old Montreal artist ELLIE is still rising on pop charts. The tune was co-written by Ellie and LEON ARONSON and has been released in French in Quebec and France. March saw the single released in the United States and in England, recorded by Les Reed.

Daniel Lazare of RIVATUNE PUBLISHING CO. in Montreal writes that "Ellie is a student at McGill University, majoring in religion, and most of her songs have to do with various aspects of the spiritual side of life." The single, as well as the flip side, "Eternal Circle," are strong tunes and easily recognized on second hearing.

DEE HIGGINS' first album for RCA was due for release the beginning of May and includes nine of her own tunes, one by KEN TOBIAS and one by James Taylor.

In March she played *Meat and Potatoes* and York University in Toronto and visited Halifax to tape "Singalong Jubilee" before visiting Charlottetown for a concert at the Confederation Centre.



CBC

The Irish Rovers

The Poppy Family is on the International pop charts again. "I Was Wondering," backed by "When Evil Grows," both penned by **TERRY JACKS**, has hit radio charts across Canada and the former is making it up the U.S. charts. The tune was preceded on the charts by Jacks' "Which Way You Goin' Billy?" and "That's Where I Went Wrong," recorded by London.

At press time "Stay Awhile," recorded by the Montreal pop group, The Bells, for Polydor, and written by **KEN TOBIAS**, was steadily climbing the U.S. and Canadian charts. Ken's own latest single for MGM Records is "I'd Like to Know," backed by "Swallow, Swallow."

Lighthouse left for a tour of western universities and high schools in March and on April 5th were scheduled to perform in Vancouver with the Vancouver Symphony Orchestra.

The group's latest single, "Hats Off (to the stranger)," for Evolution, backed by "Sing, Sing, Sing," written by **SKIP PROKOP**, has caught the ear of both Canadian and U.S. programmers.

**PAT PATTERSON** and Dodi Robb's "The Popcorn Man" returned to Toronto this spring after a successful three-month season last year. The children's musical played at the St. Lawrence Centre for the Arts and was commissioned by the Young People's Theatre.

Five young musicians from Vancouver have banded together under the name Sunday and their first single, with tunes written by two group members, has been released on the London label. "Livin' Free" was written by **BYRON O'DONNELL** and **GORDY HAYMAN** while "Change of Mind" was penned by Gordy. Other members of the group are **ART HINE**, **CRAIG HAYMAN** and **LYNN MOONEY**. The first tune is rock and the second middle-of-the-road.

"This week, western Canada sends to us a performer who may well be its finest contribution to Canadian entertainment — **TOM NORTHCOTT**," wrote P. H. Nicol in *The Ottawa Journal* following Northcott's first appearance at Le Hibou in Ottawa. Tom played Toronto and Ottawa this spring and pop critics were unanimous in acclaiming him.

It took this trip East to allow a good many people to appreciate him first hand but his background is extensive. Tom's "We Will Find Love," recorded by Ann Attenborrow, won a Moffat Award as best MOR record last year and his "And God Created Woman," performed by the Vancouver and Hamilton Symphony Orchestras, was broadcast on the CBC television network. As well as writing, entertaining and performing Tom is also deeply involved in recording and record production.

The latest single recorded by **JOEY GREGORASH** for Polydor, "Jodie," was co-written by Joey and **NORMAN LAMPE**. It has been released in the United States, Germany, France and Japan. Joey's first album for Polydor, "North Country Funk," will be released any day in Canada and release in the United States will follow. All material was written by Joey, Norm and **RON RISKO**. Joey concluded a cross-Canada promotion tour for his latest rock single in late April.

Due to good airplay in the Toronto area, California and Chicago, two tunes from "Jericho" by the group Jericho have been released in both Canada and the U.S. by Ampex as a single. The ballad "Make it Better" and the flip side, "Cheater Man," chiefly instrumental, were both written by group member **FRED KEELER**. Other tunes on the album were also written by members of Jericho: **DENNY GERRARD**, **FRANK De FELICE** and **GORD FLEMING**.

Five happy-go-lucky musicians, The Irish Rovers, are stars in a new CBC-TV network variety show. The first weekly segment was viewed on April 5 across Canada. Produced in Vancouver, the show features the lively Ulster-born group performing their songs and comedy before a studio audience. Guests will also be featured.

Although all Ulster-born, **WILL MILLAR**, **GEORGE MILLAR**, **JOE MILLAR**, **WILCIL McDOWELL** and Jimmy Ferguson formed the group in Calgary. The Irish Rovers' credits include successful concert tours, recordings and television appearances.

"Surprisingly, the group's own material, which fills about half of each set, is equally as good as the borrowed numbers," Jim Smith reported after hearing a Hamilton concert by Fat Chance. The Toronto rock group, with members **IAN WEIR**, **STEVE THOMSON**, **ANN BRIDGEFORTH**, Wayne Ryder and Paul Armstrong, toured Ontario centres this spring following the release of their first single. "Every Single Day" and "You Know I Love You," recorded on Capitol, were both written by Ian and are published by **LOVE-LIES-BLEEDING MUSIC**.

**KING BISCUIT BOY**'s first album, "Official Music," hit the charts in both Canada and the United States the end of last year and in June his second album, "Goodun's," will be released on the Daffodil label. It will contain six original King Biscuit Boy tunes and the remainder of the material is blues from the '20s and '30s. Backing him for the album are members of Janis Joplin's former group, Seatrain, Crowbar and Full Tilt Boogie Band.

King Biscuit Boy left for his first U.S. tour in April and shows were booked in New York, Los Angeles, San Francisco and Chicago.



Herb Nott

Hagood Hardy

**HAGOOD HARDY** wanted to prove to himself, and anyone else who would listen, that there is an audience in Canada for live concerts by Canadian MOR musicians. He did just that. In March more than 2,000 people attended a concert at Massey Hall in Toronto. Hardy featured his own five-member band, the Montage — the Dr. Music swinging group from last summer's CBC-TV's "Music Machine" — and Boss Brass, a 22-man band that includes **GUIDO BASSO** and **MOE KOFFMAN**.

Musically and financially the concert was a success and following engagements outside Canada Hardy plans to organize similar concerts in other Canadian centres. In the meantime Hagood Hardy and the Montage are booked for club work in Pennsylvania and five weeks in Puerto Rico. The group joined **TOMMY HUNTER** and Anne Murray for the Owen Sound Easter Seal show.

