

BMI

THE MANY WORLDS OF MUSIC
NOVEMBER ISSUE 1966



THE COUNTRY MUSIC MUSEUM AND HALL OF FAME—'A DREAM COME TRUE'

Sanjek

Cover Story

A DREAM COMES TRUE

As the Country Music Hall of Fame and Museum becomes a reality this year, a dream has come true for the dedicated body of people who first envisioned its possibility five years ago. The modern barn-shaped building, which will house the "sight and sound" of country music, is located on the corner of 16th Avenue South and Division Street, Nashville, Tenn., the entrance to "Music Row," and directly next door to BMI's Nashville building.

The total cost of the building and its exhibits will reach \$750,000, including the cost of maintaining the museum and equipment. More than \$470,000 has already been raised through extensive contributions. The fund-raising drive was spearheaded by Judge Robert J. Burton, BMI's late president. As first chairman of the Country Music Foundation's fund-raising drive, Judge Burton conceived and put into effect a plan by means of which leading organizations and individuals pledged \$10,000 each to go toward the cost of the new building. Pledges on behalf of BMI and BMI Canada Ltd., of which Judge Burton was also president, were among the first made.

The building, already completed, will house a unique library of tapes, films and publications, as well as a research section containing material from the John K. Edwards Memorial Foundation, previously on display at the University of California at Los Angeles.



Sam Jelt

A 50-seat country music theater will show films detailing the history of the music and video tapes of performances by noted artists, as well as all of the historical films that can be collected.

The Hall of Fame itself houses bronze likenesses of its honored members. Their achievements are memorialized on bronze plaques which are also on display. The first six men admitted since 1962, when the Hall was initiated, are **Hank Williams**, **Jimmie Rodgers**, **Fred Rose**, founder of Acuff-Rose Publications, Inc. (BMI), **Tex Ritter**, **Roy Acuff** and **Ernest Tubb**. On October 21, they were joined by four new members: **Uncle Dave Macon**, long a featured artist on Grand Ole Opry; **The Solemn Old Judge**, **George Hay**, who was the Opry's first announcer; the late **Jim Denny**, founder of Cedarwood Publishing Company (BMI), and **Eddy Arnold**.

In the years to come, these 10 country music immortals will be joined by others. They will be selected annually by the votes of 100 expert members of the C.M.A., winning their place in this pantheon because of their lasting contributions to country music over the years. In honoring them, the Hall of Fame will also honor in spirit the thousands of others, known and unknown, who have made country music a lasting and viable influence on the growth and culture of our nation.



Sam Jelt



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I'VE GOT A SECRET
Theme and Original Music:
Norman Paris



LOST IN SPACE
Theme: Johnny Williams



PETTICOAT JUNCTION
Theme: Paul Henning



CANDID CAMERA
Theme: Scott-Textor
Original Music: Henri Rene



MY THREE SONS
Theme: Frank DeVol



12 O'CLOCK HIGH
Theme and Original Music:
Dominic Frontiere



THE LUCY SHOW
Theme: William Julian Davidson,
Wilbur Hatch
Original Music: Wilbur Hatch



ANDY GRIFFITH SHOW
Theme: Herbert Spencer,
Earle Hagen
Original Music: Earle Hagen



THE FUGITIVE
Theme and Original Music:
Pete Rugolo



BEWITCHED
Theme: Howard Greenfield,
Jack Keller
Original Music: Warren Barker



THE BEVERLY HILLBILLIES
Theme: Paul Henning



MISSION: IMPOSSIBLE
Theme and Original Music:
Lalo Schiffrin



PEYTON PLACE I-II
Original Music: Arthur Morton



BATMAN I-II
Original Music: Nelson Riddle



GOMER PYLE—USMC
Theme and Original Music:
Earle Hagen



JERICO
Theme and Original Music:
Jerry Goldsmith



THE DATING GAME
Theme: David Mook



THE GREEN HORNET
Theme and Original Music:
Billy May



IRON HORSE
Theme and Original Music:
Dominic Frontiere



TIME TUNNEL
Theme and Original Music:
Johnny Williams



THE MAN FROM UNCLE
Theme: Jerry Goldsmith



HAWK
Theme and Original Music:
Kenyon Hopkins



RAT PATROL
Theme and Original Music:
Dominic Frontiere



**WALT DISNEY'S WONDERFUL
WORLD OF COLOR**
Theme: Richard and
Robert Sherman



LAREDO
Original Music: Jack Marshall



FELONY SQUAD
Theme and Original Music:
Pete Rugolo



THAT GIRL
Theme: Earle Hagen



DANIEL BOONE
Theme: Lionel Newman,
Vera Matson
Original Music: Lionel Newman



I SPY
Theme and Original Music:
Earle Hagen



LOVE ON A ROOFTOP
Theme: Howard Greenfield,
Jack Keller



RUN FOR YOUR LIFE
Theme and Original Music:
Pete Rugolo



GET SMART
Theme and Original Music:
Irving Szathmary



BOB HOPE PRESENTS THE CHRYSLER THEATER
Theme: Johnny Williams



THE GIRL FROM UNCLE
Theme: Jerry Goldsmith



THE HERO
Theme and Original Music:
Jack Marshall



T.H.E. CAT
Theme and Original Music:
Lalo Schiffrin



STAR TREK
Theme and Original Music:
Alexander Courage



THE MONKEES
Theme: Tommy Boyce,
Bobby Hart
Original Music: Stu Phillips



OCCASIONAL WIFE
Theme: Ernest Pintoff,
Howard Greenfield



TARZAN
Original Music: Sidney Lee



Miller



Hall

BMI News

BMI COUNTRY AWARDS

Forty-six writers and 27 publishers were presented with BMI Citations of Achievement for the outstanding success of 48 songs in the country music field during the past year. The awards were made in Nashville, Tenn., on October 20 by BMI president Robert B. Sour and Frances Williams Preston, vice president, Nashville.

Roger Miller was the leading writer-award recipient, with five citations. Tree Publishing Co., Inc. received eight publisher citations.

Other multiple-award winners were **Hank Cochran**, **Tom Hall** and **Harlan Howard**, with three awards each, and **Bill Anderson**, **Loretta Lynn**, **Ned Miller**, **Buck Owens**, **Billy Sherrill** and **Glenn Sutton**, each with two. Other publishers winning multiple awards included Blue Book, five; Sure-Fire Music Company, Inc., four; Newkeys Music, Inc., Pamper Music, Inc. and Wilderness Music Publishing Company, Inc., each with three, and Al Gallico Music Corp., Central Songs, Inc., Combine Music Corp., Glad Music Company and Window Music Publishers, with two. A complete list of award songs appears on the back cover.



Cochran



Howard

Muddy Waters

BY DAN MORGENSTERN

"Last year the Rolling Stones invited Muddy Waters to their recording session in Chicago and treated him with a respect that amounted to reverence," wrote critic Martin Williams in *Down Beat*. "One wonders how many of the Stones' young fans have ever heard of him."

But, as Waters once remarked, "there's always going to be somebody that likes the real blues." He has acquired a by-no-means-inconsiderable audience for his music, and it is an audience that is definitely on the increase.

During the past few years, Waters has made several successful European tours, has appeared at the Newport Jazz and Folk festivals and at the *Down Beat* Jazz Festival in Chicago and has played and sung for enthusiastic audiences at Carnegie Hall and the Museum of Modern Art in New York City.

Between such auspicious engagements, however, Waters holds forth at Pepper's Lounge on Chicago's South Side with his marvelous little band, which includes pianist Otis Spann and harmonica player James Cotton, both of whom also sing and are major blues artists in their own right. Here, the men perform for an audience that knows and understands every nuance of the blues, an audience to which "soul music" is not a fad or novelty, but a fact of life.

Born McKinley Morganfield in Rolling Fork, Miss., on April 4, 1915, Waters heard his first blues as he sat on the knees of his father, an amateur singer and guitarist. His first instrument was the harmonica; at 17, he began to play the guitar.

Waters's first big influence was Robert Johnson, a marvelous singer and guitarist who, at 21, met a tragic death from poisoning in 1937.

Soon, young Waters was singing and playing at Saturday night dances, Sunday afternoon picnics and other get-togethers. Between such jobs, he worked at cotton farming. In 1941, he made his first recordings, for Alan Lomax, then on one of his important field trips for the Library of Congress.

These, of course, were noncommer-

cial reference recordings, and only two of the several numbers cut by Waters were made available by the Library.

In 1943, Waters moved to Chicago. It was not a propitious time for the real blues. Big swing bands, the King Cole Trio and such vocalists as Billy Eckstine were South Side favorites. But Waters found places to play. He also switched from acoustic to electric guitar, auguring the sound that soon would become known as rhythm and blues.

