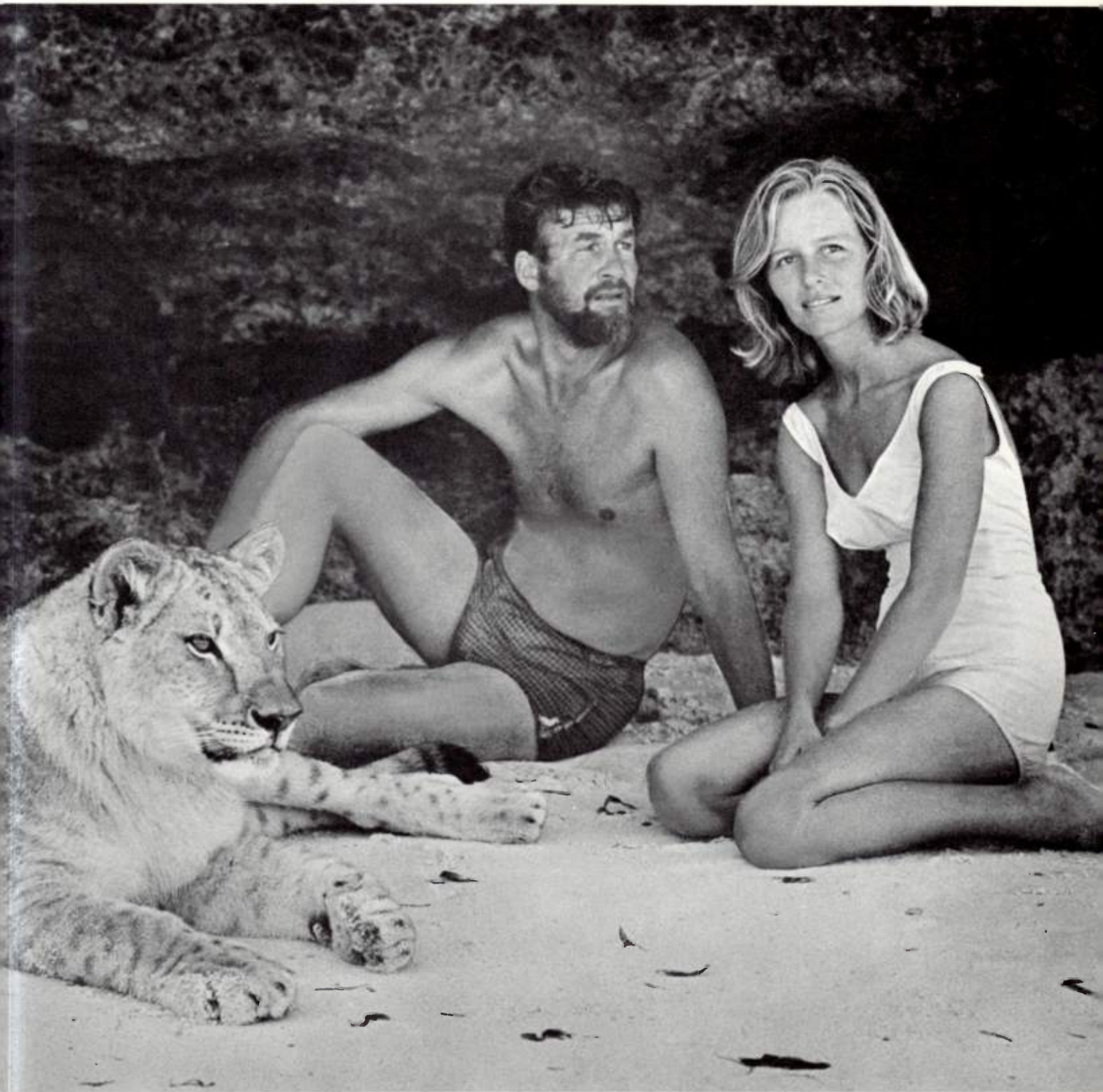


BMI

THE MANY WORLDS OF MUSIC
MAY ISSUE 1967



DOUBLE OSCAR WINNER OF THE YEAR FOR 'BORN FREE': MUSIC BY JOHN BARRY



THE MANY WORLDS OF MUSIC • MAY 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.

BMI News

1966 BMI AWARDS

The 134 writers and 72 publishers of 103 songs received BMI Citations of Achievement for the success of their music during 1966. These awards, presented during a dinner held at New York's Hotel Pierre on May 3, were made on the basis of public acceptance as reflected by trade paper polls. Beginning in 1967, BMI Citations of Achievement will be made solely on the basis of performances measured by BMI logging procedures.

In addition to the presentation of 1966 awards, three special citations of achievement were made. **John Barry, Don Black** and Screen Gems-Columbia Music, Inc. were honored for receiving an Oscar for "Born Free," best song written for a film. The team of **John Kander and Fred Ebb** was honored, as was Sunbeam Music Corp., for having received Tony Awards for *Cabaret*, the best musical play. "Strangers in the Night," published by Champion Music Corp. and Roosevelt Music Co., Inc. and written by **Bert Kaempfert** and **Charles Singleton**, was honored as the most performed song in the 1966 BMI repertoire.