The first single recording by Hardy and the Montage was released in April through Jerry Ross Productions in New York. An album will be recorded in New York and released this summer.

Spring, from Vancouver, has had two singles released in the past and the group's third was released this spring on the London label. "A Country Boy Named Willie" was written by group member **TERRY FREWER**. Also writing for the foursome is **BOB BUCKLEY**.

In 1969 Terry and Bob wrote "Song Cycle" and performed it with the Vancouver Symphony during a program titled "Zonk." On March 27 "The Son of Zonk" brought back Spring and the symphony to perform a revised version of "Song Cycle." Lawrence Cluderay reported in the *The Province* from Vancouver: "This is high calibre pop with sometimes delicate and poignant lyrics and music of astonishing melodic and harmonic freshness. The audience went wild about it, giving Buckley, Frewer, their colleagues and (conductor) Meredith Davies a thunderous ovation."

**RANDY BACHMAN** and **CHAD ALLAN** have teamed their talents and the result is the recording and performing group Brave Belt. The two have been good friends for years and began working again together last year when Randy produced Chad's single, "West Coast Girl," for Reprise.

Brave Belt's first album is due for release in May on Reprise and features seven Allan originals and five by Bachman. Randy explained that this is the first time he has sung lead on a recording. Since recording the album Fred Turner, on vocals and lead guitar, and Randy's brother **ROB**, on drums, have joined Brave Belt. With Chad and Randy's recording, writing and performance experience behind them, it's just a matter of time until Brave Belt hits the TV networks and record charts.

George Hamilton IV's third RCA album containing Canadian material will be released any day in both Canada and the United States. "North Country" contains tunes written by **GENE MacLELLAN** (four), **RICK NEUFELD**, **BRUCE COCKBURN**, **DEE HIGGINS**, **DICK DAMRON**, Ray Griff, Gordon Lightfoot and one tune co-written by George, **BRENT TITCOMB** and **SKIP BECKWITH**.

**DAVE BRADSTREET** and Laura Nyro joined forces for concerts in Toronto and Montreal in late April. The duo played Massey Hall on April 19 and Place des Arts in Montreal the next night.

The Canadian Talent Library released two tunes from the Laurie Bower Singers Album, "Look What We've Done to These Songs, Ma" as a test item in the single market. The single features "Silver Bird" written by **RANDY BACHMAN** and **BURTON CUMMINGS**. Tunes by **GENE MacLELLAN** and **BILL MISENER** are included on the album.

Two CTL albums are scheduled for release in May. **PETER GRAY** and **SUNNY PETERSON** joined forces to write the title tune, "Karen," for **KAREN JONES'** second CTL album. It contains five of Karen's own songs, along with one by **BRENT TITCOMB**.

"Home Country" by the Rhythm Pals includes Gene MacLellan's new song, "Isle of St. Jean," **RICK NEUFELD's** "Moody Manitoba Morning" and "Saskatchewan" by **JIM ROBERTS**, the province's official homecoming song.

Released in April was trombonist Teddy Roderman's third album for CTL, "Makin' Out with You," that includes **JOHNNY COWELL's** "Niagara."

## JAZZ

The mystical sounds of **BEVERLY GLENN-COPELAND** have been infiltrating the minds of Toronto music listeners for more than a year. Now, with the release of her first album on GRT Records, her music can be heard by a much wider audience. All compositions but three on the album were written by Beverly and those three were written by **JUDY WEISS**. There's instrumental support from **LENNY BREAU**, **DON THOMPSON**, Terry Clarke, Doug Bush, Doug Riley and Jeremy Steig but the emphasis is on the beguiling voice of the composer and her attention to sensitivity and feeling. The varying influences of jazz, the classics and a contemporary approach to song writing in the folk tradition all intermingle in a fascinating, introspective musical experience. The quality of the album is enhanced by luxurious packaging.

In March Beverly gave a concert at the St. Lawrence Centre's Town Hall. After hearing her Peter Goddard wrote: "And last night's concert showed—that nothing else—that some of our best performers weren't always those you hear most about. More than that, her concert showed that there were still some new ideas about what pop music could and should be."



Beverly Glenn-Copeland



Since his smash hit for Motown, "Indiana Wants Me," written and recorded by **R. DEAN TAYLOR**, the musician produced his own first album, "I Think, Therefore I Am." The album reached the charts in the U.S. and contains five Taylor original tunes plus another song co-written. "Ain't It a Sad Thing," written by Taylor, was lifted from the album and made it onto both Canadian and U.S. charts. At press time a second tune from the album, "Gotta See Jane," written by Taylor with **Eddie Holland** and **Ronald Miller**, was getting attention on both sides of the border.

The Juno Award-winning group The Mercey Brothers have signed with RCA and their first album on the label, "Have Mercey," was released in Canada and the United States in April. All material on the album was written by **BRUCE RAWLINS** and **TERRY CARISSE**. The two co-wrote "Hello Mom," released as a single from the album in time for Mother's Day.

**RUSS THORBERRY**, the song-writer and entertainer who wanted to be a football player, has had his first album released on Decca. "One Morning Soon," containing all original Thornberry tunes, borders on folk.

**MOE KOFFMAN** and his orchestra were featured on the CBC-TV special in February, "Bobby Orr: The Canadian Game," and three original Koffman tunes were used in the score. The orchestra can be heard every third week at George's Spaghetti House in Toronto.

Koffman and his orchestra have recorded the sound track for a production by the Canadian Mime Theatre in Ottawa this summer and Koffman is constantly busy arranging music for radio and television commercials. He is also preparing material for an album featuring the orchestra. The Moe Koffman Orchestra is scheduled for four concerts at Toronto's Ontario Place this summer.

**SONNY GREENWICH** returned to Toronto for a concert at Town Hall and then, in early April, his quartet made its initial appearance at the Colonial Tavern. The week-long engagement marked a new phase in Greenwich's career. Pianist **DON THOMPSON**, Michel Donato and Terry Clarke shared the spotlight with the guitarist on both occasions.

Tenor saxophonist **BRIAN BARLEY**, who now resides in Toronto, appeared at Meat and Potatoes for a weekend in March. With him were Michel Donato on bass and Claude Ranger, drums. Both came from Montreal for the concert. This was the first opportunity for many Toronto fans to appreciate the highly original, complex style being developed by the saxophonist. His CBC transcription, recorded last year, should be available for radio play through the International Service of the CBC very soon.



