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THE MANY WORLDS OF MUSIC
FEBRUARY ISSUE 1967



"A MAN FOR ALL SEASONS": ONE OF BMI'S BEST FOR ALL YEARS

Columbia Pictures



THE MANY WORLDS OF MUSIC • FEBRUARY ISSUE 1967



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BMI: THE MANY WORLDS OF MUSIC, a recapitulation of information, is prepared regularly by the BMI Public Relations Department, 589 Fifth Avenue, New York, N.Y. 10017; Russell Sanjek, vice president. Staff writers: Burt Korall, Howard Colson; Joan Deindorfer and Joyce Schwartz, editorial assistants. Design and production by Lou Sardella. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source. © 1967 by Broadcast Music, Inc.

Concert Music

IN THE NEWS The recently organized International Alban Berg Society has named Luigi Dallapiccola, Ernst

Krenek, Gian Francesco Malipiero, Darius Milhaud and Roger Sessions to its advisory board.

◆ **John Beckwith**, composer, broadcaster, writer, associate professor on the music faculty at the University of Toronto, provides the commentary on a C.B.C. series of radio programs concerned with the music, life and times of Frederic Chopin.

◆ During December, WPLN, the educational station of the Public Library of Nashville and Davidson County, Tenn., featured the music of **Henry Cowell**, broadcasting all available recordings of his works, including the world premiere performance of his Symphony No. 19 by the Nashville Symphony Orchestra. As part of this special programing, a number of composers discussed Cowell's work and his contribution to contemporary music. Prior to the broadcast of Symphony No. 19, Willis Page, conductor of the Nashville Symphony Orchestra, discussed the composition and his relationship with the composer, who had worked with him in interpreting this, the last of his completed works.

◆ The text of lectures by **Earle Brown** is included in the 10th volume in the series *Darmstadt Essays on New Music*. Published by B. Schott's Söhne of Mainz, Germany, the book is entitled *Form in New Music* and was edited by Ernst Thomas, the director of the Darmstadt (Germany) International Music Institute.

◆ The University of Kentucky has commissioned **Norman Dello Joio** to compose a work for chorus and orchestra for its first Festival of the Arts, which will be held in April.

◆ To celebrate the tercentenary of missionary-explorer Father Marquette in 1968, **Roy Harris** has been engaged to compose a symphony. It will be the composer's 11th and is to be conceived as "a musical portrait" of the cleric.

Following its spring world premiere by the Milwaukee Symphony, the work will be played by the Detroit Symphony and by ensembles in other areas reached by the noted explorer.

◆ The Hopkins Center at Dartmouth College, Hanover, N.H., has announced that German composer **Hans Werner Henze** will visit the center during its summer session. He will lecture, conduct and supervise performances of his works while on campus.

The eight-week summer session also will be highlighted by the world premieres of orchestral and chamber works commissioned by the center. Among the composers commissioned to create new works are **Boris Blacher**, **Gian Francesco Malipiero**, **Goffredo Petrassi** and **Walter Piston**.

◆ **Henri Lazarof's** composition "Structures Sonores" recently won the International Prize presented by the city of Milan, Italy.

◆ **Harry Partch**, composer and designer of musical instruments, was awarded the 1966 Nealie Sullivan award of \$1,000 by the San Francisco Art Institute. He is the eighth artist—and the first musician—to win the award which was established in 1958 through a bequest of the late Adaline Kent Howard, San Francisco sculptor.

◆ **Karlheinz Stockhausen**, the German composer who currently holds the Regent's professorship at the University of California, Davis, opened the season's "Encounters" series at the Pasadena (Calif.) Art Museum.

He made two appearances on the evening of December 11 and discussed his music. By way of example, the first presentation included tape recordings of his "Mikrophonie" I and II. Stockhausen's second appearance featured on film his compositions "Telemusik" and "Momente" for soloists, chorus and orchestra.

Also in December, Stockhausen gave an illustrated lecture at Pomona (Calif.) College, and Leonard Stein performed his Piano Pieces Nos. 1, 5, 8 and 9 at the Los Angeles County Museum of Art.

◆ **Alban Berg: Letters to His Wife**, a collection of 560 letters, cards, notes and drawings sent by the composer to his wife, has been published by Langen-Müller Publishers of Munich. The book was edited by Helene Berg, the composer's wife.

"... gives a most valuable and informative insight into his life and thought," *Cultural News From Germany* said. "It contains many descrip-



Eddie Y. Frank/The Rockefeller Foundation

Amram

tions of the development of modern music in the early decades of the 20th century and especially on the developments in his own music and life."

New York was introduced to **David Amram's** "Autobiography for Strings" on December

PREMIERES 11. The National Symphony Orchestra of Washington, D.C., Howard Mitchell conducting, programed the work at an afternoon concert in its Philharmonic Hall series.

A few days earlier at Constitution Hall in the nation's capital, the National Symphony performed this one-movement effort, built on the sonata allegro form, and the composer's "King Lear Variations."

"Yesterday seems to have been the first time a major orchestra has played his music despite his growing reputation. . . . It should not be the last," *The (Washington, D.C.) Evening Star's* Irving Lowens declared.

"From the evidence of the 1961 'Autobiography for Strings' and the 1965 'King Lear Variations,' Amram writes in a highly melodic, rather conservative idiom with considerable immediacy of appeal," he continued. "He is not afraid of a tune. . . . He likes bittersweet, open-sounding harmonies, and he has a distinct flair for dynamic yet simple rhythms."

Paul Hume, *The Washington Post* critic, added: "Amram . . . is a kind of

pseudo-primitive. He does not become deeply involved with complex systems, though neither score was in any sense naive or lacking in imagination. He explores in considerable depth the various tonal resources of the choirs of instruments, and in the more recent work, moves freely in the current styles of exotic sounds of the percussion family."

◆ The Canadian Broadcasting Corporation presented the premiere of part two of "Canada Dash, Canada Dot," December 27, on *CBC Tuesday Night*. A three-part Centennial entertainment, commissioned by the C.B.C., its creators are composer **John Beckwith** and poet **James Reaney**.

Part one, performed a year ago, was in the form of a kaleidoscopic trans-Canada trip, from Newfoundland to the Pacific. Part two, titled "The Line Up and Down," "evokes an imaginary voyage up Toronto's Yonge Street, which is also a voyage from the present into the past, so that present-day downtown sights and sounds, such as banks, department stores and go-go taverns, are transformed gradually into pioneer farms," Beckwith explained. "Much of the later part of the work concerns the early 19th-century settlement of the Children of Peace sect at Sharon, about 35 miles northeast of Toronto. Reaney quotes contemporary accounts of the life of the sect's leader, Davis Willson, and some of the principal poems from his hymn books; and I have drawn on tunes of the period found on the ancient barrel-organ . . . in their remarkable Temple, which is now a museum. The theme of 'The Line Up and Down' is how creative arts, such as singing, instrumental music, hymn-poetry and symbolic temple-building, can enrich the lives of ordinary people as much today as they did in the past, though probably not in the same way."

"The Line Up and Down" featured narrators Arch McDonnell and Noni Griffin, contralto Patricia Rideout, singer John van Evera and an instrumental group, including the composer, playing piano, organ, harmonium and celeste.

All three parts of "Canada Dash, Canada Dot" will be performed some time in 1967.

◆ The first New York performance of **Henry Cowell's** "A Thanksgiving

Psalm," with text from the Dead Sea Scrolls, was included in the December 18 concert given by the American Symphony Orchestra and the Schola Cantorum at Carnegie Hall.

"The Cowell used a male chorus from the Schola Cantorum and modified and commented on the text with unobtrusively brilliant orchestral scoring," Theodore Strongin said, writing in *The New York Times*. "A Thanksgiving Psalm' is a modest, eloquent statement, and as often with the late composer, familiar materials were used in an angular way that completely renewed them."

The concert, as a whole, was described by the *New York World Journal Tribune's* Miles Kastendieck "as much a voyage of discovery as a list of unconventional works." Also performed were **Charles Ives's** "Robert Browning Overture," which Stokowski introduced a decade ago, and **Ottorino Respighi's** "Adoration of the Magi."

◆ Antiphonal Fantasy on a Theme of Vincenzo Albrici for Organ, Strings and Brass, a work by **Norman Dello Joio**, commissioned by the Austin Organ Company, had its first performance, December 12.

The featured work in a concert by the Tulsa Philharmonic Orchestra at the Tulsa Municipal Theater, it was conducted by Franco Autori. The soloist was noted concert organist **Richard Ellsasser**.

"... a tremendous work, combining

varied elements into a thoroughly harmonious whole and ending on a jubilant note," the *Tulsa Daily World* said. "No new work ever played by the Tulsa Philharmonic Orchestra has been so warmly received. The composer, who was present at the concert, acknowledged the enthusiasm of the audience and apparently was well pleased with the performance."

The Tulsa Tribune's reviewer declared it was "an exciting piece, and a brutally difficult one for the brass section. The Philharmonic's brasses . . . did themselves proud. They gave the fanfares the authority needed, and the strings were excellent in the more serene moments. Guest organist **Richard Ellsasser** handled the organ coloring beautifully."

◆ A December 13 concert marked the inauguration of the 10th anniversary season of the Clarion Concerts at New York's Town Hall. Included in the program was the first American performance of **Peter Racine Fricker's** Litany for Double String Orchestra, published in the United States by Schott/AMP.

Described by *The New York Times* reviewer **Robert Sherman** as a work which had "its affecting moments," it was one of five compositions performed under the direction of **Newell Jenkins**, guiding light of the Clarion Concerts.