Top 1966 writer-award winners are **Eddie Holland** (eight), **Lamont Dozier** and **Brian Holland** (six awards each) and **John Sebastian** (five). The top publisher-award winner is Jobete Music Co., Inc., with 13 citations.

Other leading writer-award winners include **Mick Jagger, John Lennon, Paul McCartney, Keith Richard**, four awards each; **Barry Mann, John Phillips, Paul Simon** and **Cynthia Weil**, all with three awards. Winners of two awards include **Ray Davies, Neil Diamond, Sandy Linzer, Denny Randell, William Robinson, Tommy Roe, Phil Sloan, Norman Whitfield** and **Brian Wilson**. Award winners include 72 writers who received BMI citations for the first time.

Multiple publisher-award winners include Screen Gems-Columbia Music, Inc., eight awards; Faithful Virtue Music Co., Inc.-Chardon Music, Inc., seven awards; Trousdale Music Publishers, Inc., five awards; Gideon Music, Inc. and Maclen Music, Inc., four awards; Charing Cross Music and Acuff-Rose Publications, Inc. - Fred



The Supremes and Holland, Dozier and Holland



Sebastian

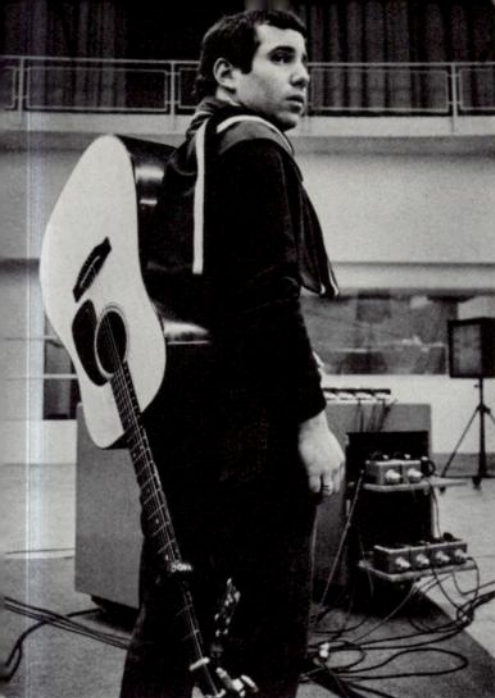


Don Paulsen

Jagger and Richard



Phillips (3rd from left) and the Mamas and the Papas



Simon



Lennon and McCartney



Mann and Weil

Rose Music, Inc., three awards.

A complete list of the 1966 BMI award winners is on the back page.

THE OSCARS

Just hours before the scheduled event, an AFTRA strike was settled and millions of TV viewers were able to sit in on the 39th annual awards presentation of the Academy of Motion Picture Arts and Sciences.

BMI music topped the awards with John Barry a double Oscar winner. His original score written for *Born Free* was voted best of the year, and the title song, with lyrics by Don Black, was named best original song. Both song and score are published by Screen Gems-Columbia Music, Inc.

Barry joins Richard M. and Robert B. Sherman, who were double Oscar winners in 1965 for their song "Chim Chim Cher-ee" and their score for *Mary Poppins*.

Among other winners of Oscars for 1966 were:

A Year Toward Tomorrow, named best documentary short. The score for this VISTA (Volunteers in Service to America) film, dealing with the work of the domestic Peace Corps in the slums of Atlanta and a Navajo reservation, was written by composer Frank Lewin.

Best cartoon was Herb Alpert and the Tijuana Brass *Double Feature*, produced by John and Faith Hubley. The cartoon will be the United States short subject entry at the 1967 Cannes Film Festival.

Top actress and actor: Elizabeth Taylor (*Who's Afraid of Virginia Woolf?*) and Paul Scofield (*A Man for All Seasons*). Fred Zinneman was named best director for *A Man for All Seasons*, winner of the best picture award.

The film, which also won the New York Film Critics award, has a score by Georges Delerue, published by Screen Gems-Columbia Music, Inc.

The film also won honors in the categories of costume design, cinematography and best screenplay.

Past Oscar winners among BMI-licensed works include:

1962: Maurice Jarre's score for *Lawrence of Arabia* (published by Gower Music Corp.).

1960: Best song "Never on Sunday,"

words by Billy Towne, music by Manos Hadjidakis (published by Unart Music Corp. and Llee Corp.).

EUROPEAN AWARDS

France's Academie du Jazz announced its awards for 1966 in March at the Miniland discothèque in Paris. Awards were made honoring outstanding recordings of jazz in a number of categories.

Record of the year award was won by *Unit Structures*, the Cecil Taylor album. Charles Lloyd's sets *Discovery* and *Dream Weaver* were runners-up.