Tommy Banks

**TOMMY BANKS** is well-known in the Prairies as a musician, arranger, composer and conductor and beginning April 17 Canadians country-wide had the opportunity of hearing him perform. His four-year-old CBC show has been extended to one hour on CBC-TV network. The program, on Saturday evenings, featured a balanced blend of conversation, music and humor, backed by Banks' own orchestra. Six programs in all will be shown.

**CHUCK IRVIN** was born in New Brunswick but was best known as a country entertainer while living in Calgary. He moved west in the late '40s and was a regular with Station CFCN's Old Timers Show for two years, appearing regularly at the Calgary Stampede until 1961. He toured Western Canada that year before leaving to live in Wyoming. He gave up performing while in the U.S. but in March returned to Canada with masters recorded in Nashville. He's ready to make his comeback and he wants it to happen in Canada.

"Trip," a musical by Theatre Calgary's artistic director **CHRISTOPHER NEWTON** and composer **ALLAN RAE**, played to estimated 80 and 85 per cent houses following its opening in Calgary in January. "Trip" follows the duo's successful "You Two Stay Here The Rest Come With Me" that went on to the National Arts Centre.

Newton has resigned from Theatre Calgary and leaves the end of this season.

**Lehman Engel** was in Toronto on February 5 for another in his series of Musical Theatre Workshops for BMI Canada and instead of returning directly to New York City he stopped off at the University of Cincinnati where he was presented with an honorary doctorate of music. A concert was held in his honor at the university.

"In the past few years, and especially since their name change from the Collectors, Chilliwack has emerged as one of Canada's finest groups — live or recorded. Whereas the Collectors aimed for a smash-hard sound, and had one moderate-sized hit because of it, Chilliwack achieves a more supple texture, something closer to jazz than rock at times." Pop writer Peter Goddard came to these conclusions following a concert in February at Massey Hall in Toronto. Chilliwack also plays a return engagement at Le Hibou in Ottawa in February.

The group's latest single, "Every Day and Sundown," written by **CLAIRE LAWRENCE**, **BILL HENDERSON**, **ROSS TURNER** and **GLENN MILLER**, was taken from their "Chilliwack" album on the Parrot label. Glenn Miller left the group since the release of the single.

"We're All Singing the Same Song" . . . has the ingredients of an instant hit, including a pleasantly memorable melody line, a large swelling vocal chorus and lyrics with a contemporary message," wrote Jack Batten in *The Globe and Mail* following the release of **GREG FITZPATRICK's** single for Quality on the Freedom label. The single has been re-edited since its release and Quality has hopes for an early release in the U.S.

Fitzpatrick was formerly with the Lords of London and Nucleus and pens his own material. He wrote the former's hit recording, "Cornflakes and Ice Cream" and material for the popular Nucleus album.

**VALDY**, from the West Coast, is both a man and a group. The man does most of the writing for his three-member group: Valdy on guitar and vocals; Doug Rhodes, pianist, flautist, vocalist, bass guitarist; and another Doug Rhodes on bongo drums. Two original Valdy tunes, "Rock and Roll Song" and "Sometime Sunday Morning," were released this spring by London Records. **TERRY JACKS** of Poppy Family Productions produced the single.



Valdy



Ray, Lloyd and Larry of The Mercey Brothers



Pierre Juneau

## CONGRATULATIONS

Rousing applause greeted Anne Murray and the CRTC's Pierre Juneau as they accepted their Juno Awards during *RPM Weekly's* reception in February to honour award winners. Anne, who attended the reception disregarding an illness at the time, was named best female vocalist. Mr. Juneau was chosen Canadian Music Industry Man of the Year.

The Guess Who received a Juno as top vocal instrumental group and **BRUCE COCKBURN** was named folk singer. **MYRNA LORRIE** of CBC-TV's "Countrytime" received an award as top female country singer and The Mercey Brothers were named top country instrumental vocal group. Dave Blist, pop columnist with the *Montreal Gazette* and a contributing writer for *The Music Scene*, was present to accept a special award for Canadian journalist of the year.

BMI Canada's annual scholarship to a student at Simon Fraser University has been divided equally between two graduate students. Recipients of the scholarship are Paul Chi Lung Tang and Brent Straughan, both graduate students in the university's Educational Foundation Centre.



Myrna Lorrie

Larry LeBlanc photos



The John Arpin Trio performed BMI Canada music during reception and dinner.



Three awards went to Gene MacLellan, one for "Snowbird," published by Beechwood Music of Canada.



Dave Mason won Certificate for "Only You Know and I Know."



Jim Roberts' song "Saskatchewan" won an award for its writer as well as the publisher, Beechwood Music of Canada.



Jack McAndrew, left, accepted awards for Gene MacLellan, including ones for "Just Bidin' My Time" and "The Call." Gary Buck accepts for Beechwood Music of Canada.



Skip Prokop, left, and Paul Hoffert received Certificates for "The Chant," published by Mediatrix.



Daniel Lazare from Montreal accepts Certificates for Les Editions Delco and on behalf of Alain Robert for "A Toi (Ton Nom)."



Jack Richardson, centre, accepts for Randy Bachman, Burton Cummings, Jim Kale and Gary Peterson, as well as for Expressions Music, for "American Woman." Allan Macmillan accepts for the co-publisher, Cirrus Music.

## CREATORS OF POPULAR MUSIC HONOURED AT GALA DINNER

Susan and **TERRY JACKS** rushed into the Ballroom of the Royal York Hotel three hours late (their plane from Vancouver was delayed because of a bomb threat), **PAUL HOFFERT** and his wife made it in time for dessert (a flat tire on their return from a Lighthouse engagement in London, Ontario, slowed them down). They arrived in time, however, for the third annual presentation of Certificates of Honour by BMI Canada to affiliated writers and publishers for their outstanding contribution to Canadian music during 1970.

Representatives from Canadian broadcasting, the recording industry, the film industry and the Canadian Radio-Television Commission mingled with BMI Canada's award-winning writers and publishers for a little more than an hour before the black-tie dinner on May 13. Pat Pearce, Real Therrien, Doug McGowan and Sjef Franken represented the CRTC. Alan Wood, president of the Toronto Musicians' Association, represented his organization while Louis Applebaum, director of the Ontario Arts Council and Robert Sunter, music officer, represented the council. Don Hartford, CFRB, came from the Cana-



Terry Jacks from The Poppy Family in Vancouver received awards for "Le Bateau du Bonheur" and "I'm Gonna Capture You." His wife Susan accepted for "Gone Fishin' Music Limited."