His first commercial recordings, made in 1944, were in the style of country blues. But in the fall of 1946, he recorded "Feel Like Goin' Home" and "Can't Be Satisfied," a coupling that became an immediate hit.

This success paved the way for Waters to record with his full band, and thus a new sound for the blues was established. Two amplified guitars, an amplified harmonica and drums: a pattern of wailing sound and surging rhythm; a blend of the down-home Mississippi blues with a new, big-city drive; a music that mirrored the realities of urban Negro life, yet also provided a release from the daily grind of everyday existence.

This music, born in the Chicago ghetto, soon found a host of disciples and imitators. It was diluted and commercialized, but it also provided inspiration for many gifted popular artists. Years after its inception, it reached across the Atlantic to provide one of the essential ingredients in the so-called "Liverpool sound."

Today, Muddy Waters can still conjure up the old dark magic of the country blues, particularly when he performs for an audience of knowledgeable followers of blues and folk music. His everyday style still has much in common with that first "Chicago sound," though it is perhaps less fierce and wailing, and now often strikes a note of gaiety and ironic humor.

When Waters and his band are inspired, the stage is set for a musical experience that would be hard to match on any level. When he launches into "I've Got My Mojo Working," the sparks begin to fly, and there can be no doubt that this is "the real thing." Small wonder that the Rolling Stones were so reverent when Muddy Waters came to their recording session. *They know.*

Arthur Morton

BY JOHN TYNAN

Peyton Place without Arthur Morton would be like Saville Row without a tailor.

By his own admission, the 20th Century-Fox television series is all Morton has time to score these days. He has written for the show from its beginning and created the musical themes for all its storm-tossed inhabitants. In fact, the afternoon he was interviewed, he and the orchestra had just finished putting episodes 261 through 263 in the can—a typical day's work.

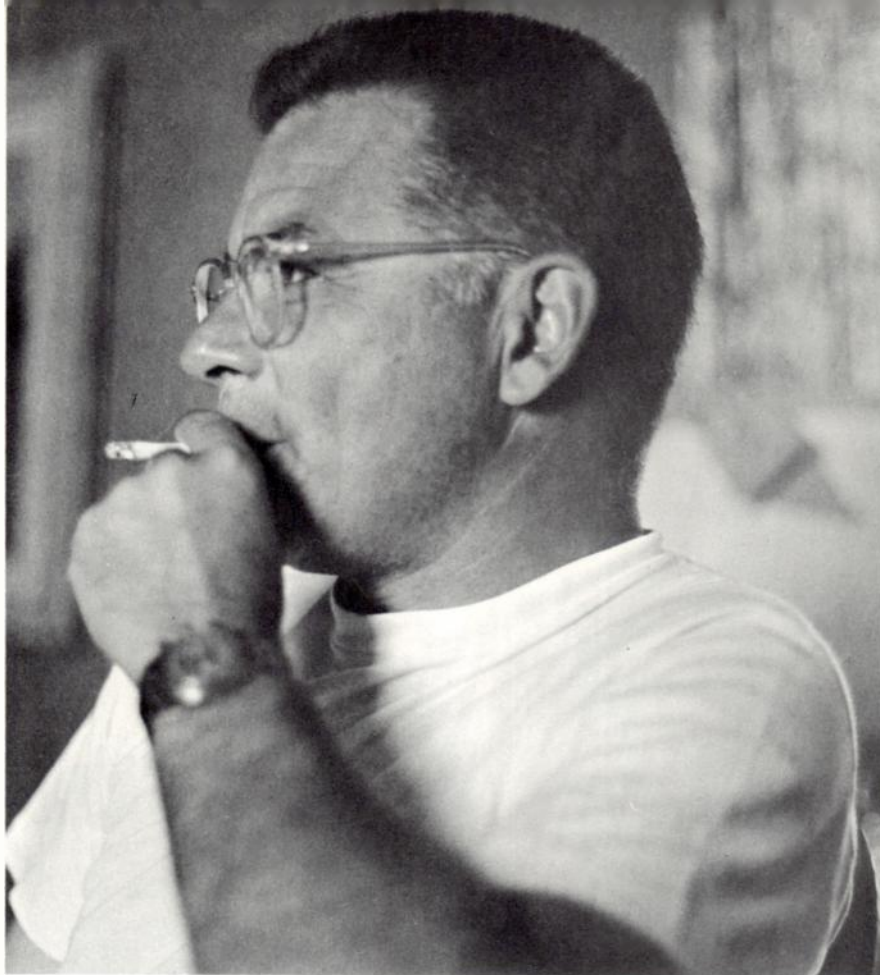
Morton confesses he works "terribly hard." But the 58-year-old Minnesotan (born in Duluth, reared in Minneapolis) appears to thrive on hard work; his short, stocky frame evinces durability. Since he arrived in Hollywood in 1935—"to starve," as he puts it—he has been one of the most enduring and productive members of its musical fraternity.

Earlier, designated by his family for the University of Minnesota Law School, Morton had quickly sensed the wrongness for him of a career at the bar; he took to the piano stool instead in a campus jazz band. Since he had played the piano and cello by ear from the age of 4, the switch from Blackstone to Black Bottom was not altogether remarkable.

After some eight years as a professional musician, Morton hit the trail west to Hollywood. He went hungry. Then director Lowell Sherman asked him to score his film version of Thorne Smith's *Night Life of the Gods* at Universal.

"I didn't know a thing about scoring," he recalls, spectacled eyes asmile, "but I took the job and learned in a hurry."

By 1937, Morton had a contract with the Hal Roach studio where he worked on *Swiss Miss* and many more Laurel and Hardy pictures. "Then," he says wryly, "I left Roach and again went hungry for a while." What kept him going was steady freelance work on a variety of films at different studios, including a batch of Joe E. Brown independent productions. Eventually, he signed a contract with 20th Century-Fox where he remained for 11 years. His next move was to Columbia.



Morton has spent most of his career as an orchestrator—that indispensable middleman between composer and click-track—and his work has brought him into contact with "some good guys—people I respect." He orchestrated *Laura* for David Raksin; *Home in Indiana* and other films for Hugo Friedhofer, and many pictures for George Duning at Columbia, including *The Jolson Story*, *From Here to Eternity* and *Picnic*. More recently, he orchestrated both *Our Man Flint* and *A Patch of Blue* for Jerry Goldsmith.

In 30 years of marriage, Morton and his wife, Emmy Lou, have collaborated in the production of four children, now adult daughters and younger sons. Says Arthur Morton with understated pride, "Life is uneventful. . . . You work and you raise your children."

This year a long-held dream was realized: Arthur and Emmy Lou took off for Europe—England, France, Italy. He fell in love with Italian cities, especially, Fiesole.

"It was my first trip like that in 30 years in the business," he relates fondly. "The only other time I went out of town was to San Francisco when we

were working on *The Hunchback of Notre Dame*."

For several years, Morton has been exclusively occupied with scoring for television. He wrote for the series *Bus Stop*, *Shannon* and *Black Saddle* for Four Star; then, he became increasingly involved in the byways of *Peyton Place* at 20th. There he works in his own bungalow on a quiet studio street.

Frustrations? "Sure, I've got some frustrations. For instance, I've never really made it . . . and I'd like to . . . financially, I mean."

Some 20 years ago, Morton helped organize and establish the Screen Composers Association, originally formed to help protect performance rights. For some years now he has been that organization's secretary.

Of his career, Arthur Morton says simply: "This is my field and that's it. Maybe someday I'll get ambitious and do something about 'making it,' but right now things are O.K. To be realistic, you can see I'll probably stay put for the rest of my life. But I'm very lucky, doing that for which I'm suited. Any man who works in the field he belongs in is lucky."

Jazz

AT
HOME

Charlie Christian was named to the *Down Beat* Hall of Fame in the 14th Annual International Jazz Critics Poll in which 56 critics took part. The results of the poll were reported in the publication's August 25 issue. Included in the magazine was a John Hammond piece on "The Advent of Charlie Christian," tracing the immortal's all-too-short career from Texas to Oklahoma City and the Benny Goodman Sextet. Hammond called Christian, whose original works are published by Regent Music Corp. (among them "Air Mail Special" and "Seven Come Eleven"), "perhaps the best setter of riffs in swing history."

◆ The Jazzmobile, celebrating the second year of its successful existence, transported leading jazzmen through the streets, parks, playgrounds and housing projects in the New York area this summer. Over 40 outdoor concerts were given from the red, white and blue mobile bandstand, under the sponsorship of the Harlem Cultural Council, the Music Performance Trust Fund in cooperation with Local 802 of the American Federation of Musicians and P. Ballantine and Sons.