Henry Cowell's Ensemble for String Orchestra was programed in the composer's memory. It successfully

continued on next page



Fricker

Mayhew Photographers



Lewis at Cincinnati premiere



A "young group of crack musicians"

exploited ever-changing sonorities, Sherman added. "Ensemble uses tone clusters and thick string writing generally to build climaxes of powerful intensity."

◆ The Modern Jazz Quartet — John Lewis, Milt Jackson, Percy Heath and Connie Kay — made a by-popular-request return guest appearance with the Cincinnati Symphony Orchestra, December 9. The program at Cincinnati's Music Hall, conducted by Max Rudolf, was played to a sold-out house that "liked every vibrant, swingy, sonorous minute of it," Henry S. Humphreys reported, writing in *The Cincinnati Enquirer*. "They showed it, too, by vociferous and prolonged applause."

Two works were performed for the first time—Yugoslavian composer Miljenko Prohaska's Concertino for Jazz Quartet and Strings (published by MJQ Music, Inc.) and John Lewis's Jazz Ostinato, a development of a theme from the composer's incidental music for the William Inge play *Natural Affection*.

"... pleasant listening, and replete with displays of virtuosity for two members of the quartet—Milt Jackson, vibraphonist, and Connie Kay, drums," Humphreys said of the Prohaska piece. The critic found the Lewis composition "rewarding . . . hypnotic, deftly put together and scored."

The Cincinnati Orchestra and the M.J.Q. also combined in the performance of William O. Smith's "Interplay" and Lewis's "Spiritual."

◆ Two premieres highlighted the December 15 performance of the Manhattan School of Music Brass and Percussion Ensembles at New York's

Solomon R. Guggenheim Museum.

Conducted by Paul Price, the "young group of crack musicians," Howard Klein of *The New York Times* reported, "hammered and roared through a contemporary program. . . ."

Of the premieres, Klein said, "Donald Lybbert's six-minute 'Praeludium for Brass and Percussion' had . . . four brass players onstage answered by two in a balcony. . . . Charles Dodge's Piece for Two Pianos, Percussion and Trombones was theoretically interesting. . . . During its six minutes, each group of instruments held forth independently."

Included in the program was "Labyrinth No. 3" by Lou Harrison.

◆ Jean Martinon, music director of the Chicago Symphony Orchestra, conducted the first European performance of his Symphony No. 4, "Altitudes," on December 8 in Strasbourg, France. The work was programed by the Orchestre du Theatre Municipal.

The composer-conductor was commissioned by the Chicago Symphony Orchestra Association to write this work for the special 75th anniversary concerts by the orchestra on December 30 and 31, 1965. Martinon was on the podium during both concerts.

◆ "Song Without Name or Words, III" by José Serebrier was performed for the first time on January 10 at Pease Auditorium of Eastern Michigan University, Ypsilanti, Mich., by the University Madrigal Singers, Emily Lowe, conductor. The composer is a member of the school's music faculty.

◆ The first performance of Roger Sessions' Symphony No. 6, in its entirety, was included in the November 19 pro-

gram of the New Jersey Symphony Orchestra at Symphony Hall, Newark. Kenneth Schermerhorn conducted.

Early in 1966, the same forces played two movements of the work. Theodore Strongin, *The New York Times* critic, felt, "The two movements are an unqualified success. Dashing, bracing, almost always at high tension, complex but always extremely clear."

James Felton, reviewing the complete work for Philadelphia's *The Evening Bulletin*, said: "... the mark of his superb craftsmanship is stamped on every measure. . . . It [the work] seethes with the same taut, restless energy. It has the same concentration of thought. It speaks the same language of accumulated wisdom and passion. . . ."

"Roger Sessions is one composer who still remains within the grand tradition of symphonic writing who still has something vital and arresting to say," Felton concluded. "For the commission of his Sixth Symphony, we have the New Jersey Symphony Orchestra and the State of New Jersey to thank, and we do that gladly."

◆ The world premiere of "Evocations," a four-part song cycle by Canadian composer Harry Somers, sung by contralto Patricia Rideout, with the composer at the piano, was presented on the Canadian Broadcasting Corporation's radio network on January 26.

Harry Somers wrote both the words and music for "Evocations." "When the C.B.C. asked me to write a song cycle I had been hunting for some interesting texts for a long time, without success, so I decided to write my own,"



Music by Lybbert, Dodge and Harrison

DeWayne Dalrymple

he reports. "I jotted down words that meant something to me and lent themselves well to the voice, and the music was generated by the ideas they evoked. The first song is stimulated by a loon cry. The words of the second build brilliant images. The third begins with a reminder of days spinning swiftly by. The fourth recalls the moods of winter. I've allowed the singer a good deal of freedom—the very last part is pure vowel singing; and I've let the pianist improvise, using percussion sticks on the piano's inside ribs. I forgot to bring the sticks when we recorded the concert, so I used my knuckles."

Currently, Somers adds, he is "working like mad" on an opera based on the life of Louis Riel, a figure in Canadian history of the last century. The libretto is by Mavor Moore. When he finishes that opera, Somers plunges immediately into another, with libretto by William Kilbourn, based on Kilbourn's book about William Lyon Mackenzie.

♦ "... most successful in passages where concentrated bits of sound set other bits in motion and pretty soon a whole organism appeared," Theodore Strongin noted, writing in *The New York Times* of "Variations for Nine Players" (1964-65) by Charles Whittenberg.

The piece was given its first New York performance, December 15, at Carnegie Recital Hall by the Contemporary Chamber Ensemble. The resident group at Rutgers also programmed Aldo Clementi's "Ideogrammi No. 1" (1959), Olivier Messiaen's "Oiseaux

Exotiques" (1955-56) and Edgard Varèse's "Offrandes" (1921).

♦ Everywhere in Canada as the New Year began bells rang in a year of centennial celebration and the anticipation of Expo '67, a \$500-million world's fair in Montreal.

Through the year, a gas flame rising from water will burn night and day in front of the Parliament Buildings in Ottawa, surrounded by bronze coats-of-arms of the 10 provinces and the North West Territories. It was lit by Prime Minister Lester B. Pearson in a special ceremony on New Year's Eve which was carried live on radio and television. The ceremony began with

a specially filmed address to Canadians by Queen Elizabeth.

A special feature of the occasion was the first public performance of the Centennial Anthem by Healey Willan, with English words by John Glassco and French words by Robert Choquette. It was sung by a 250-voice Centennial Choir, directed by Nicholas Goldschmidt, and accompanied by Dominion Carillonneur Robert Donnel at the carillon in the Peace Tower.

During the ceremony the mayors and reeves of Canada lighted individual torches from the big flame and carried these fires of friendship back to their own municipalities.

United Press International photo



Lighting of the flame—Ottawa, 1967



John Barry

BY BOB MUSEL

The trumpet player in the dance band stepped forward for his first solo—and got stage fright. End of career? As a soloist, yes. But John Barry rose phoenixlike from the disaster to become one of the most successful composers of film music in our times.

How did he do it? (Which is what other composers, years of study in schools and conservatories behind them, keep asking themselves.) Well, the truth is here revealed: he signed the coupon and sent away for a correspondence course in arranging.

Barry is a slender, attractive character, fashionably young (33), who can be seen whizzing around London in a fast sports car with a beautiful girl at his side. The girl is Jane Birkin, his wife and one of the stars of his first stage musical, *Passion Flower Hotel*.

He has just completed the score of his second stage effort, *Brighton Rock*, which is based on one of the classic melodramas of the modern British theater.

Barry's success may be due to the

fact that he was never really subjected to the disciplines of formal musical training, though he had the good sense or good fortune to take his correspondence course from Bill Russo, who was Stan Kenton's arranger. He has a love affair going with sound, and since he has no inherited or acquired inhibitions about it he is rarely straitjacketed by convention.

Not that he thinks about it in those terms.

"I don't know what it is I've got," he says, "but I hope it sticks to me a bit."

As one of the few virtually self-taught arrangers and composers to reach the upper brackets, Barry has been responsible for the music of James Bond films, for *Born Free*, *The Wrong Box*, *The Ipcress File*, *The Knack*, *King Rat*, *The L-Shaped Room*, *The Quiller Memorandum* and many others. He wrote seven of his 20 film scores in 1965 alone, an extraordinary amount of work in this field. But it comes easy to him, and he always carries a notebook because ideas keep popping up at odd times.

Barry, who is most famous in his

native land as the man whose *Goldfinger* soundtrack dumped the Beatles from the top of the American LP charts, started his musical career as a schoolboy studying piano at York Minster in the picturesque city of York. But his French and algebra were so poor his teachers forbade him to practice till he caught up. So he got himself a trumpet.

He did his National Service (draft) with an army band in Egypt and Cyprus and took the correspondence course that changed his life. Back in Civvy Street, he tried to sell some of his melodies and arrangements and brought these to London just as the rock and roll rage was starting. "Get on the bandwagon," a publisher aptly suggested. Barry found three of his army pals and three other musicians and formed the John Barry Seven, easily one of the most musicianly groups of the period.

Barry's instrumentals for his own group brought him to the attention of film producers—one of his goals.

"The important thing for the film composer is to love films," he said. "There are some I know who don't even like films. They prefer their own music to what is happening on the screen. Music has a function all its own. It can form a subtle link between people that may not at first show in the story and isn't always as easy as it may seem.

"When I first see a script, I ask: who is in it? What's their involvement? I always try to go for people rather than spectacle."