Pierre Senecal of Mashmakhan received a Certificate for "As the Years Go By," co-published by Makhan Music and Blackwood Music (Canada) Ltd.



Pat di Stasio accepts award for "Il Y A Si Longtemps," published by Les Editions Modeles Enr'g.



Dean Taylor accepts for "Indiana Wants Me."

dian Association of Broadcasters and both the CBC and private broadcasters were well represented.

Attending from Canadian recording companies were Arnold Gosewich from Capitol, Gerry Lacoursiere from A & M Records, Jack Boswell from Marathon, George Taylor from Rodeo and Ross Reynolds from GRT Canada. Robert Cook, vice-president and General Manager of RCA, came from Montreal. Jack Richardson represented Nimbus 9 Productions, W. R. Gilliland came for Arc Sound, Lee Farley represented Quality, Jack Robertson, Columbia Records and John MacDonald, Screen Gems. **TOMMY HUNTER** and **GORDIE TAPP** attended with their wives and Anne Murray sent greetings to BMI Canada and the award winners.

In his remarks president Edward M. Cramer introduced Earle Hagen, distinguished Hollywood film composer and teacher. Mr. Hagen was in Toronto to conduct one in the continuing series of BMI Canada Film Music Workshops.

Canadian film producer and BMI Canada affiliate **IVAN REITMAN** brought as his guest the charming Genevieve Deloir, star of the new **AL WAXMAN** feature film, "The Crowd Inside." She was introduced during the dinner by Master of Ceremonies Jack Curran.

Guests at the dinner were there to honour the writers and publishers of 38 BMI Canada tunes. Thirty-seven writers and 29 music publishing companies



Michel Pagliaro received award for "J'ai Marche Pour Une Nation," published by Densta Music.



Jack Curran, left, watches as Brian Browne receives Certificate for "Morning, Noon and Nighttime Too." Gary Buck of Beechwood Music accepts for publisher.



Dick Damron accepts for "Countryfied" and Gary Buck, right, accepts for Beechwood Music of Canada.



Brian Chater and Carole Risch accept on behalf of Michel Pagliaro, Summerlea Music Limited and Lapapala Music Limited for "Give Us One More Chance."

were awarded Certificates of Honour. Awards were presented following a dinner of smoked British Columbia salmon, consomme julienne, roast prime ribs of beef, fruit cup and cheese. This year BMI Canada's colours, maroon and gold, were carried out in the table linen and arrangements of summer daisies centred each table.

General Manager Wm. Harold Moon introduced the master of ceremonies for the evening, Jack Curran, from Montreal. Mr. Curran has been involved in Canadian broadcasting for 23 years. He has been associated with CFCF-TV in Montreal since its opening in 1961 and as host on the afternoon magazine show "In Town" was familiar with many of the award-winning writers and their songs.

During 1970, 15 Canadian hit tunes licensed by BMI Canada appeared on the major U.S. charts, nearly equalling the total number of Canadian songs to make their mark in the international market in all previous years. Writers and publishers of these award-winning songs came from across Canada and not merely some key recording centres.

From Vancouver came Terry Jacks and his wife Susan and from Edmonton, country writer and artist **DICK DAMRON**. Members of The Guess Who (four songs recorded by The Guess Who won Certificates of Honour for their



Gary Muth, left, accepts for Sunspot Music and Jack Richardson for Expressions Music and Kurt Winter, writer of "Hand Me Down World."



Les Emmerson for "Hello Melinda Goodbye," published by Arelee Music.

Camera—1



Tom Northcott and Vancouver Music Publishing Company received awards for "Crazy Jane."



Bernie Finkelstein accepted on behalf of Bruce Cockburn and Golden Mountain Music for "Goin' Down The Road."

writers and publishers) were not able to attend as they were touring Pennsylvania.

**IAN THOMAS** of Tranquillity Base came from Hamilton and **R. DEAN TAYLOR** from Detroit. The Mercey Brothers, Larry, Lloyd and Ray, attended. **LEONARD COHEN** received an honorary degree from Dalhousie University in Halifax the same day as the awards' dinner but representing him was Jeff Laytin from New York, Leonard's attorney and business manager.

**PAT DI STASIO** came from Montreal to accept his award. **MICHEL PAGLIARO** led the Quebec writers with two awards. **ALAIN ROBERT, JEAN FORTIER, PIERRE SENEAL** of Mashmakhan, **ANTHONY GREEN** and **BARRY STAGG** each received Certificates of Honour.

Jack McAndrew, from Charlottetown, business manager for **GENE MacLELLAN**, accepted three Certificates of Honour on Gene's behalf.

**GARY BUCK** was there to receive six Certificates of Honour for **BEECHWOOD MUSIC OF CANADA**. Gary Muth accepted three for **SUNSPOT MUSIC**, Jack Richardson three for **EXPRESSIONS MUSIC** and receiving two each were Allan Macmillan for **CIRRUS MUSIC** and Susan Jacks for **GONE FISHIN' MUSIC LIMITED** in Vancouver. **PET-MAC PUBLISHING** in Edmonton also received two.



Jeff Laytin, New York, accepts for Leonard Cohen and Stranger Music Inc. for "Hey, That's No Way to Say Goodbye."



Vivian Hicks accepts for Dunbar Music Canada; writer Ian Thomas for "If You're Lookin'."



Larry Mercey, right, accepts award for "My Song for You" and Lloyd Mercey accepts for Mercey Brothers Publishing Co.



Johnny Williams from Columbia Records accepted Certificates on behalf of Jean Fortier and Les Editions de l'Herbe for "Si Tu Veux Me Garder."



Richard Wamil, right, accepts Certificate for "Stop, (Wait A Minute)" co-written with Verne MacDonald. Gary Muth accepts for Sunspot Music.



Allan Macmillan accepted Certificate on behalf of Randy Bachman for "No Sugar Tonight," co-published by Friends of Mine Ltd. and Cirrus Music.



Bob Smith was awarded Certificate for his "Ode to Suburbia," published by Pet-Mac Publishing.



Jay Telfer, left, accepts for his "Ten Pound Note" and Greg Hambleton for Belsize Park Music.





Neva and Bob Hahn accept on behalf of Rick Neufeld and Laurentian Music Limited for "The Song Singer."



Phil Anderson accepts for Bay Music Company Ltd., publisher of "Lucretia MacEvil."



Bernie Finkelstein, centre, accepts for Bruce Cockburn for "Goin' To The Country" while Harvey Glatt accepts for Bytown Music Ltd.



