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Second Session—Twenty-seventh Parliament

1967

THE SPECIAL JOINT COMMITTEE OF THE SENATE  
AND HOUSE OF COMMONS ON

**THE NATIONAL AND ROYAL ANTHEMS**

*Joint Chairmen:*

The Honourable Senator Maurice Bourget  
and Mr. S. Perry Ryan

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MINUTES OF PROCEEDINGS

No. 1

---

THURSDAY, JUNE 8, 1967

THURSDAY, OCTOBER 5, 1967

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ORGANIZATION

Including Minutes of Proceedings and Evidence of the  
Committee in the First Session of this Twenty-Seventh  
Parliament

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ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1967

SPECIAL JOINT COMMITTEE  
OF THE  
SENATE AND OF THE HOUSE OF COMMONS  
ON THE NATIONAL AND ROYAL ANTHEMS

*Joint Chairmen:*

Hon. Senator Maurice Bourget, Mr. S. Perry Ryan  
and

*Representing the Senate*  
The Honourable Senators

Davey,  
Gélinas,  
Smith (*Queens-  
Shelburne*),  
White,  
Yuzyk—6.

*Representing the House of Commons*

Mr. Forrestall,  
Mr. Gauthier,  
Mr. Hymmen,  
Mr. Johnston,  
Mr. Mandziuk,  
Mr. Martin (*Timmins*),  
Mr. McCutcheon,  
Mr. McWilliam,  
Mr. Orange,  
Mr. Prud'homme,  
Mr. Tremblay  
(*Matapédia-  
Matane*)—12.

Edouard Thomas,  
*Clerk of the Committee.*

MINUTES OF PROCEEDINGS

No. 1

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ORGANIZATION

Including Minutes of Proceedings and Evidence of the  
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ROGER DUBREUIL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1967



ORDERS OF REFERENCE

Extracts from Minutes of Proceedings of the Senate, Tuesday, 6th June, 1967:

With leave of the Senate,

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Deschatelets, P.C.:

That the Senate do unite with the House of Commons in the appointment of a Special Joint Committee of both Houses to consider and report upon the question of lyrics of the National and Royal Anthems of Canada;

That the following Senators be appointed to act on behalf of the Senate on the Special Joint Committee, namely, the Honourable Senators Bourget, Davey, Gelinas, Smith (*Queens-Shelburne*), White and Yuzyk; and that the quorum be fixed at seven members provided that both Houses are represented;

That the Committee have power to engage the services of such technical, clerical and other personnel as may be necessary;

That the Committee have power to send for persons, papers and records, and to examine witnesses, to report from time to time, and to print such papers and evidence from day to day as may be ordered by the Committee;

That the minutes of proceedings and evidence of the Committee in the past Session be referred to the said Committee and be made a part of the records thereof;

That the Committee have power to sit during sittings and adjournments of the Senate; and

That a message be sent to the House of Commons to inform that House accordingly.

The question being put on the motion, it was—  
Resolved in the affirmative.

HOUSE OF COMMONS,  
FRIDAY, May 19, 1967.

*Resolved*,—That a Special Joint Committee of the Senate and House of Commons be appointed to consider and from time to time to report upon the question of lyrics of the National and Royal Anthems of Canada;

That 12 Members of the House of Commons, to be designated at a later date, be members of the Joint Committee; and that the quorum be fixed at seven members provided both Houses are represented and that Standing Order 67 of the House of Commons be suspended in relation thereto;

That the Committee have power to engage the services of such technical, clerical and other personnel as may be necessary;

That the Committee have the power to send for persons, papers and records, to examine witnesses, to report from time to time, and to print such papers and evidence from day to day as may be ordered by the Committee, and that Standing Order 66 be suspended in relation thereto;

That the minutes of proceedings and evidence of the said Committee in the past Session be referred to the said Committee and be made a part of the records thereof.

MONDAY, May 29, 1967.

Ordered,—That the Members of the House of Commons on the Special Joint Committee of the Senate and House of Commons to report upon the question of lyrics of the National and Royal Anthems of Canada be Messrs: Forrestall, Gauthier, Hymmen, Johnston, Mandziuk, Martin (*Timmins*), McCutcheon, McWilliam, Orange, Prud'homme, Ryan and Tremblay.

Attest.

LÉON-J. RAYMOND,

*The Clerk of the House of Commons.*

House of Commons,  
Friday, May 19, 1967.

Resolved—That a Special Joint Committee of the Senate and House of Commons be appointed to consider and from time to time to report upon the question of lyrics of the National and Royal Anthems of Canada;

That 12 Members of the House of Commons, to be designated at a later date, be members of the Joint Committee; and that the quorum be fixed at seven members provided both Houses are represented and that Standing Order 67 of the House of Commons be suspended in relation thereto;

That the Committee have power to engage the services of such technical, clerical and other personnel as may be necessary;



## MINUTES OF PROCEEDINGS

THURSDAY, June 8, 1967.

(1)

The Special Joint Committee of the Senate and of the House of Commons on the National and Royal Anthems met this day at 2.00 p.m., for organization purposes.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Davey, Yuzyk (3).

*Representing the House of Commons:* Messrs. Forrestall, Gauthier, Hymmen, Martin (*Timmins*), McWilliam, Orange, Prud'homme, Ryan, Tremblay (9).

The Clerk of the Committee presided over the election of the respective Chairmen from the Senate and the House of Commons sections.

Moved by Hon. Senator Davey, seconded by Mr. Tremblay, and

*Resolved,*—That the Hon. Senator M. Bourget be the Chairman from the Senate section of this Special Joint Committee.

Moved by Mr. McWilliam, seconded by Mr. Martin, and

*Resolved,*—That Mr. S. Perry Ryan be the Chairman from the House of Commons section of this Special Joint Committee.

The Clerk of the Committee, having declared the Hon. Senator Bourget and Mr. Ryan duly elected as Joint Chairmen, requested those gentlemen to take the Chair.

Following comments by the Joint Chairmen, the orders of reference were read.

A discussion ensued on the desirability of issuing a press release to invite all interested Canadians and representative groups to submit suggestions, support for existing versions of the National Anthem or new verses. The Committee authorized the Sub-Committee on Agenda and Procedure to prepare and make the release.

Moved by Mr. Forrestall, seconded by Hon. Senator Yuzyk, and

*Resolved,*—That the Minutes of Proceedings and Evidence of this Committee be printed in quantities 500 English and 300 French, and that the Clerk of the Committee be authorized to increase these numbers, as required, to a maximum of 850, should the quantities prove to be insufficient.

Moved by Mr. Orange, seconded by Hon. Senator Davey, and

*Resolved,*—That the Minutes of Proceedings and Evidence for the meetings of Wednesday, February 15, Thursday, March 2, and Tuesday, March 14, 1967,

held during the first session of this 27th Parliament, be printed as an appendix to this day's proceedings. (See Appendix A)

The Committee agreed to a motion of Mr. Hymmen, seconded by Mr. Prud'homme,

That a Sub-Committee on Agenda and Procedure be established and comprise the Joint Chairmen, the Hon. Senator Yuzyk, and Messrs. Gauthier, Johnston, Martin (*Timmins*), McCutcheon, Tremblay.

The Clerk of the Committee was authorized to discard any submission which was of an inconsequential, obscene or vituperative nature, etc.

The Committee instructed the Clerk of the Committee to hire a bilingual pianist-singer or a pianist and a singer to assist the Committee in its assessment of lyrics submitted—such technical assistant to be knowledgeable in the metre of lyrics.

The meeting adjourned at 2.30 p.m., to the call of the Chair.

THURSDAY, October 5, 1967

(2)

The Special Joint Committee of the Senate and of the House of Commons on the National and Royal Anthems met this day at 10.20 a.m. *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Yuzyk (2).

*Representing the House of Commons:* Messrs. Forrestall, Johnston, Orange, Ryan, Tremblay (5).

Moved by Mr. Forrestall, seconded by Mr. Tremblay, and

*Resolved,*—That the Committee engage the services of a music consultant to assist in its deliberations on the National and Royal Anthems and that he be paid an *honorarium* for the period June 15, 1967 to November 1, 1967, subject to the approval of Mr. Speaker.

Moved by Hon. Senator Yuzyk, seconded by Mr. Johnston, and

*Resolved,*—That the Clerk of the Committee be authorized to obtain such technical equipment as may be required to assist the Committee in its deliberations.

Moved by Mr. Johnston, seconded by Mr. Forrestall, and

*Resolved,*—That the appendices to the proceedings of the Committee during the first session of this Parliament not be included in the printed proceedings.

At 12.05 p.m., the meeting adjourned to the call of the Chair.

Edouard Thomas,

*Clerk of the Committee.*



SPECIAL JOINT COMMITTEE

APPENDIX "A"

THE SPECIAL JOINT COMMITTEE

OF THE

SENATE AND HOUSE OF COMMONS

ON

THE NATIONAL AND ROYAL ANTHEMS

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MINUTES OF PROCEEDINGS AND EVIDENCE

OF THE

COMMITTEE FOR MEETINGS HELD DURING

THE FIRST SESSION—TWENTY-SEVENTH PARLIAMENT

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Wednesday, February 15, 1967

Thursday, March 2, 1967

Tuesday, March 14, 1967



SPECIAL JOINT COMMITTEE  
OF THE  
SENATE AND OF THE HOUSE OF COMMONS

*Joint Chairmen:*

Hon. Senator Maurice Bourget, Mr. S. Perry Ryan  
and

*Representing the Senate*

*Representing the House of Commons*

The Honourable Senators

Davey,  
Gélinas,  
Smith (*Queens-  
Shelburne*),  
White,  
Yuzyk—6.

<sup>2</sup>Mr. Brand,  
<sup>1</sup>Mr. Cantelon,  
Mr. Gauthier,  
Mr. Hymmen,  
Mr. Johnston,  
Mr. Mandziuk,  
Mr. Martin (*Timmins*),

Mr. McWilliam,  
<sup>4</sup>Mr. Orange,  
Mr. Prud'homme,  
<sup>3</sup>Mr. Tremblay  
(*Matapédia-  
Matane*)—12.

Edouard Thomas,  
*Clerk of the Committee.*

<sup>1</sup>Replaced by Mr. McCutcheon February 14, 1967.

<sup>2</sup>Replaced by Mr. Forrestall February 24, 1967.

<sup>3</sup>Replaced by Mr. Berger March 1, 1967.

Replaced Mr. Berger March 13, 1967.

<sup>4</sup>Replaced by Mr. Chatwood March 1, 1967.

Replaced Mr. Chatwood March 14, 1967.

TUESDAY, February 14, 1967.  
Ordered—That the name of Mr. Macdonald be substituted for that of Mr. Carleton on the National and Royal Anthems.  
ORDERS OF REFERENCE

Extracts from Minutes of Proceedings of the Senate, Friday, 3rd February, 1967:

With leave of the Senate,

The Honourable Senator Connolly, P.C., moved, seconded by the Honourable Senator Brooks, P.C.:

That the Senate do unite with the House of Commons in the appointment of a Special Joint Committee of both Houses to consider and from time to time report upon the subject-matter of the following proposed resolution: "That the Government be authorized to take such steps as may be necessary to provide that 'O Canada' shall be the National Anthem of Canada while 'God Save the Queen' shall be the Royal Anthem in Canada".

That the Senate designate six Members of the Senate to be members of the Joint Committee, namely the Honourable Senators Bourget, Davey, Gelin, Smith (*Queens-Shelburne*), White and Yuzyk;

That the Committee have the power to sit during sittings and adjournments of the Senate; and

That a Message be sent to the House of Commons to inform that House accordingly.

After debate, and—

The question being put on the motion, it was—

Resolved in the affirmative.

HOUSE OF COMMONS

WEDNESDAY, January 25, 1967.

*Resolved*,—That a Special Joint Committee of the Senate and House of Commons be appointed to consider and from time to time to report upon the subject-matter of the following proposed resolution: "That the Government be authorized to take such steps as may be necessary to provide that 'O Canada' shall be the National Anthem of Canada while 'God Save the Queen' shall be the Royal Anthem in Canada"; and

That 12 Members of the House of Commons to be designated at a later date, be members of the Joint Committee.

MONDAY, February 13, 1967.

*Ordered*,—That the following Members be appointed on the part of this House to serve on the Special Joint Committee to consider the subject-matter of the Resolution dealing with the National and Royal Anthems: Messrs. Brand, Cantelon, Gauthier, Hymmen, Johnston, Mandziuk, Martin (Timmins), McWilliam, Orange, Prud'homme, Ryan and Tremblay.



TUESDAY, February 14, 1967.

*Ordered*,—That the name of Mr. McCutcheon be substituted for that of Mr. Cantelon on the Special Joint Committee on the National and Royal Anthems.

FRIDAY, February 24, 1967.

*Ordered*,—That the name of Mr. Forrestall be substituted for that of Mr. Brand on the Special Joint Committee on the National and Royal Anthems.

WEDNESDAY, March 1, 1967.

*Ordered*,—That the names of Messrs. Berger and Chatwood be substituted for those of Messrs. Tremblay and Orange on the Special Joint Committee on the National and Royal Anthems.

MONDAY, March 13, 1967.

*Ordered*,—That the name of Mr. Tremblay be substituted for that of Mr. Berger on the Special Joint Committee on the National and Royal Anthems.

TUESDAY, March 14, 1967.

*Ordered*,—That the name of Mr. Orange be substituted for that of Mr. Chatwood on the Special Joint Committee on the National and Royal Anthems.

WEDNESDAY, April 12, 1967.

*Ordered*,—That the Special Joint Committee on the National and Royal Anthems be authorized to call for persons, papers and records and examine witnesses; to print such papers and evidence from day to day as may be deemed advisable and that Standing Order 66 be suspended in relation thereto; and that it be empowered to retain such experts as may be required from time to time.

Attest.

LÉON-J. RAYMOND,  
*The Clerk of the House of Commons.*



REPORTS TO THE SENATE

THURSDAY, February 16th, 1967.

The Special Joint Committee of the Senate and House of Commons on the National Anthem and the Royal Anthem makes its first Report as follows:

Your Committee recommends that its quorum be fixed at seven members, provided that both Houses are represented.

All which is respectfully submitted.

MAURICE BOURGET,  
*Joint Chairman.*

Agreed February 16, 1967.

WEDNESDAY, March 15th, 1967.

The Special Joint Committee of the Senate and House of Commons on the National Anthem and the Royal Anthem makes its second Report as follows:

Your Committee unanimously recommends that the government be authorized to adopt forthwith the music for "O Canada" composed by Calixa Lavallee as the music for the National Anthem of Canada with the following notation added to the sheet music: With dignity, not too slowly.

Your Committee unanimously recommends that the government be authorized to adopt forthwith the traditional music of "God Save the Queen (King)" found in the public domain as the music for the Royal Anthem in Canada.

To remove all traces of commercialism which may attach to the playing of the National or Royal Anthems, your Committee deems it essential that the government take such steps as are necessary to appropriate the copyright to the music by providing that it shall belong to Her Majesty in right of Canada for all time and that no other person shall be entitled to copyright to the music or any arrangements or adaptations thereof.

With respect to the lyrics for the National and Royal Anthems, your Committee is of the opinion that its Order of Reference is far too restrictive to permit the detailed study which this question deserves.

To do justice to all Canadians, many of whom have taken a personal interest in providing suggestions to your Committee, it is recommended that the Committee be empowered to call for persons, papers and records and examine witnesses; to print such papers and evidence from day to day as may be deemed advisable and to retain such experts as may be required from time to time.

All which is respectfully submitted.

MAURICE BOURGET,  
*Joint Chairman.*

Agreed April 19, 1967.

## REPORTS TO THE HOUSE OF COMMONS

The Special Joint Committee of the Senate and the House of Commons on the National Anthem and the Royal Anthem has the honour to present its

### FIRST REPORT

Your Committee recommends that its quorum be fixed at seven (7) members, provided that both Houses are represented and that the House of Commons section be granted leave to sit while its House is sitting.

Respectfully submitted,

S. PERRY RYAN,  
*Joint Chairman.*

Presented February 15, 1967.

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems has the honour to present its

### SECOND REPORT

Your Committee unanimously recommends that the government be authorized to adopt forthwith the music for "O Canada" composed by Calixa Lavallée as the music for the National Anthem of Canada with the following notation added to the sheet music: With dignity, not too slowly.

Your Committee unanimously recommends that the government be authorized to adopt forthwith the traditional music of "God Save the Queen (King)" found in the public domain as the music for the Royal Anthem in Canada.

To remove all traces of commercialism which may attach to the playing of the National or Royal Anthems, your Committee deems it essential that the government take such steps as are necessary to appropriate the copyright to the music by providing that it shall belong to Her Majesty in right of Canada for all time. This provision would also include that no other person shall be entitled to copyright in the music or any arrangements or adaptations thereof.

With respect to the lyrics for the National and Royal Anthems, your Committee is of the opinion that its Order of Reference is far too restrictive to permit the detailed study which this question deserves.

To do justice to all Canadians, many of whom have taken a personal interest in providing suggestions to your Committee, it is recommended that the said Order of Reference be amended to provide authority to call for persons, papers and records and examine witnesses; to print such papers and evidence from day to day as may be deemed advisable and that Standing Order 66 be suspended in relation thereto; and that it be empowered to retain such experts as may be required from time to time.

Respectfully submitted,

S. PERRY RYAN,  
*Joint Chairman.*

Presented March 15, 1967.

Agreed April 12, 1967.



## MINUTES OF PROCEEDINGS

WEDNESDAY, February 15, 1967

(1)

The Special Joint Committee of the Senate and of the House of Commons on the National and Royal Anthems met this day at 1.45 p.m., for organization purposes.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Davey, Gélinas (3).

*Representing the House of Commons:* Messrs. Brand, Gauthier, Hymmen, Martin (*Timmins*), McCutcheon, McWilliam, Orange, Ryan, Tremblay (9).

*Also present:* Mr. Sherman.

The Clerk of the Committee presided over the election of the respective Chairmen from the Senate and the House of Commons.

Moved by the Hon. Senator Gélinas, seconded by the Hon. Senator Davey, and

*Resolved*,—That the Hon. Senator M. Bourget be the Chairman from the Senate section of this Special Joint Committee.

Moved by Mr. Tremblay, seconded by Mr. Orange, and

*Resolved*,—That Mr. S. P. Ryan be the Chairman from the House of Commons section of this Special Joint Committee.

The Clerk of the Committee, having declared the Hon. Senator Bourget and Mr. Ryan duly elected as Joint Chairmen, turned the meeting over to those gentlemen.

On a motion of Mr. Orange, seconded by the Hon. Senator Gélinas, the Committee agreed to seek permission to sit while the House is sitting.

Moved by the Hon. Senator Davey, seconded by Mr. Hymmen, and

*Resolved*,—That the quorum of this Special Joint Committee be set at seven (7) provided both Houses are represented.

The Committee *agreed* to a motion of Mr. McCutcheon, seconded by Mr. Gauthier,

That a Sub-committee on Agenda and Procedure comprise the two Chairmen and three others. Subsequently, the Committee agreed to the selection of Messrs. Brand, Gauthier and Orange as members of the Sub-committee.

At 2.00 p.m., the meeting adjourned to the call of the Chair.



THURSDAY, March 2, 1967

(2)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 9.12 a.m., the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Davey, Gélinas, Smith (*Queens-Shelburne*), Yuzyk (5).

*Representing the House of Commons:* Messrs. Berger, Chatwood, Forrestall, Hymmen, Martin (*Timmins*), McCutcheon, McWilliam, Prud'homme, Ryan (9).

*Also present:* Mr. Faulkner.

*In attendance:* Messrs. Erik J. Spicer, Parliamentary Librarian, Guy Sylvestre, Associate Parliamentary Librarian, Library of Parliament; Mr. Lewis E. Levy, Legal Officer, Department of Justice.

The Associate Parliamentary Librarian presented a paper on the historical background of "O Canada". The appendices attaching to the paper were accepted as an appendix to the proceedings. (*See Appendix A*)<sup>1</sup>

The Committee heard the Parliamentary Librarian on the historical background of "God Save the Queen (King)" and agreed to accept the appendices relating thereto as an appendix to the proceedings. (*See Appendix B*)<sup>1</sup>

A paper on copyright was presented to the Committee by the representative of the Department of Justice.

The Clerk of the Committee was instructed to send copies of correspondence dealing with copyright of an arrangement of "God Save the Queen" to the members of the Committee.

At 12.50 p.m., the Committee having gone *in camera* to discuss procedure, adjourned to the call of the Chair.

TUESDAY, March 14, 1967

(3)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 7.48 p.m. *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Davey, Gélinas, Smith (*Queens-Shelburne*), Yuzyk (5).

*Representing the House of Commons:* Messrs. Forrestall, Hymmen, Johnston, Mandziuk, Martin (*Timmins*), McCutcheon, Orange, Prud'homme, Ryan, Tremblay (10).

The Committee discussed its second report.

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<sup>1</sup>The Appendices are not printed herein—See Proceedings of October 5, 1967.

The following were accepted as appendices to the proceedings:

Letter dated March 13, 1967, from Mr. W. H. Agnew, Chief, Programs and Materials Division, Canadian Citizenship Branch—(See Appendix C)<sup>1</sup>  
Centennial Guide Book for Teachers—(See Appendix D)<sup>1</sup>

At 8.00 p.m., the meeting adjourned to the call of the Chair.

Edouard Thomas,  
Clerk of the Committee.

The Joint Chairman (Senator Bourget):  
Gentlemen, I see a quorum. Will the meeting now come to order. Before reading the minutes I wish to say that our secretary has provided you with the material that was presented to the members of the Committee at our last meeting. With this material you will find a copy in English, of the remarks that will be made by Mr. Sylvestre this morning. Unfortunately he does not have time to have his remarks translated into French, but we will see to it that this is done very shortly.

The Joint Chairman (Mr. Ryan):  
The Chairman before proceeding further, I should like the Committee to take notice of the fact that, by order of the House, Mr. Michael Forrestall has replaced Mr. Lewis Broad, Mr. Andrew Chafwood has replaced Mr. W. J. Orange, and Mr. Jean Berger has replaced the Hon. René Tremblay. I believe that the Senate has been duly notified of these changes. So I believe that Messrs. Forrestall, Chafwood and Berger are now properly constituted Members of this Committee.

Possibly you will introduce our witness, Senator Bourget.

The Joint Chairman (Senator Bourget):  
Yes, Gentlemen, we have with us this morning three distinguished Civil Servants in the persons of Mr. Bill Spicer, our Parliamentary Librarian, Mr. Guy Sylvestre, our Associate Parliamentary Librarian since 1963, and Mr. Lewis Levy from the Department of Justice. These gentlemen were generous enough to undertake some research in our behalf which, I am sure, will assist the work of the Committee.

I am going to ask Mr. Sylvestre to lead off. Mr. Sylvestre holds the Degree of I. F. H. and B.A.; he has been a Fellow of the Royal Society of Canada since 1951 and a member of the Académie Canadienne Française. He is the author of several books and pamphlets on Canadian and French literature, and a well-earned magazine and newspaper editor.

<sup>1</sup> The Appendices are not printed herein—See proceedings of October 5, 1967.

The following were assigned as reporters to the proceedings:

Letter dated March 13 1967, from Mr. W. H. A. Rowe, Chief Programs and Materials Division, Commission on Community Development—(See Appendix C),  
Continental Office, Room 400, Jeddah—(See Appendix D),  
At 8.00 p.m., the meeting adjourned to the call of the Chair.

*Mr. J. J. Spicer,  
Chief of the Committee.*

*Mr. J. J. Spicer, Parliamentary Librarian, House of Commons, Foreign Office, Whitehall, London, W. 1A 1AA, U.K.*  
*Mr. J. J. Spicer, Parliamentary Librarian, House of Commons, Foreign Office, Whitehall, London, W. 1A 1AA, U.K.*

*Mr. J. J. Spicer, Parliamentary Librarian, House of Commons, Foreign Office, Whitehall, London, W. 1A 1AA, U.K.*  
*Mr. J. J. Spicer, Parliamentary Librarian, House of Commons, Foreign Office, Whitehall, London, W. 1A 1AA, U.K.*

The Executive Librarian presented a paper on the historical background of "G. County". The appendix attached to the paper was accepted as an appendix to the proceedings. (See Appendix A)

The Committee heard the Parliamentary Librarian on the historical background of "G. County" (Kidd) and agreed to accept the appendix relating thereto as an appendix to the proceedings. (See Appendix B)

A report of the visit was presented to the Committee by the representative of the Department of Justice.

The Clerk of the Committee was instructed to send copies of correspondence dealing with copyright of "The Seven the Queen" to the members of the Committee.

At 10.30 p.m., the Committee having gone to dinner to discuss procedure, adjourned to the call of the Chair.

Monday, March 14, 1967  
(3)

The Special Joint Committee of the Senate and House of Commons on the Writings of Royal Authors met this day at 10.00 p.m. in session, the Joint Chairman, Mr. Honorable Justice Bouslog and Mr. Ryan, presiding.

*Mr. Ryan, Chairman.*  
*Mr. Ryan, Chairman.*  
*Mr. Ryan, Chairman.*

*Mr. Ryan, Chairman.*  
*Mr. Ryan, Chairman.*  
*Mr. Ryan, Chairman.*

The proceedings continued in session.



## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, March 2, 1967

**The Joint Chairman (Senator Bourget):** Gentlemen, I see a quorum. Will the meeting please come to order. Before calling on our friends who are here this morning, I understand that our secretary has provided you with the material that was promised to members of the Committee at our last meeting. With this material you will find a copy, in English, of the remarks that will be made by Mr. Sylvestre this morning. Unfortunately, he did not have time to have his remarks translated into French, but we will see to it that this is done very shortly.

**The Joint Chairman (Mr. Ryan):** Mr. Co-Chairman before proceeding further, I should like the Committee to take notice of the fact that, by order of the House, Mr. Michael Forrestall has replaced Mr. Lewis Brand; Mr. Andrew Chatwood has replaced Mr. R. J. Orange, and Mr. Jean Berger has replaced the Hon. René Tremblay. I believe that the Senate has been duly notified of these changes. So I believe that Messrs. Forrestall, Chatwood and Berger are now properly constituted Members of this Committee.

Possibly you will introduce our witness, Senator Bourget.

**The Joint Chairman (Senator Bourget):** Yes. Gentlemen, we have with us this morning three distinguished Civil Servants in the persons of Mr. Erik Spicer, our Parliamentary Librarian, Mr. Guy Sylvestre, our Associate Parliamentary Librarian since 1956, and Mr. Lewis Levy from the Department of Justice. These gentlemen were generous enough to undertake some research in our behalf which, I am sure, will assist the work of the Committee.

I am going to ask Mr. Sylvestre to lead off. Mr. Sylvestre holds the degrees of L.P.H. and M.A.; he has been a Fellow of the Royal Society of Canada since 1951 and a member of the Académie Canadienne Française. He is the author of several books and pamphlets on Canadian and French literature, and a contributor to learned magazines and encyclopaedias.

(Translation)

As I said before, Mr. Sylvestre accepted our offer and was so kind as to carry out some research on our behalf, especially with regard to the words of "O Canada" as we know them now and which were written by Judge Routhier. The music of "O Canada" was composed by Calixa Lavallée and Mr. Sylvestre also has carried out some research on the English version which is sung at the present time and which is the work of Judge Weir. I would therefore ask Mr. Sylvestre to be so kind as to indicate to us the result of this research.

(English)

**Mr. J. G. Sylvestre (Associate Parliamentary Librarian):** Thank you Mr. Chairman. As the Chairman has already indicated only last week I received the invitation to come before this Committee to give an account of the origin and history of the anthem "O Canada" by Calixa Lavallée and Adolphe Routhier, and of its English version by Robert Stanley Weir. In the short time at my disposal, I examined, as carefully as I could the available documentation, which was quite considerable, in the Library of Parliament, and I prepared a statement in which is recorded the basic information established so far by historians and scholars who have engaged in research regarding this national song and its authors. To supplement this statement and to make readily available to the Committee more detailed information on this subject, I should like to be allowed to table, as appendices to my statement, a number of documents which seem to be of special interest and which the Committee may wish to consult in the course of its deliberations.

**The Joint Chairman (Senator Bourget):** Is it agreed that these documents be tabled as appendices to Mr. Sylvestre's statement?

**Some hon. Members:** Agreed.

**Mr. Sylvestre:** With your permission, Mr. Chairman, I should like to deal, first, with the origin of "O Canada"; then with its authors, Adolphe Routhier and Calixa Lavallée; then



with the more generally accepted English version and its author, Robert Stanley Weir; and finally, with the official status of this national song in Canada. I shall also endeavour to answer, to the best of my ability, any question you, Sir, and your colleagues, may wish to ask of me.

I shall deal, first, with the origin of "O Canada". There is an account of the origin of "O Canada" by an eyewitness, one Nazaire Levasseur, who was a member of the music sub-committee of the committee which organized the French Canadian National Convention held at Québec City in 1880 where "O Canada" was first performed. The account by Levasseur is to be found in the Montréal daily newspaper "La Presse" on December 11, 1920. There is an accurate summary of it in the "Dictionnaire général...du Canada" by Louis-Marie Lejeune (Université d'Ottawa, 1931, vol. II, p. 375-6) which is reproduced here as Appendix A. This account is substantiated by the official report of the 1880 National Convention (H. J. J. B. Chouinard, "Fête Nationale des Canadiens-français célébrée à Québec en 1880", Québec, A Côté, 1881, p. 138-141) and the relevant pages are also reproduced here as Appendix B. In his book entitled "A Garland" (Montréal, Gazette Printing Co., 1931), J. K. Foran calls to remembrance one of the first private performances of the song by Calixa Lavallée himself; and this short excerpt from his book is also given here as Appendix C.

According to Levasseur—and his account has never been denied nor questioned by anyone to-date—there was discussed in the early months of 1880 the advisability of holding an open competition for a national anthem which could be performed at the coming National Convention, but the sub-committee on music to which this question was referred, decided that it was then too late to organize such a contest. At that time, Mr. Justice Routhier wrote the lines of "O Canada" and the poem was entitled "Chant national." The lieutenant-governor of Québec, Dr. Théodore Robitaille, was very much impressed with Routhier's verse, gave it to Calixa Lavallée and invited him to set it to music. Lavallée, we are told, accepted the challenge and set to work forthwith. His first attempts were unsuccessful and were rejected by his friends to whom they were subjected for examination. He soon produced, however, the musical score which we all know to-day and which won the immediate and enthusiastic approval of his friends. The anthem was

accepted by the music sub-committee of the National Convention; it was printed in June 1880 by Arthur Lavigne who was a music editor in Québec City, and it was first performed in public at the banquet of June 24, 1880 where the honoured guests included His Excellency the Governor-General, the Marquis of Lorne, and his wife Princess Louise. This national anthem became very popular among French Canadians and, later, throughout Canada where it is now performed, as you all know, from the Atlantic to the Pacific. The poem by Adolphe Basile Routhier is to be found in his book of verse "Les Echos" (Québec, P. G. Delisle, 1882), on pages 151-152 which are reproduced here as Appendix D. The original printing of "O Canada" which was made from the manuscript by Arthur Lavigne (Québec, 1880) is reproduced here as Appendix E. If I may make an incidental remark here, Mr. Chairman, I was asked only last week if I could find out in what key the original version had been composed, and if you look at this original version, the first edition, you will see that it says "in G major".

Now, who were Routhier and Lavallée to whom we owe the words and the music of "O Canada"?