Barry says he likes to use the organ for romance, trumpets for high excitement, African drums for open spaces. In *The Ipcress File*, he wanted to heighten the tension with an unexpected sound. He used a Hungarian cymbalum.

"In *The Knack*," he said, "there was a bit about adults knocking teenagers. I could have used guitars, but that would have been a bit corny. Instead, I used girls' voices humming a melody against the dialogue. It was, I thought, very effective."

Barry said: "The thing about film music is that it's the one commodity that has a life of its own, the only thing you can sell away from the film."

His royalty statements confirm that.

Johnny Bond

BY RED O'DONNELL

Have you ever wondered what inspired the song "Cimarron," which is more or less a Western standard?

I was talking with its composer, Johnny Bond of Burbank, Calif., the other day, and he told me that a movie of the same title he saw back in the late thirties gave him the idea.

"I watched that film, which co-starred Richard Dix and Irene Dunne," then went home and traced the Cimarron River on a map. Just for the record, it flows for about 600 miles from New Mexico to Oklahoma," recalled Bond, who was born in the now nonexistent town of Enville, Okla., four miles from Red River. "Then, I sat down and wrote the song."

That was in 1938. Today, after 30 years as a singer, writer, musician and actor, Bond has a career that—like the Cimarron—is still rolling along.

He is the owner of the Red River, Laredo and Seashell publishing firms and a partner with Tex Ritter in Vidor Publications, Inc. He is also a performer and scriptwriter for the *Melody Ranch* television series—a Gene Autry property—which is scheduled to go into national syndication this year.

Bond began his career while he was a student at Marietta (Okla.) High School, playing with a local string band, led by Bill Lofton, which performed for square dances and socials.

He quit the entertainment field in 1937 to enroll at the University of Oklahoma, but dropped out after the first semester to form a cowboy trio with Jimmy Wakely. The group became an instant favorite playing on radio and in person in the Oklahoma City area.

"It was during this stretch," Bond recollected, "that we played for Gene Autry who told us, 'If you ever get to Hollywood, look me up.'"

They got there and they did.

"Autry put us on his C.B.S. *Melody Ranch* in 1940, and I toured and made movies with him until the radio show folded in 1958. Just stick around Autry long enough and you're sure to visit every piece of civilization in North America. While in Hollywood, I must have appeared in 50 motion pictures," Bond said. "Outside of the Autry films,

I had roles in *Wilson*, *Duel in the Sun*, *Since You Went Away* and *Gallant Bess*, among others.

"I was with the Wakely trio in 1938 when I wrote 'Cimarron,' and it was my first big hit. I had been writing for several years prior to that, but nothing had happened.

"My next tune of any consequence was 'I Wonder Where You Are Tonight.' Then, of course, there was 'Ten Little Bottles,' which did all right in 1965," he said, modestly neglecting to mention such Bond numbers as "Your Old Love Letters," "Tomorrow Never Comes," "I'll Step Aside," "Glad Rags," "Oklahoma Waltz" and many others.

Johnny recorded for Columbia for an 18-year span which began in 1940. Later, he recorded briefly for Autry's now semidormant Republic label, notably a chart-disk titled "Hot Rod Lincoln," and then he signed with Starday in 1961.

"Until 1949," Johnny related, "I had been a freelance writer. But that year, on the advice of BMI's late president, Bob Burton, I formed my first publishing company. I named it Red River Songs, Inc. for the valley of my birth-

place. Laredo, Seashell and Vidor have come along in later years."

Bond-published songs have received five BMI awards in the past several years: "Your Old Love Letters" (for the writer and publisher) and "The Blizzard" in 1961, and "Ten Little Bottles" (for the writer and publisher) in 1965. Red River was the publisher on all three. Harlan Howard wrote "The Blizzard" and Bond, the other two.

These days, Bond doesn't do much songwriting.

"I really don't have the time to write songs," he explained. "About all the writing I do is scripts for the television show.

"I believe it is more difficult to write songs nowadays.

"It was, to me anyhow, easy to write songs in the thirties and forties. Seems that back then the themes were mainly events and places, but today you have to tell a story, like a personal experience, or work in the triangle angle."

As for the future, Johnny said, "In 1969, I will begin some copyright renewals, and I'm looking forward to 'bringing my babies back home.'"



Dance

The world premiere of Murray Louis's *Illume* was given, December 22, during the first of six performances by Louis and his company at New York's Henry Street Playhouse. The dance work was developed to a contemporary score by **Toshiro Mayuzumi**.

"Against its dissonances, cacophonies and aural explorations, Louis and two assisting dancers [Phyllis Lambut and Carolyn Carlson] moved through an array of strange sculptured designs," Walter Terry noted in the *New York World Journal Tribune*. "There were a few jumps, a brief rush here and there, but the odd—and arresting—forms created by three intertwined bodies were almost always reached through legato transitions. This was rather like an avant-garde treatment of a ballet adagio."

♦ "... a sensitive exploration of the man-woman relationship," *Dance News* said in its review of *Couplet*. Danced by Don Redlich, its creator, with Gladys Bailin, to music by **Charles Ives**, the work was a feature of a Redlich program given on October 15 at the Henry Street Settlement Playhouse, New York City.

♦ Yuriko, noted dancer and choreographer, was featured guest during afternoon and evening programs by the Ethel Butler Company, December 17, at Gallaudet Auditorium, Washington, D.C. She performed "two evocative, feminine solos," *The Washington Post's* Jean Battey noted.

... and the Wind, to music by **Alan**

Hovhaness, "is deliciously and delicately Japanese in feeling, with its deliberate ritual of disrobing between the three episodes, its sometimes tinkling Hovhaness music, Yuriko's management of her hair in lion-dance fashion in the middle section and its atmospheric, haikulike mood," Miss Battey added. "As with haiku, its approach to nature is delicate and small in scale."

♦ A recent program of four works—*Geography of Noon*, *John Brown*, *They Snowing* and *Early Floating*—by the Erick Hawkins Dance Company at York University, Toronto, Canada, were danced to percussion music by **Lucia Dlugoszewski**. The music was performed by the composer on a battery of originally sculptured percussion.

♦ The Martha Graham Dance Company closed its first American tour in 15 years on December 3. On the road for two months, the group performed from coast to coast with engagements in major cities and one-nighters on college campuses and in small towns.

The repertoire included *Acrobats of God*, *Embattled Garden* (music—**Carlos Surinach**), *Circe* (music—**Alan Hovhaness**), *Diversion of Angels* and *Seraphic Dialogue* (music—**Norman Dello Joio**), *Judith* (music—**William Schuman**) and *Clytemnestra* (music—**Halim El-Dabh**).

♦ The dance subscription series at the Brooklyn Academy of Music opened in late October with a program by the Paul Taylor Dance Company, including the Taylor favorite *Scudorama*, to music by **C. Jackson**.

♦ John Cranko's ballet, *Jeu de Cartes*,

set to music by **Igor Stravinsky**, was programed late in October by the Royal Danish Ballet in Copenhagen. The work originally was staged by Cranko's company in Germany.

♦ During the New York City Ballet's 43d season in its home city, from November 15, 1966, through February 5, 1967, at Lincoln Center's New York State Theater, the company programed three new works and a number of familiar creations from its repertory.

Included in the latter category are *Four Temperaments* (music—**Paul Hindemith**), *Symphony in C* (music—**Georges Bizet**) and *Ivesiana* (music—**Charles Ives**).

Clive Barnes, writing in *The New York Times* of *Ivesiana*, noted that choreographer George Balanchine had been concerned "with finding some kind of dance equivalent to Ives's questing, uneasy, pioneer spirit. He succeeds in the way Ives himself succeeded—by a reappraisal of his materials and a simple refusal to take anything for granted."

♦ The Murray Louis company opened the six-week dance festival (mid-October through November) at the Harper Theater in Hyde Park, Chicago. Among the presentations were *Murray Schafer's Transcendencies* and *Alvin Walker's Landscapes*, which he also choreographed.

♦ The Pennsylvania Ballet Company opened its first official season, at Philadelphia's Academy of Music, October 21, with its initial performance of *Carmina Burana*, the musical creation of **Carl Orff**.

"... a stunning performance of John Butler's choreography ... danced ... with tremendous dash and energy," Jean Battey said, writing in *The Washington Post*.

The company also performed the work in November as part of the dance festival given in Chicago.

♦ Students and staff of the University of Illinois's dance division offered a program, December 29, at New York's 92d Street Y.M.-Y.W.H.A. Presented under the auspices of the National Dance Guild, it included *Symphonic Dances*, choreographed by Jan Stockman to music by **Norman Dello Joio**.

The completion of a new ballet, to Dello Joio's music, has been announced by British choreographer Walter Gore.



"*Illume*": danced to music by Mayuzumi



Friedman-Abeles

"A Joyful Noise": words and music by Brand and Nassau

Theater

It was in December of 1965 that *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* was presented by the Royal Shakespeare Company. It won the 1965-66 New York Drama Critics' Circle Award. The original score by **Richard Peaslee** got rave reviews.

About one year later, on January 3, 1967, the play was revived, this time by the National Players Company under the direction of Donald Driver.

Reviewing the new production for the *New York World Journal Tribune*, Norman Nadel made particular note of Peaslee's music, saying: "The orchestra, consisting of reed organ, flute, trumpet, drums and guitar, is set in a pit in the stage floor and serves the production well. Music is more than a casual appeal of *Marat/Sade* and shows to particular advantage in this new production."