Mike McQueen, right, accepts for his "Solo Flight" and Gary Muth for Sunspot Music.



Betty Layton presents Certificates in BMI Canada offices to Brent Titcomb, left, for "Sing High Sing Low" and to Richard Miller, Open Hand Publishing.

Award-winning songs not included on these pages are "The Ballad of Muk-Tuk Annie," written by Bob Ruzicka, published by Pet-Mac Publishing; "The Face of the Sun," co-written by Anthony Green and Barry Stagg and published by Greenstagg Publishing Co.; "Man That's Coffee," written by Terry Bush and "Share The Land," written by Burton Cummings and co-published by Expressions Music and Cirrus Music.

# CONCERT

"The work, commissioned by the Philharmonic and the Canada Council, was undoubtedly the highlight of the evening and will rapidly become a favorite of mod conductors," wrote Jim Smith in *The Spectator* following the first performance March 9 of **STEVEN GELLMAN's** newest work, "Odyssey." Gellman conceived the work in South America last year and wrote it in ten days following the commission from the Hamilton Philharmonic.

The Hamilton Philharmonic, conducted by Boris Brott, and the rock group Tranquillity Base combined talents for the performance. The composition also calls for concert piano and in this case the the composer performed. Mr. Smith wrote: "... Brott conducted the massed musicians through an eerily progressive world of abstract music similar to the music featured at Expo 67's Labrynth and into a smashing finale of orchestral grandeur."

On May 26th the CBC will record a performance of "Odyssey" at the Edward Johnson Building of the University of Toronto, with Tranquillity Base and The Toronto Symphony.

The CBC has commissioned a 15- to 20-minute work for orchestra from Gellman. It has been written in two movements and will be performed this summer by the National Arts Centre Orchestra.

Gellman leaves Canada for India the middle of May and expects to be away several months.

Steven Gellman



Robinson Photography

A work by **GILLES TREMBLAY** commissioned by Le Groupe du Studio was performed for the first time on March 1 during a concert of music by French-Canadian composers at the Studio of the National Arts Centre in Ottawa.

"Le Sifflement des Vents Porteurs de l'Amour" for flute and percussion was performed by Robert Cram, flute, and Ian Bernard, percussion, both of the NAC Orchestra. Lauretta Thistle described the work: "It's an enormously entertaining piece both to hear and to watch, for both performers are kept busy with three or five music stands. At times both of them play percussion instruments."

Other composers on the program included **CLAUDE CHAMPAGNE, JACQUES HETU, ANDRE PREVOST, FRANCOIS MOREL** and **SERGE GARANT**.

A new work by **SERGE GARANT**, "Offrande III," received its premiere in Montreal during the final concert of the season by the Société de Musique Contemporaine du Québec. Garant conducted the work, for violoncellos, harps, piano and percussion at a concert March 28.

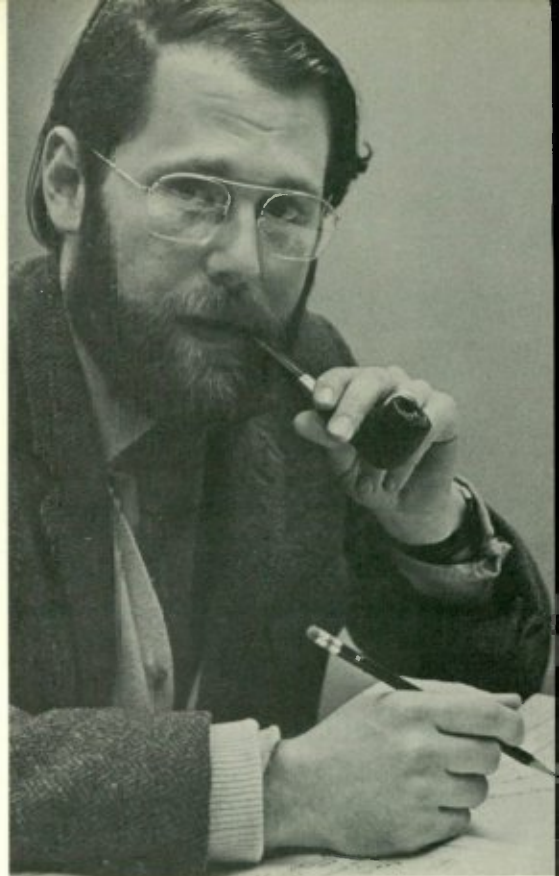
On the same program **GILLES TREMBLAY** conducted his own "Champs I."

Works published by **G. RICORDI & CO. (CANADA) LTD.** that received performances earlier this year include "Contrastes" by **OTTO JOACHIM**, by the Montreal Symphony; "The Picasso Suite" by **HARRY SOMERS**, performed by the Victoria, Vancouver and Saskatoon Symphonies; and works by **PIERRE MERCURE**: "Divertissement," performed by the Hamilton Philharmonic and RAI-TV-Rome; "Kaleidoscope," performed by CBC-Winnipeg Orchestra; "Pantomime," by the Atlantic Symphony as well as a CBC-Halifax broadcast with the orchestra, and the Toronto Symphony; and "Triptyque," performed by the Vancouver Symphony, CBC-Winnipeg Orchestra and Radio Vienna.

"Spectra" by **ROBERT AITKEN** received its broadcast premiere on CBC-AM February 18. The work, performed by the CBC Festival Chamber Orchestra conducted by Milton Barnes and taped at the 1970 CBC Toronto Festival, was commissioned by the Toronto Repertory Orchestra and was begun in the summer of 1968.

It is in three broad sections for four chamber groups and is divided by the piano, tympani and harp.

The 25th annual Composers' Conference at Bennington College, Bennington, Vermont, will be held this year from August 15 to 29 and Canadian composers are invited to apply for admission. The tuition fee is \$250 and leading the conference will be staff members **Donald Erb** and **Mario Davidovsky**. Alan Carter, director at the university, may be contacted for more information.



Brian Cherney

**BRIAN CHERNEY** was awarded the McMaster University Prize for Chamber Music for his "String Quartet No. 2." The prize was a cash award of \$300 and a performance on March 3 by the Czech String Quartet at McMaster. The panel of judges consisted of **VIOLET ARCHER** of the University of Alberta, **JOHN BECKWITH** of the University of Toronto, and William Wallace of McMaster.

Mr. Cherney will join the faculty of the music department at the University of Victoria next fall.