The Definitive Charlie Parker, Vol. 1 took the Prix Fats Waller as best jazz reissue. Winner in the gospel/blues category was *It's a Man's Man's Man's World*, the James Brown album. Junior Walker was a runner-up.

♦ The songwriting Beatles, John Lennon and Paul McCartney, for the fourth year in a row, dominated the Ivor Novello Awards. Outstanding British popular and light music of 1966 was singled out.

The awards were organized by the British Songwriters Guild and chosen by an ad hoc committee under the chairmanship of Paddy Roberts. The awards presentation took place, March 23, at London's BBC Playhouse Theater Studio. Winners received bronze statuettes (Ivors) and runners-up were given certificates of honor.

The winners and runners-up included "Michelle" and "Yesterday," Lennon and McCartney, MacLen Music, Inc.—The Most Performed Work of the Year; "Yellow Submarine," Lennon and McCartney, MacLen Music, Inc., and "What Would I Be," Jackie Trent, Partita Music Corp.—Side of Record Issued in 1966 Which Achieved Highest Certified British Sales; "Call Me," Tony Hatch, Duchess Music Corp.—runner-up, Britain's International Song of the Year; "Born Free," John Barry/Don Black, Screen Gems-Columbia Music, Inc., and "Time Drags By," Hank Marvin/Bruce Welsh/Brian Bennett/John Rostil, Hill and Range Songs, Inc./Shadows Music—Film Song of the Year; "Dedicated Followers of Fashion," Ray Davies, Jay Boy Music Corp.—runner-up, Novelty Song of the Year, and "Khartoum," Frank Cordell, Unart Music Corp.—runner-up, Instrumental Composition of the Year.

♦ The International Record Grand Prix

continued on next page

Awards, presented by the Academie Charles Cros, were announced in March on the opening day of the Festival du Son at the Palais d'Orsay, Paris.

In the Symphonic Music category, the RCA Victor album containing **Edgard Varèse's** "Arcana" and **Frank Martin's** Concerto for Seven Instruments, as performed by the Chicago Symphony under Jean Martinon, was singled out. Another winning album in this area, released in this country by Angel, includes **Charles Koechlin's** "Livre de la Jungle: Bandar-Log (Op. 176), as performed by the BBC Symphony under Antal Dorati.

A CBS LP of **Alban Berg's** *Wozzeck*, featuring Walter Berry, Isabelle Straus and Fritz Uhl, with Pierre Boulez conducting the Orchestra and Chorus of the Paris Opera, was a winner in the Opera competition.

CABARET TONY SWEEP

Cabaret danced off with eight of the 16 Tony Awards presented in late March on the first nationwide telecast of the Antoinette Perry honors for excellence in the theater. The ABC-TV program was produced by Alexander H. Cohen.

In the *Cabaret* sweep, Tonys went to the musical itself, to Joel Grey and Peg Murray as featured performers, to producer-director Harold Prince for his direction, to **John Kander** and **Fred Ebb** as composer and lyricist, to Boris Aronson for his sets, to Patricia Zipprodt for costumes and to Ronald Field as choreographer.

COPY- RIGHT HEARINGS

John D. Loudermilk, **Gunther Schuller** and BMI board chairman **Sydney M. Kaye** appeared before the Senate Copyrights Subcommittee in a public hearing in late March to present the point of view of their fellow creators of music and the attitude of the performing rights licensing organization in proposed copyright revision, S. 597. In 1965, Kaye, accompanied by **Roger Sessions** and **Avery Clafin**, made an appearance before a House committee on a similar revision bill.

"I am in favor of broadening the base of communications, of making available to the public the best that our artists can create, and to extend our efforts to make education and the enjoyment of music available to all people," Schuller told the Subcommittee which was presided over by Senator Quentin Burdick of North Dakota.

"But worthy as these ends may be, let us not attempt to achieve them by a ruthless preemption of the rights of creative people. We manage to find the vast sums needed to buy engineering equipment for educational broadcasting stations, to build schools, to pay for the services of musicians and other performers. We would not be hurting the cause of education or culture by finding the small additional monies needed to make compensation to the creators of music without whom the same performers could not even begin to function. On the contrary, were we to enact such legislation [licensing of music on

noncommercial programs], we would place ourselves on record to the effect that we value creative genius and the product of the mind as highly as technical skills and the products of industry."

Addressing himself to the removal of the jukebox exemption from performing rights, Loudermilk said: "From what I've observed about the jukebox people . . . they are interested in only one thing — getting the public to put money into their machines. The fact is that the public makes the hits. If I don't write what the public wants, I don't sell any records. And, if the jukebox owners don't put the tunes the public wants into their machines, the jukebox owners don't nab the dimes and quarters they bank. I think the songwriters who furnish the jukeboxes of America with the music that makes them profitable are due some return. I think the jukebox industry's 58-year-old free ride should come to an end."

Urging repeal of the jukebox exemption, and opposing Section 111, the CATV clause, BMI chairman Kaye said: "The bill contains a number of provisions which have been accepted by authorial interests with great reluctance, but the bill represents a definite forward step.