#### *Adolphe Basile Routhier*

I shall deal first with Routhier. Adolphe Basile Routhier was born on May 8, 1839 at Saint Placide, in the county of Two Mountains, and spent his early years on the family farm overlooking the Ottawa river. His father was illiterate, but he was anxious that his son should be well-educated and the latter was sent to the Séminaire de Ste. Thérèse and, later, to l'Université Laval where he obtained his B.A. in 1858, and his B.C.L. in 1860. He was called to the Bar in 1861 and he practised law at Kamouraska from 1861 to 1873. He married Marie Clorinde Mondelet in 1862, and he stood twice for Parliament in Kamouraska as a Conservative, in 1868 and in 1872, but was not elected. He was made Q.C. in 1872 and appointed a puisné judge of the Superior Court of Québec from 1897 to 1906, when he retired from the bench. He had been appointed Chief Justice of Québec in 1904. He also taught Civil Law and International Law at Laval, and his literary works include poetry, fiction, drama, history, essays and speeches. A list of his main publications is to be found here as Appendix F. He was a Charter Member of the Royal Society of Canada, and its President in the years 1914-



1915. He was knighted by King George V at his coronation in 1911. Sir Adolphe died at St. Irénée on June 27, 1920. His complete biography remains to be written; there is, on the other hand, an authoritative biography of Calixa Lavallée by Dr. Eugène Lapierre, first published in 1936, reissued in 1950 and again last year (Fides, 1966; 291 pp.).

I might mention here, Mr. Chairman, that this new edition is a revised edition and it is much better than the previous one, so if you should like to consult this book, make sure you have the last edition.

**The Joint Chairman (Senator Bourget):** May I be permitted to ask a question Mr. Co-Chairman? Is Dr. Eugène Lapierre the same one who wrote the life of Calixa Lavallée?

**Mr. Sylvestre:** This is his life. I have just referred here to his biography by Dr. Lapierre. This is the book of which I know, sir, you have a copy. We have several copies in the Library, so that if any Members of the Committee wish to consult it, they can borrow it at any time. I am indebted to this book for most of the information recorded here about, Calixa Lavallée, the author of the musical score of "O Canada".

#### *Calixa Lavallée*

The musician's life, as you will see, was quite different from that of Sir Adolphe, in almost every respect. Calixa Lavallée was born at Verchères, near Montréal, on December 28, 1842, the son of Augustin Lavallée, a blacksmith who was also a musician, and of Caroline Valentine, of Scottish descent. A born musician he learned at an early age to play the piano, the organ, the violin and the cornet. When he was thirteen, in 1855, he was adopted by Léon Derome of Montréal, and he studied there under Paul Letondal and Charles W. Sabatier. Two years later, in 1857, at the age of 15, he ran away to New Orleans where he joined a theatrical company and, later the same year, toured Mexico, the West Indies and South America as accompanist to a Spanish violonist named Olivera. When the American Civil War broke out in 1861, he enlisted as musician in the Fourth Rhode Island Regiment. All his life, he was a "Canadian Errant" and there is no need to recite here all his peregrinations as a virtuoso, an accompanist, a musical director or a teacher. He taught mainly at Montréal, Québec City and Boston; he was musical director of the Grand Opera House of New York from 1870 to 1872; he studied piano,

composition and direction at the Conservatoire de Paris from 1873 to 1875; he staged operas in several cities and spent only a year at Québec City (1879-1880) where he wrote the music of "O Canada". He then left for Boston, where he became teacher at the Conservatory and spent the last ten years of his short life in the United States. He was elected President of the Music Teachers' National Association of the United States in 1886 and represented this association at the Conference of the National Society of Professional Musicians in 1888 in London, England, where he was honoured with a banquet by the Lord-Mayor. I think it is quite extraordinary, Mr. Chairman, if I may make a personal remark here, to see this young French boy from Verchères, at the age of about 45, represent the United States of America at the International Music Convention in London and be received with honour, with a banquet by the Lord-Mayor. He died on January 21, 1891, at the age of forty-nine, in Boston, where he was buried. In 1933, his remains were transferred from Boston to Montreal.

In addition to "O Canada", Lavallée composed several other songs, choral works, sonatas for the piano and violin, a cello concerto, a symphony and orchestral suites and overtures, four operettas, etc. The list of his works as it appears in the "Catalogue of Canadian Composers and their Works" by Helmut Kallmann (Canadian Broadcasting Corporation, 1951) is reproduced here as Appendix G. I may say, in conclusion, that the composer of the score of "O Canada" was the foremost Canadian musician of his age and, as it was indicated above, his merits, which were practically ignored in his native land, received wide recognition in the United States.

**The Joint Chairman (Senator Bourget):** And in Europe?

**Mr. Sylvestre:** Well, his symphony performed in Paris in 1874, I believe it was. He also wrote a piano piece called "Les Papillons" (The Butterflies) of which there has been hundreds of editions, and it is still used in conservatories throughout the world as a very good piece for students of the piano to practise; someone said that if he had been receiving royalties for this piece, because it was still in use, he would have made a fortune; but of course, as I said before, he died very young and I do not think that he really—



**The Joint Chairman (Senator Bourget):** He was an artist; he did not care much about money?

**Mr. Sylvestre:** I think he cared. The main reason that he went into exile was because there was no future for him as a musician in Canada at the time.

I should like to come now to Robert Stanley Weir and to say something about his version of "O Canada".

As I mentioned earlier, Mr. Chairman, the original French version of "O Canada" supplanted other French Canadian patriotic songs, and it was performed or sung at dinners and public festivities throughout French Canada. In 1906 and 1907, English versions were produced by Dr. T. B. Richardson and James Acton and these first versions, as well as later ones, were gradually supplanted by Weir's version, composed in 1908 and generally accepted to-day as the most appropriate for a national song. In 1924, the Association of Canadian Clubs "endorsed the Weir version of "O Canada" as a suitable song to be used at all Canadian Clubs meetings"; this is recorded in *Canadian Annual Review*, 1924-25, p. 551). At that time, the Weir version was printed in many public school readers in several provinces and it was given official recognition by the federal and provincial governments on many important occasions. I should like to revert to this later, Mr. Chairman, for these official recognitions usually involved both the original French text and Weir's version. Before doing so, I should like to say a few words about Weir.

Robert Stanley Weir was born in Hamilton, Ontario, on November 15, 1856, the son of William Park Weir and Helen Craig Smith, who later settled in Montreal. After graduating from the McGill Normal School, Weir first taught in Montreal schools and then decided to study law. He obtained his B.C.L. from McGill University in 1880, was called to the Québec Bar in 1881 and practiced law in Montréal until 1899 when he was appointed Recorder of the City of Montréal. He was made Doctor of Civil Law in 1897 and King's Counsel in 1916; elected to the Royal Society of Canada in 1923 and appointed to the Exchequer Court of Canada in 1926. He died the same year. In 1882, he had married Margaret Douglas and he was the author of several books, including law treaties, biographies and collections of verse. A list of his main publications will be found here in Appendix H. Weir was also a musician (and a golfer). I mention this here, to indicate that he was a

man of many talents. He was the founder of the Outremont Golf Club. He recalled, in an article written shortly before his death, "Lavallée's performance of Mendelssohn's "Rondo and Andante Capriccioso" in Montréal and (his) youthful admiration of his pianistic ability". This is in an article entitled *Canada's National Song*, which he wrote, in *Witness and Canadian Homestead* just shortly before his death. In the same article, he also had this to say about the origin of his English version of Routhier's poem: "In 1908, it occurred to me that there was an opportunity, by the medium of music, to supply English-speaking Canada with English words which could be sung to the same melody that our French Canadian fellow countrymen were making use of. With one national song as to music, what mattered it if the words differed as regards language! So I thought; and the result was the English song which begins—

"O Canada, our home and native land  
True patriot-love in all thy sons command"  
(Ibid).

More information on the Weir's version may be found in an article by C. C. J. Bond entitled "The True North" which appeared in the Autumn 1962 issue of the *Queen's Quarterly*, which is reproduced here as Appendix I; as well as in the article on "National Songs" by Dr. James A. Gibson in the *Encyclopedia Canadiana*, also reproduced here as Appendix J.

#### Official Status of "O Canada"

I should like to revert now, Mr. Chairman, to the official status of "O Canada" to which I alluded before and which will be the subject of my last remarks. One could say that the song enjoyed from the start some official recognition inasmuch as it was commissioned and approved by the Lieutenant-Governor of Québec who was Her Majesty's representative in the province. It was soon performed or sung at all sorts of public meetings throughout the province, including such occasions as royal visits such as that of the Duke and Duchess of York in 1901. It is neither possible, nor advisable, to endeavour to recite here all such occasions where the national song was performed, because it would take hours. I shall mention, however, a few more solemn occasions when "O Canada" was given an official status by the Canadian government. In all such instances, the authorized English version was Weir's,



Although the national song was included in various official ceremonies during the first quarter of this century, such as the celebrations of the fiftieth anniversary of Confederation on July 1st and 2nd 1917, it seems that it was included in the programme of all important national festivities since the Diamond Jubilee of Confederation in 1927. The National Executive Committee appointed to organize the celebration of the Diamond Jubilee, in its report to Parliament, made the following recommendation: "At an early stage of its proceedings the National Executive Committee, recognizing that one of the chief functions of the celebration was to promote a spirit of unity in Canada, decided that, as far as possible, programs should be carried out and publications should be issued in the two official languages. "O Canada" sung in French, according to the words of Routhier, and, in English, according to different versions, was found to embody the patriotic aspiration of Canadians generally and to have attained the position of a National Anthem. On conferring with provincial Departments of Education, it was found that this was looked upon as the distinctively Canadian song in all the schools and, furthermore, that the English version by Weir was in general use. In view of this, the Weir version was recommended by the committee and used in its publications". One of the main events of the Diamond Jubilee was the inauguration of the new Carillon of the Peace Tower by His Excellency the Governor General on July 1st, 1927 and the very first piece on the programme was "O Canada", followed by "The Maple Leaf Forever" and "God Save the King". Two days later, on July 3rd, 1927 the people of Canada observed a National Thanksgiving Day, and the last part of the official proceedings consisted of what the printed programme called "National Anthems", namely "O Canada" and "God Save the King" as may be seen in Appendix K here. These two "national anthems" were performed again, one month later, for the opening of the Chapel of Remembrance in the same Peace Tower, in the presence of His Excellency the Governor General. Their Royal Highnesses the Prince of Wales and Prince George, the Right Honourable Stanley Baldwin and many other distinguished guests.

Similarly, "O Canada" and "God Save the King" were performed on the occasion of the Royal Tour of 1939, as well as on countless festive or historical occasions, such as the Royal Visit of 1957 and, more recently, the

Inauguration ceremony of the Canadian Flag on February 15, 1965.

Finally, I should like to refer to order-in-council C.P. 3070, dated July 8, 1948, amending the King's Regulations and Orders for the Canadian Army, 1939, an amendment which inserted the words "O Canada" after the word "national anthem", which read henceforth: "1378. *National Anthem*—(1) Subject to (2) and (3) of this paragraph throughout the playing of the National Anthem, "O Canada", or a foreign national anthem: officers and soldiers shall salute if, wearing Service head-dress, otherwise they shall stand at attention uncovered". The Regulations and Instructions of the Department of External Affairs provide similarly that "God Save the Queen" and "O Canada" are accorded recognition as National Anthem of Canada. If it is desired to use the National Anthem which is distinctly Canadian in character, "O Canada" is the appropriate choice" (Regulation 606.1.1).

This, Mr. Chairman, concludes my remarks. As I indicated before, I shall be glad to answer to the best of my ability any question you or your colleagues may wish to ask of me.

*(Translation)*

**The Co-Chairman (Senator Bourget):** Thank you very much, Mr. Sylvestre. I believe that I am expressing the feelings of all members of the Committee in thanking you most sincerely indeed for having accepted our offer and for having gone to the trouble of making such research in the Library. I think I should add at the same time that these historical notes will be of considerable assistance to the members of the Committee in coming to the decision which they will have to take presently.

*(English)*

As Mr. Sylvestre indicated, he will try to answer any questions that Members of the Committee might wish to ask. Are there any questions?

**Senator Smith (Queens-Shelburne):** Mr. Chairman, I just have one small question of detail. What was the nature of the French Canadian National Convention which was held in Quebec City in 1880?

**Mr. Sylvestre:** Mr. Chairman, in reply to this question, I might mention that there had been a tradition, which started in 1874 I be-



lieve, to hold from time to time what was referred to as national conventions, which were huge gatherings of representatives from practically all French Canadian associations. Most of them came from Quebec, but a lot of people came from other provinces. At this convention in Quebec in 1880, for instance, there were a great many people who came from the United States who were descendants of French Canadians and belonged to various French language associations down there. These consisted of meetings, where prominent people addressed the convention on topical points of the time. There were dinners, with all sorts of toasts. I remember at the dinner at which the National Anthem was first performed there were 12 toasts, including a speech, which went on into the night. There were parades; there were religious services; it was just a huge gathering to make, say, French Canadians feel proud of themselves and their achievements, and at the same time review some of their weaknesses, maybe, and help correct them. I think this is all one can say about them.

**Mr. Hymmen:** Mr. Chairman, I just want to add to what you have already signified to Mr. Sylvestre, my appreciation of the very interesting and informative paper which he has presented.

I am somewhat concerned about the lack of recognition of Mr. Lavallée, especially in this, our centennial year, when we are all concerned with recognizing Canadians. I well realize that when you translate a French biography into English you lose something, but I would just like the opinion of Mr. Sylvestre, as a librarian whether there would be any interest in translating Dr. Lapierre's book into English so that the many Canadians in Canada who, like myself, do not read French too fluently, would be able to read this book and acquire a little more knowledge of a very important Canadian.

**Mr. Sylvestre:** Mr. Chairman, my own opinion is that this book should really be translated. The final version, which appeared only last year, is a great improvement, as I said before, over the previous edition. It is an authoritative book. Dr. Lapierre did a great deal of research. There are still a number of points which were never clarified because a great deal of the documentation, which is in the United States, has not been located yet. But the book is well presented; it is very well composed, and it is a biography. Dr. Lapierre is a musician himself, and a member of the

Montreal Historical Society. There is a chapter which deals with the origin of "O Canada". The following chapter is an expression of his opinions on the merits of the music. He deals with some of the criticisms that were made and gives his own view. I think, especially at this time, that it would be desirable that this book be translated into English.

**The Joint Chairman (Senator Bourget):** Mr. Hymmen, following your question, would you like the whole book to be translated into French or only the chapters which deal with "O Canada".

**Mr. Hymmen:** I think the translation of the chapters involving "O Canada"—the interpretation, the merits and demerits of the music,—would be of interest to this Committee, and I am quite sure that the translation or the revised version in English by Dr. Lapierre would be of great interest to the Canadian public.

**The Joint Chairman (Mr. Ryan):** Mr. Co-Chairman, I would like to support Mr. Hymmen very, very strongly in this connection. It seems to me that the life of Lavallée is stranger than fiction. I am sure that the English-speaking people of Canada would be thrilled to have more details and particulars of this most interesting Canadian's whole life history, including his travels. I think that possibly the National Film Board would have a good source for one of its first full-length movies, if this book were translated and formed somewhat of a base. I would like to support Mr. Hymmen in his suggestion to the Committee.

**Senator Smith (Queens-Shelburne):** Mr. Chairman, if I may be permitted, I would like to make another suggestion. I do not know if it is in the terms of reference for us to do anything concrete about engaging in arrangements which would result in having part or all of this book translated into English, but I am very glad Mr. Hymmen brought up the matter because I think it is very important, particularly this year. I wonder if there is not something that the Chairmen might do to bring this very worthwhile project to the attention of those who may still have funds available in this centennial year. Perhaps one of the national centennial projects could be to make this book available for all time in English-speaking Canada. I do not know if we, as members of the Committee, can take any direct action,



except to have parts of it translated for our own information, to make it available to the public. However, this strikes me as being something which is very worthy of consideration as a national centennial project. It may be too late to do that but I personally would ask the Chairmen to ascertain what the possibilities are in that direction.

**The Joint Chairman (Senator Bourget):** I quite agree with you, Senator Smith, but at this time I do not think we have any money. I understand that it may take some time to translate the whole book but, in the interests of members of the Committee, we could have at least those chapters that deal with "O Canada" translated as soon as possible. Then, if it is the wish of members of the Committee that the two Co-Chairmen look into it, we will gladly do so. Is that agreeable to members of the Committee?

**Some hon. Members:** Agreed.

**The Joint Chairman (Senator Bourget):** Are there any further remarks on this point?

**Senator Davey:** Mr. Chairman, there is another point. Like the others, I thought this was a very interesting presentation and I have a terribly detailed question which I really am putting out of curiosity.

You refer to the first English version by Dr. Richardson and James Acton. I was wondering if they were simply translations of the French. What is the difference between the Weir version and the versions of Dr. Richardson and James Acton?

**Mr. Sylvestre:** Mr. Chairman, all the English versions—and there are some 45 of them—are all new versions, and none of them is a translation of Routhier's form.

**Senator Davey:** You are including these first two?

**Mr. Sylvestre:** Yes. Our library staff was able to locate 42 of the 45 versions. We have them, and if the Committee should wish to get them all photocopied for distribution to the Committee, they could be made available. However, they are available for consultation in the library. They are very different.

**Senator Davey:** What kind of acceptance have they had in English Canada.

**Mr. Sylvestre:** There were quite a number of first versions made between 1906 and 1915, and they had a regional or, in some instances,

a provincial use. But as time went by, the Weir version became more and more used throughout the country. I understand, from my readings, that it is really the only one that is of general use. There are still one or two versions which are used from time to time here and there, but it is mainly a local phenomenon.

**The Joint Chairman (Senator Bourget):** Is it the wish of the Committee to have copies of the other English versions of "O Canada", or is that necessary?

**Mr. McCutcheon:** I do not think this is desirable nor necessary. Common usage has proven that there is one popular version in English Canada, and why muddy the waters?

**Mr. Hymmen:** I do not agree. I would like to see the other versions. I think the Committee should see them.

**The Joint Chairman (Senator Bourget):** The two chairmen are in your hands. What are the opinions of other members in respect of obtaining the other versions?

**Senator Smith (Queens-Shelburne):** Mr. Chairman, as I understand it, it is not a very difficult task for someone to assemble at least most of the various versions and to have them run off in printed form for distribution to us.

**Mr. Sylvestre:** Mr. Chairman, may I say just a few words about this. I did point out that we said it was our duty to collect all the available material, but we did find, in fact, that most of these versions are completely obsolete; they have not been used for years and years. They are available but, in my own opinion, it would be a waste of time even to look at them because no one remembers them today. They are in books or in pamphlets and so on, but they are not used anywhere.

**The Joint Chairman (Mr. Ryan):** Mr. Chairman, another consideration at the present moment is that the Committee does not have power to call for papers. We possibly will have to include such a recommendation in our next report. I wonder if we could not stand consideration of that point.

Is that agreed.

**Some hon. Members:** Agreed.

**The Joint Chairman (Senator Bourget):** There is one question I would like to ask Mr. Sylvestre. When Justice Weir wrote the



English version of "O Canada" was he asked by some official to do so? Was it for a particular or special occasion that he wrote his verses?

**Mr. Sylvestre:** There is one article, which I came across, that says this was written on the occasion of the third centenary of the founding of Quebec. However, I could not find any proof of that anywhere. In the article Mr. Justice Weir himself wrote just a few months before he died, he did not indicate that there had been any request made of him. I have a photocopy of this article here. You remember, when I quoted, I said that, "in 1908 it occurred to me that there was an opportunity by the medium of music" and so on. So the way it is put, it would seem that this is an idea he himself just had, to write a version that would be acceptable to English-speaking Canadians. He does not refer to any contest, competition, pressure or request. I think that we should probably take his word for that.

**The Joint Chairman (Mr. Ryan):** Mr. Sylvestre, I happened to be looking at the appendices to your submission. At the time I believe you mentioned that there had been some change made in the original score by Lavallée. Is this correct or did I misunderstand?

**Mr. Sylvestre:** I do not know of any changes in the score. You do find the score printed in various keys, but it is just transposed. Of course, there are some "harmonisations"—adapted for orchestras and dance.

**The Joint Chairman (Mr. Ryan):** But apart from that, has the traditional basic music been changed or altered in any substantial fashion?

**Mr. Sylvestre:** In no way, sir. I looked at this very carefully, and the photocopy of the original is exactly as it is sung today everywhere.

**The Joint Chairman (Mr. Ryan):** Is there any reason, for having a different key? If we make a recommendation in this respect, should we or should we not specify the key, or should we say that it is to be exactly the same as it was originally composed.

**Mr. Sylvestre:** Mr. Chairman, as you realize, I am no expert in music but I think I could make this remark in reply. Whatever the Committee decides about the key, the Committee has no power to direct musicians

to perform it in one key rather than another; they will just do as they like.

**The Joint Chairman (Mr. Ryan):** I guess you are right. I note in respect of the Star-Spangled Banner, nothing was specified as far as any key or arrangement was concerned. They just specified that it be played with a little zest. That is about all.

**Mr. McCutcheon:** Mr. Co-Chairman, as Mr. Sylvestre has pointed out, no two vocalists perform in the same key. If you are going to take it upon yourselves to tell people that they have to play "O Canada" in the key of G, I shudder for the future.

**The Joint Chairman (Mr. Ryan):** I just wanted to have the view of the committee on this. It could be that I personally agree with you very much.

**Mr. Sylvestre:** There are two things here. When it is, let us say, sung rather than performed in this key of G major, it is easy for most people because it does not go too high nor too low; but if a soprano coloratura wants to try it in a very high key, you cannot prevent her from doing that. However, as far as orchestras and bands are concerned, they adapt it to their own size and the instruments at their disposal. Again, I just want to repeat that whatever the committee may decide in this regard, I do not think it should be respected by musicians.

**Mr. McCutcheon:** I would respectfully suggest that the majority of bands and accompanists perform this in E flat rather than in G.

**The Joint Chairman (Mr. Ryan):** Some in A flat and some in B flat.

**Senator Smith (Queens-Shelburne):** Leaving the music and going back again for one moment to the words of "O Canada" as we presently know it, am I right in assuming that there is an English translation of the French version which would at least express the thinking and the tenor of the French version of "O Canada". Is that among the documentation that we have received this morning? I have not looked through it.

**Mr. Sylvestre:** I am sorry, but, unfortunately, it is not. However, we can very easily make this available to the committee. There is a translation; I do not remember who did it, but it is never used. It is just to bring to



your attention the exact meaning of the French version.

**Senator Smith:** That is what I had in mind. It seems to me that I have seen it sometime. I would like to refresh my memory as to what the thinking behind this French version is. Could that be made available?

**Mr. Sylvestre:** If it is the wish of the committee, Mr. Chairman, we could have it reproduced in the library and have it either tabled at your next meeting or circulated to the members of the committee later today or tomorrow.

**The Joint Chairman (Mr. Ryan):** I may say to Senator Smith that actually there are quite a few English translations, depending on the translator who performed the work. Because you can get the same meaning from all the translations, I would think it would be sufficient if we brought down one translation. The clerk has in his possession a translation that I recall giving him a week or so ago, so we will be able to provide that to everybody.

**The Joint Chairman (Senator Bourget):** Are there further questions for Mr. Sylvestre?

(Translation)

**Mr. Prud'homme:** Just one question, Mr. Sylvestre. Do you believe that in the case we are discussing at the present time, that is, in the case of the national anthem, when we are dealing with translations, do you think it is possible to express the same feelings by having only one translation. What I mean by that—

(English)

Assume that "O Canada" was written in English. Then, to make sure that everybody was singing the same words, with the same meaning, it was translated word for word into French. Would you suggest that if we used the French words, and tried to stay as close as possible to the English meaning, that we would end up with the same kind of feeling, or would it be possible to have *une traduction libre*?

(Translation)

**Mr. Sylvestre:** Mr. Chairman, in answer to that question, and I should point out that I am of course expressing a personal view—I believe that it would be an illusion to attempt to impose an entirely new set of words on the people. Senator Smith stated he would like to know the exact meaning of the French poem. It has already been decided that a good trans-

lation of Routhier's poem would be submitted to the members of the Committee, but this translation would be unacceptable because the national anthem is so generally accepted now. It is something which we learn at a very early age. In the schools of English Canada, the Weir version is taught. It is extremely difficult, I feel, to go against the current, and to try to impose a set of words which have no traditional value. And, of course, the reverse would be true, if the poem had originally been written in English. As to Mr. Justice Routhier's verses, you know as well as I do that there is not one French-Canadian who does not know them by heart, having learnt them in school. An attempt to change those words would be a somewhat risky business.

The second remark I would like to make in this connection is the following. Mr. Justice Weir has already underlined that point. The music in a national anthem is far more important than the words. The national anthem is very often played by an orchestra, a band, on a piano, or otherwise, without anybody having to sing the words at the same time. Now that is a fact. I do not mean to say that the words are not important, but I do think that the music is far more important than the words because it is played far more often than the actual words are sung. The purpose of a national anthem, as you know, in any country, is to inspire the people with feelings of national pride. That is my personal opinion. A great many other people also feel that music is more calculated to produce that feeling than the words themselves.

(English)

**Mr. Prud'homme:** As you mentioned, Mr. Robert Stanley Weir suggested in his book, Canada's National Song, that there should be one national song in respect of the music. Then, what does it matter if the words differ regarding the language used?

**The Joint Chairman (Mr. Ryan):** On this point, Mr. Sylvestre, is it not true that you have in your library a book which sets out the national anthems of all countries and that the majority of countries do not have words at all to their national anthem.

**Mr. Sylvestre:** We have several books, sir, on national anthems. I doubt very much whether there is one which would include all countries, because there are a great many new countries. However, we do have several books and there are very lengthy and au-



thoritative articles also in music encyclopedias and this sort of thing. I do not want to say anything about the next item as such, but on this very point of the music and the words, the music of "God Save the King" for instance, was used by many countries as a national anthem and, of course, the words were very different. It was used in Germany, Russia, Switzerland, the United States at some time. Again, this is something that can be discussed later.

**The Joint Chairman (Mr. Ryan):** I take it you are not in a position to give the proportion of national anthems that have words and those that do not.

**Mr. Sylvestre:** No, I did not look this up. I would suspect though that the majority of national anthems would have words.

**The Joint Chairman (Senator Bourget):** Are there some other questions for Mr. Sylvestre?

**Mr. Martin (Timmins):** I am of the opinion that more important than getting an actual translation that means identically the same in both languages, is having versions in English and French which can be sung in unison. This seems to me more important than having a translation which would give the same meaning in each of the songs. If in a crowd of people, half could sing in French and half in English, in unison, this really would be more beneficial than using an actual detailed translation. I have heard criticisms to the effect that the songs do not mean the same. This is true; they have a slightly different meaning, and of the two I prefer the French translation. However, I think it is very, very difficult to get an exact English translation of the French words, and even if you did that you would do more damage to the song.

**The Joint Chairman (Senator Bourget):** I quite agree with you on that point. Are there some more questions for Mr. Sylvestre.

**Mr. Sylvestre:** Mr. Chairman, on this very point which, in my opinion, is very well taken, I might mention something which I did not, to any extent, refer to before. On the one hand, Mr. Justice Weir himself was quite a good musician and, on the other hand, he knew French. When he wrote his English version of "O Canada", as he said himself, he did not attempt to translate the poem in any way because he was always conscious of what we could call the exigencies of the rhythm. Sometimes he changed words because they

went better with the music. He did not do this strictly from a literary point of view; he was always conscious of the exigencies of the rhythm, over which he had no control. The music was there; it had been used again and again, for a quarter of a century at that time, and in his version, he has attempted to write an English text which would fit in with the music very well and could be sung at the same time with the French in unison, as has been mentioned by the honourable member.

*(Translation)*

**The Joint Chairman (Senator Bourget):** Are there any more questions? If there are no other questions, on behalf of the committee and on behalf of the two co-chairmen, I should like to thank Mr. Sylvestre most sincerely for his very interesting contribution, and I am certain that these historical notes will contribute greatly to the work we have to do. Thank you once again.

*(English)*

**The Joint Chairman (Mr. Ryan):** Gentlemen, I would like to introduce to you now our Chief Parliamentary Librarian, Mr. Erik Spicer, C.D., B.A., B.L.S., M.A.L.S. who, at our invitation, has kindly agreed to prepare for us a formal submission on the background of the words and the music of "God Save the Queen" or "God Save the King", as the case may be. As you can see, Mr. Spicer is a comparatively young man. He is in his early forties, and is a native of the City of Ottawa. He was educated at Model School, Lisgar Collegiate, Ottawa, and then he departed for Kenmore Senior High School, which I believe is in Kenmore, a suburb of Buffalo in the State of New York. He returned for higher education to Victoria College, University of Toronto, where he took his library training in the Library School and later post graduate work in the School of Graduate Studies. He then acquired a further degree or degrees at the University of Michigan in Ann Arbor. It seems that to be a Chief Librarian you have to have a degree for every stack in your library, and he has plenty of them.

He married Mary Helen Blair, a doctor's daughter, of Perth, Ontario, in July of 1953. They have two children, a boy and a girl. He is a retired Major from the Governor General's Foot Guards. He became Deputy Librarian of the Ottawa Public Library in 1954 and was named Parliamentary Librarian



on November 16, 1960. He is a member of many library associations and is Past President of the Ontario Library Association and the Institute of Professional Librarians. He is also a member of several fraternities, the Ottawa Historical Society, the Rotary Club, the Canadian Club, and the Royal Canadian Military Institute of Toronto. He is a life member of the Ontario Historical Society, and the Institute of Public Administration of Canada.

He has frequently written for library periodicals, and he has, of course, prepared many papers for the Canadian Library Association which have been published. He served in the RCAF and the RCIC from 1944 to 1945. He was awarded the Library Service Fellowship by the University of Michigan in 1953 and a Canada Council Fellowship in 1959. I suggest to you, my colleagues, that he is well qualified to give to our Committee the authoritative background that we need to consider the traditional words and music of the anthem "God Save the Queen". Mr. Spicer.

**Mr. E. J. Spicer (Parliamentary Librarian):** Thank you very much, Mr. Chairman. I have some papers which I will be discussing, and I would ask that they be distributed. I also have some appendices. These have not arrived yet because last night our xerox machine broke down fourteen times. I feel that they deserve this bad publicity and I just wanted to see that they got it. However, they are being prepared and, with your permission, Mr. Chairman, I will table or add those to the distribution we are making now as soon as they are available.

**The Chairman:** Is this agreed?

**Some hon. Members:** Agreed.

**Mr. Spicer:** I should like, and I am sure Mr. Sylvestre would want me to, to pay tribute to the reference librarians on our staff and our research branch who really made our work possible. Neither of us are experts on music and I hope that if there are any questions you have to ask that they will not be of a musical nature.

The research carried out for this project indicates that there are several conflicting views on the origin of the words and music of "God Save the King" or "God Save the Queen". This search also revealed that the foremost current authority on this subject is Percy A. Scholes, the renowned British music critic, author and scholar. His work on "God

Save the Queen" is the most recent exhaustive study. In view of this, and considering the time available, this book has been used almost exclusively in the preparation of this paper for detailing the origin and early history of the anthem. Other material, summarizing this subject, is being appended.

In going over the work which the Research Branch did for me I thought it possible that you might wonder why the term "Anthem" is used and therefore I would like to read from Percy Scholes brief statement about the term Anthem.