From July 7 until September 1, the Jazzmobile made its way around the metropolitan area, carrying a new group each night, Monday through Friday. Each concert drew large crowds. "The key to the Jazzmobile's success," the project's president Billy Taylor said, "is that we go to the people. We bring very talented musicians into areas where they would not normally appear."

Among the participants were the **Roland Alexander Sextet**, **Art Blakey** and the Jazz Messengers, the **Donald Byrd Sextet** and Voices, the **Kenny Dorham-Joe Henderson** big band, the **Art Farmer Quintet** and the **Dizzy Gillespie Quintet** with **James Moody**.

Also, **Lionel Hampton's Inner Circle**, the **Freddie Hubbard Octet**, the **Milt Jackson Quintet** with **James Moody** or **Jimmy Heath**, the **Clifford Jordan-John Gilmore Sextet** and the **Roland Kirk Sextet**.

In addition, the **Charles McPherson Sextet**, the **Blue Mitchell Quintet**, the **Lee Morgan Quintet**, the **Harold Ousley**



Christian with Benny Goodman (1940)

Sextet with Dave Burns.

Big bands included **Duke Pearson**, **Mongo Santamaria** and **Tony Scott**.

The **Clark Terry Quintet**, the **Lucky Thompson Octet**, the **Stanley Turrentine-Shirley Scott Trio**, the **McCoy Tyner Sextet** and the **Cedar Walton Sextet** featuring **Curtis Fuller** also joined the Jazzmobile.

◆ **Jimmy Giuffre** is conducting a course in jazz phrasing and interpretation at the New School for Social Research in New York City. The course, which began on September 20, is intended for both qualified jazz and classically trained musicians with an interest in rehearsing written jazz.

Also offered during the fall semester at the New School is "The Art of Jazz," composer **Hall Overton's** workshop course in the problems of jazz improvisation. Overton's workshop has been in the New School curriculum for several semesters.

◆ The Fourth Annual Avant-Garde Festival was held at New York's Central Park Mall, September 9, for 18 continuous hours, beginning at 6 A.M. Participants from the world of jazz included the **Bill Dixon** group, **Don Heckman** and **Ed Summerlin**.

The festival also offered happenings,

events, electronic music, other forms of ultramodern music, films, poetry and dance, presented by artists from 14 countries.

◆ "Music is still the best way to get through to kids. And I know this area and these people. I'm one of them," **Ahmed Abdul-Malik** told *The New York Times* reporter **Howard Thompson**.

As musical director of the Bedford-Stuyvesant (Brooklyn) Youth in Action cultural arts summer program, Malik supervised the musical activities

Charles H. Stewart



Abdul-Malik



Roy Eldridge and Lester Young (1958)

of 500 children and young people.

The jazz bassist-composer, who was born in Brooklyn of Sudanese parents, said: "... we had several things going: a drum-and-bugle corps [and] three jazz bands made up of promising children." In addition, Malik taught classes in jazz, the classics and theory and arranged public concerts by jazz bands with Bedford-Stuyvesant youngsters playing along with some professionals.

In its second year, the Youth in Action program also included activities in graphic arts, photography, drama and creative writing.

♦ The music world recently mourned the passing of **Boyd Raeburn** and **Lucky Millinder**, prominent leaders during the big band era.

Raeburn, 52, a band leader for over 20 years, died August 2 at his home at Lafayette, La. A friend of the family reported that Raeburn, musically inactive for almost 10 years, was seriously injured in an auto accident three years ago and never completely recovered.

He is best remembered for his post-World War II orchestra—one of the most musically adventurous and controversial jazz organizations of the pe-

riod. The band included in its ranks, at one time or another, modernists **Serge Chaloff**, **Al Cohn**, **Buddy DeFranco**, **Dizzy Gillespie**, **Bonnie Green**, **Dodo Marmarosa**, **Oscar Pettiford** and **Lucky Thompson**. Most of the material for the Raeburn orchestra was written by **Eddie Finckel**, **George Handy** and **Johnny Richards**.

Millinder, the victim of a liver ailment, died at New York's Harlem Hospital, September 29, at the age of 56.

A favorite of Harlem audiences, the showman headed a band from 1930 to 1951 which featured some of that era's leading jazz players. Though his band toured nationally, it most frequently appeared at Harlem's Savoy Ballroom and Apollo Theater. For a time, Millinder was master of ceremonies of the *Harlem Amateur Hour*, a weekly late-night broadcast from the stage of the Apollo.

In recent years he ran a mail order business and wrote for singers and small instrumental groups.

♦ A memorial tribute to the immortal **Lester Young** (1909-1959), "one of the ... most vital influences in the course of the tenor sax in jazz," was given on September 25 in New York City.

In the form of a giant jam session,

featuring leading contemporary tenorists, the participants included **Roland Alexander**, **George Coleman**, **Junior Cook**, **John Gilmore**, **Jimmy Heath**, **Joe Henderson** and **Hank Mobley**.

ABROAD Multi-instrumentalist-composer **Roland Kirk** returned to London's **Ronnie Scott Club** for a

four-week engagement in mid-October. Kirk made two appearances at the Club's old site on Denmark Street, but this marked his first engagement at the new Frith Street premises.

At the end of his stay in London, Kirk embarks on a two-month tour of the Continent, during which he will make television and personal appearances in Denmark, Norway, Sweden and France.

♦ The **Miles Davis Quintet**, including **Wayne Shorter** (tenor saxophone), **Herbie Hancock** (piano), **Ron Carter** (bass) and **Tony Williams** (drums), toured Sweden for four days in September. Included on the unit's itinerary was an appearance at the Stockholm Jazz Festival.

♦ The **Charles Lloyd Quartet**, including **Keith Jarrett** (piano), **Cecil McBee** (bass) and **Jack DeJohnette** (drums), left in mid-October for its third European trip of 1966.

The first Lloyd tour, which opened in late April and lasted 21 days, included concert, club and TV performances in Sweden, Finland, Norway, Germany, Belgium and Holland.

On July 21, Lloyd and his group began their second European go-round in Lisbon, following with appearances at the Antibes Jazz Festival on the French Riviera and a week in Scandinavia, closing with a series of commitments in Belgium and Holland.

♦ Saxophonists **Bill Barron** and **Yusef Lateef** performed during the summer jazz festival in Kongsberg, Norway.

♦ Saxophonist **Sonny Stitt** opened his British tour, September 16, at the Cabana Club, Ilford. Accompanied either by the Dick Morrissey Quartet or the Bill Le Sage Trio—both English units—he then traveled through the island nation, stopping at Southsea, Manchester, Barnes, Southampton, Newcastle and Coventry. Stitt closed out his jaunt, October 2, with an appearance at Blackheath's Green Man.

Writer Report

The Country Music Association staged a specially produced show before television, motion picture and advertising executives in Hollywood in September. The entertainment, sponsored by the C.M.A. and more than 20 broadcasters, was presented at the famous Cocoanut Grove in the Ambassador Hotel. The program was written and produced by **Gene Nash**. Among the stars who performed were **Leroy Van Dyke**, **Dottie West**, **Minnie Pearl** and **Johnny Sea**.

◆ Words of praise for **Herb Alpert** and the Tijuana Brass were made a part of the Congressional Record when Senator **Thomas H. Kuchel** (R., Calif.) made a speech praising the group on the floor of the Senate. The occasion followed the unit's command performance at the White House and a sell-out engagement at Washington's **Carter Barron Amphitheater**.

◆ As the strains of "There She Is—Miss America," filled Atlantic City's Convention Hall and introduced Miss America of 1967, the country again met a reigning beauty to the music of **Bernie Wayne**. The composer-conductor also provided new songs for the "Miss America Pageant," a two-hour television program, which followed a Broadway musical format, with **Debbie Bryant**, reigning Miss America, introducing each of the numbers.

Variety noted, "Bernie Wayne . . . had a half dozen of his special tunes fronted in various segments, with a couple of good notices earned on that score."

◆ **Arthur Kleiner**, film department music director of New York's Museum of Modern Art, participated in the seventh Montreal International Film Festival, held during the summer.

His "apt and subtle" piano accompaniment was "one of the joys" of the screening of *Straight Shooting*, a 1917 John Ford silent Western, starring **Harry Carey**, **Hoot Gibson** and **Ruth Ford**, *The Montreal Star* said. Kleiner also accompanied two silent comedies.

◆ ". . . one of the most potent influences of the latter-day pop music scene" is the way *Billboard* music editor **Paul Ackerman** described **Fats Domino** in a review of his performance at New York's Village Gate.