◆ "There is indeed a joyful noise at the Mark Hellinger Theater when a company headed by John Raitt, Karen Morrow, Susan Watson and a zestful mixed chorus are belting out zingy, country-style songs in *A Joyful Noise*.

... There were so many good song numbers by **Oscar Brand** and **Paul Nassau**...."

That was the lead of critic John Chapman's *New York Daily News* review of the musical that opened December 15, 1966.

The play, based upon Borden Deal's *The Insolent Breed*, tells the story of a wandering minstrel who becomes a top recording star and stage personality with Grand Ole Opry, then gives it all up to return to the Southern mountains he came from.

Edward Padula and Slade Brown produced.

Richard P. Cooke of *The Wall Street Journal* found the score had "several rousing songs" and Richard Watts Jr. of the *New York Post* also noted the "good score and lively dancing."

Oscar Brand and Paul Nassau are currently at work on a new musical, *The Education of H*y*m*a*n K*a*p*l*a*n*, based on the famous Leo Rosten character.

◆ A special performance of *A Hand Is on the Gate* recently was presented in Washington, D.C. Under the auspices of the National Council of Negro Women, the original cast, including **Leon Bibb**, **Roscoe Lee Browne**, **James Earl Jones** and **Cicely Tyson**, per-

formed the work. Music for the evening of Negro poetry and folk music was arranged by **Bill Lee** and **Stuart Scharf**. Some of the music was by **Bibb** and **Alan Lomax**.

◆ *All in Love*, a two-act musical comedy based on Richard Brinsley Sheridan's play *The Rivals*, was a presentation of the Equity Theater, December 2 through December 18, 1966.

The musical, with a score by **Jack Urbont** and book and lyrics by **Bruce Geller**, previously had a run at the Mayfair Theater, London, during 1964. The show premiered November 29, 1961, at the Martinique Theater.

◆ Eight companies of *Fiddler on the Roof*, the **Jerry Bock-Sheldon Harnick-Joseph Stein** award-winning musical, are currently active in the Western world. The most recent openings were in London, Copenhagen and Amsterdam. Finland has three *Fiddler* companies. Here in the United States, the national company is in Chicago and the New York company is in its third year.

◆ *Yolanda Loves Me*, a children's musical with book and lyrics by **Bill Engvick** and music by **Paul Ransier**, has been playing Saturdays and Sundays at the Roundabout Theater, off Broadway in New York City.

Writer Report

AT HOME

Herb Alpert was named Record Man of the Year (1966) by the editorial staff of *Billboard*. The publication's citation said: "Herb Alpert and the Tijuana Brass have demonstrated the universality of contemporary music—among people of all lands and among men and women of all ages. They have demonstrated that there need be no distinction between commercial music and good music. And they have enriched the lives of millions. For these accomplishments, *Billboard* salutes Herb Alpert as the Record Man of the Year."

◆ **Leith Stevens** has been declared "founding president" by the Western section of the Composers and Lyricists Guild. For "his invaluable and unique services, freely given during the guild's first crucial decade and without which it might not have endured," he also has been made the organization's first board-member-at-large.

◆ **Frank Luther** produced *The World in Sound*, 1966, a long-playing recording distributed by the Associated Press. The disk is a record of history as it happened—the voices and other dramatic sounds of war, politics, racial strife, entertainment, sports, our conquest of space and many other topics which were of importance during 1966.

◆ **Larry Harlow**, who has written arrangements for Eartha Kitt and Jack Jones, now heads his own Latin-American unit, Orchestra Harlow. A second generation musician, his father, Buddy Harlow, led the Latin Quarter band for two decades.

◆ **Aubrey Mayhew**, songwriter and record executive, is the author of *The World's Tribute to John F. Kennedy in Medallion Art*. Published by William Morrow and Company, Inc. at the close of 1966, it is an illustrated reference guide to locating and collecting Kennedy coins, medals and related numismatic items.

◆ In a December 27 presentation before a meeting of the American Association for the Advancement of Science, in New York, **Alan Lomax** and a group of his associates at Columbia University explained the newly developed system of Cantometrics.

The aim of the system is to provide



Lomax



Katz

a simple and understandable way of describing song style. Songs are rated on the following bases: the text load, the degree of repetitiousness, precision of enunciation, the degree of melodic ornamentation, the conformity to strict tempo, the importance of wide and narrow intervals, the presence of vocal constriction, the presence of rasp, the presence of nasality, the degree of choral integration, the relation between leader and chorus, the level of loudness and other features.

Among the findings of the team of anthropologists, which has rated some 3,000 songs over the past four years, were these:

Very repetitive performances with slurred enunciation employing generally wide intervals occur with the highest frequency among hunters, fishers and food gatherers. These features gradually disappear and are replaced by a heavy text load and more precise enunciation in more complex economies.

The use of harsh or raspy voices is shown to be the result of childhood training for independence or assertion. The use of nasality is most frequent in



societies where anxiety over socialization is at its peak in childhood training. Relaxed voices are most common in societies where permissive sexual sanctions are the rule.

◆ Prichard, Ala., will be the site of the annual **Jimmie Rodgers Memorial Days**, set for May 26-27. "Plans are being formulated to make the Jimmie Rodgers celebration the No. 1 event of the year for country music," Happy Wainwright, president of the memorial committee, said.

◆ **Stanley Wilson** is music supervisor of C.B.S.'s new comedy show, *Mr. Terrific*, the story of a filling station attendant endowed with super powers. Starring are Stephen Strimpell, John McGiver and Dick Gautier.

◆ **Abbey Lincoln**, recently seen in the film *Nothing but a Man*, made her stage debut in the initial performance of *Wedding Band*. An Alice Childress drama, it was presented, December 13, at the Mendelssohn Theater in Ann Arbor, Mich. It is slated to come to Broadway.

◆ The holiday season show at the Hong Kong Bar at Hollywood's Century Plaza Hotel featured a quintet of well-



"Christmas With Lorne Greene": music by Matz

known musicians headed by comedian-clarinetist **Mickey Katz**.

John L. Scott, reviewing for the *Los Angeles Times*, noted: "While Mickey usually specializes in Yiddish jokes and folklore, he refrains from too much of this type of humor, substituting instead some very listenable music."

"Mickey has some top-flight musicians with him for this engagement," George H. Jackson said in the *Los Angeles Herald-Examiner*, "and he has selected a program well suited to the room and the audience it draws."

News of Mickey's brilliant young actor son, Joel Grey, was featured in the "Cover Story" of our last issue.

◆ *Hillbillies in a Haunted House*, another new film featuring country personalities, began rolling in Florida in December. Included in the cast are **Merle Haggard**, **Ferlin Husky** and **Sonny James**. The Barney Wollner production for Hollywood's Producers Studio also stars Basil Rathbone, Lon Chaney Jr., John Carradine and Jayne Mansfield.

◆ **Smokey Robinson** and the Miracles had their show taped for broadcast over the ABC-TV network February 24 as part of a Motown Records docu-

mentary on the current music scene.

◆ Among the holiday shows on TV was "Christmas With Lorne Greene," featuring the star of *Bonanza* and the 45 young singers of the UNICEF Children's Choir. Music for the show, which was broadcast December 17, was arranged and conducted by **Peter Matz**.

Matz also handled the music direction for the December 7 *ABC Stage 67* presentation on ABC-TV. The musical "On the Flip Side" starred Rick Nelson and Joannie Sommers.

◆ Singer Don Ho, one of the artists primarily responsible for exposing the songs of **Kui Lee**, gave a memorial concert in honor of the late Hawaiian composer, December 20, at Honolulu's Shell Auditorium. The proceeds from the benefit were donated to the Kui Lee - University of Hawaii Scholarship Fund to aid students majoring in theater arts.

◆ A \$25,000 scholarship has been set up by **Richard O. Linke**, music business and TV veteran, to encourage undergraduate excellence at his alma mater, Ohio University, in the field of fine arts and journalism.



Linke



Bela Cash

Mitchell

The Richard O. Linke Scholarship will be administered by a special faculty committee. It will be awarded to either a sophomore, junior or senior student on the basis of academic excellence and financial need.

◆ The Maisonette in the St. Regis-Sheraton Hotel, "one of New York's few remaining sanctuaries for night-lifers seeking the elegance of old," according to columnist Frank Farrell, recently was the site of singer **Chad Mitchell's** first New York stand as a single.

"... a singer who can express his generation," *Variety* said. "His arrangements speak of the youthful vigor of the new voices heard throughout the land. He also expresses the new musical movements that have come into being since the youth discovered folk."

Formerly the lead singer of a trio which bore his name, Mitchell entertained, with a supporting cast of four musicians, and presented a variety of songs. The span of his material—from **Shel Silverstein's** "Jive" to **Jacques Brel's** "Marieke" to standards.

Voicing the general consensus of professional opinion, Frank Farrell, at

continued on next page



Vanderbilt

the close of his *New York World Journal Tribune* review, declared: "... a hit."

◆ **Charlie McCoy** and the Escorts and **Roy Orbison** were among the country headliners who appeared in the annual "Toys for Tots" Show, December 11, at Nashville's Municipal Auditorium. Admission was \$1.50 or a toy of equivalent value. The proceeds were distributed through the city's fire department to parents of underprivileged children.

Another show, starring **Buck Owens** and his Buckaroos, was given for the same cause at the Bakersfield (Calif.) Auditorium five days later. The talent line-up included **Kay Adams**, **Merle Haggard**, **Freddie Hart** and **Red Simpson**.