"The efforts to erode this bill come from persons who have never paid and who don't want to pay, and from people who have never bargained and are afraid to bargain. . . . I trust you will prevent these unjustified erosions of the bill from taking place."



Tony winners Kander and Ebb and friend Minnelli

R. Weitner



Loudermilk, Schuller with Senator Burdick



North Texas Lab Band in action

Jazz

American modern jazz was introduced in the Soviet Union in May when **Charles Lloyd** and his quartet appeared at the Tallin Jazz Festival in Estonia. It marked the first time that Americans had been invited to participate in a Soviet festival. Not only is Lloyd the first modern instrumentalist-leader to play for the Soviets, he is the first jazz composer that has been presented to audiences there.

Before concluding their European stay at the Bergen (Norway) Festival, June 7, the Lloyd quartet (**Keith Jarrett**, piano; **Ron McClure**, bass, and **Jack DeJohnette**, drums) will play in Scandinavia and in other countries.

◆ **Wayne Shorter**, a tenor saxophonist with the **Miles Davis Sextet**, composed a specially commissioned work for initial presentation at the Los Angeles Jazz Festival this month.

Entitled "An Overture for Miles," the piece, a tribute to the music of Davis, is based on compositions by the trumpeter-composer. It was given its world premiere by the Los Angeles Jazz Festival All-Star Orchestra under Gary McFarland at U.C.L.A.'s Pauley Pavilion, the site of the festival.

◆ The North Texas State University Lab Band received the personal congratulations of President and Mrs. Johnson, following its recent tour of 22 cities of Mexico. The 28-day junket was arranged by the State Department.

Band director Leon Breeden and the entire ensemble visited with the John-

sons at the White House for an hour and a half, March 18. In the capital to be honored by the Texas State Society of Washington, the band and its three vocalists were presented awards for "exceptional achievement" at a Texas Society brunch at the Shoreham Hotel. Cactus Pryor was M.C.

Also during the band's stay in Washington, it gave a concert at the embassy of Venezuela.

Included in the band's library are arrangements and/or original compositions by **Dee Barton**, **Walter Benton**, **Dave Brubeck**, **Willie Dixon**, **Vince Guaraldi**, **Jimmy Heath**, **Bill Holman**, **Antonio Carlos Jobim**, **John Lewis**, **Thelonious Monk**, **Oliver Nelson**, **Sammy Nestico**, **Lennie Niehaus**, **Don Rader**, **Freddie Redd**, **Johnny Richards**, **Sonny Stitt** and **Jean (Toots) Thielemans**.

◆ **John Coltrane** dominated Jazz magazine's annual readers' poll, the results of which were reported in the publication's May number. Top tenor saxophonist by a large margin, he also emerged a winner in three other categories. His extended composition "Ascension," as recorded by Impulse, was voted jazz composition, jazz arrangement and jazz album of the year.

Other musicians singled out by the magazine's readership include **Miles Davis** (trumpet and small group), **J. J. Johnson** (trombone), **Roland Kirk** (flute and miscellaneous instrument), **Oscar Peterson** (piano), **Wes Montgomery** (guitar), **Joe Morello** (drums), **Milt Jackson** (vibraharp), **Jimmy Smith** (organ) and **Ray Charles** (male singer).

Charles Stewart



Shorter

Among the composers who received heaviest reader support were **Thelonious Monk**, **Gil Evans**, **Charles Mingus**, **Dave Brubeck**, **Oliver Nelson**, **Herbie Hancock**, **John Lewis**, **John Coltrane**, **Charles Lloyd**, **Archie Shepp**, **Carla Bley**, **Wayne Shorter**, **Gerald Wilson**, **John Handy**, **Cecil Taylor**, **Miles Davis**, **Clare Fischer**, **Lalo Schiffrin** and **Andrew Hill**.

British fans and critics recently let their tastes be known in polls conducted by *Melody Maker*, the island nation's leading music weekly.

The world section of the readers' poll, in which musicians from any country can receive votes, underscored the continuing influence of American pacesetters. New star victor was **Archie Shepp**. Other top vote getters were **John Lewis's Modern Jazz Quartet** (small group), **Miles Davis** (trumpet), **J. J. Johnson** (trombone), **John Coltrane** (tenor saxophone), **Roland Kirk** (flute and miscellaneous instrument), **Jimmy Smith** (organ), **Ray Brown** (bass), **Elvin Jones** (drums), **Wes Montgomery** (guitar), **Milt Jackson** (vibraharp), **Gil Evans** (arranger), **Jimmy Witherspoon** (blues artist) and the **(Ward) Swingle Singers** (vocal group).

Listed among the critics' favorites were **Archie Shepp** (new star), **Bob Brookmeyer** (trombone), **Sonny Rollins** (tenor saxophone), **Elvin Jones** (drums), **Lionel Hampton** (vibraharp), **James Moody** (flute), **Jimmy Smith** (organ), **Yusef Lateef** (miscellaneous instrument), **Clark Terry - Bob Brookmeyer** (small group) and **Jimmy Witherspoon** (blues artist).