Country stars at California show



"There She Is—Miss America" to music by



Tony and Siegrid



ayne

During this rare New York engagement, in August, "He displayed all phases of his musical art: his distinctive phrasing and enunciation, his compelling pianistics and his skill with the broadest range of song material," Ackerman reported.

Sidney E. Zion, writing in *The New York Times*, said: "It is a pleasure to report that Fats is as good as ever, with the show a rousing commotion that had the opening night crowd bouncing and cheering."

◆ **Glen Campbell**, the singer-guitarist-songwriter, has been cast in the role of singer and guitarist in the Warner Brothers film *The Cool Ones*.

◆ **Angelo Di Pippo** conducted the orchestra during concerts given by Italian recording stars Pippino Di Capri and Iva Zanicchi at New York's Philharmonic Hall on September 24 and at the Brooklyn Academy of Music the following evening.

◆ The already pulsating Fire Island (N.Y.) scene was made even more vibrant this past summer by the continuing presence in a leading local bistro of the songwriting and singing team of **Tony and Siegrid [Visconti]**.

Billboard's Mike Gross reported about the duo: "They are an attractive couple which makes them as easy to look at as to listen to. They fit their style to the rhythm of the evening making each set an entity. . . .

"Their compositions are in the Simon and Garfunkel and Lennon and McCartney groove. The songs are musically effective and lyrically meaningful."

◆ A comedy film tentatively titled *Cotton-Pickin' Chicken Pluckers*, with Bill Anderson, Margie Bowes, Don Bowman, David Houston, Jan Howard, George Jones, Hank Mills and Del

Reeves in the cast, began shooting at Miami Beach late in September.

Upcoming is *Hawaiian Hillbillies*, starring **Don Bowman** and **Ferlin Husky**, which will be filmed in Nashville, Hollywood and Honolulu late this month and in December. Bowman and Husky recently appeared in *Las Vegas Hillbillies*, sharing billing with Jayne Mansfield and Mamie Van Doren.

◆ **Lehman Engel**, director of the BMI Musical Theater Workshop, has completed work on a book tentatively titled *The American Musical Theater*. It is planned for April publication by C.B.S. as part of its Legacy Collection. Also, set to be brought out in the spring by Harold Flammer is Engel's seventh book in his series on Renaissance music. A revised edition of the composer's *Planning and Producing the Musical Show* (Crown) is currently available.

◆ **Tex Ritter** is narrator for two films being produced by the Country Music Association. One picture, tracing the history of country music, will be shown to visitors at the newly constructed C.M.A. Hall of Fame, Nashville. The other is for use by American and Canadian broadcasters concerned with country music.

◆ New York's entertainment journal *Cue* recently made its "Candidates for Fame" selections, an annual futures speculation in the talent sweepstakes. Among those named were **George Benson**, "perhaps the most satisfying jazz guitarist since the great **Charlie Christian**." **Richard Peaslee** was cited for the "astonishingly macabre music for *Marat/Sade*." "Young King of the Blues" **Lou Rawls** and **Father Tom Vaughn**, Episcopal priest, jazz pianist and composer, "a blithe and lightsome spirit," completed the roster.

Darlene Studios



Benson



Vaughn



Peaslee

Larry Austin

BY RALPH J. GLEASON

Do accident and luck really play a part in success? Larry Austin, composer of *Improvisations for Orchestra and Jazz Soloists*, must think so, at least a little bit. The reason is plain.

If Leonard Bernstein hadn't driven him back to the studio after breakfast one morning at the MacDowell Colony, the way might not have been open for Austin to hitch a ride with Bernstein later that summer and spend eight hours with the conductor, when they were both ending their artistic retreats at the colony.

"Gunther Schuller had suggested I do an orchestral piece," Austin says, "and I went to MacDowell and wrote for six weeks. Bernstein was writing 'Kaddish' there, and when we were leaving, he offered me a ride to New Haven. We talked for eight hours.

"I told him about the orchestral piece and he asked if I could send it to him some time. I said, 'How about now?' and handed it to him. That was in August of 1961. That fall, his secretary wrote that he'd scheduled the

piece, and it was eventually performed in January, 1964, in the avant-garde series and then on TV."

Categories repel the young composer, who was born in Duncan, Okla., in 1930 and raised in Vernon, Tex. "I just like to think everyone's writing music. I don't like distinctions," he says.

Austin is a jazz-oriented composer, however, and went to North Texas State Teachers College, where the celebrated jazz workshop orchestra is one of the attractions. He later attended the University of California at Berkeley, got his degree in music there and then went on to become a member of the faculty at U.C.'s Davis campus.

"My approach is to work as honestly as possible, and if it happens to be jazz, more than the other, okay. Or if it happens to be the other more than jazz, okay.

"The thing I was interested in doing in *Improvisations* was creating a language that involved the audience—as much as jazz has always involved the audience—and grabbing 'em. When the audience is involved in this sort of spontaneous creativity, which may go off, untamed, in any direction, they

realize the composer is taking a chance and that they are taking a gamble in listening to it, and it's terribly exciting for them to be in on the act of creation."

Last year, Austin took a sabbatical from his post with the U. C. at Davis faculty and spent a year in Rome, under a grant from the Institute for Creative Arts at the University of California.

A trumpet and fluegelhorn player—he also plays the piano—Austin has studied with Andrew Imbrie and Darius Milhaud. When he was a teen-ager in Vernon, Tex., he sat in with the Jack Teagarden Band playing trumpet; the famous jazz trombone player was one of his idols.

In recent years, Austin has been one of the organizers of the New Music Ensemble, a number of composers living in northern California, mostly in the Sacramento-Davis area, who work with group improvisation. They have given numerous concerts locally, and Austin says that improvisation has proven so fascinating to them that "we can't work on anything without its becoming a piece."

Austin's interest is in all of new music—including jazz (he's a friend and admirer of Gunther Schuller and John Lewis).

"The avant-garde is very important," he says. "It always has been. We have to have it. Now, my piece is experimental, but I had a lot more control than the audience knew. I had worked with the rhythm section for hours and hours, not writing the notes out for them, but showing them where the improvisations could go and saying that this was right and that was wrong. I wrote for special people, and there won't be many performances of that work. The original bassist and percussionist withdrew after they saw the music. When it's done again, I'll have to be in on the choice of musicians and I'll have to work with them again in the same way."

Austin doesn't think of himself as an American composer, surprisingly enough. "We've gone past that now. Even Duke Ellington isn't really an *American* composer. There's no such thing in any real sense," he claims. "Everyone is an international composer now, writing music for all the world."



Boots Randolph

BY RED O'DONNELL

Whenever Boots Randolph gets up before an audience (and he does quite a bit of getting up on the entertainment trail), he sooner or later dead-pans, "You're listening to the world's greatest hillbilly saxophone player."

The off-the-cuff remark, pronounced facetiously, invariably provokes a ripple of laughter. It also reflects Randolph's modesty, because his army of devoted fans applauds him as the greatest, period. He protests the "greatest" tag, but admits he is a strong contender for the title of "busiest."

Nationally, Randolph is known for his records on Monument, guest shots on network and syndicated television and personal appearances with the touring Masters Festival of Music.

In Music City, U.S.A., he is in demand for back-up work on "Nashville sound" disk sessions, having added sax-appealing tones to the waxings of almost every country and western singer going. He also has a working interest in a Nashville nitery, where he and his band perform when he isn't tied up with traveling to and from bookings.

Randolph's compositions include "Yakety Sax," (co-authored with James Rich), "Cacklin' Sax," "Little Big Horn," "Chicken in the Rough" and "Simple Simon." "Yakety Axe," which his friend Chet Atkins recorded, won an award in 1965 for him and Rich.

What about this erstwhile ukulele and trombone player who made it big with his sax?

Well, he was born in Paducah, Ky., and rates with the late humorist-author Irvin Cobb as the best-known native of that town, which is situated 100 miles from Nashville. He was raised in Cadiz, Ky., and Evansville, Ind., and got his start playing the uke with his family's musical organization. "We Randolphs were having our own little sing-alongs before Mitch Miller grew a beard," he enjoys recalling.

"There were times when we didn't have much to eat, but always we had music. The residence really rocked.

"We even went on tour. We played indoors and outdoors and in numerous talent contests in which the payoffs were groceries.



"It was standard for us to come home from one of those contests with the car loaded down with cans of corn and peas, boxes of macaroni, bacon, bread and so forth. We didn't have much money back there in the thirties, but we ate well," he explains.

While attending grammar school in Cadiz, he shifted from his uke to a horn. His dad had picked up a trombone in a trade for a .38-caliber pistol and brought it on home to young Boots.

"I learned the slide by ear, and the first two tunes were 'Tuxedo Junction' and 'Sweet Sue,'" he says.