The "Toys for Tots" program originated in Los Angeles in 1947. Since that time more than five million toys have been collected annually for distribution in over 200 cities.

◆ The scene was New York's famous B. Altman & Co., the date December 28, the event a "Teen Happening" with music by the Four Fiftys, which includes **Alfred Gwynne Vanderbilt Jr.** on lead guitar and vocals.

About 200 teen-agers were present in the Charleston Garden, the store's restaurant, where they danced and watched a fashion show. The young guests paid \$1.25 each to attend the

happening, proceeds of which went to the Stanley M. Isaacs Neighborhood Center in New York City, the only settlement house in the only low-rent project in the city's "silk stocking" district.

"Alf" Vanderbilt, said between numbers, Judy Klemesrud reported in *The New York Times*, "that his father ('a millionaire who races horses') is proud that he plays lead guitar in the band.

"He said it was up to me if I wanted to go into it for a living," the steel-spectacled youth said. Right now, however, Alf is a student at Suffield Academy in Suffield, Conn."

ABROAD

Pete Seeger arrived in Germany for his first visit as 1966 came to an end. During a brief stay in that country, he made concert and television appearances in both East and West Berlin.

Before concluding his trip, Seeger gave a benefit performance in London and a solo concert at Paris's Olympia Theater. The latter was simultaneously televised and broadcast.

◆ **Herb Alpert** and his Tijuana Brass will extend their announced tour of the Far East. Originally scheduled for 11 appearances in Australia and New Zealand, beginning March 28, the unit also will give four concerts in Japan.

◆ **Roy Orbison** toured Australia for two weeks, beginning January 20. He then moved on to dates in New Zealand and Japan. The same route will be followed by **Gene Pitney** at the conclusion of his British tour in March.

◆ The influx of pop and folk artists

into the British Isles continues. January arrivals included the **Clancy Brothers** and **Tommy Makem**, **Mary Wells** and **Junior Walker**.

◆ Country music went to Vietnam for the Christmas holidays. A show headed by **Hank Snow** toured for 18 days, beginning on December 13. The Snow troupe included the Rainbow Ranch Boys, his son, the Rev. Jimmy Rodgers Snow, and the latter's wife, Carol.

◆ As has been his custom the past several years, **Roy Acuff** spent the Christmas season entertaining American servicemen. With his Smokey Mountain Boys and Marti Brown and Barbara Dale, Acuff brought a touch of home to troops stationed in the Caribbean area.

Acuff and the Smokey Mountain Boys leave for Vietnam in March.

◆ **Dick Flood** and his Pathfinders, who recently played a stand at Harmon Air Force Base in Newfoundland, will be in Puerto Rico, February 21-March 5, performing at the Ramsey Air Force Base.

◆ Prior to his return to the United States, following a nine-week tour with the American Folk Blues Festival, **Eureal (Little Brother) Montgomery** was offered a leading role in the production of *Opéra Noir*, a musical adaptation of Mezz Mezzrow's book *Really the Blues*. The work is intended for spring production at the Théâtre de la Région Parisienne.

During its tour, the festival played England, France, Germany (including East and West Berlin), Austria, Belgium, Switzerland, Czechoslovakia, Holland, Denmark and Sweden.



Montgomery

Jazz

The results of *Down Beat's* 1966 Readers Poll, the 31st in the music publication's history, revealed a heavy preponderance of BMI-affiliated writers in the composer category.

Those who finished toward the top, in order, were **Thelonious Monk**, **Lalo Schiffrin**, **Dave Brubeck**, **Gil Evans**, **Charles Mingus**, **Oliver Nelson**, **Herbie Hancock**, **John Lewis**, **Charles Lloyd**, **John Coltrane**, **Antonio Carlos Jobim**, **Andrew Hill**, **Carla Bley**, **Archie Shepp**, **Wayne Shorter**, **Gerald Wilson**, **Clare Fischer**, **Lennon/McCartney**, **George Russell**, **John Handy**, **Cecil Taylor** and **Miles Davis**.

Gil Evans was voted number one arranger. **Miles Davis**, Evans's associate in a number of projects, won in the trumpet and combo categories.

Other victors included **J. J. Johnson** (trombone), **Paul Desmond** (alto saxophone), **John Coltrane** (tenor saxophone), **Roland Kirk** (miscellaneous instrument), **Oscar Peterson** (piano), **Jimmy Smith** (organ), **Ray Brown** (bass), **Wes Montgomery** (guitar) and **Elvin Jones** (drums).

◆ "One of the more enlivening events on the club scene over the holidays took place at Basin Street East [New York City], where **Charlie Barnet** re-emerged from the mists of time with a brilliant 18-piece band," Douglas Watt noted, writing in the *New York Daily News*.

Organized for the engagement by trumpeter **Clark Terry** and pianist **Nat Pierce**, the band featured such well-known jazzmen as trombonist **Jimmy Cleveland** and alto saxophonist **Willie Smith**.

"... one whale of a big band," Raymond Robinson concurred in the *New York Amsterdam News*. "Barnet mixed in several contemporary numbers in his program, but the majority of the tunes were from the big band era."

Barnet, who returned to action in October at Hollywood's *Chez*, followed the Basin Street East stand with an engagement at the Tropicana in Las Vegas.

◆ Trumpeter-composer **Donald Byrd** returned to the New York scene in December. With **Sonny Red** (alto saxophone), **Walter Booker** (bass), **Al**



Hamp and royalty

Dailey (piano) and **Jimmy Cobb** (drums), he opened an extended engagement at the Five Spot.

◆ **Kenny Clarke** has left the Blue Note club in Paris after six years as resident drummer and group leader. He intends to devote his time to teaching percussion—he has over 200 students—and to playing with and composing for the **Francy Boland-Kenny Clarke** big band.

◆ **Cecil Taylor**, with alto saxophonist **Jimmy Lyons**, bassists **Henry Grimes** and **Alan Silva** and drummer **Andrew Cyrille**, spent the late fall and early winter in Europe. Initially booked for TV and radio appearances in Germany, the pianist-composer and his group remained on the Continent to play additional dates.

When in Paris, in December, the Taylor unit was the subject of a feature film shot for showing on color TV.

◆ Following a series of appearances on the Continent, multi-instrumentalist **Roland Kirk** played a three-week engagement at London's **Ronnie Scott Club**, beginning January 9. Kirk has had several engagements at Scott's in the past.

Other American jazz attractions set for stands in British clubs include **Ray Bryant**, **Bill Doggett**, **Lou Donaldson** and **Yusef Lateef**.

◆ The Jazz Realities, an international jazz unit headed by pianist **Carla Bley** and trumpeter **Mike Mantler**, concluded a two-month tour of the Continent in mid-December.

◆ **Clark Terry** has organized a big band. A veteran of the **Charlie Barnet**, Count

Basie, **Duke Ellington** and **Quincy Jones** bands, the trumpeter-flugelhorn player-composer put his new organization into rehearsal in January.

A 16-piece group, it is made up of four trumpets, three trombones, five reeds and three rhythm.

Terry is arranging for a series of college and concert dates for the band.

◆ **Lionel Hampton**, with his Inner Circle octet, featuring trumpeter **Blue Mitchell**, returned to the Far East in mid-December. The six-week tour, which marked Hampton's third swing through that area, included concert, nightclub, TV dates and appearances at United States military installations.

One of the highlights of the trip was a performance by Hampton and his men at a full-dress charity ball in Bangkok, December 23, given by the King and Queen of Thailand.

The next day, Hampton and group were royal guests for luncheon at the palace. They participated in a repeat, informal jam session with the jazz-loving king, who plays alto saxophone and clarinet.

Hampton made a wide sweep during this trip, playing Korea, Singapore, Hong Kong, the Philippines, Taiwan, Okinawa, Vietnam and Japan.

A mid-January concert in Tokyo was notable for the first performance of Hampton's version of "Japanese Cradle Song," composed by Crown Princess Michiko when she was a schoolgirl. The composition was submitted to the band leader last year by a delegate from the imperial household.

Films

CREDITS

As 1966 was drawing to a close, the New York film critics made their awards. *A Man for All Seasons*, Robert Bolt's adaptation of his prize-winning play, won four of the six awards presented: best director (Fred Zinnemann), best actor (Paul Scofield), best film and best script.

"It is a rare combination of the senses artfully snared and played upon. It is a rare film," *The Hollywood Reporter's* James Powers said.

The *World Journal Tribune's* Judith Crist said of the 20th Century-Fox film: "This beautiful and completely absorbing story of the final conflict between Sir Thomas More and Henry VIII, of the reluctant martyr who must retain the final integrity of self and the ruthless monarch who cannot bear the silent disapproval of a noble mind . . . [it is] a collaborative work — from Bolt's script to the fine technical contributions to the superlative performances of Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw and a number of others."

Variety noted that "Georges Delerue has provided a spare but effective score which complements the cinematics." The music is published by Screen Gems-Columbia Music, Inc.

◆ "Jerry Goldsmith's score, conducted by Lionel Newman, lends vigor and force as required, also subtlety," *Variety* said. "It is real music, designed for this story, which it helps again and again," *The Hollywood Reporter* added in its review of *The Sand Pebbles*.

"Out of the 1926 political and military turmoil in China," *Variety* explained, "producer-director Robert Wise has created a sensitive, personal drama, set against a background of old-style U.S. Navy gunboat diplomacy."

The Sand Pebbles stars Steve McQueen as the loner machinist's mate, Richard Attenborough as his shipmate and Richard Crenna as the skipper of the San Pablo or Sand Pebbles, as she is tagged. Candice Bergen stars as a missionary.