#### *Why 'Anthem'?*

It is, as already suggested, odd that the metrical hymn or song of *God save the King* should be called the National 'Anthem' and that the British people should, by analogy, speak of other national songs as 'anthems'. (There have been, for instance, in both the 'Great Wars' of the twentieth century, several British publications with titles such as 'National Anthems of the Allies', though 'the Allies' themselves did not call these things 'Anthems'.)

How did this custom of calling *God save the King* an 'anthem' originate? It seems to go far back. As we have seen (p. 31), the *Bath Journal*, in 1745, called it an 'anthem' and Benjamin Victor, in writing to Garrick, a little earlier in that year (p. 7) had said that the verses were sung to 'an old anthem tune'.

Then also, the wine-glass versions described on pp. 54-60 are always spoken of as versions of 'The Jacobite Anthem'.

'Anthem' is hardly an apt description of what is in effect a simple metrical hymn, each verse set to the same music. Yet the title 'National Anthem' has so long been in use that it would be mere pedantry now to start any argument in favour of discarding it.

I thought you might be interested in having this.

The first known public performance of "God Save the King" in Britain took place on Saturday, September 28, 1745, at the Royal Theatre in Drury Lane in London. That evening at the end of the performance three solo vocalists and a male chorus appeared on stage and struck up a loyal song supporting the reigning British Monarch, King George II. The song had been arranged for the occasion by the musical director of Drury Lane,



Thomas Augustin Arne, who is remembered as 18th Century Britain's most melodious song writer and generally effective composer. The circumstances which prompted this patriotic innovation centred around the threat to the Throne by Catholic Bonnie Prince Charlie who, along with his Scottish followers, had just carried out a series of successful battles in Scotland against the Protestant forces of the British King. I do not want to stir up old passions in reading this and I hope that you will just control yourselves.

The loyal audience greeted the song with universal applause and the practice of singing it at the end of the evening performance was repeated at the Drury Lane Playhouse and at Covent Garden for many months following. The evidence indicates that this song was so popular that it was called for and sung at almost every public gathering a full year after the Scottish Rebellion had been suppressed.

A year before its first performance the words appeared in an edition of the song collection entitled *THESAURUS MUSICUS* in 1744. The first three lines of the song ran:

God Save Our Lord, the King,  
Long live our noble King,  
God Save the King.

In the first performance, however, there was a small change in the wording to remove any ambiguity as to whether it referred to the Jacobite King or the good King George. For this occasion the following version was adopted:

God bless our noble King,  
God save great George our King,  
God save the King.  
Send him victorious,  
Happy and glorious,  
Long to reign over us,  
God save the King.

When the second edition *THESAURUS MUSICUS* appeared the publisher had adopted the Drury Lane idea and carried it further by adding a third verse and making slight changes in the first and second. This version, with slight alterations, is substantially the one in use today. It reads as follows:

God save great George our King,  
Long live our noble King,  
God save the King.

I guess I do not have to read that.

**An hon. Member:** No. You do not have to sing it either.

**The Joint Chairman (Mr. Ryan):** Is there a request that the second verse should be read.

**An hon. Member:** Yes.

**Mr. Spicer:** With feeling? Very well.

O Lord our God arise,  
Scatter his enemies,  
And make them fall:  
Confound their Politicks,  
Frustrate their knavish Tricks,  
On Thee our hopes we fix,  
God save us all.

This does not really rhyme very well but maybe it is my pronunciation. I think, after that, you will forego my reading the third verse.

Other versions from time to time were composed to fit the occasion of the day. When George III made a happy recovery from his distressing mental illness a version thanking God for saving the King from his sickness and his grave became very popular. Other stanzas had been written during the King's illness asking the Almighty to return the King to fair health and frame of mind. The extensive and popular use of this song during the King's illnesses and after is believed to be one of the principal reasons that accustomed the people to regard it as a permanent National Anthem.

During the period of the King's illness the Anthem even made its way into the Sunday service at church. This was a remarkable thing because even the singing of hymns in those days was not yet a recognized procedure. However, the tremendous loyalty and affection of the people moved them to add "God Save the King" at the end of the Sunday church service.

A further verse was improvised on the spur of the moment when an attempt was made on the life of King George III. Ironically, the event took place at the same Drury Lane Theatre, where it was first performed, after the evening's performance. An assassin had taken a pistol shot at His Majesty when he entered the Royal Box but fortunately was unsuccessful. A singer by the name of Michael Kelly sang a verse of which the first two lines ask for the protection of the King from every latent foe and assassin's blow.

**Senator Bourget (Co-Chairman):** Was this an Irishman?

**Mr. Spicer:** I was looking at the other Co-Chairman but he would not look up. He would not acknowledge me.



It is an understatement to say that there have been several versions of "God Save the King (Queen)". Indeed this anthem has undergone numerous changes throughout the centuries to accommodate the exigencies of the time. In summarizing the opening lines of various versions Scholes lists two Jacobite versions; five versions during the period of peril in 1745; one for the reign of George IV; four for William IV; and nine for Queen Victoria. There is also the version which in recent reigns—and including the present one—is sung as a prayer in the Savoy Chapel as a mark of honour and respect to the Sovereign who is also the Lord of the Manor of the Savoy. The second line of the first verse goes "Long Live our Noble Duke" because the Queen, as was Queen Victoria, is styled "Duke" for this purpose.

In addition to the many versions of the hymn there has been an almost continuous flood of new poems which resemble the words of "God Save the King (Queen)". Like the adaptations of the Anthem these poems have been characterized by the circumstances of the time. Scholes lists more than twenty different poems of varying stanzas written to commemorate such events as Coronations; Royal Weddings; Jubilees; Triumphs in War; and individual Members of the Royal Family such as Prince Albert during Queen Victoria's reign.

In Canada we have a version which is found in Anglican, Presbyterian and United Church hymn books. This version omits the second verse and adds another asking God to bless the Dominion and to maintain the Empire, united, loyal and free.

There is considerable evidence that early versions of "God Save the King" were used as Jacobite hymns in the late 680's, more than fifty years before it was performed in Theatre Royal in Drury Lane in 1745. Dr. Arne apparently was of the opinion that it was written and composed to be sung in the Catholic Chapel of James II.

The evidence suggests that what is now the British National Anthem began as a Jacobite party song. Then, half a century later it was taken over by the anti-Jacobites who thoroughly disinfected it by adding an extra and every anti-Jacobite verse. From there on "God Save the King" took on a truly national complexion, and from some undecided period after began to be called "The National Anthem". The existence of the Jacobite song is revealed from the discovery of drinking glasses of

various periods inscribed with phrases, stanzas of the Jacobite anthem, and poems—obviously closely related to the National Anthem of today and fitting the same tune.

Although the evidence is rather obscure there is an earlier Latin Chorus which resembles the Jacobite song. It is believed to have been sung in the chapel of James II. Some evidence exists that the English version was made from it and popularly sung in 1688.

The obscurity surrounding the origin of "God Save the King" is not likely ever to reveal its authentic authorship. However, the idea which prompted the use of the words "God Save the King" and "Long to Reign Over Us" is known to have been used "as far back as the reign of Henry VIII (1509-1547). Indeed, one could go back to the Old Testament, I Samuel x 24; 2 Samuel xvi 16; and 2 Kings xi 12, and find the phrase "God Save the King".

#### *The Music*

The composer of the music of "God Save the King" has also never been discovered, though various musicians can conjecturally be given a share in the credit for its composition. The tune itself is the style of a galliard—a type of triple-time dance of merry character—that was popular in the 16th century and later.

There exist a number of 17th century pieces of music of galliard rhythm, which more or less resemble the tune. The one that is considered to be the closest is a keyboard piece by John Bull (1562-1628). Another name mentioned in this regard is that of John Travers whose life extended into the early 18th century. It is believed that John Travers was the recipient of the Bull Manuscript which he may then have adopted to the Latin Chorus already mentioned above. This then would entitle him to be regarded as the first arranger of the tune. However, the existence of the Jacobite drinking glasses, already referred to, and the assertions by middle and late 18th century people that the song was temporarily familiar a half-century earlier would suggest that the tune was known prior to the days of John Travers. This conflicting evidence will probably preclude for all time the establishment of the true composer of "God Save the King".

In fact, Dr. Scholes, in his book, sums it up on page 101, when he says: So where are we? The present writer does not dare to pronounce but will permit himself very tentatively to



suggest. His guess is (1) that somebody in 1689 made up a God Save the King poem out of scraps and previously existing phrases, as already explained; (2) That he, or somebody else, put a tune to it using consciously or unconsciously similar scraps of melody that had been floating around for three quarters of a century or more, in dances, folk carols and songs, keyboard pieces and the like. And he goes on.

**An hon. Member:** I do not believe we have that section.

**Mr. Spicer:** No, you do not have that section. This is something which I felt, in checking the work that was done, summed it up so neatly that I would insert it orally. There is a section here on False Claims, as you can see, and I do not really think that we need to read the page. False Claims is something that everyone reads.

As has already been noted there has been at least one Latin version of the National anthem "God Save the Queen"—probably many more. However, there also have been translations into at least nine different languages. Scholes lists: two Greek versions; one Italian version; one German; two French; one Gaelic; one Welsh. He also mentions a Hebrew, a Tibetan, and several Indian versions.

Musicians and composers in European countries adopted the tune and created their own versions for state occasions. The first known continental publication took place in Holland in 1763. However, on this occasion it was frankly offered as a British tune. On the 27th January, 1790, some verses, which were to be sung to the tune of the British hymn, were published in Denmark to celebrate the birthday of Christian VII. The following year keyboard variations of it were published in Germany and in 1793 a set of verses were added beginning with "Heil Dir im Siegerskranz" (Hail, thou in the victor's wreath). This seems to have been almost at once officially adopted by Prussia and several other German states. It remained the national anthem of Prussia up to some time before the First World War. In Russia it was used with Russian words on all state occasions prior to 1833 when it was officially superseded by "God Save the Czar". Switzerland, which possesses no official national song still uses the tune with only slight variations. The music in use in Liechtenstein is identical to that commonly used in Britain and Canada today. The tune, with national words, was also adopted

in Sweden. In all, some twenty different continental European states, excluding France, have adopted the tune at some period.

In France, of course, Rouget de Lisle's "La Marseillaise" in 1792 swept the country with the spirit of the French Revolution at the same time that the tune "God Save the King" was spreading throughout the rest of Europe. It is not mentioned here, but when the appendices, arrive—and you have had a chance to read them, you will note that "God Save the King" is really considered to be the mother song of national anthems. It apparently started the whole thing going.

In America the tune made frequent appearances on the platform and in print. 'God Save the King' is reported to have been included in a performance in Philadelphia in June 1767, two years later in New York and then again in Philadelphia in 1772. After the Declaration of Independence the tune went Republican and was found in such patriotic songs as 'God Save America', 'God Save the President', and numerous others. The tune itself did not become popular in the United States till 1831 when Samuel Francis Smith wrote the verses starting with "My Country! Tis of Thee" and now known as "America".

#### *In Early Canada*

A recorded performance in Canada of the hymn took place in Montreal in 1894 when at the conclusion of a concert there were calls for the national anthem. When no response came from the orchestra the Governor General, Lord Aberdeen, stood up and in distinct tones started 'God Save the Queen'. The large audience present joined in as well as the cheering would allow.

I think it was considered too humorous for this formal presentation, but I would like to insert it anyway. Following this, Dr. Scholes has a note on the same page, if I may just read it into the record. "Apparently there were a few recalcitrants, even in the non French-speaking parts of Canada, but their attitude was not always tamely born. It is stated that a man named Creighton murdered his wife at Owen Sound, Toronto, because she refused to sing the National Anthem on Empire Day".

I am sorry that we have not had time to check this out. I cannot verify it, but I thought it was really too good not to raise. Since we have lawyers here, perhaps they will look into the mortality rate that has resulted because of this. The murder brings



us to the present day, I guess, and there is a status in the Commonwealth.

Most of this information, as you can see from the footnote, was gathered by telephone calls. I was on the telephone at 9. o'clock last night trying to confirm something which they assured me they could not confirm then, because all these important things were locked away in this particular Embassy and they were not able to get them until some time early this morning. If I get them in time I will pass them on, and if not, I am very sorry, but we tried.

#### *Australia*

In Australia, "God Save the Queen" is the National Anthem. There is however growing public support to make it the "Royal Anthem" and adopt, "Advance Australia Fair" as the National Anthem.

#### *New Zealand*

New Zealand has retained "God Save the Queen" as the National Anthem for state occasions. It is played or sung when the Queen, other Royalty or the Governor General are present. At other times, such as on public or military occasions, "God Defend New Zealand" which is termed The National Song is played at the end of the performance.

#### *Jamaica*

"God Save the Queen" is considered the Royal Anthem. It is played when the Queen is present. Otherwise, "Jamaica Land that We Love" is used.

#### *Trinidad and Tobago*

Practice is similar to that in Canada. Both the Trinidad and Tobago National Anthem and "God Save the Queen" are used.

#### *Rhodesia*

In Rhodesia, "God Save the Queen" is still the National Anthem. The first complete verse is played only when the Queen is present which, I think under present circumstances, is unlikely, however that is a different matter. On other occasions when she is represented by the Governor General only half of the first verse is played. This is done to make the distinction between the Head of State and her representative.

#### *Other Commonwealth Countries*

In India, Pakistan, Ceylon, Ghana, Tanzania and Nigeria, "God Save the Queen" has no status and has not been used since these

countries attained independence. However it is used as a matter of courtesy when British Royalty visits these countries.

In countries not listed above and where the Queen is Head of State it is also used as a National Anthem while in dependent countries in the Commonwealth it has the Status of being the National Anthem.

#### *South Africa*

"God Save the Queen" has had no official status since South Africa left the Commonwealth.

Use in Canada: We refer here to the same minute that Mr. Sylvestre referred to, and it will be included in the Appendices, unless the machine has broken down again.

#### *Use in Canada*

A Department of External Affairs regulation accords recognition to "God Save the Queen" as a National Anthem of Canada. The regulation reads as follows:

" 'God Save the Queen' and 'O Canada' are accorded recognition as National Anthems of Canada. If it is desired to use the National Anthem which is distinctly Canadian in character, 'O Canada' is the appropriate choice".

Apparently the rhyme and rhythm present some difficulty in the French version when, consistent with the reign, the appropriate wording for the "King" is substituted by that required for the "Queen". Consequently the version found in use for the former differs somewhat with that used at the present time. Further, unlike the English versions used in Canada, the French Canadian version apparently consists of only two verses. This version was used to commemorate the 300th anniversary of the founding of Quebec in 1908, and is as follows... It would be a shame to have me read it, although I am prepared to if the Committee wishes.

**The Joint Chairman (Mr. Ryan):** Vous parlez français bien, n'est-ce pas?

**Mr. Spicer:** Un petit peu seulement. I think it would almost be a desecration for me to read it. In any case, it is there for your enjoyment.

Dieu protège le roi.  
En lui nous avons foi,  
Vive le roi!  
Qu'il soit victorieux  
Et que son peuple heureux



Le comble de ses vœux:  
 Vive le roi!  
 Qu'il règne de longs jours,  
 Que son nom soit toujours  
 Notre secours.  
 Protecteur de la loi  
 Et défenseur du droit,  
 Notre espoir est en toi  
 Vive le roi!

The one in current use is a one stanza version. It was adopted in 1952 on the occasion of the coronation of Her Majesty "Queen Elizabeth II". As already noted here, the words differ somewhat from the 1908 version and are as follows:

Dieu protège la reine  
 De sa main souveraine!  
 Vive la reine!  
 Qu'un règne glorieux,  
 Long et victorieux  
 Rende son peuple heureux.  
 Vive la reine!

This version was also used for the inauguration of the National Flag of Canada on February 15, 1965.

#### *Other versions in Canada*

Other versions from time-to-time have been in use in Canada either differing in musical arrangement or in the words. There is the McGill University version which substitutes a second verse and adds a fourth which asks God to save "Old McGill". There is an arrangement by Percy C. Buck which differs in the music. It is used in the schools of Manitoba. An English version for the use of the Boy Scouts was published in 1932. It was arranged for chorus singing and used only the first and third Stanzas. Finally there is a version entitled, "National Anthem, Amended for Canadians", probably published during the latter part of the first world war. It uses the first verse and adds two others dealing with Canada and the Empire. I had the staff check to see if there were any statutes regarding the use of or the playing of the National Anthem. You may correct me if I am wrong—fortunately, we have an official lawyer here—Ontario was the only province found which does cover this in statute. It differs from the original version which came up in 1919, and it now reads, and this is taken from the revised statutes of Ontario, 1960, chapter 396, subsection 25, (1):

The national anthem shall be played in every theatre at the commencement of the first or at the conclusion of the last

exhibition or performance given each day. (2) Where a matinee exhibition or performance is given and the theatre is closed for any period of time before the evening exhibitions or performances are given, the national anthem shall be played at the commencement or conclusion of the matinee exhibition or performance and at the commencement of the first or at the conclusion of the last evening exhibition or performance given each day...

Apparently there are no penalties for not doing this, and there have been no cases involving either doing it or not doing it. So, in double checking this with people who might have had some experience, I was told an interesting story which, if you have a minute, I would like to pass on to you. You may have other reminiscences about this.

I think we have all experienced this, although not the violence. In a certain Ontario town there was one theatre. While the national anthem was being played, "God Save the King" or "God Save the Queen"—I am not sure when this took place because the person I consulted was not too willing to be identified—as frequently happens, someone was rushing out while the others were standing at attention, and a true patriot took exception to this and tripped the man who was rushing out. When he got up, he knocked him down, and then wanted to prosecute the man he had knocked down. When the lawyer was called in to give advice on this, he found that the only man who could be prosecuted was the one who had committed the assault. I am sorry that I cannot report any successful prosecutions or otherwise in this matter. I thought you might be interested in this. Some of you may wish to check your own localities to ascertain whether or not violence has flared as a result of the observance or non observance of this.

I think that is all I have, Mr. Chairman, although I am willing to try to answer any questions you may ask, provided they are not too musical.

**The Joint Chairman (Mr. Ryan):** We are open for questions then.

**The Joint Chairman (Senator Bourget):** I have just one. Maybe I missed the point entirely, but during your remarks I could not hear or did not read in your brief, when "God Save the King" was officially adopted



by the United Kingdom or by the King. Have you any date as to when it was officially recognized either by the King or the Government of the United Kingdom?

**Mr. Spicer:** I must confess that this was a lack of information that I did not notice until late last night when I was at home. The first thing I did when I came to the office today was say: "Why have you not given me this fact." I am sorry I did not discover this omission earlier. I did ask if they would check into it and send a message over, which I could deliver to you. All I can say is that I am sorry, I do not know.

**The Joint Chairman (Senator Bourget):** But it must have been recognized at a certain time.

**Mr. Spicer:** Well, this is my feeling too sir, and I hope that we will have the information available. It was supposed to be sent over as soon as they could find it. Now it may be one of these very difficult things to pin down because, as you may have gathered from this—and particularly, I think, this is quite likely in Great Britain,—the constitution is not a written constitution in the sense that European or new states have written constitutions, and the practice will grow up and be recognized so solidly that it requires no legislation. I think this may be the difficulty. I do not know, but I am assuming that if it were an easy matter to discover, I would have had the answer for you now, sir.

**The Joint Chairman (Mr. Ryan):** Are there any further questions?

**Senator Davey:** Mr. Spicer, have you any comment to make upon the current and extensive usage of "God Save the Queen" in Britain? It may be an unfair question.

**Mr. Spicer:** No, this question is quite fair, and it is one that I asked first thing this morning. I asked, if they had any information on that, if they would please send it along. I can only assume they have not been able to find anything. I have nothing concrete that I can give you at the moment, and I apologize.

**The Joint Chairman (Senator Bourget):** Are there further questions?

**Mr. Hymmen:** One question, Mr. Spicer, and again I apologize, because perhaps you will be unable to answer this one: My experience with "God Save the King" and then "God Save the Queen" at one time in, I

believe, the last line of the first verse it was common practice to sing "our Queen" or "our King". I think this has changed over the years, too. I think it is now "the Queen".

**Mr. Prud'homme:** When we sing it we sing "God save our Gracious Queen".

**Mr. Hymmen:** "God save our gracious Queen, Long live our noble Queen, God save the Queen". At one time we sang "our Queen". Perhaps that was a colloquialism in the area where I reside; I do not know.

**Senator Smith (Queens-Shelburne):** Mr. Chairman, if I may say a word on that, I have had the same experience as Mr. Hymmen. It may have been a misusage that started when I was a little boy going to school, but for quite a long time, until I had reason to read the words somewhere in some official fashion, I thought that that line of one of the verses used the word "our". Since I learned it that way, I am having difficulty in training myself to say "the". It probably was a mistake that was passed on to Mr. Hymmen and to myself.

**The Joint Chairman (Mr. Ryan):** Mr. Spicer, in your appendices do we have defined for us the traditional words and music that are used in Canada?

**Mr. Spicer:** Yes; you will have quite a mass of appendices, and you will have the whole thing. I think on the other hand you will find that it is more difficult to dig them out in the appendices. May I just check this, because this may answer a previous question.

This is from the British High Commission, and this would answer your question, Senator Bourget, regarding "God Save the Queen". It, of course, gives the date as 1745 and then it says:

The song came to be referred to as the national anthem from about the beginning of the 19th century. It is now performed at Royal and State occasions in Britain and its dependencies and in certain other independent member countries of the Commonwealth. It is also customary for the anthem to be performed at either the beginning or end of public performances at places of entertainment (for instance in theatres and concert halls).

There is apparently no act or proclamation about this, but I suspect that it is the British way of doing things—by customs.



Then about the words of the National Anthem, it is rather interesting. There is no authorized version of the National Anthem, the words being a matter of tradition rather than official decree. I presume that we can sing ours with "our", if we wish.

**The Joint Chairman (Mr. Ryan):** Our traditional anthem in Canada is a little in doubt, then, on the words?

**Mr. Spicer:** Yes; it would appear to be; unless it is laid down in some official publication; but I am worried. . .

**The Joint Chairman (Senator Bourget):** A few days ago I received a letter from Bob McCleave, the member for Halifax, and with this letter was inserted an excerpt from an address delivered by Professor Harold Hamer to the Truro Rotary Club on April 6, 1964. I quote his letter:

1933, the proper tempo, harmony and orchestration for the playing of "God Save the Queen" ("the King" it was then) was decreed by King's Regulations.

**Mr. Spicer:** Yes; I think that at the time George V did not care for the tempo. He thought it was more like a dirge and he wanted a little more "life" to it. This is covered in the appendices, but in such a way—it is so musical that I knew that if I read it I would not understand what I was saying; so I preferred to leave it in the appendices.

**The Joint Chairman (Mr. Ryan):** It speaks of an orchestration. There may be a copyright on that arrangement that we may find. We may hear about that later.

**Mr. Martin (Timmins):** Would this be a matter of something that might be quite easy to ordain in a military service, but quite impossible for the general public.

**Mr. Spicer:** I think this one is better in the services.

**Mr. Sylvestre:** Mr. Chairman, just for information I might mention here that there is, for instance, appendix "K" to my statement, a version of "God Save the King" which is the one that was approved to be used at the Diamond Jubilee of Confederation. It used the phrase "God save our gracious King". Now, there are a number of official programs that have been printed by the Canadian government for special occasions, such as this one, which we have in the library. These

programs were distributed to those who attended those functions, mainly on the Hill. I suppose it would be of interest to the Committee to check these versions which were officially communicated to people who participated in these functions.

**The Joint Chairman (Mr. Ryan):** I believe both anthems were printed in the program when the flag was raised for the first time.

**Mr. Sylvestre:** Yes; that is right.

This was one example. I did not want to copy too many. In most of them you have both "O Canada" and "God Save the King", or "Queen", as the case may be.

**The Joint Chairman (Mr. Ryan):** We need, I think, a particular place to go to get something definite.

**Mr. Sylvestre:** If it is the wish of the Committee we could have these programs duplicated.

**The Joint Chairman (Mr. Ryan):** That would be an excellent idea.

Is it agreed that we have these programs duplicated?

**Some hon. Members:** Agreed.

**Mr. Prud'homme:** When was number 12 of appendix K published? They say there exactly. . .

**Mr. Sylvestre:** I am sorry. We finished preparing for this morning only last night.

**Mr. Prud'homme:** Do you have any idea what year that would be?

**Mr. Sylvestre:** You see, all the appendices are referred to in my text. This is from the program of the ceremony on the Hill for the Diamond Jubilee in 1927.

**Mr. Prud'homme:** So that it was "our Gracious King" then.

**The Joint Chairman (Mr. Ryan):** Do you wish to make a comment, Mr. Spicer?

**Mr. Spicer:** I have some additional information which I was not able to get last night regarding South Africa. It occurred to me that they had had problems, or opportunities, if you wish, which are somewhat similar to our own. I would like, if I may, to read this into the record now. This is information which I did not have previously.

**The Joint Chairman (Mr. Ryan):** Is this agreed?



**Some hon. Members:** Agreed.

**Mr. Spicer:** With the formation of the Union of South Africa in 1910, "God Save the King" became the official national anthem and remained the sole anthem until June 2, 1938. In the meantime, public support had been growing for adoption of the Afrikaaner song "Die Stem van Suid Afrika", or sometimes called "Die Stem".

On June 2, 1938, the Union of South Africa officially adopted it in addition to "God Save the King". They were referred to as the duo anthems. The term "royal anthem" was never used.

On May 2, 1957, four years before South Africa left the Commonwealth, "God Save the King" was dropped and formal recognition was given to an English translation of "Die Stem". Previously "Die Stem" was only sung in Afrikaans. Even today the English version is seldom used.

I thought perhaps this might be an interesting parallel. You will notice that there are firm dates there, which we are not always able to provide.

**Mr. Prud'homme:** Mr. Spicer, how many countries are there, would you say who, still keeping the Queen as head of their country, have only one national anthem that is not the royal anthem? I mean, for instance, countries which, when the Queen is there and they are accepting her as their Queen, use their own national anthem and not the royal anthem. Do you have any idea of the number?

**Mr. Spicer:** No; I would not be able to give any exact number. It would appear, though, that the majority of them have their own national anthem.

**Mr. Prud'homme:** I mean an anthem that they play when the Queen is there, as head of their country? Or do they then play the royal anthem, too?

**Mr. Spicer:** Even in India and Pakistan, apparently, when the Queen arrives, as a courtesy they play the British national anthem.

**Mr. Prud'homme:** That is exactly what I was looking for. They play that when they receive the Queen as head of the Commonwealth, but they receive her also as Queen of England; as when the President of the United States comes here, as a courtesy we play "The Stars and Stripes" and then "O Canada".

**Mr. Spicer:** Yes.

**Mr. Prud'homme:** And as, if we receive any other head of state, we would play their national anthem plus, it may be, "O Canada", but that is not settled yet.

**Mr. Spicer:** Yes; this is stated on page 12:

In India, Pakistan, Ceylon, Ghana, Tanzania and Nigeria "God Save the Queen" has no status and has not been used since these countries attained independence. However, it is used as a matter of courtesy when British Royalty visits these countries.

One of the difficulties in giving figures, is of course, that there are so many new countries like Malawi and so forth. Frankly we have not been able to keep track of those.

**The Joint Chairman (Senator Bourget):** But do all those countries, Mr. Spicer, have official national anthems, do you know?

**Mr. Spicer:** I do not know. I believe they do in Ceylon, but I could not say for sure.

**The Joint Chairman (Mr. Ryan):** Are there any further questions?

**Senator Yuzyk:** This is not a question, but rather an item of information that stems from both of these accounts given from the members' library. I thought it would be of interest to members of this Committee to know, since almost one-third of the population of Canada is neither British nor French, that the languages of the various other ethnic groups are even taught in public schools and high schools of the west. It might be of interest too to members of this Committee to know that there are versions of "O Canada" and "God Save the King", or "Queen," as the case may be, in the various languages. One should not be surprised, if in coming to Winnipeg for instance, there is a Ukrainian gathering and it starts with "O Canada" in Ukrainian. The Lieutenant Governor, the Governor General, or the Prime Minister of Canada are used to it by now, but the usual order for banquets or concerts is that they start with "O Canada", then they have the national anthem of their own people, and the last anthem is "God Save the Queen".

In Ukrainian and in most of the other Slavic languages I know that "anthem" is translated as "hymn", and they are known as national hymns. Therefore, there is a Canadian national hymn and there is a



Ukrainian national hymn and then there is the Royal hymn. It would be of interest, I think, to the Committee to know that there are what we might almost call official versions of both our anthems in Ukrainian and that they are sung right throughout Canada. I have even heard them in Polish.

It might be of interest to get these versions on record at least, and perhaps we could ask Mr. Spicer or Mr. Sylvestre to supply us with copies of these versions in Ukrainian, German, Polish and perhaps some of the Indian versions in Indian dialects. I think we could get these through the citizenship branch which has its liaison officers. It, I think, could supply us with these versions. For our own records, I think it would be of interest to Canadians to realize, in general, that it is not only the English and the French versions that are sung but that there are also others throughout Canada.

**The Joint Chairman (Mr. Ryan):** We have already received the words in Polish and in Hebrew for "O Canada" from the Polish, and Hebrew communities. I think, personally, it would be an excellent idea if we could have similar words from other national communities in Canada on record with our Committee.

**Senator Yuzyk:** I was asking whether Mr. Spicer could take care of that?

**The Joint Chairman (Mr. Ryan):** I do not think that the Committee probably has, at least at the present time, the power to communicate in this respect; but it may be that Mr. Spicer might...

**Mr. Spicer:** We will be happy to do that for you, certainly. We have power to communicate anyway, Mr. Chairman.

**Senator Yuzyk:** They have their own powers, inherited from Mackenzie King, possibly.

**The Joint Chairman (Mr. Ryan):** Thank you very much for your contribution, Senator Yuzyk.

**Mr. Chairwood:** We would then have it available on all languages used in all parts of the country, would we?

**The Joint Chairman (Mr. Ryan):** I take it that is what the Senator means; and that is the way Mr. Spicer takes it.

**Senator Yuzyk:** That is right; as much as possible.

**Mr. Spicer:** Yes; well, we will make every effort. I mean, we are not going to start translating these things...

**Mr. Chatwood:** No; The ones that are commonly used even in local areas.

**The Joint Chairman (Mr. Ryan):** Mr. McCutcheon and then Mr. Prud'homme.

**Mr. McCutcheon:** My question derives from Mr. Prud'homme's when he referred to—if I heard him correctly—"The Stars and Stripes". Now, this may be a theoretical question, but in common usage, supposing we had a visiting dignitary from the United States and the Queen was in this country, the royal anthem would be used in honour of the Queen, but the music, as I understand it, would be exactly the same as would be played in honour of the President of the United States for "America". What is the national anthem of the United States, and what status does "America" have? This is the point that I would like to have clarified.

**Mr. Spicer:** It is "The Star-Spangled Banner". I had the fortune of going to high school for two years in the United States, and religiously every morning we sang "The Star-Spangled Banner" even though I could never reach the high notes.