"Judging by last night's reading — its first public performance — **JEAN PAPINEAU-COUTURE** would seem to have written a valuable new quartet," wrote William Littler following a concert by the Orford String Quartet January 31 at the University of Toronto. Mr. Littler referred to Papineau-Couture's "Quartet No. 2," dedicated to his former teacher, Nadia Boulanger.

Littler continued that Miss Boulanger "would also find rhythms of Stravinskian angularity, a highly compressed, economical style of writing and a fondness for setting high-pitched melodic ideas against brooding or agitated accompanying figures."

The concert by the University of Toronto's quartet-in-residence was the last at the university before it goes on sabbatical leave next August.

Papineau-Couture's "Quartet No. 1" was performed by the Pro Arte String Quartet of Zagreb in Zagreb earlier this year and the work will be repeated during a series of concerts next season in Belgrade. The quartet has also recorded the work for Radio Zagreb.

"Dyarchie" for harpsichord by Papineau-Couture was completed in January this year and received its premiere by Mireille Lagacé at Boston's New England Conservatory on March 30.

**R. MURRAY SCHAFER's** ". . . No Longer than Ten (10) Minutes" was performed for the first time February 16 in Toronto. The work was commissioned and performed by The Toronto Symphony, conducted by Victor Feldbrill.

The title comes from a Toronto Symphony letter commissioning the work and is dedicated to Eugene Rittich, first horn player in the symphony. Schaffer's program notes explained that he got his inspiration, in part, from Vancouver traffic noises — thus the fire bells, sirens and fog horns.

Schafer's "Music for the Morning of the World," for voice and magnetic tape, was performed for the first time February 25 in Montreal. The work was commissioned by the Société de Musique Contemporaine du Québec and performed during an SMCQ concert at Théâtre Maisonneuve by mezzo-soprano Phyllis Malling while the composer worked the controls of a tape machine which played a four-track tape over four speakers.

Critic Eric McLean explained that the text comes from works by Persian poet Maulana Jalal al-Din Rumi and is "sometimes mystical, sometimes ecstatic, sometimes simply obscure."

He continued, "The audience was completely engrossed, and gave Mr. Schaffer a tremendous amount of applause at the end."

Last winter Schaffer visited the University of Montreal and Mount Allison University in Sackville, N.B., where he headed seminars with faculty and music students. In late March he visited England and Continental Europe on a lecture tour.

**VIOLET ARCHER's** "Divertimento for Brass Quintet" was performed February 7 by The Goliards, Edmonton's newest and most professional brass ensemble, during a concert at the University of Alberta. The group repeated the work on February 14 at the Edmonton Public Library during the library's series of Sunday concerts.

In January Heilwig von Koenigsloew, violinist, and Miriam Mahood, pianist, performed Miss Archer's "Sonata" at the University of Alberta.

**CLAUDE VIVIER** leaves for Germany in May and will travel in Europe to further his studies and write. Before leaving Canada he completed "Hierophonie" and plans to present it for consideration and performance while in Europe.

The Ludwig van Beethoven 200th Anniversary Exhibit received its only Canadian showing at the Edward Johnson Building, University of Toronto, during March. The exhibit contains a collection of rare first editions from the Broadcast Music, Inc. archives. The exhibit has been shown at 36 colleges and libraries in the United States.

Continued on Page 21

# FILMS

**RONNIE ABRAMSON** worked with Paul Baillargeon on two tunes included in the Canadian film "Love in a 4 Letter World." The film's score has been released by Gap Records.

"Tillicum," theme music for CTV's weekly series, "Here Come the '70s," was written by **JOHN MILLS-COCKELL** of Syrinx and performed by the group. The music was released as a single by True North in late March.

The Ontario Government's commercial "Ontario, Is There Any Place You'd Rather Be?" has won a bronze trophy in the public service or institutional category of the 8th Canadian Radio Festival. The music was written by **TERRY BUSH** and lyrics by **GARY CULLUM**. Created for radio and television purposes, the tune has been released by Capitol as a single.

A highly unusual recording session in St. Paul's Catholic Church in Toronto has resulted in a half hour television program and a **TOBI LARK** single on the Nimbus label. "We're All In This Together" was produced by Terry Vollum and **JOHN DeNOTTBECK** in association with Nimbus 9 Productions Ltd. for CBC-TV. Tobi was backed by top musicians and an exuberant chorus of more than 500 people who jammed the church.

Numbers heard on the half-hour program at the end of March included "We're All In This Together" written by **MIKE McQUEEN** and recorded by Tobi and the Toronto Together group for Nimbus; "Freedom Train," co-written by John and Tobi; "People We Love," written by John and "Just a Simple Thought" co-written by John, Ben McPeck and Geoff Hine.

Hollywood composer Jerry Goldsmith visited Toronto in February to direct one in the series of BMI Canada Film Music Workshops.

**AL WAXMAN's** feature film "The Crowd Inside" was due to be released in Montreal on April 7 and shortly after in Toronto. The film was jointly financed by January One Films Ltd., Famous Players and the Canadian Film Development Corporation. There is also a French version, "L'Univers de Christina," and all music for both versions was written by **HERBIE HELBIG**. Lyricists were Waxman, Helbig's wife Marian and **HEATHER CONKIE**. Heather, who was vocalist and wrote the lyrics to Helbig's music for Theatre Canada's "A Token Gesture" last year, sang "Christina's Song," one of the two theme songs, in "The Crowd Inside."

Waxman told *The Music Scene* it would be just a matter of time before the theme tunes are released as French and English singles.

Thirteen of 15 tunes included in the score of "B.S. I Love You," a 20th Century Fox release, were written by **MARK SHEKTER**. **STEVE KENNEDY** also contributed toward the film score. The music is co-published by **FOX FAN CANADA** and **MARTYR MUSIC CANADA LIMITED**. Shekter was part of the writing team for the "Ray Stevens Show" last summer, co-produced by CTV and Barnaby Productions Inc. He also writes for the "Andy Williams Show."

Ad copy was supplied to **SKIP PROKOP** for the Canadian Advertising Advisory Board's 60-second national campaign television commercial this year and from this Skip wrote the lyrics and music. Lighthouse performed both for the ad, aired April 19 for the first time. TDF Film Productions Ltd. produced the commercial.

**DAVID WIFFEN** and **WILLIAM HAWKINS** scored the CBC film documentary "Joyceville" aired on network TV in February. Writer-director George Robertson explained that "Joyceville" is the first film shot inside a Canadian penitentiary in which inmates were free to talk without guards or staff in attendance.