The Hollywood Reporter concluded that the 20th Century-Fox release was "action drama of ferocious realism, it has a pair of touching love stories and it is peopled with bristling characters

who rivet the attention."

◆ "... a far-out, up-tight and vibrantly exciting picture," *Time* called *Blow-Up*, adding, "[It's] the first movie made in English by Italy's . . . Antonioni. . . [It] makes the London scene with a big-beat abandon that almost shakes the film off its sprockets."

Starring David Hemmings, Vanessa Redgrave and Sarah Miles, the film centers on a London fashion photographer who learns of a murder while secretly taking pictures of a couple in a park.

Herbert Hancock's original score is heard in this Carlo Ponti production. The picture was selected as the year's best by the recently organized National Society of Film Critics, which also named Antonioni top director.

◆ *The Defector* was the late Montgomery Clift's last film and in it, Archer Winsten of the *New York Post* said, the actor "has given one of his better, repressed performances in . . . a story of East German spies, counterspies and American C.I.A. vs. Soviet Security."

The film, a Seven Arts release shot in Germany, also stars Hardy Kruger and Roddy McDowall.

"Serge Gainsbourg's score," *The Hollywood Reporter* said, "is highly romantic with a lush love theme featuring solo piano and soft strings." The music is published in the United States by Seven Arts Music.

◆ Sparked by a Robert B. and Richard M. Sherman title tune, called "toe-tapping" by *Variety*, and a George Bruns score, Walt Disney's *Follow Me, Boys!* tells the story of one scoutmaster's long career with his small town troop.

The film stars Fred MacMurray and Vera Miles and veterans Lillian Gish and Charles Ruggles also make appearances.

The Hollywood Reporter found the film a "happy combination of light humor, bygone Americana and sentimentality."

◆ The second of Columbia's Matt Helm spy series, *Murderers' Row* stars Dean Martin and Ann-Margret with Karl Malden and Camilla Sparv as the villains set to melt Washington, D.C., with a ray.

"Lalo Schiffrin's music," *Variety* said, "is riotous, although his best part is a ballad, 'I'm Not the Marrying Kind,'



"Marco the Magnificent"

which he and Howard Greenfield provide for Martin."

Dino (Martin's son), Desi and Billy make a guest appearance in the film in a discotheque sequence composed and produced by Tommy Boyce and Bobby Hart.

◆ Named to the year's top 10 by Joseph Morgenstern of *Newsweek* and given honorable mention by many critics, Harry MacArthur of Washington's *The Evening Star* among them, *The Endless Summer* ranks as one of the "sleeper" films of 1966. Roger Vaughan in his *Life* review of the film used just that term and said it was "the nicest surprise to happen in the low-budget movie business in a long time."

The documentary, produced, narrated and filmed by Bruce Brown, tells the



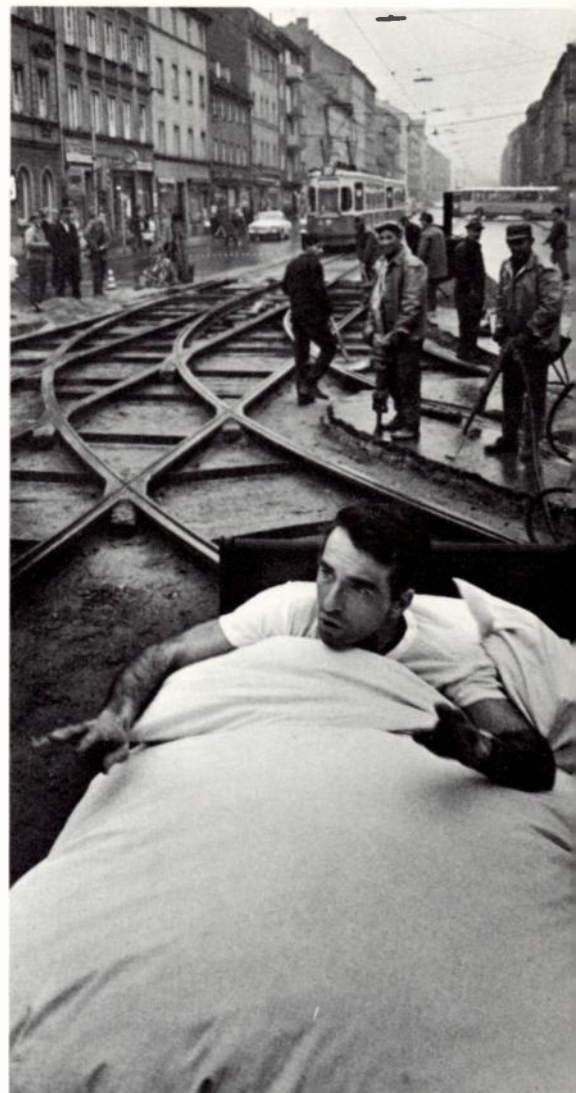
"The Sand Pebbles"



"Murderers' Row"



"The Plainsman"



"The Defector"

story of a worldwide search for the "perfect wave" by two young surfers. To a musical theme written by Walter Georis, **Lou Josie** and Bill Morton, they do finally find it pounding onto a beach near Durban, South Africa.

◆ A **Morton Feldman** score is heard in *Time of the Locust*, a 12-minute documentary, part of a series of journalistic films under the general title, *America Today*. Archer Winsten of the *New York Post* called the film "brutal, truthful, terse and extremely memorable."

◆ *Man and His World*, concerning jazzman **Tony Scott** and his New York world, has been entered in the Montreal Expo '67 film competition. A 50-second film, featuring Scott's music in the background, it was shot in vari-

ous parts of New York City by Pete Venadia. The top 20 films selected by the exposition's panel of judges will be shown all over the world.

◆ After being shown—by invitation—at the Venice Film Festival, *The Wild Angels*, with an original score by **Mike Curb**, was re-released in New York.

Bosley Crowther of *The New York Times* noted that the film resembles a documentary and "gives a pretty good picture of what these militant, motorcycle-cult gangs are."

◆ "*The Sleeping Car Murder*," Archer Winsten said in the *New York Post*, "is a murder mystery of a better sort. It has characters nailed down to a fine set of performances."

Simone Signoret, Yves Montand and Catherine Allegret star in this Seven

Arts release, a French film with English subtitles.

The film score, written by **Michel Magne** is published by Seven Arts Music. ◆ *Marco the Magnificent* retells the tale of the 13th-century Venetian traveler. This time, Horst Buchholz stars with Anthony Quinn, Orson Welles, Akim Tamiroff and Omar Sharif.

Filmed in Egypt, Afghanistan and Yugoslavia in color, the MGM release has a **Georges Garvarentz** score, published by Gil Music.

◆ **Johnny Williams** wrote the score for *The Plainsman*, a Universal remake of the 1937 Gary Cooper-Jean Arthur film of the same name. Don Murray and Abby Dalton star in the film which, again, centers on the adventures of Wild Bill Hickok and Calamity Jane.

Simon and Garfunkel

BY JIM DELEHANT

Rock 'n' roll has come a long, long way. Anyone who has been listening since 1954 can tell that. It has grown from doo-bop-wah to the creations of its present spokesmen who deal with the pains of being sophisticated in urban society. Rock 'n' roll today speaks of nervous breakdowns, pep pills, television, fast cars, the bomb and real people. The rhythm and instrumentation of "Blue Suede Shoes" are still there; a message is added.

We can point to several catalysts: the earthy wit of the Beatles, folk music in general, Bob Dylan's introspective imagery and, more recently, the youthful soul searching of Paul Simon and Art Garfunkel, born and bred in New Jersey and New York, respectively.

Simon, a graduate of Queens College, majored in English literature and has written their hits "The Sounds of Silence," "Homeward Bound," "I Am a Rock" and "Dangling Conversation." He also adapted Edward Arlington Robinson's poem "Richard Cory" to his own forceful point of view.

That point of view is a cross between romance and realism, grown out of the crush of city life. It is that of the lonely tenement dweller who waits in a subway for his train, then escapes into his cell where a chain keeps everybody and everything out: "Hiding in my room, safe within my room." It encompasses the fear that makes him turn away while hoodlums rape a girl: "... I saw ten thousand people maybe more, people talking without speaking, people hearing without listening," and "If I never loved, I never would have cried ... I am a rock." Simon is telling us to love one another. He is putting what is wrong into words.

"To communicate could imply understanding," Simon explains. "Most people don't understand what other people are saying. Lack of communication is the rule. I think it's particularly true in urban society. The cities breed people who tumble over each other. They have so many problems on their minds that they don't have the time to communicate. They weren't even taught to speak, write and read correctly in the first place.

"In 'The Sounds of Silence,' I was

talking about our mechanized society that tends to break down communication because it gives us all kinds of crutches which synthesize everything so we don't have to figure anything out for ourselves. Most of television isn't stimulating, nor are editorials that call Charles de Gaulle 'Big Charlie.' "

Art Garfunkel, who creates vocal arrangements for the duo and somehow finds the time for graduate work at Columbia University, says: "The great crutch is the way the whole system is set up. The way people sit around and talk nonsense to each other."

What about their Columbia label mate Bob Dylan who opened the door for serious writers in the pop field? Garfunkel feels: "We're more understandable than Dylan. The kids who listen to Dylan have to be very confused. They may say he's great, but it's mostly their own interpretation of his songs. He gives few facts. Our words are clearer; we communicate more."