In the Press

Previewing a special program in the *NBC Experiment in Television* series, during which Marshall McLuhan spoke his mind, *The New York Times* excerpted some of the professor's views from his book *The Medium Is the Massage*. Among them: "Popular music beginning with jazz in the twenties, was a return to speech and speech rhythms. Popular hit-parade music is still very close to speech patterns. One of the things about the Beatles [Paul McCartney, John Lennon, George Harrison, Ringo Starr] music, for example, that is so effective, is that they were the first, as far as I know, to put English popular speech — popular lower-class British cockney rhythms and Liverpool rhythms—into musical form. The English have never had a music directly related to popular speech before. When you make a music that is related to popular speech, it enables the singer to put on the whole audience—the public—as a mask and wear it as a mask of power. The Beatles are powerful."

◆ Early in April, Arthur Kleiner, music director of the film library at the Museum of Modern Art in New York, retired to Minneapolis, Minn., with his wife, Lorraine, and their two sons, Erik, 10, and Jeffrey, 12.

Kleiner, 63, arrived here in 1938 from his native Vienna, where he had been conductor at Max Reinhardt's Josefstadt Theater. He became rehears-

al accompanist for George Balanchine. When the museum opened in 1939, he joined the staff.

Interviewed by Howard Thompson of *The New York Times*, Kleiner recalled the highlights of his 28-year career as piano accompanist to the museum's vast library of silent films.

He wrote his first original score for a showing of Eisenstein's *Potemkin*.

"Actually," he told Thompson, "it had a score, a very fine one written by Edmund Meisel, a German movie composer. I tried for years to find it. It was either lost or destroyed during the Nazi era, and before that it was considered so exciting and stimulating that some European countries had banned it. Anyway, I wrote my own, using Russian folk themes and a steady basso ostinato with the left hand for the Odessa steppes scene. No Mickey Mouse music for me. The score was such a hit with the museum that I got a \$5 raise."

Through the years, Kleiner added 249 more original scores to that first one, along with many of his own arrangements for the silents.

It was during the New York Film Festival showing of the French film *Vampires* that he spent six hours and 40 minutes at the keyboard playing his score for the Gallic cliffhanger.

Currently, he's working on a series of programs for NET television (Minneapolis) to be titled *The Captive Eye*.

Planned for the future is a history

of screen accompaniment before the talkies, consisting of text, film slides and tapes of film scores. The title: *Discovery and Rediscovery of Sound*.

◆ Just prior to their annual March 17 appearance at Carnegie Hall, New York, Tommy Makem and the Clancy Brothers (Pat, Liam, Tom) were interviewed by Robert Shelton of *The New York Times* who observed:

"... they are not professional music-hall Irishmen. . . . A certain depth, a certain believable pride in their total heritage, differentiates them from the professional Irishmen. . . .

"Although there has been a tradition of folk song in Ireland for centuries, although there has been a rash of new young singing groups, the Clancy Brothers and Tommy Makem remain the focus of the international interest in Irish songlore.

◆ Critic George Hoefer chronicles Miles Davis's first years as a jazzman in "Early Miles," an article published in an April number of *Down Beat*.

Following Davis from his beginnings in St. Louis through the release of his historically important nonet recordings in the late nineteen-forties, Hoefer underscores the importance to Davis's career of several key people. Included in this number are Elwood Buchanan, his first teacher; Clark Terry, a trumpeter he admired early in the game; Charlie Parker, who shaped his approach to music, and Gil Evans, who exerted considerable influence on Davis.

Howard Colson



Kleiner

Columbia Records



The Clancys and Makem

Hoefer also documented Davis's critical breakthrough in 1948, making particular reference to comments by Ross Russell in *The Record Changer*. Russell declared: "Miles Davis may be said to belong to the new generation of musicians. There is now a mounting body of evidence that Davis is leading the way to, or even founding, the next school of trumpet playing."

♦ "You have an American conductor and an American orchestra. Your conductor Russell Stanger has the courage of his convictions and he is willing to play 20th-century music from America. Don't take this for granted."

This was **Gene Gutche**, in Norfolk, Va., for a performance of his "Holofernes" Overture (Op. 27), No. 1, talking to reporter Mal Vincent of *The Virginian-Pilot*.

Gutche admitted to Vincent that some people may be shocked by his music and added: "They may not understand it. They should not look for lyricism in it. I am trying to speak to people of today. The overture is less than seven minutes long, yet I have tried to present in it musical ideas that might have taken Beethoven an hour to develop. We are living in a streamlined age where there is a quickness and compactness to our way of life. It should be reflected in the music. Music has to travel at the tremendous speed of our times."

♦ **Buffy Sainte-Marie** told Pete Johnson of the *Los Angeles Times*:

"My songs are not aimed at doing anything. They are like dreams, that is, they have the spontaneity of dreams and are a bit like conversations in that what they mean is usually the least important thing about them."