With the advent of World War II, the Randolphs moved to Evansville, and Boots became a sax-playing member of the Central High School band. ("It seemed easier than a trombone to play while marching.") During those years, he also played nightly with his brother Bob's combo at local clubs, lounges and army camps.

Summoned to military service in 1945, at the age of 18, Randolph was assigned to an Army band and did most of his soldiering at Camp Kilmer, N.J.

The war over, he continued his sax playing in the Midwest—working one

nightspot at Decatur, Ill., for four years—until 1958, when James Rich (his co-composer) sent a tape of Randolph's "Yakety Sax" rendition to Chet Atkins, musical director of RCA Victor in Nashville.

Atkins liked Boots's style and sound and employed him for recording sessions. He also signed him to a Victor contract, and Randolph remained with Victor until 1961, when he joined Monument. Today, he, his wife and their two children live in Hendersonville, a suburb of Nashville.

Randolph's main instrument is the tenor sax, but he also plays the soprano, alto and baritone, mainly in recording studios.

He can't remember when or why or how he acquired the nickname Boots. "Maybe I got it in my cradle days when I wore bootees," he says with a laugh.

His real name is Homer Jr., although nobody ever calls him that. But, Homer or Boots, Randolph is one helluva man with a sax. And he never took a lesson in his life.

The way he can play, who cares about lessons?

Concert Music

IN THE NEWS

A grant by the Rockefeller Foundation to the New York Philharmonic has made possible the appointment of **David Amram** as composer-in-residence for the 1966-67 season.

As the orchestra's first composer-in-residence, Amram will have the opportunity to observe the factors which go into the making of a musical performance and to gain first-hand knowledge of the orchestra from an orchestral, technical standpoint.

◆ **Elliott Carter** is currently at work on two new compositions, both to be premiered in 1968. His Third String Quartet will be performed at the opening of the new Juilliard School of Music at Lincoln Center, New York. The second work is a one-movement orchestral piece commissioned by the Koussevitzky Foundation.

◆ **Pearl Chertok** is the new first vice president in charge of programing of the American Harp Society. The election took place at the organization's third annual convention at U.C.L.A.

◆ A video-tape recording of "Border Raid" by **Edwin Gerschefski**, head of the University of Georgia's music department, was accepted by British Consul-General T. C. Sharman for presentation to Queen Elizabeth at ceremonies in late August.

The work consists of the setting to music of an article which appeared in *Time* magazine describing a visit of a



Chertok

British destroyer, under command of the Duke of Edinburgh, to a port in Eire.

◆ **Gene Gutché** is completing two works, commissioned by Minnesota area musical groups, for the 1967-68 season. A chamber orchestra concerto for the St. Paul Chamber Orchestra was commissioned by the St. Paul Philharmonic Society. Gutché's "Aesop Fabler" Suite (Op. 43) is being completed for the Fargo-Moorhead Symphony as a 35th anniversary commission.

◆ **Donald Jenni**, recent recipient of a Doctorate in Musical Arts degree in composition from Stanford University, has been appointed chairman of the department of theory at De Paul University, Chicago, Ill.

◆ National Educational Television has commissioned **Jose Serebrier** to compose and conduct the background music for *The Star Wagon* by Maxwell Anderson, the first of a series of plays it will present this season.

◆ **Carlos Surinach** was appointed visiting professor of music at Carnegie Tech's College of Fine Arts, Pittsburgh, Pa., for the 1966-67 school year.

◆ Following the establishment of a chair in jazz at the University of Washington, **William O. Smith** has joined the school's music faculty on a full-time basis.

◆ New York's Symphony of the New World has appointed **Hale Smith** its composer-in-residence for the new season.

◆ Under a partial fellowship awarded by the Citizen Exchange Corps, **Vally Weigl** took part in a three-week goodwill tour of the U.S.S.R. Mrs. Weigl, music therapy consultant at the M.R.C. Clinic of New York Medical College, did research in music therapy, which is in its infancy in the Soviet Union.

◆ The National Endowment for the Arts has given individual sabbatical leave grants to teachers-composers **Leslie Bassett**, **Donald Erb**, **Andrew Imbrie** and **Vladimir Ussachevsky**.

◆ "In Search of **Charles Ives**," a radio documentary concerning the life, music and writings of the American composer, was presented on the Canadian Broadcasting Corporation's *Tuesday Night* program, September 13. Repeated on CBC-FM's *Encore* series, September 18, it served as an introduction to a series of weekly programs of Ives's music heard on CBC-FM, beginning September 14.

The Ives documentary was prepared by **Murray Schafer**, composer and lecturer in music at Simon Fraser University, Burnaby, B.C., and C.B.C. producer Irving Glick. Included in the presentation were interviews and commentary by composers Aaron Copland,



British consul and Gerschefski

Elliott Carter, John Cage, Bernard Herrmann and Henry Brant. Also, conductor Leopold Stokowski, musicologists Nicolas Slonimsky and Howard Boatwright, critic Oliver Daniel, American pianist John Kirkpatrick and Ives's business partner and friend Julian Myrick took part in the program.

◆ The cultivation of musical sensitivity by the Carl Orff method—simple instruments, speech, drama, rhythmic and singing—is the subject of a pilot project now underway in Madera, Calif.

It is one of 336 new projects approved by the Federal Office of Education in its second group of grants to local schools under Title III of the Elementary and Secondary Education Act of 1965.

◆ A television profile of Healey Willan, dean of Canadian composers, has been scheduled for showing on CBC-TV as one of the hour-long programs in the network's *Telescope* series.

◆ Lucia Dlugoszewski, composer-in-residence with the Erick Hawkins Dance Company, New York City, has received a \$500 grant from the National Academy of Arts and Letters. Critic Robert Sabin says she is "one of those rare, young composers...making original and fascinating experiments."

PREMIERES

Hymn and Fuguing Tune No. 16 for String Orchestra by Henry Cowell was performed for the first time, on October 6, at Philharmonic Hall by the New York Philharmonic under Leonard Bernstein.

Programed in memory of the composer, who died last year, the work was completed shortly before his death.

"Cowell, with his strong American roots, always had been fascinated by the music of the early American composer William Billings, and wrote a long series of works in the style of Billings's 'fuguing music,'" critic Harold C. Schonberg wrote in *The New York Times*. "No. 16 . . . is in line with many of the others, with its slow hymnlike opening and its free contrapuntal treatment in the later episode. The work is sweet, diatonic, and yet has a good deal of Cowell's strong musical personality."

◆ "Songs of Walt Whitman" for chorus and orchestra by Norman Dello Joio received its first performance, at Interlochen, Mich., August 20, during the International Society for Music Education conference, which was held there.

Specially commissioned by the National Music Camp for the seventh biennial conference festival of the I.S.M.E., the work was performed by the 450-voice Festival Choir and the University Orchestra, under the direction of Maynard Klein of the University of Michigan.

Dello Joio was on hand for the performance as were delegates from 45 countries, including Dmitri Kabalevsky of Russia and Hungary's Zoltán Kodály.

◆ Bass baritone Marvin Hayes's New York-Town Hall concert on September 18 included the premiere of Miriam Gideon's song "Bells," as well as the

New York premiere of her "Mixco." ◆ Included in the New York debut program of Minneapolis Symphony cellist Edouard Blitz at Town Hall, September 30, was Gene Gutcho's Etude (Op. 42) for solo cello.

Performed for the first time, it "provided the artist with some interesting technical tricks and broken-up slow phrases," Raymond Ericson said in *The New York Times*. Blitz "has a particularly fine tone, resonant and mellow, and a quietly tasteful approach. . . ."

◆ ". . . the most imaginative piece of the evening had deft and canny scoring and lucid, spontaneous musical ideas," Howard Klein said, writing in *The New York Times*. ". . . always unorthodox in its orchestration, it was powerfully effective in all its three movements, yet never seemed to strive for effect as many contemporary works do," Collins George reported in the *Detroit Free Press* after the first American performance of Hans Werner Henze's Symphony No. 1, by the Detroit Symphony Orchestra under the direction of Sixten Ehrling. The work was included on the August 16 program of the Meadowbrook Music Festival, Rochester, Mich.

◆ "Ode to a Night Thing," a work by Teo Macero, and William O. Smith's "Elegy for Eric" were performed for the first time, during a jazz chamber concert, August 17, given at the Orkney Springs Hotel, Orkney Springs, Va. Harold Farberman conducted. The players included Harvey Estrin (saxophone), David Izenson (bass) and

Frederick Pajarak



Stout



Dello Joio, Kabalevsky and Kodály



Yannatos

Charles Perry (percussion).