About the state of most pop music, Simon believes:

"People don't listen to the words in a song because they don't expect to hear anything. Suppose you say, 'I'll listen to the words. I'll give these writers a break.' But what do the words say? Nothing. They're just not worth listening to. People are not saying anything." Like Dylan before them, Simon and Garfunkel avoid folk music clichés. Also like Dylan, the duo suffered critical attacks from folk music purists when they set their poetry to electric beat music. But this form of music, they feel, speaks the language that reaches the youth. "Those mountain songs didn't say anything to the kids in the 22-story apartment house."

"The Beatles have a knack for communication," Garfunkel declares. "I must admit that they usually use clichés, but somehow they come through with sincerity and become more than superficial lyrics superimposed on music."

Simon and Garfunkel, now in their mid-20's, represent the growing number of young Americans truly concerned about the degradation of our society. We can't afford not to listen to their songs in this gaudy age of camp and faddism. Their songs are called "the latest in the trend toward meaningful lyrics," but they deserve much more attention than that.



Herbert Pilhofer

BY JOHN K. SHERMAN

Two of the important words in pianist-composer Herb Pilhofer's vocabulary are "function" and "improvisation."

The first refers to his belief that music must "work," either by itself or as a needed partner in another medium of communication—drama, for instance. The second, stemming from his early but now declining preoccupation with jazz, has to do with the primary forces of creation that well up in performance.

In Pilhofer's case, the two often go together. Function defines his role as music director of the Minnesota Theater Company at Minneapolis's Tyrone Guthrie Theater, where he has composed incidental music for five of the plays presented there since 1963.

Improvisation has played its part. "It seems inevitable that music is the last thing to be taken care of in the production of a play," he said recently. "Just two days before the opening of Strindberg's *Dance of Death* this year, we had to compose the music to go with it. We had time only to improvise, but it worked."

Improvisation can come out well or ill, says Pilhofer. You get mediocre passages, but with luck you're apt to get good ones, too, where you find something original and fresh you might not have discovered in your paper-and-note composition.

A few months ago, five members of the Guthrie Theater troupe, as an experiment, staged several performances of a scene from *Romeo and Juliet* with five musicians improvising along.

"The music was different every time, sometimes good, sometimes not so good. We were trying not merely to background the speeches, but to project the inner moods of the scene, even to suggest what the characters were thinking when not speaking. The musicians played alone or in different combinations."

To Pilhofer, in a basic way, music is something under his hands, making him an activist in his whole approach to the tonal art. This doesn't mean he disbelieves in the more studied process of working his ideas out on paper, but it does indicate his preference for free-style composition under the disciplines

of form, good content and direction.

One of his present works-in-progress is a suite for classical guitar, a couple of woodwinds and percussion. He only hopes he will have the time to put it down, for he is beset daily with commissions to compose music for specific purposes, including radio and television commercials. In the latter, he finds a challenge to devise new sounds.

In these short "takes" of music, he uses unconventional combinations and creates novel effects by manipulation of electronic tape and the placement, for example, of a microphone close to softly struck, muffled piano strings, the sound magnified in the final process. A recent commercial employed four horns, percussion and a prepared piano, and at present he is working on an airlines commercial which treats its familiar theme fugally in scoring for harpsichord, alto flute, oboe, bass and drums.

Pilhofer is no exponent of electronic sound, claiming it is not new at all and is "cold" to the ear, and he is opposed to gimmickry. He wants more "living" sounds made by musical instruments played by musicians, and he believes

utterly in the aural and emotional importance of music. "The music has to shake you in some way," he says.

Returning to improvisation, Pilhofer sees no reason why it can't be used creatively in the classical forms, and cites a few instrumentalists—usually classically trained and often composers themselves—who can improvise in the style and medium of concert-hall-type music. Improvisation is too vital a contribution, he is convinced, to be monopolized by jazz.

Born in Nuremberg, Pilhofer, now 35, came to Minneapolis in 1954 after performing in U.S.O. and Army Special Services shows in the postwar period in Germany and writing arrangements for the German radio network. He had a comparatively late start—at age 18—but has been making up for that delayed beginning ever since. His list of compositions includes a work for jazz quartet and orchestra, which he played with the Minneapolis Symphony Orchestra, and his score for the Guthrie Theater's *Caucasian Chalk Circle* has been making the rounds of repertory companies' productions of the Brecht play.



In the Press

With the advent of general public interest in folk music a decade ago, **Robert Beers** and his family emerged from the obscurity of a Montana ghost town, where, according to one of their songs, "the people are wild and the coyotes tame." They toured mountain towns and country fairs, later graduating to the bigger cities.

Late in December, the Beers Family performed at New York's Philharmonic Hall for their annual children's concert. "... it was rare Americana all the way," *Time* said, making note of the group's significance in the contemporary music scene.

"In the potluck, fast-buck world of pop music, the Beers Family is like not with it. They sing, of all things, for the sheer enjoyment of it. They are folk, not folkniks; they offer no burning messages, no protests, no shaggy manes, no bizarre costumes—just good old-fashioned harmonizing. Their concerts are as homey and relaxed as a Saturday-night song-swapping session in some backwoods farmhouse. That, in fact, is the source of their repertory—a rich and rewarding evocation of the musical life that made the hearthside a little gayer in the long decades before the dawn of TV."

Material composed or arranged by Robert Beers is published by Amerifolk Music, Inc.

◆ **David Amram**, who grew up in the nation's capital, returned to his home city in December to hear two of his works performed by the National Symphony. A musician of diversified experience (as an instrumentalist and composer), he spoke to John Vinton of Washington's *The Sunday Star* about this background and his plans for the future.

"One lasting effect of all these experiences has been the influence of jazz," Vinton commented. "Jazz for Amram is a 'wholesome,' 'outgoing' musical experience. Playing it is creative rather than merely re-creative, and he feels that the 'soul' of jazz—the spontaneity—permeates all of his own composition. Like the typical jazz player, Amram has had little formal training in composition. Instead, he has learned how to compose by improvising on the spot. . . .



The Beers Family

"In the years ahead Amram sees himself composing 'better and better music until I die. This probably sounds like Holden Caulfield, but I feel that composing is what I'm here for. I want to write everything — operas, ballets, concertos, sonatas, chamber music. I suppose what I'm writing is not spectacular. . . . I just write music that I would like to sit down and hear. And I try to write music that other people will like to play.'"

◆ The recent performance of a blues package at San Francisco's Civic Auditorium prompted the *Chronicle's* Ralph J. Gleason to comment on **Wilson Pickett**.

"Wilson Pickett, who is the headliner . . . is one of the members of that new blues echelon that has appeared in the past couple of years and which is beginning to dominate the field.

"Pickett writes most of his own material and has a kind of rough blend of sentimentality and pure boiling emotion. His 'Mustang Sally' is currently in the high ranks of the best-selling lists and, of course, 'Midnight Hour' is one of the classic blues of our time, part of the standard repertoire of almost every group."

The columnist concluded: "Pickett is a member of that select list that includes **Otis Redding**, **James Brown** and **Lou Rawls** (all children of **Ray Charles**, in a sense), singers who can handle several kinds of material well and give it all the feeling of the blues."



Pickett

◆ "I listen to a rock record differently," Sylvie Reice wrote in a recent syndicated column, following her visit to a Capitol Records waxing session. "I try to detect the bare bones and figure out how it was fleshed out in the recording studio. Anyway, it just shows you what interesting jobs there are if you have a degree in music!"

Miss Reice's guide to the recording business was **Lex de Azevedo**.

"Lex is 23," Miss Reice wrote. "He has a degree in composition and conducting from the University of Southern California. He was accompanist to the King Sisters (his mother is Alice King) and to the Four Preps and Roberta Shaw. Then he went off to Brazil for three years doing missionary work for the Mormon Church! A year later, he was back as an a.&r. man for Capitol Records — his hits, Mrs. Miller, Kay Starr, Bobby Rydell. He writes pop, rock 'n' roll; conducts — in fact, was scheduled that week to con-



Azavedo

duct at U.C.L.A., 'a little symphonic something I wrote.' He wants to do everything, 'even score for the movies.'"

◆ Critic John S. Wilson, in a recently published piece in *The New York Times*, "The Organ Moves From the Fringe to the Spotlight," declared: "The man who gave jazz status to the organ was Jimmy Smith. . . ."

"Smith, who turned to the organ from the piano in 1955, was preceded by Milt Buckner, Wild Bill Davis and Bill Doggett, who were all carving out a minor niche for the organ in jazz until Smith's slashing, electrifying use of the instrument lifted it into the jazz spotlight.

"Smith's initial success lay in his ability to create passionately compelling versions of the blues. . . . In addition, his technical facility enabled him to transfer to the organ the extremely fast lines that had been developed by postwar be-bop instrumentalists," Wilson added. "But it was the blues, carried forward on doggedly reiterated, penetratingly shrill figures, sustained until they reached an orgiastic pitch, that made Smith one of the most popular jazz performers of the late nineteen-fifties and early nineteen-sixties.

"His success led to a proliferation of jazz organists. And for Smith, his success eventually led him to expand his horizons. . . ."

◆ "A patriarch, gaunt-faced and black from the blazing sun of half a century of sharecropping in Deep East Texas, strides unmindful of his 71 years onto the platform and unlimbers a worn guitar.

"He sings the music of a dark and bloody world of the past, the Deep South Negro world of endless cotton fields, raucous Saturday night plantation dances, violence and despair, the contemplation of the blues, the 'mother wit' ballads of love and loss that are the prime heritage of an entire people."