Robinson Photography



## DEPARTMENT PROVIDES MUSIC TEACHERS FOR ATLANTIC REGION

by George A. Proctor

The serious study of music has been a feature of Mount Allison University for the past 80 years, a claim which can be made by only two or three other Canadian universities. At the present time music offerings exist in a wide variety of areas, catering to the student wishing to follow a professional career in music or to the general arts or science student who wishes to study music on an elective basis or to participate in it as an extra-curricular activity. The total enrollment at Mount Allison is approximately 1,350, of which 85 are music majors.

While most universities in Canada are growing numerically at an unbelievable rate, Mount Allison has consciously striven to remain relatively small. At the same time, it has realized that a minimum-sized enrollment is necessary in music in order to have a properly functioning music school. The Department of Music at Mount Allison has, in fact, grown from an enrollment of 46 majors in 1967-68 to 85 majors in 1970-71.

Mount Allison offers the Bachelor of Music degree in four areas—music education, performance, music history and composition. The Bachelor of Arts with Honours, Major or Minor, in music is also offered. Each program of study is designed to develop well-rounded musicians as well as to provide the student with a sound basis in the liberal arts. The various curricula are in keeping with the standards set by the Canadian Association of University Schools of Music of which Mount Allison is a full member.

The Mount Allison Music Department is housed in the Marjorie Young Bell Conservatory of Music which was built in 1966 through the generosity of the late wife of Dr. Ralph P. Bell, Chancellor Emeritus. It contains two classrooms, two rehearsal halls, 11 office-studios, 17 practice rooms, student and faculty lounges, a 12,000-volume music library, a nascent electronic music studio, and a radio control centre for broadcasting and recording. The focal point of the building is Brunton Auditorium, a 370-seat recital hall with exceptional acoustics. Two new Casavant organs are available for student practice in addition to the music building facilities.

There are ten full-time and three part-time faculty members in the Music Department. Each student is required to acquire competence in the performing, creative and academic aspects of music, and each faculty member represents a combination of these talents rather than the extreme specialization which is found in some larger universities.

During the current academic year the Department of Music will present approximately 50 concerts and recitals. These are presented by students, faculty, guest artists and the various student ensembles: the Mount Allison Choral Society, Conservatory Chorale, Symphonic Band, and Chamber Orchestra. In addition seven or eight concerts by artists of international fame are presented by the University Concert Series. This year's program includes Raphael Hillyer, Fernando Valenti, Ernesto Biteti, Shulamit Ran, New York Chamber Soloists, Koeckert String Quartet, and the Hamburg Chamber Orchestra.

In November, 1969, a festival of the contemporary arts was presented under the joint sponsorship of the Canada Council and Mount Allison University. This was the first such festival at a Maritime university. Completed this season was a workshop under Canadian composer R. MURRAY SCHAFFER entitled "Music Lover as Music Maker". This was a three-day teaching demonstration dealing with contemporary music and creativity in the classroom. Also presented recently was a lecture-demonstration by Canadian composer John Weinzweig. Contemporary music, Canadian and non-Canadian, forms a significant part of each concert or recital at Mount Allison.

The annual meeting of the Canadian Association of University Schools of Music will take place at Mount Allison University June 10 to 12. This is the first time that this organization of 80 to 100 members will meet east of Quebec City. The six universities in the Maritimes which offer professional training in music meet regularly as the Music Committee of the Association of Atlantic Universities (AAU). This committee serves as a clearing house for matters concerning university music with a view to encouraging the most economical use of musical and financial resources. It also serves as a pressure group which is determined to put music on a higher priority level in the general scheme of things in the Atlantic Provinces.

Mount Allison University, through its local centre examinations under the supervision of Professor Carleton Elliott, conducts external examinations in music. In recent years 700 to 900 individual examinations have been admi-

Marjorie Young Bell Conservatory of Music at Mount Allison University



nistered each year. In co-operation with the Department of Extension, the Department of Music presents a series of Youth Instrumental Camps for young people between 12 and 24 during July. Four to five hundred young people attend to take the opportunity to study a band or orchestral instrument, an opportunity quite often not provided for in the local school system. These camps are under the direction of Dr. Stanley Saunders of the Department of Music. Also in co-operation with the Department of Extension, the Music Department sends out student tour groups to schools in the Atlantic Provinces each May. This practise provides excellent experience for our students and at the same time exposes approximately 20,000 high school and elementary school students to good, live music.

All in all Mount Allison is proud of the part it has played in the development of music in Atlantic Canada. However, a great deal remains to be done. There are approximately 250 music teachers servicing 2,000 elementary and secondary schools in the four Atlantic Provinces. This means that many of our young have no opportunity to be exposed to music as part of their general education; in some cases where they do see a music teacher or supervisor, the time is not sufficient to really contribute anything significant to their general education. In addition, instrumental programs in the schools are still rather exceptional even though many schools want such programs and are trying very hard to find the money for them. The future then calls for constantly renewed efforts to win a place for music in every student's general education and to make certain that such will be carried out by qualified instructors.

Even though many of our university students upon graduation justifiably enter the fields related to performance, composition or musicology, we view the primary function of our department to be that of providing qualified music teachers for the schools of the Atlantic region. We, in co-operation with our sister universities in this part of Canada, are dedicated to the task of ensuring a place for music of quality in every child's general education and thereby raising the musical cultural level as a whole. This is a tall order when financial resources are limited but we shall not be satisfied until we have filled it.

*Dr. Proctor is the Pickard-Bell Professor and Head of the Music Department at Mount Allison University. He taught previously at McMaster University, the University of British Columbia, the University of Western Ontario, the Eastman School of Music and served as the musicologist at the National Museum of Canada. He is currently Chairman of the AAU Music Committee and Treasurer of CAUSM.*

#### LIBRARY—Continued from page 4

and to some extent serve as an information centre and archive, and draw on its resources for exhibits. This variety of roles is inevitable because so much of our musical heritage exists only in unpublished form. The Music Division already has large collections of recordings by Canadian performers and composers of the last seven decades and of copyrighted sheet music covering a century. There are also papers of a number of musicians besides Willan. Current activities include the editing of a bibliography of Dr. Willan's works, compiled by Giles Bryant, and the preparation of an exhibit devoted to Healey Willan, the man and his music, for 1972. One of the tasks facing the new department is to trace those persons who have inherited composers' scores and to make living musicians aware of the importance of leaving their papers to

#### CONCERT—Continued from page 19

John Kraglund, serious music critic for *The Globe and Mail*, believes that the surest way to kill interest in contemporary music is to present concert programs devoted to nothing else. This may be true in Toronto but audience reaction in Montreal to concerts by the Société de Musique Contemporaine du Québec leaves little doubt that such programs do work. Members of the ensemble, directed by **SERGE GARANT**, visited Toronto for the first time in January.