◆ "Blind Men," by **Roger Reynolds**, commissioned by the Fromm Foundation, was given its premiere on August 15 during the Berkshire Music Center's Festival of Contemporary American Music.

Lawrence Rabb wrote in the *Berkshire Eagle*, "... outstanding event of the evening. Performed for the first time, it is scored for three trumpets, three trombones, tuba, percussion, piano and voices. 'Blind Men' is organized around masses of sound contrasted with well-timed periods of silence and softer moments of dialogue, often between piano and percussion. The handling of the text, which is drawn roughly from Melville, also sustains the 'massing' effects."

◆ "... brief, brilliantly scored . . . works for percussion and strings. . . . The writing was colorful and explorative," *Los Angeles Times* critic Leonard Feather reported, following the first performance of **Lalo Schiffrin's** Three Pieces for Percussion and Strings.

The Los Angeles Philharmonic Orchestra programed the three-part piece, featuring percussionist Louis Bellson,

at the Hollywood Bowl, August 11. The composer conducted.

◆ "The suite [from] the opera *Montezuma* may well become an important addition to the symphony orchestras' repertoire," reviewer Richard Morse said, writing of the world premiere of **Roger Sessions'** piece, in *The Pontiac Press*, Pontiac, Mich.

Performed by the Detroit Symphony under Sixten Ehrling at the Meadow Brook Music Festival, Rochester, Mich., August 20, this festival commission is striking for its melodic resourcefulness, *The Detroit News* critic Jay Carr noted.

He added: "The melodies . . . are complex and many-stranded and make more of an impression when viewed whole at a distance rather than close up. The suite . . . is a work of considerable power and merit. . . ."

◆ Eight Movements for Violin and Orchestra by **Alan Stout**, a member of the composition faculty at Northwestern University, was heard for the first time, August 17, at the Peninsula Music Festival, Fish Creek, Wis.

Commissioned by the festival and performed by the Festival Orchestra,

Thor Johnson conducting, and solo violinist Norman Paulu, "The eight movements are all short, ranging from one-half to three and one-half minutes in duration," Stout explained in the program notes.

"Each movement is scored differently. . . . The solo part is a lyric protagonist—never a virtuoso. It is not a thematic work although it utilizes long lines. Unity is a result of intervallic reminiscences and textures."

◆ **Duane Tatro** was on the conductor's podium when his Soliloquy for Solo Clarinet and Orchestra was given its initial performance, this summer by the Burbank (Calif.) Symphony Orchestra.

◆ The second annual concert at New York's Town Hall by composer-pianist **Cecil Taylor**, June 10, was the occasion for first performances of four Taylor works—"Unit Structure as of Now," "Enter Evening," "Wisps" and "Steps."

At this benefit recital for the New York University chapter of the Congress of Racial Equality, Taylor was supported by a group, including Eddie Gale (trumpet), James Lyons (alto saxophone), **Ken McIntyre** (alto saxophone, bass clarinet, oboe), Henry Grimes and Alan Silva (basses) and Andrew Cyrille (drums).

"There can be no question that hearing Taylor's music is a unique and often compelling experience," critic Dan Morgenstern said, writing in *Down Beat*. "I know of no other contemporary music of such immense and concentrated energy or comparable density of texture. At times, it has the force of an erupting volcano, and it is impossible to withstand its almost elemental power."

◆ Workshop readings and public performances of works by four composers, on the campus of Goucher College, Towson, Md., were made possible by a grant from the Rockefeller Foundation.

Included on May 9-15 programs were the premiere of **James Yannatos's** Fanfare and Variations, the composer conducting, and performances of **Ronald Herder's** Movements for Orchestra, the first movement of **Gerald Humel's** Flute Concerto and **Henri Lazareff's** Odes for Orchestra, all conducted by Peter Herman Adler, the orchestra's musical director.

Dance

The first original ballet by world-famous Rudolf Nureyev, *Tancredi*, to a score by **Hans Werner Henze**, had its premiere on May 20 at the Vienna Opera House. "One of the wildest, strangest ballets of our time," Walter Sullivan said in *The New York Times*. "... it is a nightmare—at times a realistic one. Sets, music and dancing combine to produce an effect that some will find fascinating and others hard to take. . . .

"It was an occasion for elegant applause in the boxes and almost endless cheers from the standees."

The score is a revised version of Henze's *Pas d'Action*, written for Victor Gsovsky and the Munich Opera Ballet.

◆ During Ballet Week of Cologne's Municipal Stages, presented this summer, the Cologne Ballet performed Todd Bolender's *Kontraste*, set to music by **B. A. Zimmerman**, published by Schott/AMP.

◆ Presented as part of Marvin Gordon's "Ballet Concepts" program at New York's Theater Four in August was *A View From a Ghetto*, choreographed by Louis Johnson, performed by the Johnson Dancers to music by **Gil Evans**.

Johnson "made a distinctive choice of music in highly cultivated jazz by Gil Evans," Clive Barnes noted in *The New York Times*. "Mr. Johnson's choreography, his images and his characterizations owe something to those old masters of jazz dance, Talley

Beatty and Anna Sokolow. Yet Mr. Johnson uses those flicking fingers, alienated stares and sinuously flurried movements with rare authority, and his dances, often following the separate lines in the jazz score, proved gently musical."

A View From a Ghetto also was performed in August by the Haryou Dancers during the Harkness Dance Festival at the Delacorte Theater at New York's Central Park.

◆ "The outstanding feature of the program given by Les Grands Ballets Canadiens last night in the Grande Salle of the Place des Arts was Fernand Nault's *Gehenna*, a new ballet in modern idiom set to an original score by **Alvin Etler**," Sydney Johnson wrote in *The Montreal Star* of the work's premiere late last year. "... there was nothing old-fashioned about either the choreography or the music to which it was set and the idiom which it ingeniously reflected," Mr. Johnson added.

"... an extremely captivating work, well done and magnificently presented," said the reviewer for *La Presse*, Montreal.

◆ Unusual and varied fare was provided during the Jacob's Pillow Dance Festival, a 10-week affair presented by Ted Shawn at Lee, Mass., beginning June 23. A number of well-known dancers and companies participated.

Among the many works programed were Norman Walker's *Clear Songs After Rain*, performed by dancers from the New York City High School of Performing Arts to music by **Lou Har-**

Jack Mitchell



Ward-Steinman's "These Three"

ison; the William Carter version of **Carl Orff's** *Carmina Burana*, presented by the First Chamber Dance Quartet; the Norman Walker company's interpretation of the Orff cantata "Trionfo di Afrodite," and *Bagatelles*, a James Clouser creation, danced by Clouser and Christine Hennessy to music by **Alexander Tcherepnin**.

◆ "America's dance of social comment has come back to us full force. It has returned in the form of a new ballet, *These Three*, choreographed by Eugene Loring [original music by **David Ward-Steinman**]," Walter Terry wrote in the *New York World Journal Tribune*, following the September 13 premiere of the work by the City Center Joffrey Ballet.

"The force of Loring's *These Three*," Terry concluded, "lies in the fact that the choreographic treatment incorporates all forms of dance (ballet, modern, jazz, gesture) and that its viewpoint is universal rather than provincial; of the essence (and the essential) rather than the literal. *These Three* is in the finest tradition of the dance of social comment. We have, as we should, many great ballets predicated upon the premise 'let me entertain you.' Eugene Loring is reminding us that one of the functions of the artist of the dance is—'let me disturb you.'"

◆ Aurel von Milloss's farewell to Vienna and the Vienna State Opera Ballet, prior to his departure to Rome, was a new ballet presented at a Jeunesses Musicales concert, choreographed to **Ernst Krenek's** "Alpbach Quintett," originally created in 1962.

Nureyev in "*Tancredi*": music by Henze

Stefan Odry



Theater

CURRENT

Critics applauded the September 21 opening of *A Hand Is on the Gate* at New York's

Longacre Theater. An evening of poetry and folk music, it was presented by a cast of eight, including **Leon Bibb**, Roscoe Lee Browne, Gloria Foster, Moses Gunn, Ellen Holly, James Earl Jones, Josephine Premice and Cicely Tyson. The music was arranged by **Bill Lee** and **Stuart Scharf**. Some of the music is by Bibb and **Alan Lomax**.

Delving into Negro folklore, past and present, via poetry and music, the offering provided "a moving and beautiful evening of stirring lyric grandeur," Richard Watts Jr., *New York Post* reviewer, commented.

"Most worthy first offering of the new season," C.B.S. critic Lee Jordan added. "Aside from being a most entertaining show it is a great contribution to interracial understanding."

◆ *Oliver!* the **Lionel Bart** musical version of the Charles Dickens novel *Oliver Twist*, closed on September 10 after 2,618 performances, the longest-run musical in London history.