**Mr. Prud'homme:** I made a mistake.

**Mr. McCutcheon:** No; you did not make any mistake. I want clarification. What is "America" used for?

**Mr. Spicer:** This is an additional patriotic song.

**Mr. McCutcheon:** Oh.

**Mr. Spicer:** I think it is easier to sing than "The Star-Spangled Banner".

**Mr. McCutcheon:** What official status does it have?

**Mr. Spicer:** I believe it has none.

**Mr. McCutcheon:** No official status?

**Mr. Spicer:** I am quite certain. They only have one national anthem.

**Mr. McCutcheon:** And that is "The Star-Spangled Banner"?

**Mr. Spicer:** That is correct.

**The Joint Chairman (Mr. Ryan):** This is particularly referable to the President of the United States though—"My country 'tis of thee"?



**Mr. Spicer:** It may be; I do not know, Mr. Chairman.

**The Joint Chairman (Mr. Ryan):** Is this what you are indicating?

**Mr. McCutcheon:** This is one of the things that I am a little "fuzzy" on. I was hoping to get some clarification.

**The Joint Chairman (Mr. Ryan):** Would this not be a subject for consideration by the Department of External Affairs' protocol, with Washington?

**Mr. McCutcheon:** Of course; but I thought we had experts here this morning.

**Mr. Spicer:** No; we are just filling in for them. That is more accurate.

**The Joint Chairman (Mr. Ryan):** We might consider, Mr. McCutcheon, calling an expert witness along this line, if you think it is...

**Mr. McCutcheon:** Well, I do not know that it is all that important. It was just a matter of clarification for myself because I felt that Mr. Prud'homme had a different view than I did and I did not know whether he was right or I was right, or whether we were both wrong. I have come to the conclusion that we are both wrong.

**The Joint Chairman (Mr. Ryan):** You are taking Dr. Lewis Brand's place on the steering committee and you could bring the matter up there possibly.

**Mr. McCutcheon:** Thank you very much.

**The Joint Chairman (Mr. Ryan):** Mr. Prud'homme, have you finished?

**Mr. Prud'homme:** Yes, thank you.

**The Joint Chairman (Mr. Ryan):** If there are no further questions I would like to bring up one in respect to page 13 of Mr. Spicer's submission where the words of "God Save the King/Queen" are translated into French, but I think it would be unfair to ask Mr. Spicer this question. I will address it to Mr. Sylvestre.

Mr. Sylvestre, are these French words used at all in Quebec, or in any other French-speaking parts of Canada, or in any other parts of Canada, to your knowledge, to any degree at all?

**Mr. Sylvestre:** You mean the words "Dieu protège la reine De sa main souveraine!"? Well, sir, if I may indulge in some reminiscence, when I was a child I remember very distinctly that when we sang "God Save Our King", we always sang in English.

**The Joint Chairman (Mr. Ryan):** Yes. That is what I am getting at. I am wondering whether or not there is any tradition to these French words?

**Mr. Sylvestre:** The situation has changed, as far as I can see, because I can remember a few occasions, as, for instance, the visit of the Queen in 1957, when they had children in the schools in Quebec and in the separate schools in Ontario learn the French words "Dieu protège la reine" and so on, which were used here at Lansdowne Park. This is something I can remember quite distinctly.

This, however, seems to me to be a relatively recent trend, because in my time, when I was a kid, we always sang "God Save the King" in English.

**The Joint Chairman (Mr. Ryan):** Do you foresee that this will give us any difficulty in making a recommendation?

**Mr. Sylvestre:** I should think so, sir, because now that they teach this version in many schools... There are occasions when they have to...

**Mr. Prud'homme:** In Ontario?

**Mr. Sylvestre:** Or in Quebec, too. When the Queen went to Quebec they sang "Dieu protège la reine", on, I believe it was, the Plains of Abraham when they had a ceremony there. The children sang in French, and they sang the version that had been approved by the—what is it, the Baptiste Commission, or...

**An hon. Member:** Société St. Jean Baptiste.

**Mr. Sylvestre:** So that there is an official version in French, inasmuch as it appeared in these various programs that I have referred to, which were used for the diamond jubilee, or for the visits of the Queen, or for the opening of the Peace Tower, the inauguration of the Carillon, and royal visits.

The government quite frequently does print programs for events that are to take place, and if there are any hymns to be sung—religious hymns—the text is there and the music also.

You will recall that I referred to this appendix K about which Mr. Prud'homme was asking a question. Now, this came from the program for the thanksgiving day of July 3, 1927. This program was printed in both languages, and in the French program it has the words "Dieu protège le Roi, en lui nous avons foi, vive le Roi!" Therefore, there is a text that is recognized at least by the government.



**The Joint Chairman (Mr. Ryan):** Today, say, in the province of Quebec if the occasion arose to sing "God Save the Queen" would the general populace sing it in English or would they sing it in French? Suppose they did not have a sheet of paper put in front of them.

**Mr. Sylvestre:** Well, my suspicion there, sir, is that if you had a very large group of people consisting of people of various generations, you would find that the older people would sing it in English and that the younger people would sing it in French, because years ago it was not taught in French in schools and now it is; so that the young people in Quebec now know the words in French, but in my time we learned it in English.

**The Joint Chairman (Mr. Ryan):** Thank you. I think that will prove very helpful to the Committee.

Are there any further questions of Mr. Spicer or Mr. Sylvestre?

As the next order of business I would now like to introduce to the Committee Mr. Lewis Levy who is sitting fourth on my right. He is a lawyer. He was born in Montreal. He is a young man, as you can see, in his mid-thirties. He is married and has three children. He has a B.A. from the University of McGill. He has taken a special course in civil law, and he is a graduate of Osgoode Hall, Toronto, 1958.

He was raised at Carleton Place, and after graduating from Osgoode Hall he worked with the Department of Justice in the criminal law section for about three years. He then went into private practice in Ottawa in 1960, and for five years was immersed in the practice of law and had particular experience in trade marks and copyrights.

In April of 1965, he returned to his first love, the Department of Justice, but he was soon seconded to the office of the Solicitor to the Treasury; and as of April 1, 1967, he will be the legal adviser to the Secretary of State and also to the Department of Forestry and Rural Development.

He is bringing to us this morning a submission on the fundamentals of the law of copyright, with particular relationship to copyrights bearing on "O Canada" and "God Save the Queen". Mr. Levy.

**Mr. L. E. Levy (Legal Officer, Department of Justice):** Mr. Chairman, I may state at the beginning that I regret that I have not had an opportunity of preparing any copies of this material for the Committee. If you wish I

can have it done afterwards and sent over here.

My material is mainly derived from the Copyright Act itself, from a book "Copinger on the Law of Copyright", which is perhaps the leading text, and some research which I was able to do over at the copyright branch of the Department of the Registrar General; and I should point out that I am very grateful to the Assistant Registrar of Copyrights, Mr. Vadeboncoeur, who gave me a great deal of assistance on this.

My remarks are initially based on the law of copyright in general, and the second half or so is based on what I found with respect to "O Canada" and "God Save the Queen".

Copyright, in general, may be defined as the exclusive right of multiplying copies of an original work or composition, or the exclusive right of performing a work in public. It is, in fact, only a negative right to prevent the appropriation, or piracy, of the labours of an author or composer by another. The copyright laws accord protection not to ideas, but to the particular expression of ideas. While it was at one time held that there was a common law right to copyright, it is today purely a statutory right, and any right thereto must be found in, and subsists only by virtue of, the provisions of the Copyright Act. This is provided for by Section 45.

Prior to the change made in 1924 to the copyright provisions in accordance with the Berne Convention, in order to have a subsisting copyright, it had to be registered. Today registration is not mandatory but there are certain advantages thereto. The advantages relate mainly to the rights of the owner of the copyright in the event of infringement. The owner of the copyright is entitled only to an injunction in respect of an infringement if the defendant can prove that at the date of the infringement he was not aware, and had no reasonable ground for suspecting, that copyright subsisted in the work. However, if the copyright was duly registered under the act at the date of the infringement the defendant is deemed to have had reasonable ground for suspecting that copyright subsisted in the work.

Section 3 of the Copyright Act provides, *inter alia*, that:

... "copyright" means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform . . . the work or any substantial part thereof in public;



if the work is unpublished, to publish the work or any substantial part thereof;...

Subsection (1) of section 4 of the Act provides that:

Subject to the provisions of this Act, copyright shall subsist in Canada for the term hereinafter mentioned, in every original literary, dramatic, musical and artistic work...

if certain conditions are complied with.

Section 5 provides:

The term for which copyright shall subsist shall, except as otherwise expressly provided by the Act, be the life of the author and a period of fifty years after his death.

There are some variations to this latter provision in the case of unpublished works, in the case of joint authorships and with respect to non-infringement of a work a certain number of years after the death of the author if prescribed notice is given and royalties paid.

Section 12 provides, *inter alia*, that:

the author of a work shall be the first owner of the copyright therein...

and that

12.(5)...no assignment of the copyright, and no grant of any interest therein, made by him, otherwise than by will, after the 4th day of June, 1921, is operative to vest in the assignee or grantee any rights with respect to the copyright in the work beyond the expiration of twenty-five years from the death of the author, and the reversionary interest in the copyright expectant on the termination of that period shall, on the death of the author, notwithstanding any agreement to the contrary, devolve on his legal representatives as part of his estate

There are other provisions in the act dealing with compulsory licences, infringement remedies, registration, performing rights societies and so on. One such provision which I might mention is section 26. Subsection (1) of section 26 provides:

Any person who, without the written consent of the owner of the copyright or of his legal representative, knowingly performs or causes to be performed in public and for private profit the whole or any part, constituting an infringement, of any dramatic or operatic work or musical composition in which copyright subsists

in Canada, is guilty of an offence, and is liable...

...to the penalties therein stated.

I might mention that the penalty is not in excess of \$250 for a first offence and in the case of a second or subsequent offence either to the same fine or to imprisonment for a term not exceeding two months, or to both.

Subsection (2) of section 26 provides that:

Any person who makes or causes to be made any change in or suppression of the title, or the name of the author, ...or who makes or causes to be made any change in such work or composition itself without the written consent of the author or of his legal representative, in order that the same may be performed in whole or in part in public for private profit, is guilty of an offence, and is liable...

...to the penalties therein stated.

With respect to "O Canada", as was stated by Mr. Sylvestre, the music to "O Canada" was written in 1880 by Calixa Lavallée, and Mr. Lavallée died in 1891. The French version of the lyrics was written by Judge Sir Adolphe Routhier who died in 1920. The music and the French lyrics were first published in 1880. No copyright was ever registered of the music and the French lyrics. Since this was required until the act was changed in 1924 to conform to the Berne Convention, no copyright exists in the music or the actual French lyrics of Judge Routhier and they are in the public domain. Even if a copyright had been registered in 1880, at the time of publication, the maximum period for copyright under the provisions then in force was 42 years, and the copyright would have expired in any event before the new act came into force in 1924.

However, while the music and the original French lyrics are in the public domain, copyrights of numerous translations, adaptations and arrangements of the words and/or the music have been registered and, therefore, presently subsist. As well, there may be many translations, adaptations and arrangements with copyrights subsisting without registration.

I did not make a list of those. I did not feel that it was too important, beyond the fact that they do exist. The copyrights branch has quite a big list of them.

**The Joint Chairman (Mr. Ryan):** Would this apply to the new verses we are getting to



"O Canada" which are coming in now in volume from the general public?

**Mr. Levy:** You do not have to register a copyright today to have it; so as long as it is a new expression and not merely a small adaptation or alteration of something which is already in existence, they would have copyrighted it by law.

Robert Stanley Weir's version of the English lyrics is subject to a registered copyright. It was registered on December 15, 1908, as No. 20325 by the Delmar Music Company of Montreal. On September 28, 1929, we find two assignments. The first is by Margaret Douglas Weir, executrix and sole devisee of Robert Stanley Weir, to Leo Feist Limited, registered as No. 7854. The second is registered as No. 7855 and it is from Apex Music Shop, successors to Delmar Music Company, to Leo Feist Limited.

Robert Stanley Weir died on August 20, 1926, so the copyright will subsist until August 20, 1976. Gordon V. Thompson Ltd. of Toronto claim now to hold the copyright and I think you have copies of a letter which the president and general manager of that firm wrote to the Prime Minister on December 28, 1966.

**The Joint Chairman (Mr. Ryan):** Yes. We will ask permission later to table those.

**Mr. Levy:** It should be noted that a G. V. Thompson signed for Leo Feist Limited in assignment No. 7854 of September 28, 1929. Since there are no further registrations on file it may be assumed that G. V. Thompson eventually bought out the undertaking in Canada of Leo Feist Limited or that the Weir estate subsequently assigned it to him by an unregistered assignment. In any event the copyright still subsists in some person. If it is not, in fact, existing in Gordon V. Thompson Ltd. it must subsist in the Weir estate, and the company may be acting as the agent in collecting the royalties and so on.

My comments with respect to subsisting copyrights of adaptations and arrangements of Judge Routhier's words do not apply to the Weir version. However, they of course apply to the music as being in the public domain.

I might state at this point that the performing rights in Canada of various arrangements and versions of musical compositions are deposited under section 48 of the Copyright Act by what they call the "performing rights societies". The two main ones are "The

Canadian Performing Rights Society Ltd."—excuse me, there is a successor which is called "The Composers, Authors and Publishing Association of Canada", and "Broadcast Music Canada Limited." These are the two main groups to which copyright owners belong and which license performance of their arrangements.

I might digress a minute, if it is of interest, to state broadly how this works. If a person composes a song or an arrangement which may be copyrighted they enter into an agreement with one of these performing rights societies, who represent these people, and the performing rights society deposits the material with the copyrights branch. At that point, if they comply with the provisions, they have the right to control the performing rights to that musical composition in this country. The way it works out in practice is that they license the night clubs, the halls and other institutions where songs might be played, and they license them for a year to play everything that they own.

There have been a number of cases in court involving infringement of performing rights, and what has happened is that these performing rights societies have their agents and they will drop into a place which is holding a performance, or something for which admission is being charged, and if they know they have received no licence from them they will check to see if any of their material is being played. If it is, of course, they immediately threaten them with legal action, and if it is not settled, of course, it goes to court. But that is the way they catch up with it. I just thought I would mention how it works in practice.

In summary, as regards "O Canada", the situation, as it appears to me, is as follows: The music is in the public domain and as such is not subject to copyright, but there are many subsisting copyrights of arrangements both registered and unregistered.

The Routhier words are also in the public domain, but there are numerous copyrights both registered and unregistered subsisting in various translations and arrangements.

The Weir version is covered by registered copyright which will subsist until 1976.

The copyright of "God Save The King", that is, to the words and music, has apparently never been definitely established, but it appears that it goes back approximately 400 years at least. As Mr. Spicer stated, apparent-



ly the work was first presented in public in England in approximately 1745 with the first known date of publication about 1744. The result is that there is no copyright in Canada on the words and/or the original tune. However, there are in force copyrights of special musical arrangements of the tune, and these copyrights may not necessarily be registered. There are seven arrangements registered in the copyright office.

Another bit of material, which I think you already have, is a claim made a few years ago by Boosey & Hawkes of Toronto with respect to the playing of their arrangement of "God Save The Queen", I think, when the globe was unveiled on Sussex Drive. The Under Secretary of State at that time, Charles Stein, pointed out the facts to the War Graves Commission, I think—in any event, he pointed out the facts and said that before playing it they should consult their solicitor. I think it was probably on the basis that Her Majesty the Queen was not subject to the Copyright Act and could not be sued for infringement. In any event, it was \$30 and they paid it.

**The Joint Chairman (Mr. Ryan):** It is a lot cheaper than a lawsuit.

**Mr. Levy:** That is about all I have to say on the subject. If there are any questions I will be pleased to attempt to answer them.

**The Joint Chairman (Mr. Ryan):** Before opening the meeting for questions I would like to ask the permission of the Committee to table the letters referred to by Mr. Levy. These are letters between the Prime Minister's office and Gordon V. Thompson Ltd. I believe there are about four altogether.

Is it agreed that these be tabled?

**Some hon. Members:** Agreed.

**Mr. Chatwood:** My question is with respect to copyright. When a person has a copyright and it expires at a given time does he have priority in renewing that copyright or does it become open to anybody at that date? Are there any rules governing a new copyright on that same material?

**Mr. Levy:** After the expiration of 50 years the work becomes in the public domain. What can happen at that time is that people can start to obtain copyrights, either registered or unregistered, for arrangements which they previously could not obtain because they had no legal right to tamper with the work of the

original author. But once the 50 years has passed it becomes fair game for everybody.

**Mr. Martin (Timmins):** With regard to the present copyright on the Weir version, just what does that mean as far as we are concerned? Does it mean that we cannot adopt this, or does it mean that we cannot change it or alter it? What is the situation?

**Mr. Levy:** I might say that Parliament is supreme and you can do whatever you want. As it stands now, if there were no statute passed appropriating this copyright for all time to Her Majesty in right of Canada, the Gordon V. Thompson Company could sue for infringement any group other than Her Majesty or her agents were performed this song without first having obtained a performing rights licence, or paying royalties.

**The Joint Chairman (Mr. Ryan):** On this point, Mr. Martin and Mr. Levy, I might say that Gordon V. Thompson Company Limited, through its general manager, Mr. Bird, has indicated that they would be prepared, if called upon, to assign a copyright. I imagine by that they mean they want valuable consideration for the assignment.

**Mr. Levy:** If I may interject, even if the copyright were assigned it would expire in 1976, and people could copyright arrangements, or adaptations, because it would be in the public domain and you would have the same situation where somebody makes arrangement, just as has been done with the Lavallée music and the original work and anybody who happened to play that would again be subject to pay them or face an infringement action.

**The Joint Chairman (Senator Bourget):** Suppose for instance that this committee recommends, and the government adopts, another version, or that we change the words of the Weir version materially, would that copyright still apply or exist?

**Mr. Levy:** It would subsist in the Weir version until 1976; if your own version was substantially and materially different; and this of course is a question of fact, Her Majesty would have a copyright under section 11 of the Copyright Act which provides that:

Without prejudice to any rights or privileges of the Crown, where any work is, or has been, prepared, or published by or under the direction or control of Her



Majesty or any government department, the copyright in the work shall, subject to any agreement with the author, belong to Her Majesty, and in such case shall continue for a period of fifty years from the date if the first publication . . .

Therefore, if, in 1967, a completely different version comes out, to which this would apply, we would have it to the year 2017, and it would be back in never never land again.

**The Joint Chairman (Mr. Ryan):** Have you finished, Mr. Martin?

**Mr. Martin (Timmins):** It would appear that this is one of the reasons that Britain uses the system of precedent and practice rather than proclamation.

**Mr. Chatwood:** Mr. Levy, what would constitute a material difference? Would this involve a change in each and every line, or would a change in one line in a verse be sufficient?

**Mr. Levy:** That is a very good question, and it is one which is not easily answered. I suspected that somebody might ask me about infringements, so I took the liberty of bringing along the book. I have underlined certain parts of that. If you will bear with me I would like to read passages here and there which might enlighten you a little. It is impossible really to give a definitive answer.

**The Joint Chairman (Mr. Ryan):** I think we would like to know this. It would be very important to us.

**Mr. Levy:** As you know, the act refers to "the sole right to produce or reproduce the work or any substantial part thereof in any material form".

Now, Copinger says:

The question of what is and what is not a piracy must necessarily often be a matter of difficulty. It is always important to bear in mind that plagiarism is not necessarily an invasion of copyright, for there can be no copyright in an idea, and it is necessary for the plaintiff to satisfy the court that the defendant has reproduced a substantial part of his work in a material form.

Then on the next page they refer to a judgment of Lord Atkinson in a case based on the English copyright Act of 1911 in which he says:

It must be shown that the defendant has derived his work from the plaintiff. and he refers to the Eight Commandment "Thou shalt not steal".

**Mr. Chatwood:** That is an older authority.

**Mr. Levy:**

In questions as to the extent of appropriation which it is necessary to establish an infringement, extreme difficulty is usually experienced for the quality of the piracy is frequently more important than the proportion which the borrowed passages bear to the whole work. If so much is taken that the value of the original is sensibly diminished, or that the labours of the original author are substantially to an injurious extent appropriated by another, that is sufficient in point of law to constitute a piracy pro tanto. In short we must often, in deciding questions of this sort, look to the nature and objects of the selections made, the quantity and value of the materials used, and the degree in which the use may prejudice the sale or diminish the profits, direct or indirect, or supersede the objects of the original work.

It goes on for pages and pages with general statements like this and until you saw the actual new work and compared it with the old work you would really not be able to give a definitive answer on whether or not this was an infringement of the other copyright. Once you had yourself given a definitive answer, of course, you are not sure of that either, because these things are often tried by a jury; so that you are put in the position of what other people think.

**The Joint Chairman (Mr. Ryan):** On a supplementary here, let me carry Mr. Chatwood's question a little further. I will give a specific example. You are an expert, Mr. Levy. I am putting you on the spot, but I still think that we need some guidance on this. Suppose in the Weir version we substitute another word for the word "native" in the first line, and then we radically alter the last four or five lines where we get "We stand on guard" so frequently—five times when you take the first verse and put it with the refrain. If we make these changes and let the other words alone would this change be substantial enough to get us out of the copyright?



**Mr. Levy:** May I see the copy of the Weir version, please? Like many Canadians, I am not so familiar with it. I am not sure that I even know all the words.

**Mr. Chairman,** what were the changes you suggested?

**The Joint Chairman (Mr. Ryan):** Take out "native" in the first line and put in some other word such as "cherished", or any other word that may be fitting; and then in the last two lines change the wording of "We stand on guard for thee" which I think, appears twice in the last two lines of the first verse and about three times in the refrain. If we change one word in the first line of the first verse, change completely "We stand on guard for thee" in the bottom two lines and then change the refrain so that there would not be more than one "Stand on guard for thee" left in the refrain, or we eliminate it completely, what would your opinion be?

**Mr. Levy:** I would be a terrible lawyer if I did not try to hedge this in some way. Let me say, first, as I mentioned before, that Her Majesty, in right of Canada, in my opinion, is not subject to infringement action, but it would then fall down on—to give an example—if my home town band in Carleton Place played, and the people sang, your version, the Thompson people might then say that this was an infringement of their copyright. It goes down again to whether the changes are so material that you could say that they were not derived from the Weir version.

It seems to me that if you change the first line and say, "O Canada, our home" and something else, and take out a few of the "We stand on guard", then I think that they could probably successfully argue that this was in fact still the Weir version which had been "doctored" somewhat.

If, on the other hand, you took the music and the metre, and had words that really bore no resemblance to this whatsoever, then I do not think there would be any question of infringement, because the Weir Estate has no copyright in the idea of a song about Canada. All they have is a copyright in their expression of it.

**The Joint Chairman (Mr. Ryan):** Do they have copyright on the words "O Canada"?

**Mr. Levy:** I do not think they are distinctive. You can only have a copyright if they are distinctive, and I do not think they are.

**The Joint Chairman (Senator Bourget):** To be practical, I saw in the *Montreal Star* of February 18 that the company that now owns the copyright has offered it to the government for one dollar. Would it not be preferable to settle the whole question and pay a dollar.

**Mr. Levy:** It will only settle it until 1976, when everybody and his brother can start "doctoring" the Weir version because there is no copyright.

**The Joint Chairman (Senator Bourget):** Then would it be necessary for the government to pass a law?

**Mr. Levy:** In my view—and I was presumptuous enough to make a paragraph of notes on this—from a legal point of view, if "O Canada" and "God Save the Queen," or versions of them, are to be adopted as the national and royal anthem of Canada respectively, the proper way to do it is by statute, as we have done in the case of the flag. Such a statute should at least set out, or make reference to, the words and music to be used and we should appropriate the copyright thereof by providing that it shall belong to Her Majesty in right of Canada for all time. It might provide also that no other person shall be entitled to have copyright in the words or music, or any arrangements or adaptations thereof.

**An hon. Member:** Excellent.

**Mr. Levy:** If it is deemed that the anthems should be free of commercialism the latter provision would seem to be necessary, because if it were left open, individual arrangements or adaptations could be copyrighted and orchestras and groups using these individual adaptations or arrangements would still be subject to paying royalties to the composer or face infringement action.

In summary, I would say that the proper way is to enact a statute and make reference to the words and music, which are to be the official ones, or perhaps provide that it shall be as prescribed by the governor in council, in which case the governor in council could then prescribe Ukrainian versions, Polish versions, German versions, Italian versions, and so on and so forth; and it can also provide that the governor in council, or the secretary of state, would be authorized to negotiate and settle any claims for subsisting copyrights.



It seems to me that that would settle once and for all that this is the national anthem, and nobody owns the copyright but Her Majesty, and everybody else is wiped out.

**The Joint Chairman (Senator Bourget):** First the government will have to pay one dollar to the copyright's owner now.

**Mr. Levy:** They would not have to do that.

**The Joint Chairman (Mr. Ryan):** Did it not say one dollar.

**Mr. Levy:** No; they would not have to do that at all.

**The Joint Chairman (Mr. Ryan):** That was in the newspaper, not in the letter.

**Mr. Levy:** The Copyright Act is a creature of the parliament of Canada. Under the BNA Act—I forgot the section—copyright is within the jurisdiction of the parliament of Canada. Therefore, you could pass a statute appropriating any copyright you wanted to without paying anybody. I would think that if a statute were to be passed the Thompson Company might find a dollar a little small.

**The Joint Chairman (Senator Bourget):** That is what I read in the *Montreal Star* of Saturday February 18:

The copyright to the English lyrics of O Canada has been offered to the Federal Government at least twice but has never been accepted, says the copyright owner. John Bird, president of Gordon V. Thompson Ltd, a Toronto Music publishing firm which owns the rights, says the offer was originally made by Mr. Thompson when Mackenzie King was prime minister. The price was to be \$1. "Mr. Thompson repeated the offer to Prime Minister Pearson on May 7, 1965,"...

**The Joint Chairman (Mr. Ryan):** On this point Senator Bourget, I believe our clerk Mr. Thomas, has had some communication with Mr. Bird, and he might be able to give us the true situation in this respect.

**The Clerk of the Committee:** I talked to Mr. Bird, who is the president of the company. No financial aspects were discussed at all, but he did make the point that there were several inaccuracies in the press reports.

**The Joint Chairman (Mr. Ryan):** This might be one of them.

**Mr. Levy:** I might say that it occurred to me, on reading Mr. Bird's letter, that he might be more primarily concerned with any changes that might be made to the Weir version; although he does not mention money in the letter.

One other way, of course, would be, if he has made an offer for one dollar, to accept it, take an assignment of the copyright and then pass a statute anyway.

**Senator Gelinias:** Mr. Chairman my question has been answered. I was wondering whether, if the company decided to divest itself of the copyright, it would become public property? Evidently not, unless there is a statute.

**Mr. Levy:** It would become public property in the sense that it would be the property of the government of Canada. It would not become public property in the sense of a copyright which has expired and the author has been dead fifty years. That is what is more commonly referred to as being in the public domain.

**Senator Davey:** Mr. Chairman, I would like to ask Mr. Levy to repeat, if he would, his comments about the performing rights societies.

**Mr. Levy:** I would not mind at all, sir, I do not have notes to any extent on that. The way it works is that under section 48 of the Copyright Act it is provided that

Each Society, association or company that carries on in Canada the business of acquiring copyrights of dramatico-musical or musical works or of performing rights therein, and deals with or in the issue or grant of licences for the performance in Canada of dramatico-musical or musical works in which copyright subsists, shall, from time to time, file with the Minister at the Copyright Office lists of all dramatico-musical and musical works, in current use in respect of which such society, association or company has authority to issue or grant performing licences or to collect fees, charges or royalties for or in respect of the performance of its works in Canada.

Of course, they acquire these rights from the composers. Then they have to file a tariff of fees and royalties. They cannot institute any infringement proceedings where they have not done such. After they are filed they are to be published in the *Canada Gazette* where



people have an opportunity to make objections to them. If they do make objections, there is a copyright appeal board, which would set the rates. The Governor in Council also has the right to set the rates.

As I mentioned, the way it works is that they will license, for instance, in the Ottawa area, the Gatineau Club, or Lansdowne Park, or the Chateau Laurier; and these performing rights societies—and I am aware of only two in Canada, the one that is called CAPAC (Composers, Authors and Publishers Association of Canada), and Broadcast Music—will license a place for a year, for an amount which I think is based on the revenue that the place expects to gain during the year, to perform all the works which are under their control.

**Senator Davey:** Which of these two organizations controls "O Canada"?

**Mr. Levy:** I have not made any check of the performing rights of that, but I would think that they do not control it at all. I would think that it is Gordon V. Thompson Limited which is itself a music publishing company.

These associations primarily look after songwriters. As far as the Routhier words or adaptations of Mr. Lavallée's music are concerned, it would depend on what particular arrangement was being played. There are again in the copyrights office a list of cards about that thick dealing with "O Canada".

**Senator Davey:** So that neither CAPAC nor BMI is involved in this situation at all.

**Mr. Levy:** Not that I am aware of.

**Mr. Prud'homme:** For clarification, do I understand that some people of some company have a copyright on the music of "O Canada"?

**Mr. Levy:** Not on the original music itself. There is no copyright on Lavallée's music.

**Mr. Prud'homme:** Thank you.

**Mr. Levy:** They have copyrights of arrangements for a brass band, or adaptations for choral societies, and so on, and perhaps a change of the key; I do not know.

**Mr. Prud'homme:** Before we get too much involved in discussion I wonder if we should not set up some guidelines? For instance, after the intervention of our friend the honourable Senator from Winnipeg, I wonder if we could not start by dividing our work. We were sent here to consider for a national

anthem and a royal anthem. Perhaps we should first deal with the national anthem and then have a discussion on the royal anthem; and on the national anthem could we not divide the work into, first, the music, to see how far we agree on that, and, then decide what we want to do with the wording?

After your intervention I can see that we might have many others, on what will be the words in Italian and, what are they going to be Indian. I wonder if we could not all at least agree that the music be that of "O Canada". Whether or not we agree will be evident from the discussion.

We might come to the conclusion that we will not suggest any official wording at all, so that anyone who wants to can sing "O Canada" as long as they all sing in unison, using the same music—each of the different cultures of Canada.

I am sure, for instance, that it would be very difficult, if you so decided, to impose new French wording. I wonder what people would sing? Some will sing the new wording and some will sing the old wording. As long as they all sing to the same music, perhaps we will agree with that.

As far as the royal anthem is concerned I will raise that for discussion later.

**The Joint Chairman (Mr. Ryan):** Mr. Prud'homme, you are bringing up a whole new field for discussion now.

Would it be the wish of the Committee that we take a few minutes, possibly *in camera*, at the conclusion of our public hearing this morning to proceed a little further along the lines that Mr. Prud'homme is initiating?

This, of course, would be without prejudice to the continuance of our public hearing. We have the time and we have the room, I understand. We could carry on here for a half an hour or so, if it is the wish of the Committee.

Do you agree?

**Some hon. Members:** Agreed.

**Senator Yuzyk:** My question is regarding translations. What is a copyright? How does it apply to translations? Most of the translations that I know come from the Weir version, yet they are all different because it is impossible to translate and keep the same metre; it is impossible; and there are quite a number of changes. Could that apply at all, because I have never heard of anyone being prosecuted?



**Mr. Levy:** As I understand it, a copyright would prevent a strict translation of any work which is subject to copyright. What has happened in the case of Judge Routhier's words is that there is no copyright and everybody is at liberty to make his own translation and have it copyrighted. But if the work has been copyrighted a straight translation would be an infringement, I believe. If the translation were a free translation then, of course, it might be possible to argue that it was not derived from the copyrighted work.

**Mr. Martin (Timmins):** I think the answer is very simple: "I was not translating the English version; I was translating the French version".