John Bryan, writing in the *Los Angeles Herald-Examiner* of Mance Lipscomb and his recent performances at the Ash Grove, also noted: "He is an extraordinary person not only because he is one of the few living musicians able to faithfully reproduce this vast body of nearly lost folk music . . . but also because he is an endlessly inventive guitarist and singer . . . and [his] high-pitched, somnambulant voice still contains the dark humor and patient wisdom of that lost world."

Discovered five years ago by blues expert Mack McCormick, Lipscomb is both pleased and surprised to be able to make a living from music. Of the people in his audiences, Lipscomb says: "I don't think they really understand the blues. They're come up rich. You're not playing their life. . . . I could tell you some of my troubles would make you feel sorry for me now. But I can't tell these children."

◆ "The flavor and philosophy of the log cabin she was born in are woven unmistakably in the lyrics she writes, and the twang of Appalachia rings strong in her powerful voice," Jack Hurst said of Loretta Lynn in a recent edition of *The Nashville Tennessean*.

He added that Miss Lynn first started singing professionally six and a half years ago. One song at Custer (Wash.) Grange Hall, performed at the behest of her husband, led to her own local radio show. Then she formed a band and began writing songs.

"One of the first things she wrote was a song entitled 'Honky-Tonk Girl,'" Hurst reported. "She recorded it on an obscure label, but the song made it to number 12 on the country music popularity charts. Since then, the songs have flooded from her pen."

◆ Miles Kastendieck of the *New York*

World Journal Tribune devoted his January 1, 1967, column to the popularity of Indian ragas and the diverse audiences that find them appealing.

He noted: "Ties between the East and the West have been developing in serious music, noticeably since the middle of the century. The music of Henry Cowell, Lou Harrison and Alan Hovhanness has charted new courses in this direction. In his singular way, Hovhanness may some day be acknowledged as the first truly international composer. His reputation in India and Japan transcends his recognition in this country. He is quite convinced that 'the principles of European origin seem a perfectly natural blend for classical Oriental music.'"

◆ "The most original new group to simmer out of the steaming rock 'n' roll underground in the last hour and one-half is an audacious crew from the West Coast called the Mothers of Invention," music historian Robert Shelton wrote in *The New York Times*.

"The Mothers of Invention are primarily musical satirists. Beyond that, they are perhaps the first pop group to successfully amalgamate rock 'n' roll with the serious music of Stravinsky and others. Both in their material and in their looks, they are also furthering some of the more outrageous elements of anticonvention, thus contributing to a new style that might be called 'shock-rock.' . . ."

"The father (or Dada) of the Mothers of Invention is 26-year-old Frank Zappa, a spindly framed, sharp-nosed gamester whose appearance suggests some of the more sinister aspects of Edgar Allan Poe, John Carradine and Rasputin. . . ."

"The Baltimore-born West-Coast-reared musician has had a turn at nearly every form of music extant. He has written 'serious' works for string quartet, chamber orchestra, scores for the films *World's Greatest Sinner* and *Run Home Slow*. He describes the latter as the only known cowboy picture using electronic music. . . ."

"Mr. Zappa had almost despaired of 'making it' in serious American music, but admits that he might make it through the back door of rock 'n' roll. But 'rock is not just a stepping-stone,' he cautions. 'Rock is the only living music in America today. It's alive.'"

Cover Story

The contribution of BMI-affiliated writers and publishers to the finest films of 1966 was dramatically evident from a sampling of top-10 choices published at year's end by the critics.

In alphabetical order, then, BMI's best for 1966, the finest in cinema fare, chosen from a cross-section of the film critics own favorites.

◆ *Alfie*, winner of the 1966 Cannes Film Festival, marks the filmscoring debut of jazzman **Sonny Rollins** in the comedy-drama of a Cockney cad and contemporary Tom Jones.

◆ *Blow-Up* was the best film of 1966, according to the National Society of Film Critics, and Michelangelo Antonioni, the director, was named the year's best.

The plot concerns a photographer who uncovers a murder while secretly taking pictures of a couple in the park and the subsequent disruption of the lives of many people in mod England.

Herbert Hancock's score "serves well in establishing the beat of contemporary London" (*The Hollywood Reporter*).

◆ At the royal film performance of *Born Free*, **John Barry**, who wrote the original score, was presented to Queen Elizabeth along with other celebrities.

Variety called his a score that added "solid emphasis and atmosphere" to the story of Elsa, a lioness raised by a young couple. The music is published by Screen Gems-Columbia Music, Inc. The title song, with lyrics by **Don Black**, was an early Oscar contender.

◆ "A splashy, surf-soaked sleeper," *Life* called *The Endless Summer*, a story of a worldwide search by two young surfers for "the perfect wave." To a musical theme by **Lou Josie**, Walter Georis and Bill Morton, they find it rolling in near the town of Durban, South Africa.

◆ The New York Film Critics named new star **Lynn Redgrave** actress of the year for her role as an off-beat Cinderella in *Georgy Girl*. **James Mason** and **Alan Bates** co-star.

The **Alexander Faris** score, published by Screen Gems-Columbia Music, Inc., is "outstanding, drawing from every idiom" (*The Hollywood Reporter*).



"The Endless Summer"

◆ Originally made for overseas viewing only, a special act of Congress released *John F. Kennedy: Years of Lightning, Day of Drums*, a U.S.I.A. film, scored, written and directed by **Bruce Herschensohn**, to the American public. In 88 stunning minutes, it tells the story of a young President, his death and his legacy.

◆ *A Man for All Seasons*, called the top film, with best director, actor and script, by the New York Film Critics, the drama tells of Sir Thomas More's quiet defiance of Henry VIII.

Georges Delerue's "spare . . . effective score" (*Variety*) is published by Screen Gems-Columbia Music, Inc.

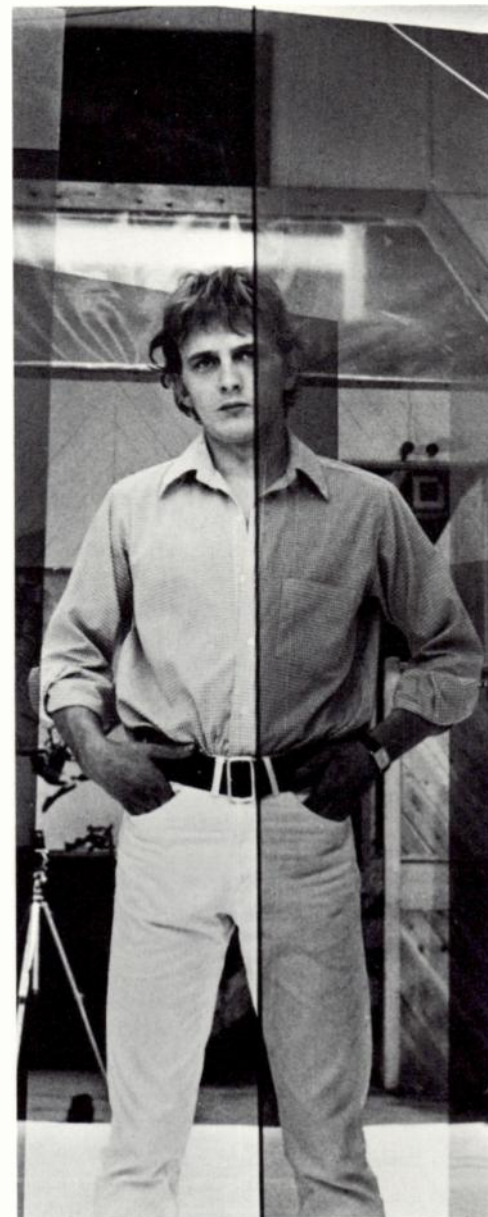
Starring **Paul Scofield**, directed by **Fred Zinnemann**, the film was adapted by **Robert Bolt** from his stage play.

◆ *The Shop on Main Street*, winner of the 1966 Academy Award for best foreign language film, this Czech drama portrays the moral dilemma of a man who must choose between saving himself or defending his Jewish friends as the Nazis came to power.

Zdenek Liska's score is published by Edward B. Marks Music Corporation.

◆ A film that bears the stamp of famed Indian director **Satyajit Ray**, who acted as mentor to director **James Ivory** and composed the original score, *Shakespeare Wallah* has been an international success. **Blackwood Music, Inc.** publishes the music.

◆ **John Barry's** music (Screen Gems-Columbia Music, Inc.) sparks *The Wrong Box*, a comedy about aging brothers, a rich tontine and greedy heirs. **Sir Ralph Richardson**, **John Mills** and **Michael Caine** star.



"Blow-Up"



"A Man for All Seasons"



"Alfie"



"The Shop on Main Street"



"The Wrong Box"



*"Years of Lightning,
Day of Drums"*



"Born Free"



"Georgy Girl"

"Shakespeare Wallah"

they
must be
writing
something
right



A writer knows that he gets to people when they buy his music. The writers and publishers affiliated with BMI must be reaching pretty nearly everybody—according to 1966 Gold Record Awards, certified by the Record Industry Association of America. This year, out of an all time high total of Award winners, recordings of music by BMI writers came out on top. 19 out of 23 Singles Gold Record Awards went to music licensed by BMI. 51 of the 58 certified long playing albums contained music by BMI composers. What this signifies is a

spectacular talent for pleasing people. To qualify for an RIAA Gold Record Award a single must have amassed a sale of at least one million copies. A Gold Record Album must have earned a minimum of \$1 million in sales at the manufacturer level. That's why we say BMI composers must be writing something right.

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