After a preliminary engagement where critical reception was mixed and might have resulted in the show closing, it opened in the West End and was an instant hit.

A dozen *Olivers* and *Artful Dodgers* were used in the production and almost 800 boys were employed in London and 1,500 abroad.

Fagin used up six beards and mustaches during the six-year run, the music sheets had to be replaced 15 times, the drum skins in the orchestra pit had to be replaced three times and a fantastic amount of bread, sausages and ham was eaten on stage.

◆ The New Dramatists Committee in conjunction with BMI held a series of weekly seminars, beginning September 21, at the New Dramatists Theater in New York City. The series was initiated to encourage authors to write for the musical theater. **Lehman Engel** served as lecturer, explaining the differences between playwriting and libretto writing.

FUTURES

Voice From Another Season, a musical with book and lyrics by **Mladin Zarubica** and score

by **Nelson Riddle**, is slated for Broadway this season. The show marks Riddle's first Broadway musical chore.

◆ A new **Bill Baird** marionette revue titled *People Is the Thing That the World Is Fullest Of*, with music, lyrics and sketches by leading theater writers, including **Jerry Bock** and **Sheldon Harnick**, opens at the Baird Theater, in New York's Greenwich Village, November 17. **Burt Shevelove** is the director of the Arthur Cantor production.

◆ **Leonard Sillman's** *New Faces of '66*, for which **Michael McWhinney** and **Jerry Powell** created material, played 10 weeks along the summer circuit in preparation for a Broadway opening this season.

"As with previous Sillman ventures . . . the appeal lies in [the revue's] quick shifts, witty ideas and fresh faces," *Variety* said.

◆ *Hillfire*, a musical concerning events leading up to the San Francisco fire early in this century, is slated to bow on Broadway before the new year. **Jerry Goldsmith**, a composer best known for his TV and motion picture work, wrote the music. **Ernie Sheldon** will write the lyrics.

◆ *Love and Other Games*, a musical by **Norman Sachs** (music), **Mel Mandel** (lyrics) and **Ronald Alexander** (book), goes into rehearsal under the direction of **Arthur Storch** in mid-November. The show is slated to begin an out-of-town tour, January 15, in preparation for an April opening.

Vivian Leigh, who made her musical comedy debut in *Tovarich* in 1963, will play the starring role of a divorcee who falls in love with an Irish diplomat. **David Black** is the musical's producer. ◆ Music for the Lincoln Center Repertory Company's production of **Garcia Lorca's** *Yerma* has been composed by **Stanley Silverman**.

Silverman also has been assigned the creation of incidental music for the company's revival of *Galileo*. The presentation of the Brecht drama, as adapted by the late **Charles Laughton**, is slated for a seven-week run in the spring with **Rod Steiger** starring.

◆ *Cabaret*, the new **Fred Ebb-John Kander** show, based on the John Van Druten play *I Am a Camera*, adapted from **Christopher Isherwood's** *Berlin Stories*, opened in Boston on October 10, prior to New York previews and a November 20 opening. **Jill Haworth**, **Bert Convy**, **Lotte Lenya** and **Jack Gilford** are starred in the **Harold Prince** production.

◆ *Post Office*, a musical scheduled to open on Broadway in March, 1967, will have music and lyrics by **Michael Brown**, who is well known for his imaginative industrial shows.

Based on *My Appointed Round: 929 Days as Postmaster General*, a book by former Postmaster General **J. Edward Day**, it will be freely adapted by **William Brown**.

Day's book recalls incidents that occurred during his tenure and gives behind-the-scenes accounts of official and unofficial Washington.

"A Hand Is on the Gate" company

Bert Andrews





The Mama's and the Papa's



Bo Diddley

In the Press

"It is evident that [Edgard] Varèse is the man who solved in music the generic problem of the 20th-century arts, the problem of creating a new idiom by creating new materials," Jacques Barzun wrote in the spring issue of *Columbia University Forum*. "The half millennium of high art since the Renaissance," he continued, "has exploited its characteristic means to the utmost. . . . What we need now is not new technical tricks or new variations on old themes . . . but a new substance and its appropriate new feelings. In contemporary music, Varèse provided the first viable answer to this historic demand."

In his article "To Praise Varèse," Barzun gathered comment concerning the late composer.

Romain Rolland wrote in 1909 to Richard Strauss about the young Varèse: "He has great talent. . . . He possesses what I believe you love as much as I do and what is so rare today—I mean life."

♦ "The explosion of the Mama's and the Papa's on the pop music scene has been this year's phenomenon," *Song Hits Magazine* reported in its October issue. "In sound, range of material and appearance, the Mama's and the Papa's have shattered all the rules of the recording industry."

"They sing folk songs . . . they do ballads . . . they deliver a hard-driving rock . . . and they have an ability to take standards and make you wonder whether you've heard the songs before."

Their sound is distinctive, adaptable to almost every music medium and yet always recognizable as being that of the Mama's and the Papa's."

Like many other contemporary pop groups, the Mama's and the Papa's tend to perform and record material written by members of the unit. John Phillips, acknowledged leader of the Mama's and the Papa's and its spokesman, is responsible for the three most popular songs in the group's repertoire—"California Dreamin'," "Monday, Monday" and "I Saw Her Again." The other Mama's and Papa's are Michelle Phillips, Dennis Doherty and Cass Elliott.

"There are two places that figure large in the development of the Mama's and the Papa's," Susan Szekely said, writing in the *New York Post*. "One was John's 'palace in the slums,' a fantastic apartment on the Lower East Side adorned with chandeliers, Italian window glass and oriental rugs. [That is where the group was formed.]

"The other important scene was a house in the Virgin Islands where everyone connected with the group lived for three months last year."

" . . . it was in that house that many of the ideas for harmonies that were to create the distinctive Mama's and Papa's sound were developed."

♦ "If there ever is such a thing as 'folk-rhythm-and-blues,' Little Stevie Wonder will be in the vanguard," Susan Szekely said in her syndicated *New York Post* column recently. She traced the career of the young composer, now 16.

Quoting Stevie on the Beatles, he admires "their writing ability," and on James Brown, "The cat's fantastic, he definitely is the king of rhythm and blues."

♦ Profiled by Ralph J. Gleason, Bo Diddley said, "Influences? Louis Jordan was one of my influences. But for my reason for playing guitar—John Lee Hooker and Muddy Waters. I've always been an admirer of Muddy Waters. Him and John Lee Hooker and Little Walter [Jacobs]. . . .

"We all owe a debt to the Beatles. They gave the business a shot in the arm. America was looking for something new and they started playing rhythm and blues with country and western rhythm and changes. It had to come from over there first for American kids to listen to it."

♦ "For vitality, breadth, depth of repertoire and whiplike emotional impact, there has never been anyone quite like Leadbelly," Nat Hentoff said in the October issue of *HiFi/Stereo Review*, commenting on Huddie Ledbetter's Library of Congress recordings.

"Leadbelly found music in sources as many and diversified as his life experiences." Represented in the record set are "rural square dances and reels, songs from barrelhouse taverns . . . prison laments . . . spirituals, blues, ballads and topical songs. . . . Certainly the legend of Leadbelly will grow, but this set . . . will make it possible to remember the explosive actuality of the man and his music."

♦ Jay and the Americans have proven



Jay and the Americans

that versatility can bring success. "Appearing on the pop music scene in 1961," Diane Klecka wrote in the July issue of *Hit Parader*, "the boys' recordings have been separate and distinct in musical composition."

The group consists of **Kenny Vance**, **Howie Kane**, **Sandy Deane**, **Marty Sanders** and **Jay Black**.

"*Hit Parader* asked Jay why the group constantly changed the pace of their songs."

"... we want to give the public more than just a simple, 'catchy' tune," he replied. "We carefully choose our songs so that they are right for us. We know the type of material we can successfully sing."

"Versatility is important for success. A group has an obligation to present its best to the public at all times and this cannot be done by merely repeating past successes. The public becomes bored with repeatedly hearing the same basic tune. To be honest, we, as performers, would also become bored singing in the same manner."

♦ "The Shadows of Knight are all from Chicago's Northwest suburbs. They have broken all records for becoming popular in no time flat," says *Song Hits Magazine's* July issue.

"The wall of screams that greet their performances still fascinate the guys. **Jim Sohns**, lead singer, likes the girls who shout their approval. Rhythm guitarist **Jerry McGeorge** is still a little terrified of the fans."

"Singer **Jim Sohns**, 19, is also a lyric writer. . . . Bassist **Warren Rogers**, 18, is the group's perfectionist who enjoys tinkering with electronics equipment in his basement."