**Senator Yuzyk:** Have there been any prosecutions, to your knowledge?

**Mr. Levy:** I am not aware of there ever having been any prosecutions with respect to "O Canada" or "God Save the Queen". There may have been some, but I have not heard of them.

Perhaps I might add that I may have made this thing seem somewhat legalistic. It is, of course, open to the Committee to recommend the adoption of the works as they stand now, and to forget all about the matter of copyright, anybody who happens to have copyright will be paid, if his work is performed, until the copyright is expired. But from a legal point of view it is a little untidy; that is all.

**The Joint Chairman (Mr. Ryan):** Are there any further questions?

Well, gentlemen, I take it that we can conclude the public part of our hearings this morning.

Before we adjourn I would just like formally to express your thanks to Mr. Spicer for his most interesting and witty address and submission. We certainly enjoyed every moment of it, and it will serve us in good stead.

To you, Mr. Levy, I wish also to convey the thanks of the Committee for the great effort you put into preparing your words for us this morning. They will be most helpful. We need guidance very, very badly in this area, and it is nice to have it at the commencement of our deliberations so that we know where we are going.

To you, Mr. Sylvestre, as well, I would like to add my personal thanks for your contribution.

Thank you very much, all three.

Does the committee wish the services of the interpreter and microphone switcher during the *in camera* portion of the meeting?

Will the fact that there would be no French translation disturb anybody?

All right; I take it that we can dispense with the services of the interpreter and the microphone switcher.

Will someone move the adjournment of the public hearing?

**Mr. Prud'homme:** I so move.

**Senator Yuzyk:** I will second that.

The meeting continued *in camera*.





Mr. Levy: As I understand it, a committee would present a study... work which is subject to... happened in the case of... work is at liberty to... and have it... been... be an... can work a free... it might be... decided from the...

...I take it that we can... part of our... I would just like... your thanks to Mr. Spoor... and witty address... We certainly enjoyed every... and it will serve us in good... To you, Mr. Levy, I wish also to convey the... of the Committee for the great effort... put into preparing your work...

**OFFICIAL REPORT OF MINUTES  
OF  
PROCEEDINGS AND EVIDENCE**

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Translated by the General Bureau for Translation, Secretary of State.

**LÉON-J. RAYMOND,**  
*The Clerk of the House.*





Second Session—Twenty-seventh Parliament

1967

THE SPECIAL JOINT COMMITTEE OF THE SENATE  
AND HOUSE OF COMMONS ON

# THE NATIONAL AND ROYAL ANTHEMS

*Joint Chairmen:*

The Honourable Senator Maurice Bourget  
and Mr. S. Perry Ryan

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## MINUTES OF PROCEEDINGS

No. 2

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THURSDAY, OCTOBER 26, 1967  
THURSDAY, NOVEMBER 2, 1967  
TUESDAY, NOVEMBER 7, 1967  
THURSDAY, NOVEMBER 9, 1967  
THURSDAY, NOVEMBER 30, 1967

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Respecting:

The National and Royal Anthems

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### WITNESSES:

Mr. Eric W. Morse, National Director, The Association of Canadian Clubs; Mrs. J. Ouellet; Msgr. Maurice O'Bready, Le Conseil de la Vie française; Mr. John C. Bird, President and General Manager, Gordon V. Thompson Ltd.

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ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1967



Second Session—Twenty-seventh Parliament

1967

THE SPECIAL JOINT COMMITTEE OF THE SENATE AND HOUSE OF COMMONS ON

SPECIAL JOINT COMMITTEE OF THE SENATE AND OF THE HOUSE OF COMMONS ON THE NATIONAL AND ROYAL ANTHEMS

Joint Chairmen:

Hon. Senator Maurice Bourget, Mr. S. Perry Ryan

and

Representing the Senate

Representing the House of Commons

The Honourable Senators  
Davey,  
Gélinas,  
Smith (Queens-  
Shelburne),  
White,  
Yuzyk—6.

Mr. Forrestall,  
Mr. Gauthier,  
Mr. Hymmen,  
Mr. Johnston,  
Mr. Mandziuk,  
Mr. Martin (Timmings),  
Mr. McCutcheon,

Mr. McWilliam,  
Mr. Orange,  
Mr. Prud'homme,  
Mr. Tremblay  
(Matapédia-  
Matane)—12.

Edouard Thomas,  
Clerk of the Committee.

<sup>1</sup> Replaced by Mr. Brand November 2, 1967.

Respecting:

The National and Royal Anthems

WITNESSES:

Mr. Eric W. Morse, National Director, The Association of Canadian Clubs; Mrs. J. Ouellet; Mgr. Maurice O'Brien, Le Conseil de la Vie française; Mr. John C. Bird, President and General Manager, Gordon V. Thompson Ltd.



ORDER OF REFERENCE

HOUSE OF COMMONS

THURSDAY, November 2, 1967.

*Ordered*,—That the name of Mr. Brand be substituted for that of Mr. Mandziuk on the Special Joint Committee on National and Royal Anthems.

Attest.

ALISTAIR FRASER,

*The Clerk of the House of Commons.*

Having completed a partial review of letters submitted to the Committee, the meeting adjourned at 11:45 a.m. to the end of the Chair.

Thursday, November 2, 1967.

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10:11 a.m. in camera, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

Members present:

Representing the Senate: The Honourable Senators Bourget, Smith (Queens-Sheburne)—(2).

Representing the House of Commons: Messrs. Gauthier, Martin (Tracadie), McCutcheon, McWilliam, Ryan—(5).

Having completed a partial review of letters submitted to the Committee, the meeting adjourned at 12:13 p.m. to the end of the Chair.

Friday, November 3, 1967.

(1)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10:11 a.m. in camera, the Joint Chairmen, the Honourable Senator Bourget, presiding.

Members present:

Representing the Senate: The Honourable Senators Bourget, Smith (Queens-Sheburne)—(2).

Representing the House of Commons: Messrs. Brand, Brissett, Gauthier, Hymmon, McCutcheon, Oran—(7).

Moved by Mr. Brand, seconded by Mr. Gauthier and

*Resolved*,—That the services of Mr. LeLacour be retained for the duration of the Committee.





## MINUTES OF PROCEEDINGS

THURSDAY, October 26, 1967.

(2)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10.12 a.m. *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Yusyuk—(2).

*Representing the House of Commons:* Messrs. Gauthier, Hymmen, Johnston, Martin (*Timmins*), McWilliam, Prud'homme, Ryan, Tremblay (*Matapédia-Matane*)—(8).

Having completed a partial review of lyrics submitted to the Committee, the meeting adjourned at 11.45 a.m. to the call of the Chair.

THURSDAY, November 2, 1967.

(3)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10.11 a.m. *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Smith (*Queens-Shelburne*)—(2).

*Representing the House of Commons:* Messrs. Gauthier, Martin (*Timmins*), McCutcheon, McWilliam, Ryan—(5).

Having completed a partial review of lyrics submitted to the Committee, the meeting adjourned at 12.12 p.m. to the call of the Chair.

TUESDAY, November 7, 1967.

(4)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10.15 a.m. *in camera*, the Joint Chairman, the Honourable Senator Bourget, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Gélinas, Smith (*Queens-Shelburne*)—(3).

*Representing the House of Commons:* Messrs. Brand, Forrestall, Gauthier, Hymmen, McCutcheon, Orange—(6).

Moved by Mr. Brand, seconded by Mr. Gauthier and

*Resolved*,—That the services of Mr. LeLacheur be retained for the duration of the Committee.

Having completed a partial review of lyrics submitted to the Committee, the meeting adjourned at 11.20 a.m., to the call of the Chair.

THURSDAY, November 9, 1967.

(5)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10.15 a.m. *in camera*, the Joint Chairman, the Honourable Senator Bourget, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Yuzyk—(2).

*Representing the House of Commons:* Messrs. Gauthier, Hymmen, Johnston, McCutcheon, Ryan, Tremblay (*Matapédia-Matane*)—(6).

The Committee, having completed a review of the lyrics which had been reserved for further consideration, adjourned at 11.55 a.m., to the call of the Chair.

THURSDAY, November 30, 1967.

(6)

The Special Joint Committee of the Senate and of the House of Commons on the National and Royal Anthems met this day at 9.42 a.m., the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Smith (*Queens-Shelburne*), Yuzyk—(3).

*Representing the House of Commons:* Messrs. Brand, Forrestall, Gauthier, Hymmen, Johnston, Martin (*Timmings*), McCutcheon, McWilliam, Prud'homme, Ryan, Tremblay (*Matapédia-Matane*)—(11).

*Also present:* The Honourable Senator Quart, Messrs. Cantin, Fulton.

*In attendance:* Mr. Eric W. Morse, National Director, The Association of Canadian Clubs; Mrs. J. Ouellet, Mr. Garry Ouellet; Msgr. Maurice O'Bready, Mr. Ernest Desormeaux, Le Conseil de la Vie française; Mrs. R. A. Sauvé-Boult, Fédération des femmes canadiennes-françaises; Mr. Maurice Berthiaume, L'Association canadienne-française d'éducation d'Ontario; Mr. Marcel Laurencelle, musicologist; Mr. John C. Bird, President and general manager, Gordon V. Thompson Ltd.; Ottawa Nepean High School choir; Mrs. Rex LeLacheur, pianist.

Following the playing of "O Canada", the Committee heard representations from *The Association of Canadian Clubs*, *Mrs. J. Ouellet*, *Le Conseil de la Vie française* and *The Gordon V. Thompson Ltd.*, and questioned the witnesses thereon.

The Clerk of the Committee was instructed to make the strongest protest possible concerning the lack of interpretation during the proceedings.

At 12.15 p.m., the meeting adjourned to the call of the Chair.

Edouard Thomas,  
Clerk of the Committee.



## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, November 30, 1967

• (9:43 a.m.)

**The Joint Chairman (Mr. Ryan):** There being a quorum present, I declare the meeting open.

I suggest that first of all we have *O Canada* played without any singing and that we stand for it; and that later on, when there will probably be more playing and singing of *O Canada*, we dispense with standing. If it is the wish of the members we will so proceed.

**Some hon. Members:** Agreed.

**The Joint Chairman (Mr. Ryan):** May we have the playing of *O Canada*?

(pianist played *O Canada*)

**The Joint Chairman (Mr. Ryan):** We have four witnesses before our Committee this morning to be heard and questioned. Each will be presenting a brief for a period of about 20 minutes and then there will be 10 minutes allowed for questioning.

Our first witness is Mr. Eric W. Morse. He is the National Director of the Association of Canadian Clubs. He wishes to present the views of the Association on *O Canada*.

Mr. Morse has his M.A. and his F.R.G.S. He was born in India, but he came to Canada at an early age, attending Trinity College School at Port Hope. At Queen's University he took his M.A. in modern history and political science and was President of the Debating Union. He was awarded the R. B. Bennett Scholarship in international relations which took him to the School of International Studies at Geneva.

During the war he was in the RCAF and upon demobilization held the rank of Squadron Leader.

From 1945 to 1948 he was National Secretary of the United Nations Association in Canada. Since 1949 he has been National

Director of the Association of Canadian Clubs. I understand there are about 75 such clubs across Canada.

Mr. Morse has made a special project, during summer vacations, of retracing the early explorer and fur trader routes across Canada by canoe. He has just completed, over a period of five vacations, paddling from Hudson's Bay to Alaska in the general latitude of the Arctic Circle and also across the barren lands to the Polar Sea. He is very well known, therefore, across the whole of Canada's geography.

He is author of *Canoe Routes of the Voyageurs*, (1962). He is a Fellow of the Royal Geographical Society, a member of the Board of Trustees of the National and Provincial Parks Association and a member of the Historical Advisory Committee of the National Capital Commission.

He is the father of two grown-up children. We have the pleasure of having his wife with us this morning. Mrs. Morse, would you stand, please?

Without further ado, I will ask Mr. Morse to come forward and make his presentation.

**Mr. Eric W. Morse (National Director, Association of Canadian Clubs):** Mr. Chairman and members of the Committee, the Association of Canadian Clubs, whom I represent, appreciates your courtesy in allowing us to come before you. I understand that you have had already over 600 submissions in verse. I hasten to assure you we do not intend to add to the pile. We are pragmatists, not poets.

Now that Calixa Lavellée's fine melody has been declared official, the only issue left before this Committee is to what words shall Canadians sing their national anthem? Ideally, and in a complete historical and social vacuum, it would be very hard to argue against having a universal set of sentiments expressed in either two verses, one English and one French, or better still a single bilingual version. Canadians, however, Mr. Chairman, seldom have the luxury of the ideal.



We are internationally known as architects of compromise—et pour cause.

[Translation]

I should like to try to convey the gist of Canadian Clubs' point of view by first asking three questions. These are not meant to be merely rhetorical.

1. Will all Canadians who sing *O Canada* in French be likely to give up their fine Routhier words for a set of words expressing sentiments acceptable outside Quebec? We doubt it. However, this is Quebec's affair.

2. Unless it is for a version accepted universally by all Canadians, will those who sing *O Canada* in English be likely to learn soon a whole new set of words? We doubt it. It has taken most of us about 60 years to get as far as learning four lines of the Weir version.

3. Is the Weir version so awful? We doubt it. More important, is it quite beyond minor repair?

[English]

Mr. Chairman, those three points are really the gist of Canadian Clubs' point of view. I think they are so important that, if you will forgive me, I will repeat them:

• (9:50 a.m.)

1. Will all Canadians who sing *O Canada* in French be likely to give up their fine Routhier words for a set of words expressing sentiments acceptable outside Quebec? We doubt it. However, this is Quebec's affair.

2. Unless it is for a version accepted universally by all Canadians, will those who sing *O Canada* in English be likely to learn soon a whole new set of words? We doubt it. It has taken most of us about 60 years to get as far as learning four lines of the Weir version.

3. Is the Weir version so awful? We doubt it. More important, is it quite beyond minor repair?

Before stating our particular position, as a word on the background, I might review why it is that Canadian Clubs are interested in the singing of *O Canada*. It is extremely rarely, Mr. Chairman, that Canadian Clubs attempt a common point of view or publicly express our feelings; and I need hardly point to the *phenomenon* of a coast-to-coast cross-section of Canadians agreeing on anything!

Canadian Clubs were begun 75 years ago as a protest against the colonial outlook among Canadians of that day. More positively, we were organized to help promote a vigorous Canadian spirit and outlook, and to work for Canadian unity. The vehicle we chose was the public platform, taking top speakers from every part of Canada to discuss important, topical national and international issues.

Seventy-five years later we find 75 Clubs across Canada, situated in principal cities and towns, and comprising over 30,000 members. We are interested in the singing of *O Canada* because we began to sing it at our meetings 50 years ago, long before it was fashionable to sing *O Canada*. We sing *O Canada* at our meetings very regularly. We would like to think that we have, to this extent, contributed to its acceptability as a Canadian anthem. Not that we need to be propped by the *Encyclopedia Canadiana*, but it is interesting that the point of view is accepted in the *Encyclopedia*, that Canadian Clubs by their early acceptance of the singing of it did make this contribution.

In 1909 if I might interject—and it is fascinating to think of the Rocky Mountains in those days so interposing themselves and breaking communications in Canada—almost simultaneously, and quite unwittingly, the Weir and Buchan versions sprouted on either side of the mountains.

Our Vancouver Clubs got behind the Buchan version:

At Britain' side, whate'er betide  
Unflinchingly we stand

and promoted it. These were the Vancouver Clubs.

Early in the 1950's we tried to do a job somewhat like the one now before this Committee. Under the chairmanship of the Rt. Hon. Vincent Massey we set up a committee and put up a prize; and we invited submissions for a better version than the Weir version. The submissions were so awful that we abandoned the competition about half way through.

Very soon after this, about 15 years ago, the Vancouver clubs, for the sake of uniformity, started a successful campaign for the singing of the Weir version.

I might add that in travelling up and down the country and being with these clubs from time to time, I have the impression that in



British Columbia they sing *O Canada* as well as in any part of English-speaking Canada.

I represent before you the unanimous point of view of Canadian Clubs. I might explain how we arrive at this. This was a year ago, I might point out—and in that year they may have changed their opinions—but a year ago this was not something just dreamed up by some central committee in Ottawa. We drafted a few points and sent them out to all Clubs across Canada. We invited their criticisms, their additions and their contributions. Two or three suggestions came back and these were incorporated. A second draft went out. We discovered after this that we had total consensus. I might add in this connection that we have about seven Clubs in the Province of Quebec, only one of which is truly bilingual, and while it participated in this unanimous decision it has since sent in a submission that will be made elsewhere on this program by another witness. This is Mrs. Ouellet's submission.

Mr. Chairman, this is our plea. The country may not yet be ready for the universal *O Canada*. It is far more important to have Canadians sing their national anthem. As I say, we are pragmatists; we are afraid of setting the clock back to midnight if we now produce a new set of words. To use another simile, here we have a big tree, the Routhier version. We have a little sprout with about four leaves on it. It is coming along. We are afraid if we pull up the little sprout it will not be easy to have anything else sung in its place. I think English-speaking Canadians would make the effort to sing a universal or bilingual version if they felt it was universal and sung by everybody. In a nutshell, our point of view—as I say, we are not thinking of the ideal here—is that in the current climate it is unrealistic to expect this to happen.

We are not entirely happy with the Weir version. It has been suggested that the last two lines could be changed. Your Committee has about 600 pairs of last two lines. I am afraid we are not in a position to get into the song-writing business. We thought, Mr. Chairman, in view of the controversial character of the words "native land" that it would be of some interest to know that Canadian Clubs in the three prairie provinces, where there is a heavy proportion of non-native Canadians, all said, "Do not worry about this; skip it. Another generation

will take care of it." If this word "native" is a problem there are plenty of two-syllable substitutes.

We do not consider that it is a disaster to sing *O Canada* simultaneously in two separate versions—French and English. There were about 200 of us present at a dance at a club last New Year's eve and another man and I went to the orchestra leader at midnight before things got too sloppy and suggested, as this was Canada's hundredth birthday year that they play *O Canada*. It was a very stirring and emotional experience. There were just about as many French as English people singing, and it was good. Those of us who were on Parliament Hill on July 1 surely must have felt the same way. On Saturday at the Grey Cup game we will hear the singing of French and English versions simultaneously. I would venture to suggest that although it may not be ideal, it is not a disaster.

I would like to assure you, Mr. Chairman, that whatever version you sell to Parliament, Canadian Clubs by resolution are pledged to support and promulgate your choice up and down the country. Our plea is essentially to avoid a decision which for 20 years will result in English-speaking Canadians standing dumbly at attention while someone sings the words to *O Canada* over the P.A. system.

The operative paragraph of the resolution which was adopted by all Canadian Clubs contained four points. Two of these, the adoption of the melody and the retention of Calixa Lavallée's own tune, have been adopted. If I may, I will conclude by quoting the other two points we made. It is repetitious but it includes what I have been saying.

We feel that a new French version would be highly unlikely to replace in practice the fine, present French words—though this is for French-speaking Canadians to decide.

We consider that the Weir version has already gone so far toward universal acceptance in English-speaking Canada that it should be retained—with the repetitious last two lines changed in some way, if possible.

Thank you, Mr. Chairman.

**The Joint Chairman (Mr. Ryan):** Thank you, Mr. Morse. We are now open for questions or comments from the members.



• (10:00 a.m.)

**Mr. Forrestall:** I do not think I have any questions, Mr. Chairman, but I would like to thank Mr. Morse very much for the contribution he has made. I have no questions. The brief speaks for itself and I think we are in accord, if that is the proper word.

**The Joint Chairman (Mr. Ryan):** Are there any further questions or comments? Mr. McCutcheon?

**Mr. McCutcheon:** In the final paragraph the witness mentions "the repetitious last two lines". Previously in his brief he said he was not in the song-writing business and therefore I am not going to ask him for suggestions. However, I would like to ask him if it is his feeling that this Committee should seriously try to do something along this line.

**Mr. Morse:** Mr. Chairman, that is really the nub of what we hope this Committee will be able to do. Rather than producing a whole new verse if it could produce something better than those last two lines it would ensure that we get rid of one big objection. I did not mention this in the submission but implicit in all this and in the correspondence we had with the Clubs across the country was the matter of our current climate. This is not ideal. This is a *faute de mieux*. Twenty years from now, if we have a different climate, there will be nothing to prevent our having universal thoughts, sentiments and a bilingual version. This is not for all time. To answer your question, if the last two lines could be amended we hope this would overcome the principal objection.

**The Joint Chairman (Mr. Ryan):** Mr. Morse, so that I will be clear, is it the last two lines of the first verse of Weir, you are speaking about?

**Mr. Morse:** Yes.

**The Joint Chairman (Mr. Ryan):** Or is it the last two lines of the refrain?

**Mr. Morse:** It is to avoid "standing on guard" five times in the last four lines, or whatever it is.

**The Joint Chairman (Mr. Ryan):** Do you have any further questions in this respect? Are you finished, Mr. McCutcheon?

**Mr. McCutcheon:** Yes.

**The Joint Chairman (Mr. Ryan):** My co-chairman has a question, Mr. Morse.

**The Joint Chairman (Senator Bourget):** Mr. Morse, you mentioned in your brief that Canadians from the Prairie Provinces have said they do not mind the word "native". Did you receive the same reaction from non-native Canadians in the Maritimes, in Ontario and even in Quebec?

**Mr. Morse:** Senator, this point arose in response to a remark we made in the material that went out. We pointed out the controversial character of this word "native" and we just left it at that. In answer to the Senator's question, all the Canadian Clubs in the three Prairie Provinces and New Brunswick raised this point about not worrying about the word "native". These were the only Canadian Clubs that did that.

**The Joint Chairman (Senator Bourget):** Thank you.

**Mr. Hymmen:** Mr. Chairman, I would like to thank Mr. Morse for his presentation. As there have not been too many questions it might indicate that there is certainly some support in the Committee for the presentation. I have one very pointed question to ask. I was quite interested in Mr. Morse's remarks regarding "native land". Of course, the first line of *O Canada* ends with "our home and native land". I would like to ask Mr. Morse to comment on changing the word "and" to "or"?

**Mr. Morse:** Mr. Chairman, I am in a special position in this respect. I was invited here not as Eric Morse but as a representative of an association. I cannot add to what I have presented. I can only say that to the extent I reflect opinion here, this and is not unanimous, the general gist of discussions we have had in Canadian Clubs has indicated that they have complete confidence in this Committee and, as I said before, whatever Parliament decides, to do, that is it, we will get behind them in the matter of the anthem as we did in the matter of the flag.

**The Joint Chairman (Mr. Ryan):** Would you give us your personal opinion, though, Mr. Morse. You were born in India and you have become a truly great Canadian. Do you have any personal feeling about it?

**Mr. Morse:** A person born outside the country very frequently becomes a more militant Canadian. I have no strong views or thoughts on this, Mr. Chairman. I think "our home and native land" could very easily be changed to "our home and beautiful land",



or some other two-syllable word. In response to this communication I was struck by the fact that three Clubs had battered down our suggestion that this was controversial. They said, "That is fine, leave it. In another generation we will all be natives."

**The Joint Chairman (Mr. Ryan):** I take it you do not feel too badly about it being left...

**Mr. Morse:** No, no.

**The Joint Chairman (Mr. Ryan):** ... to the decision of the Committee.

**Mr. McCutcheon:** I would like one word of explanation, Mr. Morse, on the makeup of your Canadian Clubs. How many of these clubs do you have in the Province of Quebec?

**Mr. Morse:** Seven.

**Mr. McCutcheon:** How many do you have in the Province of Ontario?

**Mr. Morse:** About 30.

**Mr. McCutcheon:** Is there any possibility, as this is a consensus of 75 clubs, that the opinions expressed in this brief might be weighted in any way, shape or form?

**Mr. Morse:** Very heavily. We cannot pretend to speak for the Province of Quebec. All but one of the seven clubs in the Province of Quebec are wrapped around an English-speaking nucleus: Shawinigan, Arvida, Sherbrooke, Hudson and Montreal. Quebec is truly bilingue. It is unique in this respect. This is heavily weighted in favour of the English-speaking Canadian, and that is the gist of our brief. We say again and again that our assessment, purely as a guess—and you know much better than we do—is that the Routhier version will not be given up. If this is sound, do not uproot what we have in those first four halting lines of words that we know.

**The Joint Chairman (Mr. Ryan):** Is that all, Mr. McCutcheon?

We now have a question from Mr. Gauthier. He will be proposing it in French and because of the fact that our interpreter has failed to show up I would ask Mr. Gauthier to put his question to Mr. Morse through my Co-Chairman, who is well-equipped to handle it.

[Translation]

**Mr. Gauthier:** Mr. Chairman, I will have to ask my question in French. I am sorry that we have no interpreters today when we are discussing a question as important as the national anthem and we have to decide on both the English and French versions.

On page 2, paragraph 5 of the brief, the statement is made that in the early 1950's, the Canadian Clubs attempted to find a better version—as far as I can see, they mean an English version—and the work was discontinued. You say the quality of the entries was so poor that the competition was abandoned before completion.

I would like to know whether, in the witness' opinion, the translations—we have examined more than 600 of them in this Committee—are better today than the translations of 1950.

**The Joint Chairman (Senator Bourget):** If I understand you correctly, you are asking if the French translation...

**Mr. Gauthier:** The English version. I do not know if it is the same, because he made most of his comments in English. Since this morning, we have dealt mostly with English proposals, and I would like to know whether the suggestions which they received in 1950 were worse than those which have been submitted to the Committee today, if the text at least is any better or if it is as bad as in 1950.

**The Joint Chairman (Senator Bourget):** I do not know whether Mr. Morse has read all the versions, but just the same...

[English]

Mr. Gauthier's question refers to the third paragraph on page 2 of your brief where you say that in the early 1950's you tried to sponsor a contest for a new English version. Mr. Gauthier would like to know if in 1950 when this contest was organized the versions were better or worse than the ones we have received in the past few months. I do not know if you read them all.

**Mr. Morse:** Mr. Chairman, I have not read any that have come in in the last few months but I can say of the ones that came in in the 1950's, with our perhaps more limited publicity, that they were unutterably awful, they were simply corn, and we stopped half way through. I suspect the ones you are getting



now, with better publicity and the nation's money behind you...

[Translation]

**The Joint Chairman (Senator Bourget):** Did you understand? Do we have to translate again?

**Mr. Gauthier:** Yes.

**The Joint Chairman (Senator Bourget):** I too am sorry that we do not have any simultaneous translation this morning. I asked for an interpreter just yesterday, from Quebec. They told me a minute ago that the interpreter was supposed to arrive in a few minutes. You will have the opportunity then, Mr. Gauthier, to go on. Again, I am sorry for this inconvenience for all the members of the Committee.

[English]

**Mr. McCutcheon:** I would like to ask a supplementary, Mr. Chairman. Mr. Morse, is it fair to ask how many you got?

**Mr. Morse:** How many what?

**Mr. McCutcheon:** Entries.

**Mr. Morse:** Purely from recollection it was—and you do not know how lucky we were—only about 30.

**Mr. McCutcheon:** I see.

[Translation]

**The Joint Chairman (Senator Bourget):** Mr. Gauthier, do you have another question?

**Mr. Gauthier:** Yes, I have another question.

When speaking of the French version of the national anthem, the witness seems to want to simply toss the question back to Quebec, and say: very well! this originated in Quebec and that is where the decision must be taken. I wonder whether the witness does not mean instead that this question involves all French-speaking Canadians in all of Canada, and not only those in Quebec.

[English]

**The Joint Chairman (Senator Bourget):** You say in your brief that the French version should be left entirely to the French Canadians of Quebec, and Mr. Gauthier asked if it should not apply to all other French Canadians living in other parts of Canada?

**Mr. More:** Certainly.

Almost inevitably. I think the reason we said that is that where they are scattered in other parts they almost inevitably tend not to take such an extreme view. I want, to stress, Mr. Chairman, that the Canadian Clubs do not want to be maneuvered into being the champions of Weir. *Faute de mieux*, if we had felt that all Canadians would sing a universal bilingual edition the Canadian Clubs certainly would have put this forward. We felt it would be disastrous if we were to uproot something and expect something else to grow in its place just now.

[Translation]

**Mr. Gauthier:** I should now like to congratulate the representative of the Canadian Clubs for his statement and especially for upholding that the national anthem must have both an English and a French version. Everyone must sing *O Canada* in his own language. We say the *Lord's Prayer* in our own language without causing any trouble; and I cannot see why we would say the *Lord's Prayer* using one line in English and one line in French.

This is why I congratulate the Canadian Clubs for their suggestion and for helping the Committee. We wish to excuse ourselves for not having been able to provide it with the services of an interpreter. This morning we saw another instance of French not being put upon an equal footing with English.

[English]

**The Joint Chairman (Senator Bourget):** I suppose, Mr. Morse, you understood that congratulations had been extended to you by Mr. Gauthier, particularly when you mention in your brief that the versions should be sung in both English and French. He also regrets, due to the unfortunate circumstances, which I have just mentioned, that we do not have a translation in both English and French this morning.

**Mr. Morse:** You translated for me.

**The Joint Chairman (Senator Bourget):** Thank you.

**Mr. Morse:** It is on paper.

**The Joint Chairman (Senator Bourget):** It was not as good as it should have been.

**The Joint Chairman (Mr. Ryan):** We will have one more question from Mr. Martin.



**Mr. Martin (Timmins):** Mr. Morse, we have found from the representations that have been received by this Committee that there have been far more suggestions for changes in the English version than in the French version. What was your experience in 1950? Do you recall if there were any changes submitted for the French words at that time?

**Mr. Morse:** Mr. Chairman, in the 1950's we were not in any way trying to make any changes in the French version. It was simply an attempt to produce something better than the Weir version, with its imperfections. The Routhier version did not come into it.

**Mr. Martin (Timmins):** From my experience, and not of just French, I think there are fewer objections to the French words than to the Weir version.

**The Joint Chairman (Mr. Ryan):** Is that all, Mr. Martin?

**Mr. Martin (Timmins):** Yes, thank you.

**The Joint Chairman (Mr. Ryan):** On behalf of all the members of this Special Joint Committee and others present I want to thank you very, very much, Mr. Morse, for your fine contribution to our work.

**Mr. Morse:** Thank you, Mr. Chairman.

**Senator Yuzyk:** We are very happy to have the co-operation of the Canadian Clubs at this stage and I think the important thing is that when we launch the words to *O Canada*, whatever version they will be, we can count on the Canadian Clubs right across Canada to launch them in one day.

**The Joint Chairman (Mr. Ryan):** Thank you, Senator Yuzyk. I am sure that will be the case. *Merci beaucoup.*

[Translation]

I should now like to ask the Joint Chairman, Senator Bourget, to preside over the meeting.

**The Joint Chairman (Senator Bourget):** Thank you. Mr. Joint Chairman, dear friends, we have the pleasure, this morning, of having a witness amongst us from the beautiful city of Quebec, Mrs. Jacques Ouellet.

I have a few notes here which are rather incomplete as regards Mrs. Ouellet's background, so I shall merely introduce her to the members of the Committee by saying who is Mrs. Ouellet.

Mrs. Ouellet is a publisher and editor of magazines dealing with tourism, she is an associate member of the Canadian Bureau of Tourism, she is a partner in a business concern dealing with translation, she is author of a book entitled *Instant French*, and Mrs. Ouellet is also a free-lance writer and a poet. She is married and has four sons. And furthermore, I should add, for the benefit of those members of the Committee who are unaware of it, that Mrs. Ouellet is the daughter of our distinguished colleague in the Senate, Senator Quart. I should like to ask Mrs. Ouellet to give us her impressions of our national anthem. I forgot to mention that Mrs. Ouellet is married to Mr. Jacques Ouellet, a French-Canadian from Ontario.

