

healthy", *Leslie* says, that keeps them all continually practising old and new instruments.

The family members practise every day and arrange all the music they use, works dating from the 12th to the 17th century, as well as the contemporary folk songs *Andrew* writes to his father's lyrics, and his own. They coach each other, play

producer George Martin entered the picture.

The *Huggetts* had looked through the yellow pages of the phone book for a record company that might be interested and that's how they took their tape to AIR Productions. Martin happened to be there and was interested; he produced their first album, *The Huggett Family*, and it

listic—Canada doesn't owe us a living; that depends on us, it always comes down to you, yourselves." He's no longer angry about the barriers that exist between the family's kind of 'quality' music and commercial 'pop' success. "We're not going to alter other people's attitudes," he states. "As a person, I'll probably still try—the voice in the wilder-



together and figure that only about 10 per cent of their time is taken up in actual public performance. Behind the art, the easy, confident stage presence, and the technical excellence, there are hours of hard, consistent work.

It would seem natural that a family so versed in traditional music, so versatile in performance and technique, would inevitably write their own music. Their first original songs came about in a curious way: the family undertook a 40-day trip by freighter the first time they went to England in 1970. There were 60-odd passengers on board, a "veritable microcosm of society," remarks *Leslie*, and one of them attempted suicide. A friend of hers wrote a particularly sad lyric about the happening—which *Andrew* put to music. That inspired *Leslie* to write happier lyrics—some 40 of them, mostly about the people on board ship—and *Andrew* set them to music. By the time they got to London, they had enough to do a demo tape and that's where Beatles'

sold very well. Love Productions in Canada promoted and distributed it, and the same team produced the second album, *Renaissance Delights*. Both albums are now distributed by GRT Records of Canada.

The *Huggett Family* is what is called in the trade a "quality act". Their music may not have a wide audience—yet in the same way pop music does, but there is no way they'll permit their style to be changed to give it more "commercial" appeal. "It's a perpetual balancing act," *Leslie* states. "It has to be all or nothing in a 'success' sense, commercially; record companies say, 'maybe we'll spend some money on you'. We don't want to become Canada's Partridge Family or another Osmond Brothers act. We're more interested in becoming more decent and well-rounded human beings than becoming a commercial success"

Art Garfunkel has some of *Andrew's* songs and is interested; some might yet become commercial hits. But *Leslie* says, "we have to be rea-

ness—but I'm not really concerned about it anymore so long as I, as an individual, continue to be productive and original, and my boys and girls get a chance.

"Professional music is very demanding and to succeed you must be, basically, an honest human being. You have to be self-critical, you can't kid yourself and it's not something you can fool people with. Music is a balancer; you must become an adult if you're intelligent and you want to do your kind of music. We have no intention of compromising and selling out."

The *Huggett Family* doesn't run the risk of having to sell-out anymore. They are well-established here and in Europe; there is no family act like theirs, although there are other groups performing Renaissance and Baroque music (six alone in England). Theirs is a unique way of family life, one to be emulated, perhaps, by families whose unity is threatened by the pace of 20th century living