Johnson noted that the 24-year-old Cree Indian, a graduate of the University of Massachusetts, is usually considered a protest singer, but she herself notes that only about five of her more than 300 compositions are topical songs and only three of those could be classed as protests.

"I have written," she said, "love songs, popular songs, country and western, ragtime, blues and a lot that aren't describable."

Johnson added that she also has written an opera, a concerto and has penned some poetry.

♦ A few days after winning a Grammy for his RCA Victor album, *Blues in the Street*, **Cortelia Clark**, the 60-year-old, blind blues artist, returned to his old stand on the sidewalk in front of Woolworth's in Nashville.

"If you ask him what he's doing there, Clark will tell you he's selling shopping bags," *The Nashville Tennessean's* Frank Ritter said. "But what he is really selling is himself—his skill with a guitar and his expertise with the blues-folk tunes."

"I lost my sight about 15 years ago, after an operation," Clark explained, "and that's about the time I took up playing and singing."

It wasn't until three years ago, however, that Clark came to the attention of the music industry, through the efforts of Mike Weesner. It was and remains Weesner's contention that Clark has "an original streak of genius." The first tangible result of his interest in Clark was the album *Blues in the Street*.

Having won his Grammy by recording songs he has been singing in front of Woolworth's for the past decade, he was "really pleased" about being singled out for an award. "I hope now that they'll let me record some more," Clark told the interviewer.

In the meantime, he'll be selling shopping bags on Fifth Avenue in Nashville. "Business has picked up here lately," Clark said to Ritter. "This warm weather brings people out."

♦ The case for the universality of jazz is proven by **Josef (Joe) Zawinul**,



RCA Victor Records

Clark

pianist-composer, formerly of Vienna, Austria. Only eight years removed from the waltz capital, he has worked with the **Maynard Ferguson** band, as accompanist for the late **Dinah Washington** and for the last six years as pianist with the **Cannonball Adderley** group.

His most expansive recognition as a composer came suddenly earlier this year via his "Mercy, Mercy, Mercy!" "Zawinul, a casual and unpretentious man of 34, is as surprised as anybody by the jet-like take-off of his simple, blues-rooted piece," Leonard Feather commented, writing in his *Los Angeles Times* syndicated column.

"I wrote it out for Cannon's group, and we first played it at a tourist place near Boston last summer," Zawinul reported. "Everywhere we went after that, since I hadn't bothered to title the tune, people would come up and ask us to 'Play that tune you don't have a name for yet!'"

Since then, the composition has become a national and international hit. But it reveals only one aspect of Zawinul's talent. According to Feather, "he has written many works that are... much more subtle harmonically."

♦ "Their music . . . combines today's pop sounds with symphonic music, satire, the primitive rock 'n' roll songs of the nineteen-fifties and social com-

Columbia Records



Davis

mentary, and you can even dance to it."

Don Paulsen, writing in the June issue of *Hit Parader*, discusses the new group, the Mothers of Invention, and the man behind their sound and musical approach, **Frank Zappa**.

"I'm a composer and nobody wanted to hear my music, so I organized the Mothers," Zappa said. "Frank Zappa [is] an ex-advertising man who had been writing songs since he was 14 and had experimented with abstract music," Paulsen added. "Using motivational research principles, Frank created a group unlike anything the world had ever seen."

Zappa's prime influence has been the late **Edgard Varèse**. "Varèse lived and died in New York. The average American doesn't even know he existed, yet what he wrote has virtually changed the shape of all the music of . . . composers who have heard it."

Soon to be heard by the public is Zappa's latest effort, an oratorio called "Absolutely Free." Each member of the unit has a specific role. Comprised of about eight songs, it unfolds as a continuous piece of music which endeavors to present a panorama of life in America today.

◆ In February, **Jacques Brel** appeared in a series of farewell concerts at New York's Carnegie Hall. Interviewed by Richard F. Shepard of *The New York Times*, Brel noted: "The real rapport is not with the public, it is with people. The public is a false notion. The rapport one has with the public is a monologue. With people there is a dialogue. Besides, the writing, the idea, is the most important thing. Faulkner never sang."

The 37-year-old Belgian's conversation, Shepard said, "reflected the introspective quality that touches his lyrics, often sad, sometimes quietly humorous, always inquiring. They touch on the grand themes of life, not on current events, in the way of so many new folk works."

Brel will continue to write and perform on record, but he has called a halt to tours.

Among his works, published in the United States by E. B. Marks Music Corporation: "If You Go Away," "The Dove" and "Seasons in the Sun."

◆ Early in April, New York's *Daily News* ran a two-part special feature

on popular music. Written by Kitty Hanson, the tone of the articles was summed up in the headline: "Pop Goes Music: It's Now and It's a Happening, Baby."

Noting the trend from hard rock sounds, Miss Hanson, interviewing the Lovin' Spoonful (**John Sebastian**, **Joe Butler**, **Steve Boone**, **Zal Yanovsky**), asked whether music was getting better.