[English]

**Mrs. J. Ouellet (Originator of a bilingual verse for O Canada):** Mr. Chairman and gentlemen, I am truly grateful to the members of the Committee for this opportunity. To fully explain my belief in a bilingual anthem, I must begin by telling you the kind of country I had in mind when I wrote these lyrics for *O Canada*.

[Translation]

I should like to thank you for the opportunity you are giving me of explaining the reasons why I think our country should have a bilingual national anthem. As the situation is deteriorating day by day—and let us not try to convince ourselves of the contrary—I am of the opinion that only a massive patriotic effort on the part of those who believe in a united Canada is still capable of saving our country. I would also like to mention that even if the threat comes from inside the country, it is nevertheless real. This is why, in order to be able to give you an explanation for my reasons for accepting a bilingual anthem, I must first tell you how I sized up the country when I composed the bilingual version of *O Canada*.

[English]

You see, I am unabashedly in love with Canada and at this stage—perhaps not tomorrow—but at this stage, I honestly believe that the majority of Canadians share this emotion, down deep where it counts, whether they shout it or think it, and whether they say it or think it in English or in French. Historical circumstance conditioned us Canadians to be very reserved in that very same demonstrative symbolism which



gives citizens of other countries an emotional tug when they wave their flag and a lump in their throat when they sing their national anthem. This is the stuff of patriotism—and I am not referring to narrow-minded nationalism or chauvinistic breast-beating—just good old fashioned, honest-to-goodness patriotism. That type of human loyalty which keeps any family together and works towards the development of its greatest potential.

But we Canadians were never taught how to really love this great country of ours in all its vastness. Even our history books played against a genuine national unity, yet, despite their various regional slanting, one fact emerges: Confederation can be likened to a shot-gun wedding—or a *mariage de circonstance*—as we say in French, between our two founding peoples and each mate has his or her personal pride. If we stop to think of it this way, in the human way, then we will remind ourselves that there are very few marriages which are perfect under the best of conditions. Then you and I will stop and think that we have come this far, through trial and error, despite the handicaps of a shot-gun wedding, and then, were we to compare our freedom, our opportunity, our relatively good way of life to that of citizens in many other countries, then you and I would not be so reserved in our patriotism, in our flag-waving and in our anthem singing. It would be the very least we could do for our country in return for all the advantages we have received in being able to call ourselves Canadian citizens.

Because we were not taught this type of Canadian patriotism as children, we were blind to our magnificent role of custodians of two of the world's great cultures. Not only should we accept the two-language fact in our country, we should brag about it because it means we are twice-blessed.

It does not have to follow that everyone can or could be bilingual, but, gentlemen, is there anything in all the world to stop us from being goodwill ambassadors of bilingualism? Is there anything to stop us from having our Canadian heart in the right place?

We boast about being different from Americans. Speaker after speaker will get up and proudly proclaim that we have chosen to reject the melting-pot process. Yes, sir! We Canadians are different! And, having made the grand claim, we sit down and do not take advantage of it...more often than not, sitting

back to listen to yet one more of the American songs which completely saturate our Canadian music industry!

If we really do mean it when we say we want to be distinctive, we will search and never find anything more effective than to project the image of a bilingual country. Then, gentlemen, you and I will be unique in North America.

Circumstance has made me an English-speaking Quebecker and gratitude has made me a full-blooded Canadian. Geography has given me the wonderful opportunity to appreciate the lavishly rich potential of two cultural heritages which could be the exciting national image of Canadians everywhere were we to succeed in becoming aware of it.

A few years ago, when the press began to reflect the people's discontent with the available lyrics to *O Canada*, I, like many others, began to search for something which would make us feel truly proud to be Canadians—to give us a lump in our throat when we sing our national anthem. But every attempt I made was frustrated by the sad fact that any new set of English lyrics or any new set of French lyrics would simply widen the gap which already divides us, or further consolidate those "two solitudes" as Hugh McLellan sees our division. With heavy heart, I would still have to see my fellow-countrymen take sides when we stand to sing our anthem, no matter how beautifully written any two separate versions might be. It struck me then and it strikes me now, that this would be defeating the very purpose of a national anthem. How on earth can we get the feeling of being united when an English-speaking Canadian cannot stand shoulder to shoulder with his French-speaking compatriot and sing the same version of their common love for their country? What chance do we have for serenity in our national home if we cannot find a common voice to pay it tribute? The answer is startling in its simplicity: if we are a bilingual country then, gentlemen, anything but a bilingual anthem would misrepresent our image.

Further inspiration came from listening to the late Governor-General Vanier publicly scold us, as an affectionate father would his children, for our immaturity in bickering about our dual heritage. When he spoke to all of us together, he alternated his paragraphs from English to French and made us feel like brothers in the same family.



So I worked along this pattern. I knew I must not mix the two languages, because then we would have a hybrid version, or Frenglish—a miscegenation, some would call it, if that were the case. But, if I kept each language pure, and alternated the phrases and let our love for our country come through each sentence in each and both languages, then if I made a word from the language of Shakespeare rhyme with a word from the language of Molière, then it would illustrate—it would be a testimonial to the harmony which is really possible between both. In point of fact, it represents a harmonious accommodation of the two-language fact in our country. It is written for the many Canadians of goodwill across our land who are patriotic enough to realize that we need a little give and take if we are going to prevent our beloved country from coming apart.

Although it does refer to our rich history, in line 7, I thought the content should be a tribute to our young flag, that one banner of freedom which flies over all Canadians, be they English, French or Canadians of any other ethnic group. As the consensus seems to be that anthems should be simple and short—and only one verse is recommended—this bilingual one is but one verse and is extremely simple to learn.

[Translation]

I took great care in not using any "Frenglish". Instead, an English sentence alternates with a French sentence. And as a word in the language of Shakespeare rhymes with a word in the language of Molière, this proves that harmony may exist between both of them. This is quite simply a harmonious acceptance of the existence of the two languages and, for the first time in our history, this would make possible to sing our national anthem all together from coast to coast. It would be living proof of mutual understanding on the move.

As its words are short and very simple, they would be extremely easy to learn. I would ask those who pretend that they cannot pronounce a few words in the other language, to remember that this is not an opera. If our children are able to sing the strange words of the current yé-yé songs, they are certainly capable of learning a few patriotic words about their country.

[English]

As to the French version written by Judge A. B. Routhier in 1880 and the English version written by Judge Stanley Weir in 1909 it is not my role to criticize. The Weir "We stand on guard" version in English has already been attacked from many quarters. Suggestions have been put forth that it could be revised or doctored-up but if this course were followed, gentlemen, it would still be the anthem of only one of our founding peoples, completely ignoring the existence of the other, and this logic, of course, would apply to any other new English version. No matter how uplifting, it would simply be the anthem which English-speaking Canadians sing and rather than glorify our country it would only serve to drive home that which separates us.

As to the French version which Judge Routhier composed in 1880 shortly after Calixa Lavallée composed the melody, they are beautiful words and I concede immediately that there are some French Canadians who have a strong sentimental attachment to them and who would feel very badly were they replaced. But I also know, and I happen to be placed to know this, that there are other French Canadians who are dissatisfied with it.

To those French Canadians who are sentimentally attached to the Routhier version I would say that I understand and appreciate their emotions but I would also like them to remember that there were a great many English Canadians across the land who wept when the Union Jack lost out to the new Maple Leaf flag. For the good of national unity they dried their tears and hoisted the new one, a tremendous sacrifice to their emotions. This was a magnificent gesture of give and take on the part of this particular group of Canadians and so, gentlemen, I would think that turn-about is only fair play.

[Translation]

I want to tell those French-speaking Canadians who are sentimentally attached to the Routhier version, that I understand and appreciate their feelings; but I wish they would recall that a great number of English-speaking Canadians, from coast to coast, wept when the Union Jack was replaced by the new maple leaf flag. But, since national unity was foremost in their hearts, they accepted the new flag, putting aside all sentimentality. It was a wonderful gesture on the part of this group of Canadians, who accepted to add water to their wine. Consequently,



I would like to ask that group of French-speaking Canadians which is attached to the Routhier version, to make the same gesture.

[English]

In the name of a united Canada therefore I would ask this group of French Canadians who cling to the Routhier version to make a similar gesture of give and take. Even, if as the memorandum of le Conseil de la Vie française proposes, certain parts be revised or doctored-up it would still be the anthem of just one of our founding peoples completely ignoring the existence of the other and this logic of course would apply to any other new separate French version.

To those who would propose the adoption of a version in one language and then a faithful translation into the other, I would say that it is always possible but the argument of our not being able to sing together still holds. I have written English versions to several French Canadian compositions and they are faithful verses of the original words of their composers but the truth is that they remain two separate versions, and cannot both be sung at the same time without making a striking cacophony.

A bilingual anthem would permit all Canadians everywhere to sing together in harmony and *bonne entente* for the first time in our history. It would automatically eliminate the present musical discord which offends the ear when our anthem is sung by English and French-speaking groups at the same time. It would eliminate the disparity which now exists when one group or the other is out-numbered and do away with the touchy priority question—and it does exist—when both are sung at the same function.

Over the past summer several choirs have tried it out at centennial concerts and where before they would have to sing *O Canada* in English or in French, then stop and begin all over again in the other language, singing two completely separate sets of lyrics completely unrelated as to content, this one set of bilingual lyrics cuts through all that. Invariably, audience reaction is enthusiastic.

To those who would say that this bilingual anthem would be too difficult to learn I would like them to remember that it is not an opera. There are only a few simple words we would have to learn in each other's language. When we hear our Canadian young-

sters singing those strange-sounding words in many of today's pop tunes and when we hear Canadians sing in English as well as in French without skipping a beat that Broadway hit *Supercalifragilisticexpialidocious* then surely, gentlemen, we can muster enough patriotism to learn a few simple words of love about our own country.

To those who would say that they would never agree even to whisper a word in the other language under any circumstances for any reason, then you and I could suggest to them that it is their brand of Canadianism which is greatly responsible for the present crisis in national unity.

To those who believe in principle that a bilingual anthem would be good for the country but fear that we are not ready for it yet, I would ask them when will we ever get another chance? If two separate versions are officially adopted now, then we will have no other choice but to retreat back into our two soliditudes and there we will remain.

I am fully aware, gentlemen, that should you decide to recommend the adoption of a bilingual anthem there will be howls from some quarters who will say either they cannot or will not learn it. I suggest that we remember the flag debate and then look about us today and see it flying serenely from sea to sea. I suggest that were this bilingual anthem adopted our school children across the country could pick it up in one day and teach it to their parents that very same evening. Let us remember that children are not born with prejudice in their minds; it is we grown-ups who have taught it to them. We may be cast in our moulds but let us give our children the break of being free from bigotry.

In addition, television, radio and choral groups could play their part in making it known as well as the many service clubs across Canada. As a matter of fact, all we would need is to set aside a national anthem day and we could all learn it together. It would represent a moving act of patriotism and, heaven knows, this country is in dire need of one right now.

Those few but actively engaged anti-Canadians of both languages who would break up our beloved country will refuse to sing any version of *O Canada* to begin with, so I really do not think we need to concern ourselves with their opinions. I have always felt, and I feel now, that despite the gloom



and the very real threat of break-up which hangs over our country, there are enough red-blooded Canadians in every province across the land who care enough to save it. A bilingual anthem would project an exciting image of Canada on the world stage.

It would be a beacon of *bonne entente* in action. Our teams of athletes, our diplomats, our travelling Canadians would no longer have to sing two different verses of their anthem abroad. At home, every time we sing "O Canada! My country—*Mon pays*" we will be telling each other that we care. It is so important to show that we care because there are such very fine people belonging to both language groups and before it is too late we have to get this message across to each other. In the vastness of this great land we do not know each other too well but when we do have the chance to meet, as many of us did moving about during last summer's centennial and at Expo, we are always so agreeably surprised to find out we have so much in common.

This version was designed to make every Canadian in the land feel at home *a mari usque ad mare*. The hour of Canada is at hand. Just because the threat of destruction comes from within does not make it less real but if we are bold, if we have the courage to roll back the waves of prejudice, if we can spread the warm glow of Canadian pride which dampened our eyes during the Telephone pavilion's film at Expo, if we can wave the one flag and sing the one anthem then, gentlemen, you and I will live and die Canadians. Should you decide to recommend these bilingual lyrics for adoption then I would like to make a gift of the copyright to my country.

Mr. Chairman, I did not come here to propose two anthems for two Canadas. Rather, what I am proposing, is one anthem for one Canada. As this proposal cannot be assessed on paper I would therefore solicit your attention for a short demonstration.

**Mr. Ouellet:** Mr. Chairman, we have a few short selections which we would like you to hear to demonstrate the singability of this song first of all, and I have first an excerpt from a Radio-Canada program—a radio program—where we hear French Canada's largest and most distinguished choir, "V'la le Bon Vent", under the equally distinguished direction of François Provencher.

(Recording of Choir singing  
*O Canada*)

And now to close our presentation. We tried an experiment. We sent the words to the Nepean High School here in Ottawa last week. The students tell me they have had one practice only and I met them just before arriving here this morning. They will sing it to us now.

(Choir sings *O Canada*)

[Translation]

**The Joint Chairman (Senator Bourget):** Mrs. Ouellet, on behalf of the members of the Committee, I want to thank you sincerely for the magnificent work you have prepared and which you have presented to us in such eloquent fashion this morning.

And I wish to point out, after having heard your read your brief, that in my opinion, a good part of what you have said in that brief was very well received at the conference presently being held in Toronto.

Permit me to add that whatever will be the fate of the anthem which you have proposed, that is, the bilingual anthem, all Canadians, from ocean to ocean, will be grateful to you for cooperating with the Committee dealing specifically with this matter, in order to help us choose a national anthem which will be the pride of our country, and which will succeed, as you stated so well in your brief, in uniting Canadians from ocean to ocean.

Thank you again. I hope I shall not be accused of being prejudiced by saying how happy I am to see someone from back home, from Quebec and also from Lévis, (incidentally, my wife is from Sillery and she is of both Irish and French descent) bringing forth suggestions of this nature. I am really happy that these suggestions were made by someone from the old City of Quebec. Let me thank you again, Madam, and rest assured that we are grateful for the magnificent work you have done.

If any members of the Committee wish to ask questions, let them speak up.

The M.P. who made the first request will take the floor. I hope that the members of the Committee will not hold it against me if I tell them that this gentleman is celebrating his thirty-third birthday today. Our friend Marcel Prud'homme is reaching the age of maturity!

**Mr. Prud'homme:** Is there no simultaneous translation today

**Mr. Gauthier:** No, there isn't.



**Mr. Prud'homme:** There is no simultaneous translation.

[English]

I will try to make a bilingual presentation.

**The Joint Chairman (Senator Bourget):** You can ask the question in French and Mrs. Ouellet can reply in English.

**Mr. Prud'homme:** Yes, I know.

[Translation]

I first wish to join the Chairman in congratulating you for the very praiseworthy effort you have made.

I do not want to go over certain parts of the brief, but instead I will ask two or three questions which I have in mind.

Are you not under the impression, Mrs. Ouellet, that, in view of the situation, which presently prevails in the country, and the future situation which will exist in Canada, certain questions may come to mind? You have stated in certain parts of your brief that there are people who will not accept a bilingual version of the national anthem. Are you not under the impression that those who say that we are trying to impose the French language by means of a national bilingual anthem to people who do not feel the need for it and who do not feel any desire for it, think that we are trying to spread the French language?

**Mrs. Ouellet:** No, because in the first place...

[English]

**Mr. Prud'homme:** You may answer in English.

**Mrs. Ouellet:** I think there really are enough Canadians of goodwill across the country, although they have not a forum like we have right now to be able to express their opinions. But I think this is reaching everybody at this particular stage—you mention now, this stage. With everybody so aware of the threat to our country, I think that there are enough hands reaching out from both sides wanting to grasp each other and who are saying while sitting around in their living rooms: "What can we do? What can we do?" I think the goodwill is there. I am also thinking of that generation. It is for them we have to think. We cannot just think of the past because I could refer you to the

argument about the flag. There are a lot of people who said: "I will never fly the new flag under any circumstances." But, today, we see it flying all over the place. And for those who still refuse to say: "We will put up this flag" the new generation will fly it and will be proud to fly it. I think that the government at that time had the courage to realize this for the future. We cannot decide things today for the past.

**Mr. Prud'homme:** Really, Madame Ouellet, what is wrong, according to you, in having people of different cultural backgrounds, of different language, singing together in their own tongue, in their own language something that in a way is the same anthem? It is *O Canada* in French or in English. Do you not think that it is better...

[Translation]

It is a matter of having a better overall view of Canada which will prove to the world that people...

[English]

...that people with such different backgrounds of French or English and all the new Canadians who came to join us after 1867—they came here to join us—what is wrong in showing to the world that people with such different backgrounds could, side by side, sing in different languages an anthem that is dedicated to their country? I agree with you in one song for one country, but I am sorry to say that I am not...

**Mrs. Ouellet:** You mentioned all the people of different backgrounds who came to this country who are singing it. They would have to sing it in English—right?

**Mr. Prud'homme:** No. That is an objection I always have and I think maybe we could open the subject here this morning.

**Mrs. Ouellet:** I just want to understand your question.

**Mr. Prud'homme:** They do not have to join the English-speaking culture or the English-speaking language...

**Mrs. Ouellet:** No, but they will have to choose...

**Mr. Prud'homme:** You do not have to be Prud'homme or Bourget or Gauthier to be a French-Canadian.

[Translation]

**Mrs. Ouellet:** No, that is not what I want to say. I am not expressing myself properly.

**Mr. Prud'homme:** No.



[English]

**Mrs. Ouellet:** I would like to understand your question here. They would have to decide whether to sing it in English or in French. Is that what you mean?

**Mr. Prud'homme:** Yes. That is their liberty.

**Mrs. Ouellet:** Well, a lot of the ethnic groups who have come—the Ukrainians, Italians and Germans—at one point have to decide whether to sing it in French or in English. I do not think, Mr. Chairman, the idea is to have the national anthem sung in different languages.

**Mr. Prud'homme:** No.

**Mrs. Ouellet:** It will be in two.

Now, for the second part of your question: what I have against it. It is because I find that it serves to disunite us, instead of getting us together. Maybe I am more conscious of this having grown up in Quebec where after hockey games or any big function the national anthem was played. I would go down with my friends and being in Quebec most of my friends were French-speaking Canadians and we played the national anthem but we were all friends before. We were friends after. The point is that once they stopped, it made me so aware of what separated us and I would have felt so proud if I could have got up and said: "We will give and take a little—mettre un peu d'eau dans notre vin—and all sing together." And here is something I just happened to think of when I was listening to the chorus. At the Bell Telephone Pavilion we all came away saying: "Is it not great to be a Canadian?" It was something which made us feel this way. The American studio that made the film—I do not know if it was Walt Disney's studio—seemed to have been striving for this. I do not know if you recall this, but they were taking two or three lines from the French version and then alternating with two or three lines from the Weir version. I sat there and I said: "Gosh, it is a good job Walt Disney did not think of this before I did". This is what he was trying to convey—the need for it, the need for getting this feeling, of showing each other primarily that we care enough. And on this question of whether people will resent singing in French, I come back to my argument that there is no prejudice in children.

**Mr. Prud'homme:** I agree there.

**Mrs. Ouellet:** I was listening to the French pronunciation of these children here whom I too have just met for the first time and I thought it was excellent for children who had just picked it up and sung it. If they get the taste of singing a few words in French and speaking in French, automatically, psychologically, it will remove this bigotry that we grown-ups have put in the children. I think that it would have such an impact on national unity. The people against it who would say: "No, I will not sing it" I think would be in the minority. You have to decide on the same basis as the flag committee about people who said "I will never fly the Canadian flag." But we have to think of the future and I do not think we can assume that in maybe five years from now the country will think in these terms. Can we afford to wait, at the risk of things getting worse, before we at least try some kind of medicine—our contribution to national unity? I think there is a straining for it. I think there is a big straining for it on the part of English Canadians. All we have to do is to look around and see how many people are taking crash and immersion courses in French.

**Mr. Prud'homme:** Well, maybe they will sing it in French, then.

**Mrs. Ouellet:** Maybe we can sing it together.

**Mr. Prud'homme:** All your arguments are tremendous, there is no doubt; they all make good sense.

**Mrs. Ouellet:** Thank you very much. I think it would also give us an exciting image. We are always looking for something distinctive.

**Mr. Prud'homme:** That would be distinctive.

**Mrs. Ouellet:** I think it would be something completely different, especially when our people leave the country. Consider our teams of athletes who go to the Olympics. Suppose, for example, that a track and field team representing Canada has more English members than French members, or the reverse of that, and they go there on a world stage during these big sports events and you see our Canadian team get up to sing. You are going to hear maybe eight people singing "We stand on guard" and you are going to hear two poor little guys from Quebec singing "Terre de nos aïeux". Well, if I were from one of those other countries I would



say: "what are these people?" Whereas if they got up and sang it together it would give them a shot in the arm. It would give them a sense of Canadian pride.

**Mr. Prud'homme:** But you see what I am coming to, and this is my last comment. Even though you have twenty-five singing a new version in English of *O Canada* and five singing the present one in French, which I still prefer without any change, but about which I am open minded, that is exactly where all your argument could be applied. As I said yesterday in private caucus, and I do not mind repeating it this morning, it could show to the world this great human laboratory of ours here in Canada where people of two languages can be together and sing together...

An anthem in their own language—it is not two solitudes; It might look like it, but it is not—to show the world that people with such different language—I speak French, you speak English—could, side by side, show to the world that we in Canada sing together, in our own language, an anthem to our country.

**Mrs. Ouellet:** That is how I see your argument, but I did this because with the bilingual one we would not take a risk of their not knowing this because it would be within it; whereas how are they going to find out if they just hear the English one from one part? How are they going to know that there are French Canadians here?

**Mr. Prud'homme:** When they speak louder.

**Mrs. Ouellet:** It is not always guaranteed that they might.

**The Joint Chairman (Senator Bourget):** Before allowing other members of the Committee to ask questions, I would like to apologize to the choir for not having thanked them before. I must say on behalf of all the members that we were glad to hear you express so magnificently the version of Mrs. Ouellet and I hope we will hear you again. Thank you, very much.

[Translation]

**The Joint Chairman:** Have you asked all the questions you want, Mr. Prud'homme?

[English]

**Mr. Forrestall:** Mr. Chairman, I have one brief question. I ask whether you agree with this in general; I think and do and I would like to confirm it. I do not want to put thoughts in your minds and convert them to

other ends, but it occurs to me that whatever we do we must not in any way tie the future of Canada, or bind it, to a version that we may decide at this particular point in history is the best. Do you agree with that?

**Mrs. Ouellet:** Yes, I do, but I do not think we are going to have another chance in five years or ten years.

**Mr. Forrestall:** Do you have any thoughts about our Royal Anthem? Let me put it specifically to you in this sense: would you feel that as Canadians we have any right to delve into—well, we have already decided on the music of it—the lyrics?

**Mrs. Ouellet:** I do not think it is up to me to voice an opinion on that at all. I am sorry.

**Mr. Forrestall:** Well, why not?

**Mrs. Ouellet:** Because I came here to submit a brief on the national anthem of Canada.

**Mr. Forrestall:** Oh, yes, but I am asking you as a very distinguished and learned person.

**Mrs. Ouellet:** I do not think I should have any comment to make in the context of this, my brief.

**Mr. Forrestall:** I just want to conclude, with this observation: whether or not the Committee in its wisdom decides that you have, presented a course of action to us—you have done much to foster exactly what you were trying to express. I appreciate it and I wanted to express my own very close sympathy with your attitude.

**Mrs. Ouellet:** Thank you.

**Mr. Martin (Timmins):** I have more of a short comment than an actual question. First, I would like to congratulate Madam Ouellet not only for the contribution of the lyrics she presented, but the very compelling arguments that she backed them up with.

The main objection that I have heard to the bilingual version of our anthem is the fear that out in some place in Alberta where they never hear a word of French spoken, they may have difficulty and may badly mispronounce the French words and the same thing might happen in Beauce County in Quebec. But I think this version is so carefully chosen that there are not really any difficult words to pronounce. I do not think there are any English words that the French



might find difficult to pronounce, and I do not think there are any French words that the English might find difficult to pronounce.

**Mrs. Ouellet:** Mr. Martin, that is why we tried this kind of experiment with the Nepean High School.

**Mr. Martin (Timmins):** Exactly, I think this was demonstrated very clearly.

**Mrs. Ouellet:** I am amazed at their pronunciation and I have never met them before. We just sent the words up. I asked them if they had difficulty and they said, "No". So, this is not any lobbying; we just simply tried an experiment and you see how good their pronunciation was.

**Mr. Martin (Timmins):** You have really just underlined what I said before...

[Translation]

**Mrs. Ouellet:** Mr. Gauthier, is the French pronunciation that which was used by the children who sang a while ago?

**Mr. Gauthier:** Oh, yes, it was quite good.

**Mrs. Ouellet:** They had not learned it previously. This is not an exception.

**Mr. Gauthier:** But all the same, these are people who...

**The Joint Chairman (Senator Bourget):** Excuse me, Mr. Gauthier, Mr. Martin...

**Mr. Gauthier:** Allow me to answer Mrs. Ouellet's question.

**The Joint Chairman (Senator Bourget):** Order, please! Mr. Gauthier, will you please continue? Excuse me for having interrupted you.

**Mrs. Ouellet:** It was my fault.

**Mr. Gauthier:** I just wanted to amplify Mr. Martin's proof. You tell us that their pronunciation is fairly good. It is because they are students. But he meant all school classes throughout Canada. That is what he meant. It should not be forgotten that the national anthem will necessarily be sung throughout Canada, in all school classes. Students especially in British Columbia, in Alberta, and even in certain areas of Ontario, will not be able to pronounce the French properly. Some will not even be able to learn it.

**Mrs. Ouellet:** I am sorry to hear that.

**Mr. Gauthier:** And when you referred to sentimentality, you said that we should put our sentimentality aside. On the contrary, a national anthem is, according to me, sentimentality. To express sentimentality, it is absolutely necessary to understand at least the words one is pronouncing. This is the danger Mr. Martin wanted to mention. In my opinion, this danger threatens 75 per cent of the population. The danger lies in not knowing what the words mean. People will then experience no sentimentality whatsoever when they will sing their national anthem. I think this is the danger he wanted to mention.

**Mrs. Ouellet:** I should like to comment briefly on your words. The words are very simple, and it is not very long. It is extremely simple and very easy to learn.

**Mr. Gauthier:** Have you listened to the statement made by the person who appeared before you? Have you heard it? He told us that it took 60 years to teach people four lines of the national anthem in English. Try and imagine then how much time this will take, considering that these four lines, which were in English, were taught to English-speaking people. He told us that it took 60 years. You can well imagine how difficult it will be to try to learn that.

**Mrs. Ouellet:** I would like to make a small experiment, in order to find out in how many English schools this was taught. It took 60 years because it was never taught. We shall have the patriotic duty, once we will have chosen the national anthem, to see to it that, for the first time, it is taught. It took 60 years because it was never taught.

[English]

But the point I am trying to make is that Mr. Gauthier was saying that it took 60 years for them to learn four words. Is it simply because it was not taught to them, because I will never believe that the majority of English-speaking Canadians could be so retarded that it would take them 60 years to learn four lines.

I have more faith in the intelligence of my fellow countrymen. They could sit down for half an hour and in half an hour we would all be singing that bilingual version and we would not have trouble pronouncing the words.

**The Joint Chairman (Mr. Ryan):** On that point, you might say we learned the French



version of *O Canada* at Barrie, Ontario, in 1927 for the Jubilee celebration.

**Mrs. Ouellet:** If you could learn the whole French version of *O Canada* you could learn 22 simple words.

**Mr. Johnston:** I was wondering whether you had done any trials of this in the West. It might be an interesting experiment to try it.

**Mrs. Ouellet:** We got some people from British Columbia at Expo—that were down as far as Expo—and they came home this summer and every chance we had we tried it out and they did not have a grain of trouble.

**Mr. Johnston:** I might say that I was moved personally when I saw it printed for the first time recently in *Time Magazine*.

**Mrs. Ouellet:** But I find it very difficult to assess it by just reading it.

**Mr. Johnston:** I was thinking in terms of Mr. Martin's objections, too. We have had some rather well known examples of people endeavouring over the years to speak French and I would think there would be a great many of older English-speaking Canadians who would never, after spending a life time of trying, be able to pronounce it.

**Mrs. Ouellet:** Well, no. I think they would if they were taught in the schools.

**Mr. Johnston:** Yes, but...

**Mrs. Ouellet:** ...and their children come home...

**Mr. Johnston:** I know, I know, and this leads to my...

**Mrs. Ouellet:** It does not necessarily follow that they have to learn to speak French, academically and grammatically correct. It simply means they would have to learn 22 simple words.

**Mr. Johnston:** Yes.

**Mrs. Ouellet:** It does not follow that after they sing that they can come out and have a conversation.

**Mr. Johnston:** No, no.

**Mrs. Ouellet:** I am not trying to put that across.

**Mr. Johnston:** But all the same, just the possibility of turning a-b-l-e—English

“able”—into “d'Érable” to many people is an impossibility. It is very difficult.

**Mrs. Ouellet:** But, again, I wrote this book called “Instant French”. I took the French words and wrote them phonetically as if they were English words. So I say “d'Érable” and I just write it “rabbla” and you say it “d'Érable”. Phonetically we can underwrite it at the beginning.

**Mr. Johnston:** The other question, then, is whether you would agree to any suggestion that it become the fourth verse in the hope that through the years it might escalate and eventually become a national anthem. Have you considered this possibility?

**Mrs. Ouellet:** What would be the third verse?

**Mr. Johnston:** Well, we already have two or three. At the moment, in English there is more than one verse to *O Canada*.

**Mrs. Ouellet:** The French, too.

**Mr. Johnston:** The same as in French, and we have had various other suggestions such as incorporating “Lord of the Lands” as one of the verses. Ordinarily, of course, you only sing one, but in schools and on some occasions you might sing one of the other stanzas and so my question was whether you would consider your version becoming one of the other stanzas to *O Canada*?

**Mrs. Ouellet:** Yes, I would like mine to be stanza one for its impact on national unity.

**Mr. Johnston:** No, but the question was little more factual. It was: “Would you consider it being placed somewhere else?”

**Mrs. Ouellet:** Well, rather than just going back to our two separate little solitudes again, I would prefer your proposal. But I hope we can make this contribution to national unity.

**The Joint Chairman (Senator Bourget):** Just one more, because it is 11 o'clock.

**Senator Yuzyk:** Mrs. Ouellet, it is a pity that this was not tested out in Western Canada where there is a different solitude than the two solitudes, too. We should realize, of course, that Canada is not bicultural; it is multi-cultural and almost one-third of the population is neither of French nor of British extraction, that is including English, Irish, Scotch and Welsh. In Western Canada the fact is that very few of the Canadians of



other origins come in contact with the French and very few have the opportunity to stand side by side with the French, so to speak, and even to sing with them.