Besides Sohns, McGeorge and Rogers, the group includes drummer **Tom Schiffour** and lead guitarist **Joe Kelley**.

♦ "Now in the summer of 1966 two artists who have been on the scene for a few years will be releasing their first recordings which promise to be the first significant contributions to the musical scene in a long time," Phil Ochs wrote in a recent "Speak Out" column in *The Village Voice* (New York City). "First . . . **Tim Hardin**, considered by many to be the finest white blues singer in the country. Second, **David Blue** . . . has improved so much in the last year that he easily surpasses the great majority of his better known contemporaries. . . .

"Hardin can take the rhythm and blues idiom and handle its guttural intonations without any unnatural strain on his voice, which at the same time has enough depth and feeling to simulate the sweet lyrical sound of a stringed instrument. His vocal attack is always to the point, and his off-beat syncopation is enough to keep the most blasé listener continually interested. . . . If such a form as folk-rock does exist, the nuances and phrasing qualities of his voice easily make him the master interpreter. . . .

"David Blue has been prowling the streets of New York for some years now, caustically attacking almost anyone who stepped on a stage or put out a record. Now on his own sides, which should be but aren't titled 'Blue's Revenge,' he shows he has created a fantastic wealth of new material. . . . the unmistakable pulse of a strong original writer and stylist. . . .



Chandler

"These two . . . are certain to have a major impact on a great many singers and writers, and they stand as two striking examples of the kind of value that can emerge from artists following themselves rather than following the market."

♦ "Few teen-age singers have burst upon the musical scene more dramatically than **Chris Montez**," *Song Hits Magazine* stated recently. "His first recording was an instant smash and his second . . . hit the top-selling lists all over the world and earned him a silver record in England. . . .

"For as far back as he can remember, Chris wanted to be a recording artist. His brothers taught him to play the guitar . . . and Chris began writing songs and singing them when he was 14. His first audiences were his family and friends, but in May of 1960 Chris recorded 'She's My Rocking Baby' and his career was launched. . . .

"In 1962, he was a member of the **Dick Clark** caravan and later that same year toured the country with **Sam Cooke**. . . .

"As capable a songwriter as he is a singer, Chris recorded several of his own numbers. . . . Now . . . Chris is again writing and has the distinction of writing one of the songs on the latest **Tijuana Brass** LP. . . . entitled 'Cinco de Mayo.' Chris's latest single release, on the other hand, was arranged by **Herb Alpert** and is titled 'Call Me.'"

In a *Melody Maker* profile, Chris said: "Herb Alpert really introduced me to my present style. He has been my teacher and coach as well as producer. Herb is a great man to work with. . . ."



The Changin' Times



Rawls



The Association

The young Californian recalled his high school days in Los Angeles when, he said, "I knew **Brian Wilson**, his brothers, **Carl** and **Dennis**, and **Mike Love** of the **Beach Boys** all through school.

"We were good buddies and I often would go over to Brian's house after school and we'd fool around with guitars and songs."

♦ In the August issue of *Cavalier*, Arthur Steuer presented a lengthy sketch of **Len Chandler**. Of the young musician and poet he said, "His songs are literal personal anthems; all of them together constitute his autobiography. The melody is sugar coating on a pill of message, and his performance, vocally vibrant, intensely intimate, electrically accompanied on an unamplified guitar, is but a draft of fresh water to wash it down."

In the June issue of *HiFi/Stereo Review*, Nat Hentoff said, "There are urban folk singers who try to pretend they were born in a Mississippi shack. There are others who confuse pamphleteering with music. But we are also beginning to hear singers-composers who write out of their own experiences and who perform as themselves. A vigorous addition to the last group is **Len Chandler**. . . .

"Chandler's background, in view of his present commitment to the Negro folk heritage, reveals the complexity of cross-acculturation in contemporary America. . . .

"Most of [Chandler's] songs . . . are the products of a superb ear for varied idiomatic speech, edited into stories of real power and poignancy. . . ."

♦ "Nothing—absolutely nothing—some-

one once said, is more certain than change itself. Now, two successful songwriters have turned singers . . . to prove the point once more. They are —appropriately enough—the *Changin' Times*," *Song Hits Magazine* said recently.

"The *Changin' Times*'s first hit—'Pied Piper'—resulted from just such a fast-paced change on the part of the talented pair, individually known as **Steve Duboff** and **Artie Kornfeld**.

"The two songwriters had just completed a recording session with the Philips Records artist **Jeremiah**. They had contracted for a certain amount of recording time at the studio and finished ahead of schedule. So, the . . . team did a quick change of role and turned singers for the moment. . . . The spur-of-the-moment decision to do a recording brought a hit record."

♦ "**Lou Rawls** is a bantam with a powerful voice, a three-octave range, phrasing which has been compared with **Sinatra's** and vocal control so precise that he can reach a falsetto on pitch, then slide abruptly back down to a low note and hit it resonantly on the nose," wrote *Life* assistant editor **Kenneth Gouldthorpe** recently.

"He generates vibrations in his audience that bounce right back off him and the result is an exciting sense of presence, of something going on. . . .

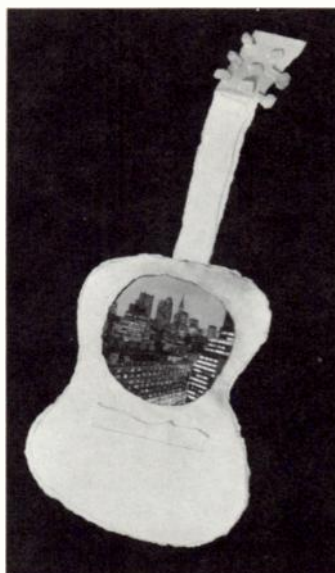
"At base, **Rawls** is a rhythm-and-blues singer whose strong gospel overtones hark back to boyhood training in a Chicago church choir and to years on the road with a spiritual vocal group. His powerful delivery suggests a basso-profundo physique but in fact he is a slightly built man who served as a

paratrooper. . . . There is a chasm between rhythm and blues and pop singing which few artists seem able to bridge—**Ray Charles** has done so, as have **Ella Fitzgerald** and **Sarah Vaughan**. If you have any doubts about **Rawls's** right to membership in that elite club, just listen to what he does with an old blues like 'St. James Infirmary': same melody, same words, but somehow he lifts it out of its hallowed Dixieland setting and dresses it up into a sound that is totally contemporary and swinging."

♦ "The *Association* . . . tagged by numerous deejays as innovators of the 'new American sound,' was formed in February, 1965, by six young musicians who became associated through a common 'musical osmosis,'" the September issue of *Song Hits Magazine* says. "The result—the *Association*—is composed of **Gary Alexander** . . . **Ted Bluechel** . . . **Brian Cole** . . . **Russ Giguere** . . . **Terry Kirkman** . . . and **Jim Yester**. . . .

"Of the *Association's* act, **Dale Olson** of *Variety* says, 'Association has limitless potential in a strong format that has been so deftly designed, so carefully written and so handsomely organized it seems a sure hit. To describe them, one must consider the elements of folk, rock, jazz and straight musicianship in a complementary design to put a new edge on modern musical presentation.'

"The *Los Angeles Times* says, 'The *Association*, a sextet of unusual originality and talent, is trying to work its way into the popular folk-rock bag . . . but their versatility doesn't seem to fit into such a limited genre.' "



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Roger Miller
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Hank Cochran
Pamper Music, Inc.

IF I TALK TO HIM

Dolores Edgin
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Vector Music

IT'S ALL OVER

Harlan Howard
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Wilderness Music Publishing Co., Inc.

I'VE BEEN A LONG TIME LEAVING

Roger Miller
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THE LAST WORD IN

LONESOME IS ME

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Tree Publishing Co., Inc.

LIVING IN A HOUSE FULL OF LOVE

Glenn Sutton
Billy Sherrill
Al Gallico Music Corporation

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Larry Kingston
Window Music Publishers
Mayhew Music

MAKE THE WORLD GO AWAY

Hank Cochran
Pamper Music, Inc.

MAY THE BIRD OF PARADISE FLY UP YOUR NOSE

Neal Merritt
Central Songs, Inc.

NOBODY BUT A FOOL

Bill Anderson
Stallion Music, Inc.

THE ONE ON THE LEFT IS ON THE RIGHT

Jack Clement
Jack Music, Inc.

ONLY YOU (CAN BREAK MY HEART)

Buck Owens
Blue Book

PUT IT OFF UNTIL TOMORROW

Dolly Parton
B. E. Owens
Combine Music Corp.

SNOWFLAKE

Ned Miller
Open Road Music, Inc.
Rondo Music

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Bob Hicks
Sure-Fire Music Company, Inc.

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