York University and the University of Toronto co-operated in bringing two programs of contemporary music to the small musical public interested in new music in Toronto. The first concert was held January 28 in the MacMillan Theatre of the Edward Johnson Building and included "Remembrances" by **JOHN HAWKINS** and "Vers, Champs III" by **GILLES TREMBLAY**. The following night the concert at York's Burton Auditorium included **FRANCOIS MOREL**'s "Nuvatook." On Saturday the public and students were invited to an electronic music seminar led by **David Rosenboom** and **R. MURRAY SCHAFER** and in the afternoon a session bringing together Schafer and Garant to discuss the social responsibilities of the composer today. The audience participated in the latter.

The deadline for composition entries in the International Opera and Ballet Competition is September 1 and entries should be forwarded to Secretariat du Concours International d'Opera et Ballet, Maison de la Radio, CH-1211 Geneve 8, Switzerland.

Two concerts in April at Simon Fraser University were devoted to the electronic music of **PHILLIP WERREN**, University Resident in Music in the Centre for Communications and the Arts. Included were the first Vancouver performances

public institutions. But contributions can be made by anyone who has saved old concert programs, clipping files, conservatory and festival syllabi, recordings or sheet music of Canadian interest. No contribution is too small, for often it is the single item that is needed to help a scholar to complete his research. And what the scholar explores and discovers the editor will later prepare and make available for the enrichment and enjoyment of all. ♦

*Helmut Kallmann, Canada's foremost music historian, is chief of the National Library's Music Division and is author of several books on Canadian music and composers, including A History of Music in Canada 1534-1914. Previous to his Ottawa appointment last year he was supervisor of the CBC's Toronto music library. On May 31st the University of Toronto will confer an Hon. L.L.D. on Mr. Kallmann.*

of three new Werren works premiered in Ottawa, New York and Berkeley within five months previous to these concerts.

The Conservatoire de Musique de Montreal was host for the Seventh Annual Symposium for Student Composers in March. Concerts of music composed by students of seven universities in Canada and the United States were heard, with university students performing the works.

"Nairda No. 3" for piano and prepared tape by **JACK ADRIAN** and the film "Analogies" with score by **JOHN CHONG** were included in the concert by students of the Royal Conservatory of Music of the University of Toronto. **MICHEL VINET**'s "Acousmie Pour 9 Instruments" was performed during a concert of music from the Faculté de Musique de l'Université de Montréal.

**SERGE GARANT** conducted the final concert of the symposium, a concert open to the public. Included on the program at the Theatre Maisonneuve on March 27 was a portion of a new work by **JOHN HAWKINS** of McGill University, "Variations for Orchestra (2nd part)."

The Canadian Cultural Centre in Paris has sent word of performances of compositions by Canadians included in concerts at the centre. Last October works by **OTTO JOACHIM**, **JEAN PAPINEAU-COUTURE** and **ANDRE PREVOST** were included in a concert of Canadian music performed by the Ars Nova ensemble.

In a concert by Julie Holtzman works by **SAMUEL DOLIN**, Papineau-Couture, **FRANCOIS MOREL** and **CLAUDE CHAMPAGNE** were included. Works by **BARBARA PENTLAND**, **SERGE GARANT** and **GILLES TREMBLAY** were included in a concert by Jean-Claude Pennetier on January 14 and **JEAN COULTHARD**'s "Lyric Sonatina" was performed February 4 in a concert featuring George Zukerman, bassoonist. Works by Pentland and Prevost were performed February 9 in a program by Pierre Sancan and Andre Navarra.

## NEWSLETTER

### GREETINGS—

Along with Spring come the busiest months of the year in Canada's many worlds of music. Spring '71 has quickly proven to be the most active months to date in Canada's fast maturing music business. Here at BMI Canada activities and developments of long-range importance to our Canadian affiliated composers and publishers are crowding the other heralds of Spring.

Elsewhere in this issue of *The Music Scene* our Canadian Music Award recipients are announced in an article devoted to the annual dinner honouring our composers and publishers who have made meaningful contributions to the world's music. Their talents deserve the widest possible recognition as each of these affiliates in his or her own way has contributed to the current world-wide acceptance and use of Canadian music. Their achievements have been significant in themselves but while plying their craft they have broken down barriers that will make it easier and more routine for future Canadians to follow in their path.

As we greet the warmer weather of Spring and Summer it is an opportune time to recognize the BMI Canada music workshops and those who have made them so successful by sharing their knowledge and experience with BMI Canada's capable and dedicated composers in the musical theatre and film music fields.

These ambitious projects have been acclaimed by those who have participated in them and BMI Canada has been pleased to have pioneered these two important series of Canadian musical developments.

The Theatre Music Workshops have been under the very capable supervision of Lehman Engel and plans are underway to initiate additional workshops, under Mr. Engel's guidance, in Montreal next fall. During the last Toronto workshop Mr. Engel asked for a show of hands from those interested in continuing in an advanced workshop and the response was unanimous—all participants wish to return to the workshops next fall in Toronto.

Richard Kirk, Vice-President, California, of Broadcast Music, Inc., led the first BMI Canada Film Music Workshop and arranged that Dominic Frontiere, Warren Barker and Jerry Goldsmith travel from Hollywood to conduct succeeding sessions. Mr. Kirk hopes to arrange visits to Toronto by Quincy Jones and Earle Hagen for future workshops this season. Canadian composers who have pioneered areas of film scoring in Canada will also take part. Participation in the Film Music Workshops was initially by invitation only but interest spread to such an extent that film producers and university students have been included.

To provide similar encouragement and knowledge for our BMI Canada composers involved in writing for films and television background in other centres in Canada plans are currently underway to extend the workshops across the country.

This Spring brings with it an addition to the executive staff of BMI Canada—a man who I admire personally after many years of close association with him. Cam Ritchie began in BMI Canada's Don Mills offices on April 1 as Assistant General Manager—Administration and I am sure I speak for all of the BMI Canada family in welcoming Cam to our organization.

Cordially,



Wm. Harold Moon,  
GENERAL MANAGER

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