Now, your arguments were very impressive and I think they would hold very well if we were bicultural in Canada. If we ever adopted these words—and they are stirring words; they are simple; and I was greatly impressed by them—it would be one of the greatest experiments made by any nation, or any country, in the world. The Soviet Union, as you know, states that it has equality for all the peoples and yet it forces Russian on everyone. Knowing the sentiments of the people in Western Canada there are the questions of unity and the fear that French may be imposed upon them when they have no occasion to use it and that this may be a method of imposing French on all of Canada although in some quarters they are not interested in it. That would not add to unity, would it? It could be divisive.

I can see that if we had the opportunity to train our children in the schools there would be no problem at all, but as our Member from British Columbia has stated, the older generation will never say "D'Érable" because they are not used to it; and the spelling of "La Feuille", you know, would floor them completely. I do not know how they would pronounce such words, particularly if there is not a Frenchman for hundreds of miles around to help them. Therefore, one of the problems facing our Committee is to find something that will be acceptable right across Canada, without being too divisive.

**Mrs. Ouellet:** I think that the answer to that lies in the way we present it to the country. We have to make it crystal clear that we are not trying to impose the French language in areas or in provinces which do not feel like becoming bilingual or bicultural; in other words, it cannot be imposed. However, I think we should strongly emphasize the point of what it would mean, and its contribution to keeping this country together. Those provinces and groups you are talking about are patriotic enough and are great Canadians. It is very little to ask, really, for the privilege of what we could do together to build this country—and I am talking of all of us together, and of the two language groups. It would be an act of patriotism. When we are threatened, because the invader comes from without we have troops on our shores and

we make the much bigger sacrifice of putting uniforms on our sons, and sending them over. To me, it would be a lack of patriotism not to learn a few little words, if it were put the right way.

**Senator Yuzyk:** As a supplementary, there is also the fact that in western Canada *O Canada* as we have it now is sung in Ukrainian, and I have heard it in Italian, German, and Icelandic; as you know, we have quite a number of languages there.

**Mrs. Ouellet:** Esperanto, too.

**Senator Yuzyk:** And I have also heard it in Esperanto. Therefore, many will say, "We can sing the same sentiments and have the same sentiments towards Canada in various languages." This is why we are very much interested.

I consider this a work of genius, and I would like to give you credit for it—it is very moving and the words are very appropriate—but is this the time to introduce it throughout Canada? We, as a Committee, have to make a decision. We have not yet made such a decision. I want to make that clear. If we decided on this it would have to be imposed. Whatever we do will be a sort of imposition. We can recommend it in the hope, of course, that it will be acceptable and not divisive, but in a way it would have to be imposed. We could recommend it in some form, but are we now ready to recommend something that is different from both the Weir and Routhier versions that are now known and popular?

**Mrs. Ouellet:** I would say that we sort of picked them up. They were not really taught to us in the way that I would like to see any new version of *O Canada* taught to our children in schools. You ask if we are ready for it. I will have to ask you: Are we going to continue to have committees like this considering this question every couple of years?

**Senator Yuzyk:** Parliament may not want to do this in the next five years, but it may decide in the next ten years to do something about the situation.

**Mrs. Ouellet:** We have never had an official national anthem. Once it becomes official we cannot start over again in five years to consider having another new national anthem.



**Senator Yuzyk:** I agree with you; and once it becomes official it will probably stay for one generation, anyway.

**Mrs. Ouellet:** You said that *O Canada* is being sung in Ukrainian, in Italian and in German. I think that is excellent. I have nothing against it. I am talking about official functions when our military bands play it. We should have one that we can all stand up and sing together.

**Senator Yuzyk:** I feel at home with it here in Ottawa, I can tell you that. . .

**Mr. Prud'homme:** You are lucky!

**Senator Yuzyk:** . . . but if I sang it in Edmonton I do not know what kind of reception I would get.

**Mrs. Ouellet:** Do you not think that this would be a gesture of *bonne entente* with the younger generation and that if they got used to saying a few words in French in their national anthem it might give them a taste to learn more? At least it will break down the prejudice they have had. Again, on the question of how difficult it is to learn, I have just had a note from one of my choir over there asking me to point out how successful "Canada" was this summer and how it swings into French and alternates. It turned out to be a best seller.

**Mr. Prud'homme:** I just want you to know, Mrs. Ouellet, that I agree with you. It was beautiful.

**Mrs. Ouellet:** Thank you. It was much longer, but Canadians turned it into the best single Canadian best seller so far. Thank you, choir.

**Mr. Martin (Timmins):** There is one quite important point that we are overlooking in this particular argument. It is now, and has been, a requirement of new Canadians coming into the country that they must learn at least the basic fundamentals of either English or French to acquire their citizenship. This is already a fact, and I think it is possibly being overlooked.

**Mrs. Ouellet:** That is why I think it important that we all be able to stand up and sing it together, whatever one's ethnic group. We would also all be learning it together, so that they would not feel they were being left out of anything.

[Translation]

**The Joint Chairman (Senator Bourget):** Any more questions? Let me thank you again, Madame.

[English]

**Mrs. Ouellet:** Merci and thank you, members of the Committee.

[Translation]

**The Joint Chairman (Senator Bourget):** As another witness, we have this morning the pleasure of having with us Monsignor Maurice O'Bready, who is Principal of the *École Normale* of Sherbrooke, President of the *Société d'histoire de l'Église catholique du Canada*, Director of the *Conseil de la Vie française*, First Secretary of the University of Sherbrooke. He has also published a number of books in the field of history, and has also done post-graduate work in literature, history and music in Paris. I wish to add that Monsignor O'Bready is bilingual, but I believe however, that he would prefer to be questioned in French, in so far as possible.

Monsignor O'Bready is accompanied by Mr. Ernest Désormeaux, from the *Conseil de la Vie française*, by Mrs. R. A. Sauvé-Boult, President of the *Association des femmes canadiennes-françaises*, and also by Mr. Maurice Berthiaume, from the *Association canadienne-française d'éducation de l'Ontario*, who represents the minorities. Mr. Marcel Laurencelle, a musicologist from Montreal, was with us until a short while ago when he unfortunately had to take leave.

[English]

I understand that all members of the Committee have a copy of the memorandum prepared by Le *Conseil de la Vie française*. It is not, I understand, the intention of Mgr. O'Bready to read it all, but just to give a resumé of it, because I suppose you have read it. Msgr. O'Bready?

**Msgr. Maurice O'Bready, P.D. (Principal of the *École normale de Sherbrooke*):** Because I am much more familiar with French, our English-speaking friends will bear with me, I hope, if I express myself in my mother language. At any rate, they will find the English text of our brief in the second part of this pamphlet.

[Translation]

Mr. Chairman, our brief is in three parts: the first part refers to the qualities of the



melody by Calixa Lavallée, and the Conseil de la Vie française agrees with the views of your Committee by recommending that this melody be kept because it is quite beautiful, well balanced, solemn, and I would say that it surpasses in value all the national anthems we have studied.

The second part deals with the English version, by Weir, and the third part deals with the French text.

As representatives of the Conseil de la Vie française we may not be in an ideal position to discuss the English version. However, we have taken the liberty of making a few remarks which will, I imagine, be of some use.

First of all, I would like to say that we hope that the national anthem will help to foster unity amongst the present population of 20 million Canadians. And we do not believe that unity will be helped by having people sing two different versions.

Therefore, it is our hope that two texts be found, one French and one English, adapted to the music by Calixa Lavallée, but with both texts being absolutely equivalent, that is, that one would be as close a translation as possible of the other.

In view of this, it may be the English version by Weir which will have to give way. As you can see for yourselves, our brief contains a number of criticisms of the English version, which to us does not appear as significant as one might well hope.

What should the ingredients be of a national anthem? It is true that a thesis can hardly be expressed in 52 syllables. Yet we do think that a national anthem must at least mention the principal values which go to make the nation, which go to make the country. We regret that, in the English version, very little mention is made of any particular reasons for being proud, whether it be the vastness of the country, the geography, the institutions, the arts, whether it be justice, for instance, or peace. A couple of terms, high sounding adjectives are used though, such as glorious and free, but the reasons for being glorious and proud are not given.

The main reproach made concerning the Weir version, is that it marks time. To my knowledge, English-speaking Canadians themselves are not satisfied with this fortieth version. They had forty different attempts, imagine, to try and create an English national anthem which would be different from the French national anthem.

A while ago it was mentioned that it took 60 years to learn the words, but this is not because they were not taught. And may I add, that although the words of the national anthem are not taught to any greater extent to French-speaking Canadians; each child does know the French version though. The reason for this, is that English-speaking Canadians got lost between forty versions. And when the *Maple Leaf Forever* came on the scene it became, for years, a competitor with the national anthem. Therefore, as you can see, there was dissension on the English-speaking side. When will English-speaking Canadians pick a definitive version, after having put aside the 39 versions which have already been published?

At this very moment, the premiers of the provinces of Canada are meeting to try to bring English-speaking Canadians and French-speaking Canadians closer together. I do not believe that this would be the moment to give a further lease on life to a distinction between the feelings and attitudes which Canadian citizens must express, whether they be French-speaking or English-speaking. This is our viewpoint.

There is another detail in the English version that I want to deal with, and that is what I referred to as marking time. There are 27 verses in the English version. Out of these 27 verses, 22 are made up of repetitions: "from western", "sea to sea", or something of this nature, recurs twice; "glorious and free" recurs two or three times; "we stand on guard for thee" recurs 15 times within a text of 52 syllables. Did Mr. Weir lack imagination? Is it a good idea to have a country's ideal based upon war, nothing but war? War is referred to fifteen times with each repetition of "we stand on guard for thee".

Now, with your leave, I shall deal with the French text. We also have reproaches to make where the French version is concerned. Routhier composed his words in 1846 while thinking mainly in terms of the province of Quebec. Fortunately, if we limit ourselves to the first verse, well then! the feelings...and the ideas which it expresses could fit all the provinces.

There is an allusion, I believe, in this verse, to the values on which a nation should be based, in this verse which deals with the country's greatness, faith, the sword, (in other words, the defence of the country,) the



exploits of our forefathers and their heroism. There is also some reference to justice and law.

As regards the content, we do not have much to say and it seems to us that there is some real material and substance to this verse. It is the form which we would like to criticize. There are two aspects to be considered in this connection, that is, two or three minor faults which we would like to correct.

Logically speaking, for example: we say "O Canada, terre de nos aïeux" (O Canada, land of our forefathers), which is fine. We start off with the image of the land. It is fine with me if we start off with a metaphor; but suddenly, in the next line, this land, which is inert soil, has an arm: "ton bras sait porter l'épée" (thine arm may bear the sword); and next it has a forehead. A land does not have either, an arm or a forehead. We sing about its exploits. This is a mixture of metaphors which would have delighted Mr. Prud'homme. In French literature, there was a Mr. Prud'homme who used to make solemn declarations which were full of mixed metaphors. For example, he would say: the ship, the chariot of State; he tries to compare the State to a chariot. This is his business and he goes on...

**Mr. Prud'homme:** I am not related to him.

**Msgr. O'Bready:** "The chariot of state"; this is a mixed metaphor...

**Mr. Prud'homme:** I said that I am not related to this fellow.

**Msgr. O'Bready:** Oh yes, excuse me. According to Mr. Prud'homme, the chariot of State is sailing over a volcano. So, in my opinion, we must get rid of these mixed metaphors by dropping the reference to an inert land, and speaking instead of a giant, a lord, or something. We should change the sentence to get around this awkwardness. There is also another minor inconsistency in the last line: "protégera nos foyers et nos droits" (shall protect our homes and our rights). If we want to be perfectly correct, these two terms should not be put together with an "and", because a home is a building, something concrete, even in the figurative sense, while a right is something abstract. We are joining a building and a virtue, justice; this is the same as joining a horse and prudence. You cannot do it. It would be preferable to say "our homes and our fields"

or "our life and our rights" or anything else to correct this inconsistency.

I hope I can prevail upon you for another few moments to point out some other criticisms which may be made of Routhier's version. This time, it concerns the prosody, the musical prosody, the combination of words and music, which I would like to discuss.

We know that the rhythm in music is marked by beats. Thus, some notes are stronger than others. In quadruple time, it is the first note which is the strongest; the third note is next; then the second and the fourth, and there are other subdivisions if we want to be technical. However, the second note is an up-beat and so is the fourth.

In conversation and style, we also find some syllables which are stressed and others which are not. If I say: "J'irai vous voir demain", the syllables "rai", "voir" and "main" are stronger and thus may be emphasized more readily than the other syllables.

Thus, there is a dichotomy if we do not put the strong syllables with the strong notes. There are flaws in the musical prosody or rhythm of several of our songs. *Isabeau s'y promène* is an example.

When you speak, you do not say: "Isabeau s'y promène", but "Isabeau s'y promène". "Ferme tes jolis yeux" is contrary to normal speaking rhythm: "Ferme tes jolis yeux". We could give many examples. "Le petit mousse noir disait d'unê voix inquiète ces mots que lâ brise emportait". Now, there are several of these faults of prosody in Routhier, and this is the perfect opportunity to correct them, so that our national anthem will be impeccable, in view of the fact that it is probably going to last several centuries yet. I hope so.

These major flaws in prosody appear in: "têrre de nos aïeux". Here we have a theme syllable corresponding with the first strong beat. "De fleûron, glorieux"; you do not say fleûron, but fleûron. The emphasis is on "ron". However, here we have "ron" coming on the weakest note in the bar. "Car ton bras sait pörter l'épée". No one would speak this way. It is the syllable "ter" which should come on the first beat.

Lastly, there is the worst hitch: "nos foyers-z-et nos droits". This is the most insignificant syllable in the last line. It comes on the first beat and receives a full orchestral chord. We would suggest then that some of the lines be changed to get rid of these inconsistencies



and these mistakes in musical prosody. And without wishing to offer a final version, we would humbly suggest this verse as the basis for the national anthem:

*«O Canada, ton sol illimité  
Clame ta gloire et ta prospérité.  
Si ton bras peut prendre l'épée,  
Il sait porter la croix,  
Ton histoire est une épopée  
Des plus brillants exploits.  
Et ta valeur de fois trempée  
De tout assaut protégera nos droits»* (O

Canada, thy boundless land proclaims thy glory and thy prosperity. Thine arm may bear the sword, and the cross as well. Thine history is an epic tale of the most glorious deeds. Thy merit, tempered in faith, shall protect our rights from all assault.)

I feel that in this way, people will no longer have to sing foolishness. This version is balanced, without changing the actual thought of Judge A. B. Routhier.

In closing, I repeat that, now that we have corrected the French version, we would like to see English stylists, completely familiar with musical prosody, do as faithful a translation as possible of this text, which, in our opinion, would be acceptable to all Canadians, whether English or French. May we sing, again, in unity, the same ideas, the same sentiments and the same ideal from one end of the country to the other.

On the printed sheet, we have composed a rough suggestion for the English verse. I beg of you, do not consider this English verse as being final. It is simply to show that it is possible to translate the French version fairly faithfully into English. I repeat: we would like English stylists to work on the English version, and revise it into something final.

**The Joint Chairman (Senator Bourget):** Monsignor O'Bready, on behalf of the members of the Committee, I would like to thank you sincerely, first for being kind enough to accept our invitation to come and meet us here today with your colleagues, Mr. Désormeaux and the others. I would particularly like to thank you for having prepared such an appropriate brief. I do not know whether you prepared it entirely on your own; Monsignor Gosselin told me that you were one of the principal authors of this brief and we all realize that you must have devoted a great deal of your time to this magnificent work,

and this is why, without further ceremony, I would like to thank you and the Council on French Life for having submitted this magnificent work to us.

[English]

For the benefit of the English-speaking members of the Committee I must say that after hearing Monsignor O'Bready he has, as a matter of fact, made a resume of what you could have read in the English part of this memorandum. So it was unfortunate, and I do regret it immensely, that we could not have had earlier an interpreter who would have made it much easier for the English-speaking members to understand what Monsignor O'Bready said. Once again I repeat that what he has said is printed in the English part of the memorandum. Thank you very much, Monsignor O'Bready.

[Translation]

Now, gentlemen, do you have any further questions. Mr. Prud'homme, would you like to take the floor.

[English]

**Mr. Prud'homme:** Just before I start in English I want to say that I went to another committee and asked the lady interpreter there to come to this Committee. I hope what has happened this morning never will be repeated. I am not holding our Joint Chairmen responsible because the matter of translation services is not their responsibility. It is "inacceptable, inadmissible", to employ two words that are very famous now, that we do not have translation services. It is not our problem; it is the responsibility of the House of Commons to hire more people so we will have a complete translation service.

[Translation]

Monsignor, in connection with the line "terre de nos aïeux, Ton front est ceint", could we not change "O Canada! terre de nos aïeux, ton front est ceint de fleurons glorieux" to "O Canada, terre de nos aïeux, ton front est ceint de fleurons glorieux"? Would you have the same objection?

**Msgr O'Bready:** It all boils down to the same thing. That does not change anything. You keep your metaphor at the beginning. You still start with "terre", and in the next line, you give the land a forehead.

**Mr. Prud'homme:** No, but if you said "O Canada," then it is Canada whose forehead is



wreathed with glorious flowers. "O Canada", comma, ...

**Msgr. O'Bready:** No.

**Mr. Prud'homme:** Listen, you say: Canada. You can easily use the metaphor and there is no dissonance: "ton front est ceint de fleurons glorieux".

**Msgr. O'Bready:** No, you are comparing Canada to a land. You are starting out with this convention. Your listeners picture Canada as a land. It makes no difference whether you put an exclamation point or a comma. You are starting out with the "land" metaphor.

**Mr. Prud'homme:** In commercial law, you say that a company is an artificial person. In French, you say "elle", "she" is not entitled to do something. This is the same thing.

**Msgr. O'Bready:** No, I do not know whether this is worth going into or discussing any further, but read the memoirs of Mr. Prud'homme. You will find several examples of these mistakes.

**Mr. Prud'homme:** To be quite honest, Monsignor, we want to make as few changes as possible, at least, in my opinion. This is not the opinion of my colleagues, but perhaps we will eventually come to some agreement. We want to make as few changes as possible in what is well-known now, and if we could even manage to make no changes at all, I feel that we, or in any case, I, who am French-speaking, would be only too happy.

**Msgr. O'Bready:** I would not change anything if there were not a committee responsible for exactly that, for reviewing and revising the national anthem. They say you can have people sing foolishness for a hundred years and they will not be particularly aware of it...

As it was pointed out a few minutes ago, 75 per cent of the people singing don't know exactly what they are singing.

**Mr. Prud'homme:** We know that that is true, especially after reading Frère Untel's book.

**Msgr. O'Bready:** But an opportunity has presented itself. Let us take advantage of our opportunity to touch up an anthem and eliminate the stupidities. We are not doing Routhier a disservice. We are helping him.

**Mr. Prud'homme:** There is no doubt on that point.

**The Joint Chairman (Senator Bourget):** Monsignor, on page 9 of your brief of August 7 you say, and I would like to join my friend Prud'homme on this point:

Simply from the literary or logical point of view, meticulous people as well will ask themselves if a country can have a brow.

In your opinion, if we made the change Mr. Prud'homme suggested by changing the punctuation, we would be making a serious mistake?

**Msgr. O'Bready:** That wouldn't change anything. In literature these are known as incoherent images, and they are not allowed. For just this reason Mr. Prud'homme—and I am not referring to the member—will make every literary man and thinker laugh from now to the end of the world. A book has been written: *Les mémoires de M. Prud'homme*, which, in fact, piles up examples of this kind.

**Mr. Prud'homme:** We have to make fun of that time.

**Mr. Tremblay:** You seem to suggest that there be an English and French version with the two versions quite similar and that there should be a correct translation. You suggest that the original version should be in French and then translated. Your basic suggestion is to have the same text to be sung in English and French at the same time. You are thus setting aside both Weir and Routhier's versions. What is your idea? Is this a choice you make from the very outset? Do you think it would be better for Canada if the same words, the same sentences, the same images were used in both versions?

**Msgr. O'Bready:** For my part, I would like the English Canadians and the French Canadians who are looking at each other like cat and dog to find a meeting point, perhaps on the summit known as the national anthem, so that they could sing and express the same ideals and the same sentiments. There at least we would have a point of departure, for a *rapprochement*. At the present time when we stand up in an audience where English Canadians and French Canadians are side by side, we ignore each



other. We look at each other because the person standing next to us does not sing the same thing. He is a sort of enemy.

**The Joint Chairman (Senator Bourget):** In the other national anthems, in countries where there are 1, 2 and 3 languages like Switzerland and Belgium the words are different, from what we have learned—I am not quite sure about Belgium because the information we have received up to now has been rather contradictory, but Switzerland's national anthem is in five languages. The anthems are all quite different. There is no literary correspondence between the different versions, in different languages.

**Msgr. O'Bready:** I understand, but that is not perhaps the ideal situation. If the Swiss, who are already quite united, also sang the same ideal, the same sentiments, they would perhaps be closer to each other. I do not think this weakens the argument. Nothing compels us to imitate Switzerland. Nothing compels us to imitate Belgium, either. In fact, there is a great deal of discord there, to the extent that, on a street corner the name is written in French first and then in Flemish, if more French citizens live on the street, and on the next street the Flemish inscription comes first and the French next, since more Flemings live on that street.

This is absolute fanaticism.

[English]

**The Joint Chairman (Senator Bourget):** Are there any other questions, particularly from the English-speaking members? It is unfortunate that you could not hear in English exactly what Monsignor O'Bready has said but again I repeat it was a résumé of his memorandum in English.

**Senator Yuzyk:** I see it is very detailed and it would take a little thinking on my part before I could get through all the reasoning here. I think I could follow the arguments, but at this stage I am in no position to ask questions.

**The Joint Chairman (Senator Bourget):** No, but I thought that probably some English-speaking members would like to ask some questions about what Monsignor O'Bready has just said; that is, that he would like to see not an exact translation, but as much as possible a translation that would mean approximately the same thing; that this

would be ideal. Is that what you said Monsignor O'Bready? So I thought that some English-speaking members would like to ask some questions, or even say if they feel there would be some difficulty.

**Senator Yuzyk:** The question here of course is that we have to accept a basic text in one language or the other, then have it translated. Now, our problem is this. If we get an approved text in one language which differs greatly from our present, say the Weir or Routhier version, with the other-language-speaking group readily accept something that will be entirely new? This is what concerns us the most. We would like to get a national anthem that will be acceptable, as much as possible, by most of the population, without its causing too much difficulty at the present time. Therefore, we appreciate your comments, and this is something that we have really been discussing in our Committee all along—can we get a similarity, as close a similarity as possible, without its upsetting, so to say, the customs that prevail?

**Msgr. O'Bready:** I believe the English-speaking population is not quite satisfied with the Weir version.

**Senator Yuzyk:** That is right, Monsignor. Most of the submissions that have come to us are actually advocating changes in words or in lines of the Weir version. This is the big problem that is now before us, although I should say that basically, they accept the Weir version.

**The Joint Chairman (Senator Bourget):** Yes; a great majority—about 90 or 95 per cent—of the letters that we have received so far are in support of the Weir version with minor changes, as you have already said.

**Msgr. O'Bready:** I know it is hard for all the people...

**The Joint Chairman (Senator Bourget):** This is not easy, particularly after 60 years of this song being sung, which also applies in the case of the French version. This is the reason why Monsignor O'Bready and some of the members here...

[Translation]

**The Joint Chairman (Senator Bourget):** Several members of the Committee here have asked you whether by changing the punctuation, even if there were still some faults in respect to music and literary value, consider-



ing that this song has been sung for so many years, it would not be more in the general interest to keep 98 or 99 per cent of the original text? One or two words could be changed, but if we were to make only a few changes in punctuation, do you not think the Committee, by recommending this, would be making a grave error? I agree with what you have just said. We must seize the opportunity. You are quite right to do so since a Committee has been formed to examine these different versions and this is the time to correct errors. On the other hand, since we have been singing it for 80 or 90 years, it would not be easy for the whole population to accept these changes.

**Msgr. O'Bready:** I would like to make a comparison I mix with the religious world, obviously. There have been changes made in the form of prayers like the *Lord's Prayer*. I am surprised at the speed with which the faithful accepted the new text, not those, 40 or 50 years old, because they have been repeating the same prayer for 50 years. They get stuck, their tongue stumbles when they come to a word that is changed. But the young people, the younger generation do not have any difficulties. All the population up to 40 years of age changed the text from one day to the next.

**The Joint Chairman (Senator Bourget):** That is true I quite often stumble with my prayers in church, and I am over 40.

Are there any other questions?

[English]

**Mr. Martin (Timmins):** This reference to the 60 years it has taken to learn the English words of *O Canada* has cropped up a number of times this morning, but I do not think this is really a true assessment, because I am certainly a long way from 60 years of age and my memory does not go back all my life. But I can recall in my time that there has been a great deal of confusion across Canada, particularly across English Canada, as to just what our national anthem was. In one area *God Save the Queen* was accepted as the national anthem. In other places I have even heard *The Maple Leaf Forever* sung as our national anthem. I think that it is only in the very recent years that *O Canada* has gradually been crystallizing as the national anthem. So I do not think that it is really a valid point that it has taken this long to learn it. I think it has probably taken this

long to accept it. Once it is accepted, then we start to learn it. I think that is a truer picture of the situation.

**Senator Yuzyk:** I agree that once it is acceptable we will learn it quickly, but if it is not acceptable, there is our problem.

**The Joint Chairman (Senator Bourget):** Are there any other questions?

[Translation]

Are there any other questions? If not, we would like to thank Monsignor O'Bready again for the explanations he has given in addition to his brief.

**Mr. Prud'homme:** Just one last question. In your opinion, do you think it would be possible that, by defending logic, I will end up related with the other Prud'homme!

**The Joint Chairman (Senator Bourget):** He is pretty conservative even though he is a Liberal.

**Msgr. O'Bready:** As an example that people can be made to sing stupidities and not notice—to show what can be put into people's mouths: for almost a hundred years in the Quebec Basilica a hymn was sung to the tune of *C'est notre grand-père Noé*. Could anything less appropriate than that be sung in the Quebec Basilica?

**Mr. Prud'homme:** There was the cult of St. Philomène and people weren't any the worse for it.

**Msgr. O'Bready:** That doesn't matter. They were glad to correct the mistake when it was discovered. For musicians, there are mistakes in prosody which are unacceptable. I feel that there are also incoherencies in images which are unacceptable for a musician. That is the only answer I can give you.

**Mr. Prud'homme:** That will call for work.

**The Joint Chairman (Senator Bourget):** We're here to work.

Thank you again, Monsignor O'Bready. I am certain that all the information you have given us and also your brief will be very useful to the Committee in its work. Would you be kind enough to convey our sincere thanks to the other members of the Council.

**Msgr. O'Bready:** It is I who should thank you, Mr. Chairman.



[English]

**The Joint Chairman (Senator Bourget):** Now I am yielding to my Co-Chairman, Mr. Ryan.

**The Joint Chairman (Mr. Ryan):** Thank you very much, Mr. Chairman. I will introduce our fourth witness of the morning, Mr. John C. Bird, President and General Manager of Gordon V. Thompson Ltd., who are music publishers with their head offices in Toronto, I believe, and who are very well known throughout Canada and they are said to be the holder of the copyright of the Weir version of *O Canada*.

**Mr. John C. Bird (President and General Manager of Gordon V. Thompson Ltd., Toronto):** Mr. Chairman, ladies and gentlemen, I will only take 10 or 15 minutes so if you are hungry we will be out of here pretty soon. The purpose of my visit today is to clarify the position of Gordon V. Thompson Ltd. with respect to the copyright status of *O Canada* and offer our help and assistance where possible. Some years ago our founder, Mr. Gordon V. Thompson, wrote a letter to the then Prime Minister, Mackenzie King, suggesting that *O Canada* be made the national anthem and that the Weir text be adopted as the official text. He offered to assign the copyright to the Crown for one dollar. This offer was not accepted.

Mr. Thompson felt very strongly about the Weir text because he had personally done a great deal of research on the matter. More than 40 years ago he travelled across Canada interviewing choir masters, music teachers, school teachers, music stores, and service clubs in an effort to find out which *O Canada* text was being most widely accepted by the public. There were some 40 versions. He wanted to publish whichever one enjoyed the widest use. He found that the Robert Stanley Weir version was the text being used about 95 per cent of the time. So he journeyed to Montreal and negotiated with the heirs of Judge Weir so that our company might take on the publication and propagation of *O Canada* as the national anthem.

Since that time the Weir version has been kept alive while all others have withered and died. Our aim has always been not to restrict or control but to protect and maintain its historical value and we feel that Gordon V. Thompson Ltd. has rendered a service to the Canadian people by so doing. The Weir version persisted because we helped to keep it

alive and available in all forms: sheet music, choral arrangements, bands and orchestras. Immediately before the beginning of Centennial year we sensed that there would be a lot of big productions, many big concerts where a special concert version of *O Canada* should be made available for big choirs and orchestras so we asked the Canadian composer, Godfrey Ridout, to do a special two-verse festival arrangement with chorus and orchestra. This we did with our own imagination because we receive many requests for this type of thing.

The CBC International Service picked this up and recorded it with the Toronto Mendelssohn Choir and the Toronto Symphony. You know what the CBC International Service does—it sends records all around the world so that the rest of the World can hear Canadian music or anything happening in Canada. This record was produced on one side in French with the other side in English, providing two versions with the Toronto Symphony and it is an excellent recording. If any of you do not have the record, I have some here which I will be glad to let you have.

Subsequently RCA Victor released it as a commercial recording. Now just two weeks ago I was at Massey Hall at a concert of the Mendelssohn Choir and they have always opened their concert with *God Save the Queen*. This time they opened with *God Save the Queen* and then *O Canada* for the first time. I know they did it at Expo, and they have been doing it when they go out of the country, to Boston and so on. But when they did it for the first time at Massey Hall—there was applause. It is really quite something when you figure that everybody has been standing for two national anthems, two verses of *God Save the Queen* and two verses of *O Canada*. I do not know if they applauded because it was over and they could sit down, but I do not think so.

We have been talking about the Bell Telephone pavilion at Expo. You heard *O Canada*—there in the Weir version in English and the Routhier version in French. Now that is going to go all over the world. I know this because the Walt Disney organization had to come to us for a licence to include the Weir version on that film and they applied for world-wide use. Now they would not have applied for world-wide use if they were not going to use it because there is quite a difference in the costs of licences for Canada,



for Canada and the United States, for Canada and Great Britain, and world-wide use. You can be sure that that Expo film is going to be shown all over the world.

Now we received dozens of requests from book publishers, also from all around the world, asking permission to include the Weir version of *O Canada* in hymn books, readers, song books, and it is now printed in millions of copies everywhere. Just before I left, a grade-four book for singing, a brand new publication, landed on my desk, with a note "Thanks for your permission". This book just came out with the Weir version of *O Canada* as well as the French version. They nearly always put in the French Routhier version too.

The Centennial Commission distributed 250,000 copies of a teacher's guide for schools in Canada and said, "this is what we think you should do for the centennial". The French version of the teachers' guide had the Routhier and the English version had the Weir. My reason for mentioning all these usages, which are constantly increasing, is to point out that the Weir version is already established throughout most of the world, and certainly in Canada, and we think it would be a big mistake to make drastic changes in it or introduce a completely new text. We read in the papers of Mr. Guy Sylvestre's report to you—he is the parliamentary historian—and we believe he did a very thorough research job. We also favour his recommendation against any attempt to make the English and French texts perfect translations of each other. Judge Weir himself felt this way. Some time between 1909 and 1926—he wrote it in 1909 and he died in 1926—he wrote an article for the teachers' magazine, MacDonald College, McGill University and this is what he said:

I hope there is not the slightest vanity in what I have now written. The circumstances, that, although born in Hamilton, Ontario, I have lived the whole of my conscious life in Montreal, which is, perhaps, the greatest of bilingual cities, that I have felt with others the need of unifying influences as between the two races,

That is, some time between 1909 and 1926 he felt the need of unifying influences between the two races.

these together with some slight predilections for rhythmical verse of clear

meaning and expression and for the harmonization of melody, a sincere love for my native land also, and a boundless admiration for her majesty and beauty, have made me the humble yet proud Canadian who has had the good fortune to write a national song that has won such favour with his fellow countrymen.

I feel the way he does, that when all these versions were out the Canadian people themselves settled on his version. It found its level back then and I do not know that there is that much difference now.

I will now come to my big complaint. When this Committee was formed to investigate the ways and means of coming up with a suitable national anthem I wrote to Mr. Pearson and knowing that he is a busy man—they always say do not write long letters to a busy man—I informed him of the copyright status of the Weir version and offered our assistance. My motives were misunderstood in some quarters and our Company received some rather poor press which you probably all read. I received many phone calls, one, two days ago when a woman telephoned me and said "if it were not for you we would have our national anthem". Somehow or other whatever was written in the paper was misconstrued to read that we were holding up the Weir version in some way and stopping the national anthem. So I once again wrote to Mr. Pearson but this time a longer letter. I advised him that Gordon V. Thompson would not stand in the way of this Committee if the government decided to adopt the Weir text. Mr. Pearson sent his thanks and told us he was waiting for your recommendations. So I repeat to you, Gordon V. Thompson Ltd. will do anything that is in the interest of the public, and if that is assigning the copyright to the Crown for one dollar we shall do that.

I have read about the proposed changes with particular reference to repetition of the phrase "we stand on guard for thee" and I think, as a musician and a person who goes to a lot of concerts—I sleep through a lot of concerts but I listen at a lot of concerts—that repetition makes easier singing for the average person. I do not think I have to go through for you *Goodnight Irene* goodnight Irene, goodnight, goodnight Irene or the words of Handel's *Messiah* "for unto us a child is born" for 20 minutes. A couple of weeks ago I witnessed on television a



"Parade of Concern" in Sydney, Nova Scotia. All these working men, who were average Canadians, were standing there and they finished up by singing their song. What were the words of their song? They sang, "Let's save our industry, let's save our industry, let's save our industry, the industry we need". By George, they learned that in about a week because they were thrown out of work and they needed something to express their feelings. I do not know that repetition is that serious. In fact, I think it makes for easier learning.

Now if you decide to adopt the text and you want to make slight changes in it, the easiest method is to secure the assignment from us and then, when the copyright is in the hands of the Crown, make the changes. I am simply saying do not make them for the sake of making them. I am a business man. There are millions of books all over the world and all you have to do is make one change and they are finished. There was a lot of money put into a great record and now we have to write to all the countries and tell them to send it back because we have changed this word for that and this word for that and so on. Unless it is really important I suggest you do not do it. I will tell you how important it is. We published for the Centennial Commission Bobby Gimby's *Ca-na-da*. When the agency brought this song to me and asked what I thought of it I listened to it because I had never heard it before. The opening words were "Canada we love thee". I was like all you people; I said, what do you mean by "thee"? They said they did not know, that they guessed it rhymed with the next line "strong and free". I sort of objected to the "thee" in there because there were no other biblical words or anything like that, but I said, "Oh well, let it go". Nobody ever worried about that. It was the biggest thing we have ever had and I have not had anybody complaining about it. So take that for what it is worth.

Now I have just one last word of caution. Whether you adopt the Weir version or something else you will have to have a set of rules. Believe me. I went through this with the Gimby song. You get numerous requests to do things with the song. Some wanted to use it to advertise deodorants and all kinds of things. You must decide whether you are going to allow free use without any permission. You will have to insist on examining every arrangement that is published. You

simply do not let anybody put anything out because some of them are pretty dreadful. Will you permit parodies? Will you permit some wise guy to make a record parodying your national anthem? You must decide that. Will there be one official edition introduced? You must decide that.

Now if our company can assist you in setting up this machinery to handle the licensing, we will be honoured to do so, with no strings attached. As I say, we have just gone through this with the Gimby bit and you have no idea how many usages you get requests for. They ask for things you would not dream of. A person telephoned me wanting to advertise his product commercially, using the words of the Gimby theme. When I inquired what his product was—I was stalling because I did not want to do it anyway—he said deodorants. I said I was terribly sorry but I did not think the Centennial Commission would want this and he replied, "Alright then, we will use the words of *O Canada*". I told him to hold on.

Finally, I would like to tell you that before I came I got in touch with the heirs of Robert Stanley Weir who are still in Montreal. I explained everything to them and they assured me that they would be honoured to have the Weir version adopted and would in no way impede the assigning of the copyright to the Crown. Gentlemen, Gordon V. Thompson will not impede, we want to help; the heirs will not impede, they want to help so if you decide on this version, all systems are go. Thank you very much.

**The Joint Chairman (Mr. Ryan):** Thank you, Mr. Bird. As you see your words are much appreciated. We are open for questions now. Mr. Hymmen?

**Mr. Hymmen:** Mr. Chairman, Mr. Bird's statement certainly is most informative especially the last remark you made that you have been in touch with the heirs of the late Judge Weir, and there would be no problem in assigning the copyright to the Crown. If the Committee should decide that they would like this with some revision—and I strongly disagree with your remarks about the repetitious phrases—would that agreement still hold on behalf of the heirs and your firm?

**Mr. Bird:** I sensed that it would when I was speaking to them on the phone. They just wanted to do anything that they could. I



do not think they would like it but I do not think they would do anything about it or block it in any way.

**The Joint Chairman (Mr. Ryan):** Mr. Bird, I take it that your firm has been paying royalties to the heirs. This has been done at least some time in the past and it would be necessary to have their waiver for the future.

**Mr. Bird:** I explained to them that would all stop if it went to the Crown and they understood this. As a matter of fact he said, "Well, you know, there are five of us and by the time it comes down to the lawyer and he splits it up and it goes around and we put it on our tax form—you know, I do not think it is a factor at all.

**The Joint Chairman (Mr. Ryan):** Fine. Are there any further questions? Any comments?

**Mr. Hymmen:** Mr. Chairman, another point that Mr. Bird brought up, of course, is the question of authorization and I gather that there certainly is no government agency that would be in a position to control the use of this and I think Mr. Bird did offer services through his firm. I can see that this could be quite a problem.

**Mr. Bird:** We are already set up to do that for many other copyrights but this will be a little different because I always must think in terms of what the government wants. I myself cannot just say what I want to do because it would be a little different. I would have to have some terms of reference.

**Senator Yuzyk:** I have a supplementary question. What would happen in the publishing field if the Crown took over the copyrights? Would this make it possible for anybody to publish both the music and the song?

**Mr. Bird:** The music is not copyright.

**Senator Yuzyk:** It is not.

**Mr. Bird:** No.

**Senator Yuzyk:** Now how about the words?

**Mr. Bird:** The words are copyright, and I suggest that they would have to apply to the government for permission to print them. I would suggest that the manuscript or whatever they are going to publish be sent in and looked at by editors to make sure that it is all right.

**Senator Yuzyk:** What agency of the government would that come under?

**Mr. Bird:** Copyright comes under the Registrar General.

**The Joint Chairman (Senator Bourget):** The Secretary of State.

**Mr. Bird:** The Secretary of State or the Registrar General.

**The Joint Chairman (Mr. Ryan):** An absolute assignment would give all the Gordon V. Thompson Ltd. rights to the government and carry with it the sanction and probably full assignment of any interest that the heirs or estate of Judge Weir might have.

**Mr. Bird:** That is right, sir.

**The Joint Chairman (Mr. Ryan):** Might we have the benefit of a memo from you, Mr. Bird, as to what we should do in the way of making a recommendation to protect the future user of whatever we may decide upon.

**Mr. Bird:** I can do that.

**The Joint Chairman (Mr. Ryan):** Would that be of interest to the Committee?

**Senator Yuzyk:** By all means.

**The Joint Chairman (Mr. Ryan):** Are there any further comments or questions? If not, thank you ever so much, Mr. Bird, for your important contribution to our deliberations. We will count on your further assistance.

That pretty well completes this morning's agenda unless there is something further that some member would like to propose.

[Translation]

**Mr. Prud'homme:** To protect our interpreter I would like to have an order of the Committee.

[English]

**The Joint Chairman (Mr. Ryan):** You are referring to the lack of translation.

**Mr. Prud'homme:** No. It is just to protect the interpreter because I went into another committee and persuaded her to come to this Committee.

**The Joint Chairman (Senator Bourget):** We did it unanimously.

**Mr. Prud'homme:** It is just that I do not want any misunderstanding.



**The Joint Chairman (Mr. Ryan):** I think we could ask the Clerk of the Committee to write a letter to the Simultaneous Interpretation office advising them of their failure to provide us with an interpreter this morning and that we do not want it to happen again. Do you agree with that gentlemen?

**Some hon. Members:** Agreed.

**The Joint Chairman (Mr. Ryan):** It was very important to have an interpreter when the Monsignor was speaking and we did not have one.

**Senator Yuzyk:** I think we should pass a motion to that effect.

**The Joint Chairman (Senator Bourget):** Yes, we will.

**Senator Yuzyk:** And also to thank the young lady for her excellent services.

**The Joint Chairman (Senator Bourget):** Agreed.

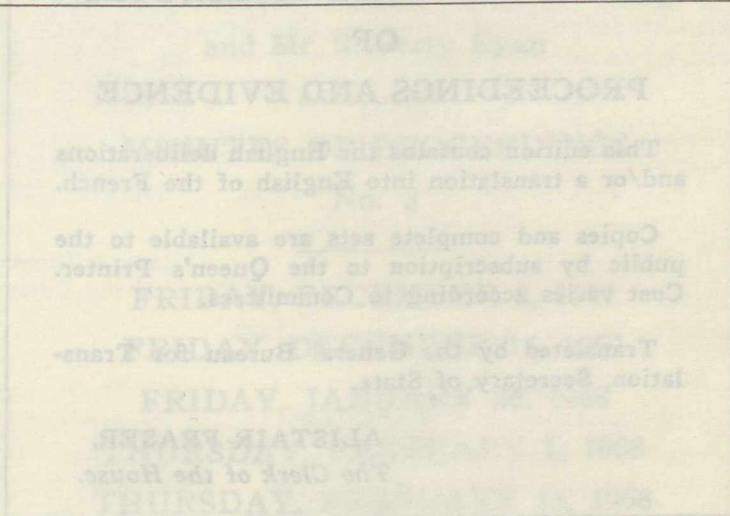
**The Joint Chairman (Mr. Ryan):** If there is nothing further, I would just like to announce that there will be a Steering Committee meeting in my co-chairman's office in the Centre Block on Tuesday next at 5.00 p.m. Thank you, gentlemen.

**Mr. Prud'homme:** Do you have any idea when the next meeting will meet?

**The Joint Chairman (Senator Bourget):** The Steering Committee will decide.

**Mr. Prud'homme:** Merci.

**The Joint Chairman (Mr. Ryan):** Adjourned.



The National and Royal Anthems

First and Final Report to the Senate and the House of Commons

PRINTED BY THE QUEEN'S PRINTER

**OFFICIAL REPORT OF MINUTES  
OF  
PROCEEDINGS AND EVIDENCE**

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lation, Secretary of State.**

**ALISTAIR FRASER,  
*The Clerk of the House.***





Second Session—Twenty-seventh Parliament

1967-68

THE SPECIAL JOINT COMMITTEE OF THE SENATE  
AND HOUSE OF COMMONS ON  
**THE NATIONAL AND ROYAL ANTHEMS**

*Joint Chairmen:*

The Honourable Senator Maurice Bourget  
and Mr. S. Perry Ryan

MINUTES OF PROCEEDINGS

No. 3

FRIDAY, DECEMBER 8, 1967

FRIDAY, DECEMBER 15, 1967

FRIDAY, JANUARY 26, 1968

THURSDAY, FEBRUARY 1, 1968

THURSDAY, FEBRUARY 15, 1968

Respecting:

The National and Royal Anthems

INCLUDING:

First and Final Report to the Senate and the House of Commons

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ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968

1967-68  
Second Session—Twenty-seventh Parliament

THE SENATE  
AND HOUSE OF COMMONS  
SPECIAL JOINT COMMITTEE  
OF THE  
SENATE AND OF THE HOUSE OF COMMONS  
ON THE NATIONAL AND ROYAL ANTHEMS

*Joint Chairmen:*

Hon. Senator Maurice Bourget, Mr. S. Perry Ryan

and

*Representing the Senate*

The Honourable Senators  
Davey,  
Gélinas  
Smith (*Queens-  
Shelburne*),  
White,  
Yuzyk—6.

*Representing the House of Commons*

Mr. Brand,  
Mr. Forrestall,  
Mr. Gauthier,  
Mr. Hymmen,  
Mr. Johnston,  
Mr. Martin (*Timmins*),  
Mr. McCutcheon,  
Mr. McWilliam,  
Mr. Orange,  
Mr. Prud'homme,  
<sup>1</sup>Mr. Tremblay  
(*Matapédia-  
Matane*)—12.

Edouard Thomas,  
*Clerk of the Committee.*

<sup>1</sup> Replaced by Mr. Laflamme January 24, 1968.

CORRIGENDA

Issue No. 2—pages 2-5 and 2-6

Meeting numbers should read:

- Thursday, October 26, 1967. (3)
- Thursday, November 2, 1967. (4)
- Tuesday, November 7, 1967. (5)
- Thursday, November 9, 1967. (6)
- Thursday, November 30, 1967. (7)

INCLUDING:

First and Final Report to the Senate and the House of Commons



## ORDERS OF REFERENCE

HOUSE OF COMMONS,  
FRIDAY, May 19, 1967.

*Resolved*,—That a Special Joint Committee of the Senate and House of Commons be appointed to consider and from time to time to report upon the question of lyrics of the National and Royal Anthems of Canada;

That 12 Members of the House of Commons, to be designated at a later date, be members of the Joint Committee; and that the quorum be fixed at seven members provided both Houses are represented and that Standing Order 67 of the House of Commons be suspended in relation thereto;

That the Committee have power to engage the services of such technical, clerical and other personnel as may be necessary;

That the Committee have the power to send for persons, papers and records, to examine witnesses, to report from time to time, and to print such papers and evidence from day to day as may be ordered by the Committee, and that Standing Order 66 be suspended in relation thereto;

That the Minutes of Proceedings and Evidence of the said Committee in the past Session be referred to the said Committee and be made a part of the records thereof.

Attest:

LÉON-J. RAYMOND,  
*The Clerk of the House.*

WEDNESDAY, January 24, 1968.

*Ordered*,—That the name of Mr. Laflamme be substituted for that of Mr. Tremblay (*Matapédia-Matane*) on the Special Joint Committee on the National and Royal Anthems.

Attest:

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*

## REPORT TO THE SENATE

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems makes its final report as follows:

Your Committee was appointed on May 19, 1967, to consider and report on the question of lyrics for the National and Royal Anthems of Canada. In the pursuit of its responsibilities, your Committee held twelve meetings. The membership of the Committee consisted of the Honourable Senators Bourget, Davey, Gélinas, Smith (*Queens-Shelburne*), White, Yuzyk, and Messrs. Brand, Forrestall, Gauthier, Hymmen, Johnston, Lafamme, Mandziuk (replaced), Martin (*Timmins*), McCutcheon, McWilliam, Orange, Prud'homme, Ryan, Tremblay (*Matapédia-Matane*) (deceased).

Your Committee acknowledges with grateful appreciation the assistance rendered it by the representative groups which appeared and/or made recommendations, and by the more than one thousand (1,000) interested individuals who submitted proposed lyrics in English, in French, or a combination thereof. Included in these submissions was an imaginative proposal for a mixed bilingual verse. Your Committee is indebted also to the contribution in one form or another made by the Department of Justice, the Department of Manpower and Immigration, the Library of Parliament, the news media, and Mr. Rex LeLacheur, music consultant to the Committee.

The unanimous recommendation of your Committee is that the government be authorized to adopt forthwith one verse in each of the two official languages of "O Canada" for the National Anthem, and one verse in each of the two langues of "God Save the Queen (King)" for the Royal Anthem in Canada. The recommended texts are:

### O Canada

O Canada! Our home and native land!  
True patriot love in all thy sons command.  
With glowing hearts we see thee rise,  
The True North, strong and free -  
From far and wide, O Canada,  
We stand on guard for thee.  
God keep our land glorious and free!  
O Canada, we stand on guard for thee!  
O Canada, we stand on guard for thee.

Ô Canada! Terre de nos aïeux,  
Ton front est ceint de fleurons glorieux!  
Car ton bras sait porter l'épée,  
Il sait porter la croix!  
Ton histoire est une épopée  
Des plus brillants exploits.  
Et ta valeur, de foi trempée,  
Protégera nos foyers et nos droits.  
Protégera nos foyers et nos droits.



God Save the Queen (King)

God save our gracious Queen (King),

Long live our noble Queen (King),

God save the Queen (King);

Send her (him) victorious,

Happy and glorious,

Long to reign over us;

God save the Queen (King).

---

Dieu protège la reine (le roi)

De sa main souveraine!

Vive la reine (le roi)!

Qu'un règne glorieux,

Long et victorieux

Rende son peuple heureux.

Vive la reine (le roi)!

---

Comments pertaining to the above texts are:

(1) *The National Anthem:*

The English text of "O Canada" is a slightly modified version of the verse and refrain written by the Honourable Judge Robert Stanley Weir. The underlined portions merely indicate the changes made by your Committee. These amendments emanate, not from any particular individual, but from the consensus of suggestions made to your Committee.

The French text is that written by the Honourable Judge Adolphe Basile Routhier without amendment. Your Committee received comments, in particular the special study by Le Conseil de la Vie française, referring to the "poetic licence" exemplified by the author. However, it is of the opinion that the weight of acceptance of the words in their present form nullifies the need for change. Your Committee received few representations concerning the Routhier version.

(2) *The Royal Anthem in Canada:*

The English text of the Royal Anthem is that which is currently to be found in the public domain.

The French text is that adopted in 1952 for the coronation of Her Majesty Queen Elizabeth II. It was this same text that was used on the occasion of the inauguration of the National Flag of Canada on February 15, 1965.

With respect to the words of the National and Royal Anthems, your Committee notes the existence of lyrics in other languages which are sung by various Canadian groups of different ethnic origins. To foster closer and warmer ties between all citizens of this country, your Committee feels that there should be encouragement for such groups to sing the Anthems in their own language on suitable occasions.

Your Committee recommends that the government accept with gratitude the offer of the copyright on the Weir version of "O Canada" made by Gordon V. Thompson Limited and the heirs of the Honourable Judge Weir.

Your Committee recommends that steps be taken to commemorate in some appropriate and permanent form the originators of our National Anthem, i.e. Calixa Lavallée, Adolphe Basile Routhier and Robert Stanley Weir.

All of which is respectfully submitted,

MAURICE BOURGET,  
Joint Chairman.

Presented February 19, 1968.

Your Committee acknowledges the assistance rendered it by the representative groups which made recommendations, and by the more than 1,000 individuals who submitted proposals in English, in French, or a combination thereof. The proposals included in these submissions are: a number of linguistic variations of the text; a number of variations in form or another; and a number of variations in the English text of "O Canada" as a slightly modified version of the original text written by the Honourable Judge Robert Stanley Weir. The Committee has considered these proposals and has decided to accept the French text as that written by the Honourable Judge Adolphe Basile Routhier without amendment. Your Committee received comments in particular the special study by Le Conseil de la Vie Française referring to the linguistic variations suggested by the author. However, it is of the opinion that the weight of acceptance of the words in their present form outweighs the need for change. Your Committee received few representations concerning the Routhier version.

(2) The Royal Anthem in Canada.  
The English text of the Royal Anthem is that which is currently to be found in the public domain as that set out in the Statute in Force of the Constitution of Her Majesty Queen Elizabeth II. It was this same text that was used on the occasion of the inauguration of the National Flag of Canada on February 15, 1965.

With respect to the words of the National Anthem, your Committee notes the existence of lyrics in both French and English. The lyrics of the National Anthem are of different ethnic origins. To foster closer and warmer ties between all citizens of this country, your Committee feels that there should be encouragement for such groups to sing the Anthem in their own language on suitable occasions.



## REPORT TO THE HOUSE OF COMMONS

FRIDAY, February 16, 1968

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems has the honour to presents its

### FIRST REPORT

Your Committee was appointed on May 19, 1967, to consider and report on the question of lyrics for the National and Royal Anthems of Canada. In the pursuit of its responsibilities, your Committee held twelve meetings. The membership of the Committee consisted of the Honourable Senators Bourget, Davey, Gélinas, Smith (*Queens-Shelburne*), White, Yuzyk, and Messrs. Brand, Forrestall, Gauthier, Hymmen, Johnston, Laflamme, Mandziuk (replaced), Martin (*Timmins*), McCutcheon, McWilliam, Orange, Prud'homme, Ryan, Tremblay (*Matapédia-Matane*) (deceased).

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#### O Canada

O Canada! Our home and native land!

True patriot love in all thy sons command.

With glowing hearts we see thee rise,

The True North, strong and free .

From far and wide, O Canada,

We stand on guard for thee.

God keep our land glorious and free!

O Canada, we stand on guard for thee.

O Canada, we stand on guard for thee.

Ô Canada! Terre de nos aïeux,

Ton front est ceint de fleurons glorieux!

Car ton bras sait porter l'épée,

Il sait porter la croix!

Ton histoire est une épopée  
Des plus brillants exploits.  
Et ta valeur, de foi trempée,  
Protégera nos foyers et nos droits.  
Protégera nos foyers et nos droits.

---

God Save the Queen (King)  
God save our gracious Queen (King),  
Long live our noble Queen (King),  
God save the Queen (King);  
Send her (him) victorious,  
Happy and glorious,  
Long to reign over us;  
God save the Queen (King).

---

Dieu protège la reine (le roi)  
De sa main souveraine!  
Vive la reine (le roi)!  
Qu'un règne glorieux,  
Long et victorieux  
Rende son peuple heureux.  
Vive la reine (le roi)!

---

Comments pertaining to the above texts are:

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The English text of "O Canada" is a slightly modified version of the verse and refrain written by the Honourable Judge Robert Stanley Weir. The underlined portions merely indicate the changes made by your Committee. These amendments emanate, not from any particular individual, but from the consensus of suggestions made to your Committee.

The French text is that written by the Honourable Judge Adolphe Basile Routhier without amendment. Your Committee received comments, in particular the special study by Le Conseil de la Vie française, referring to the "poetic licence" exemplified by the author. However, it is of the opinion that the weight of acceptance of the words in their present form nullifies the need for change. Your Committee received few representations concerning the Routhier version.

(2) *The Royal Anthem in Canada:*

The English text of the Royal Anthem is that which is currently to be found in the public domain.

The French text is that adopted in 1952 for the coronation of Her Majesty Queen Elizabeth II. It was this same text that was used on the occasion of the inauguration of the National Flag of Canada on February 15, 1965.



With respect to the words of the National and Royal Anthems, your Committee notes the existence of lyrics in other languages which are sung by various Canadian groups of different ethnic origins. To foster closer and warmer ties between all citizens of this country, your Committee feels that there should be encouragement for such groups to sing the Anthems in their own language on suitable occasions.

Your Committee recommends that the government accept with gratitude the offer of the copyright on the Weir version of "O Canada" made by Gordon V. Thompson Limited and the heirs of the Honourable Judge Weir.

Your Committee recommends that steps be taken to commemorate in some appropriate and permanent form the originators of our National Anthem, i.e. Calixa Lavallée, Adolphe Basile Routhier and Robert Stanley Weir.

A copy of the relevant Minutes of Proceedings and Evidence (*Issues Nos. 1 to 3 inclusive*) is tabled.

Respectfully submitted,

S. PERRY RYAN,  
*Joint Chairman.*





## MINUTES OF PROCEEDINGS

FRIDAY, December 8, 1967

(8)

The Special Joint Committee of the Senate and of the House of Commons on the National and Royal Anthems met this day at 9.45 a.m., *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Smith (Queens-Shelburne), Yuzyk—(3).

*Representing the House of Commons:* Messrs. Hymmen, Johnston, Martin (Timmins), McCutcheon, McWilliam, Prud'homme, Ryan, Tremblay—(8).

Moved by Mr. Hymmen, seconded by Hon. Senator Yuzyk,

*Resolved,*—That transportation charges be paid for Mrs. J. Ouellet, Mr. John C. Bird, Msgr. Maurice O'Bready and Mr. Marcel Laurencelle, who appeared before the Committee on Thursday, November 30, 1967.

A discussion on the National Anthem being completed at 11.00 a.m., the Committee adjourned to the call of the Chair.

FRIDAY, December 15, 1967

(9)

The Special Joint Committee of the Senate and of the House of Commons on the National and Royal Anthems met this day at 9.50 a.m., *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Yuzyk—(2).

*Representing the House of Commons:* Messrs. Forrestall, Gauthier, Hymmen, Johnston, Martin (Timmins), McCutcheon, McWilliam, Prud'homme, Ryan—(9).

A discussion on the National Anthem being completed at 11.00 a.m., the Committee adjourned to the call of the Chair.

FRIDAY, January 26, 1968

(10)

The Special Joint Committee of the Senate and the House of Commons met this day at 9.40 a.m., *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Yuzyk—(2).

*Representing the House of Commons:* Messrs. Brand, Gauthier, Hymmen, Johnston, Laflamme, Martin (*Timmins*), McWilliam, Orange, Ryan—(9).

A discussion on the National and Royal Anthems being completed at 10.50 a.m., the Committee adjourned to the call of the Chair.

THURSDAY, February 1, 1968

(11)

The Special Joint Committee of the Senate and the House of Commons on the National and Royal Anthems met this day at 9.45 a.m., *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Smith (*Queens-Shelburne*), Yuzyk—(3).

*Representing the House of Commons:* Messrs. Brand, Forrestall, Gauthier, Hymmen, Johnston, Laflamme, Martin (*Timmins*), Ryan—(8).

The Committee discussed its report to the two Houses of Parliament.

At 12.05 p.m., the meeting adjourned to the call of the Chair.

THURSDAY, February 15, 1968

(12)

The Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems met this day at 10.00 a.m., *in camera*, the Joint Chairmen, the Honourable Senator Bourget and Mr. Ryan, presiding.

*Members present:*

*Representing the Senate:* The Honourable Senators Bourget, Smith (*Queens-Shelburne*), Yuzyk—(3).

*Representing the House of Commons:* Messrs. Gauthier, Hymmen, Laflamme, Martin (*Timmins*), McWilliam, Prud'homme, Ryan—(7).

The Committee concluded its discussion on its report to the two Houses of Parliament.

Moved by Hon. Senator Yuzyk, seconded by Mr. McWilliam,

*Resolved*,—That the Committee express its appreciation to the Clerk of the Committee for his able assistance throughout the Committee's deliberations.

Moved by Mr. McWilliam, seconded by Hon. Senator Yuzyk, and

*Resolved*,—That Mr. Rex LeLacheur, music consultant to the Committee, be paid a further honorarium, subject to the approval of Mr. Speaker.

At 12.00 noon, the meeting adjourned.

Edouard Thomas,

*Clerk of the Committee.*









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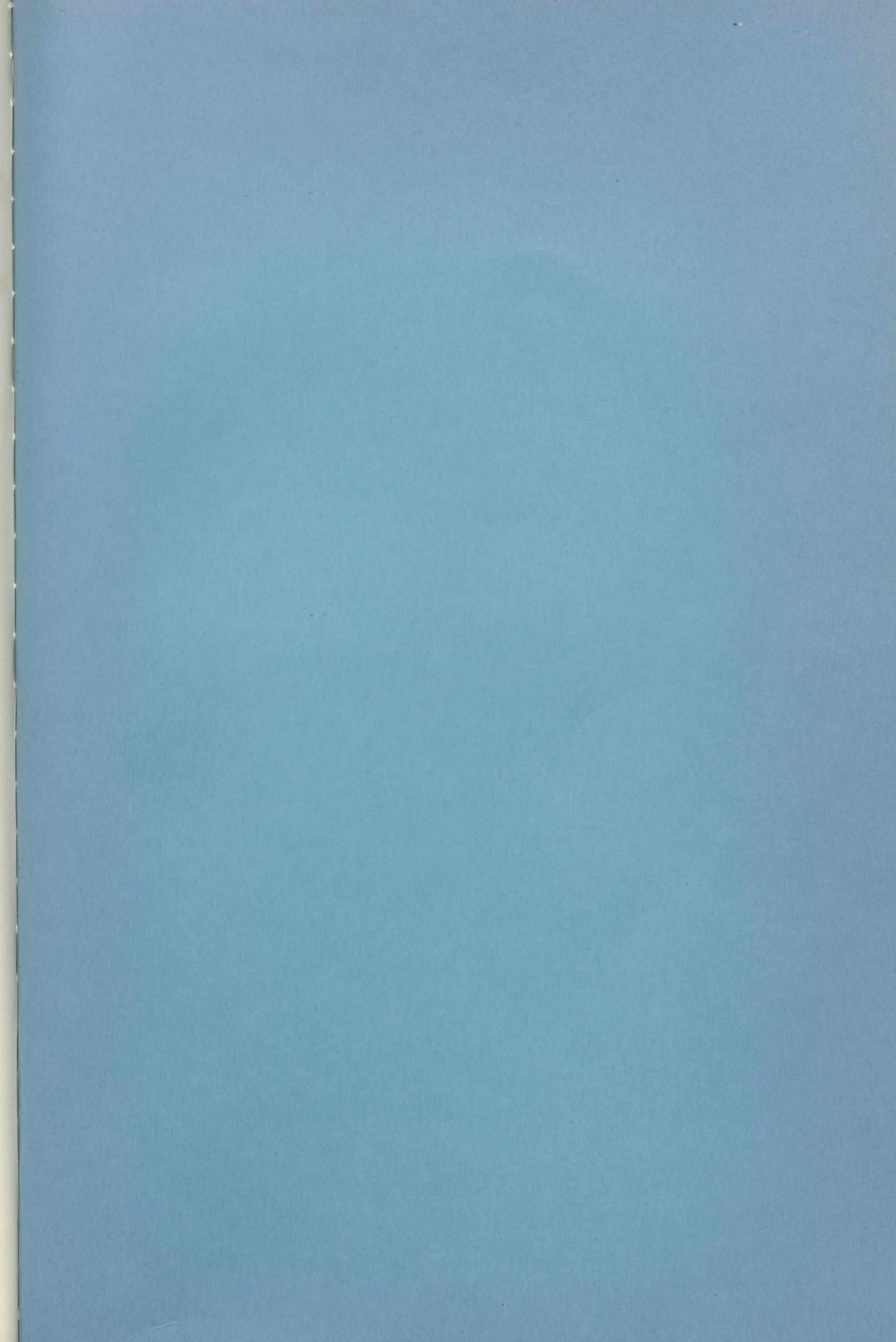
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ALISTAIR FRASER,  
*The Clerk of the House.*









HOUSE OF COMMONS AND SENATE OF CANADA

Special Joint Committee on

National and Royal Anthems 1967/68

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