"Not better," quibbled Joe Butler. "Different. More chromatic — more melodic, maybe."

"There's a lot more orchestra back of pop music, now," added Zal. "Maybe that's what makes grownups think it sounds more musical."

"We just play for each other," said John. "When I get a smile from one of the others, I know I've done something good. I work for that smile. I guess you could say we talk to one another and get paid for it."

Miss Hanson noted the Spoonful also talks to the teen-agers.

"We grew up with these kids," said Joe. "We grew up listening to the radio just like they do. In a way, we're a part of the audience as well as the performers," she wrote.

Miss Hanson continued:

"Like the Lovin' Spoonful, many groups making music in the 'new' sound write their own music and lyrics. John Sebastian writes most of the Spoonful tunes; **John Phillips** writes the music for the Mamas and the Papas; **Paul Simon** writes the lyrics and **Art Garfunkel** the music for Simon and Garfunkel."

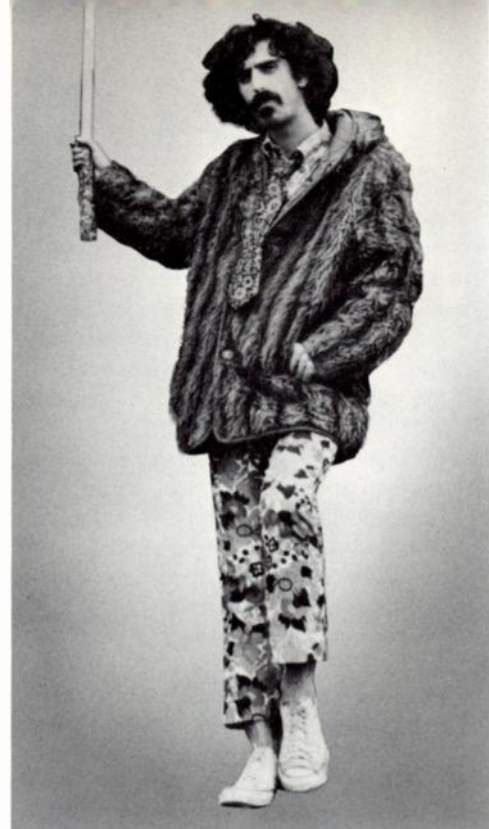
She concluded:

"Once the young generation's music begins to communicate with the older generation, perhaps they will start talking to one another again."

◆ **Elkin Brown**, the rising young songwriter from Tennessee, was given the profile treatment by Dolores Smith in *The Nashville Tennessean's* "Young World," February 26.

First a guitarist with a rock band at the age of 13, "the writing kick hit me all at once," Brown said. He began experimenting while a student at Montgomery Bell Academy, Lebanon, Tenn. His first song was turned down.

"I felt like a failure at 13," he recalled. "But I wrote some more songs I knew were better and then one day I walked into this publishing house and



Zappa

said to nobody in particular, 'Hey, I've got some great songs here if anybody wants to hear them.'"

"This time they listened," Miss Smith noted. "And they've been taking Elkin seriously ever since."

Commenting on the songwriting process, Brown indicated that he taped his ideas. "That's really the neatest way to do it. When you just write words and music, the song sometimes comes out sounding entirely different from the way you had intended. On the tapes, I'm able to show them [artists] how I think it should be done. . . . Some songs stay in the files for months until the right artist with the right style comes along," he added.

Brown's big break as a songwriter came last summer when country star **Stonewall Jackson** recorded one of his songs. During Country Music Week, in October, he got a chance to meet Jackson. "Mr. Brown," Jackson said, "you sure are a l'il un to be writing such powerful tunes. But I sure do thank you."

Brown's plans for the future include increased activity as a writer, in addition to performing with his combo, the Vibrations.

◆ **William Thomson** writing on composer **Paul Hindemith** in the February issue of *Your Musical Cue* offered these observations:

"In spite of Hindemith's obvious



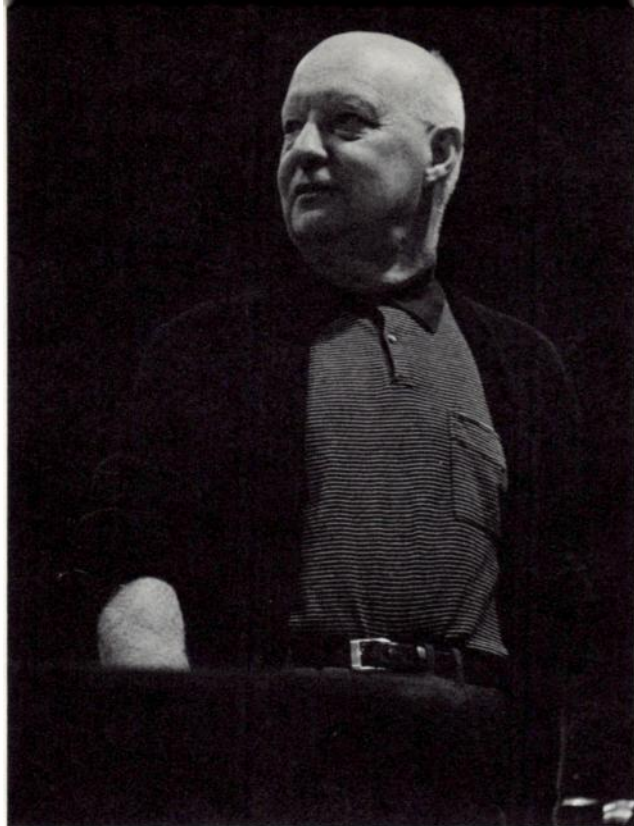
Brown



Brel



Butler



B. Schott's Mühle Archiv

Hindemith

immersion in medieval and early Renaissance music, it is far easier to relate his stated artistic scruples to those of Bach than to those of earlier periods. His dogged insistence that the composer be the complete musician, that he write music for human consumption rather than for the aggrandizement of ephemeral cliquish aims, and that he hold firm the reins on his imaginative soarings—finds an echo in the . . . credo of his 18th-century mentor.

"Hindemith represented a curious 20th-century anomaly, for in him was blended a personality teetering on the brink between mysticism and hard empiricism. . . . To Hindemith, an eternal guide to defensible musical values can be found only in a synthesis of the mystical and the scientific. . . .

"It would be our loss if Hindemith became the forgotten composer because his theoretical speculations are faulty or because he did not embrace the serial techniques that have crowded the headlines during our time. He must be dealt with on his own terms, and this, after all, is the first clue that one is dealing with a creator."

◆ Heading the music section of *The New York Times* of March 5 was "Music Since the War," by Howard Klein, citing the "torrent of music in all forms that has been produced by Americans and others since 1945." A

full-page contemporary discography was included, and composers **Morton Feldman**, **Charles Wuorinen** and **David Amram** each contributed an article on various aspects of composition.

Morton Feldman wrote of the composition of chance music.

"My 20th century began with [Edgard] Varèse's 'Ionization.' Where was its causality, its musicianship? We may hear these now, but when it was first performed in the early nineteen-thirties, there seemed no sign of them. It is as though this music is writing itself. It is not basically canonic, like [Anton] Webern. It does not rejuvenate historical models, like Stravinsky. It does not extend Germanic musical tradition, like Schoenberg. It walks a precarious tight-rope, and to this day its position is not clear. Varèse's thinking was empirical. He was interested in how it *sounded*—not how it was made. Let us not underestimate this unprecedented approach to writing a musical composition."

Charles Wuorinen, a director of Columbia University's Group for Contemporary Music, wrote that today's composers tend to consider each other more as colleagues than competitors—due largely to the wholesale transfer of compositional life to the university. The composer-pianist-teacher said:

"Because he has become associated with the university milieu, the Ameri-

can composer has been freed to reassert the various musical functions subsidiary to composition with which his pre-19th-century colleagues were always associated. Now, characteristically, the American composer performs and directs as well as teaches; he is committed to responsible discourse about music, and dedicated to the suppression of superficial 'exegeses' which misguide an innocent public about a field that has become one of the most profound, complex and ramified in contemporary life.

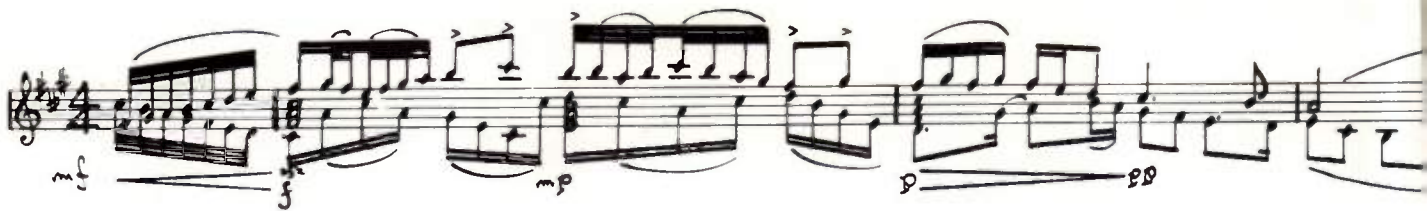
"Indeed, composers in our universities have generated a kind of musical life whose quality of responsibility and seriousness contrasts sharply with the notion of music as public entertainment that characterizes our public concert life.

" . . . it should be clear that the composer now considers his basic role that of generator of the most significant musical materials, values and traditions. He therefore asks those outside his present sphere of influence (the university), to allow him to bring to bear his values, attitudes and unique capacities for understanding to all musical questions. For without the composer at the center of musical culture, there can be no musical culture."

David Amram, first composer-in-residence with the New York Philharmonic, said:

"My approach to music, and those composers, conductors, concert performers, jazz musicians and all others involved in the world of music whom I find sympathetic, have something in common. They believe as I do in *listening* with an open mind and an open heart, and in saving their psychic energy and critical judgment for their own work, rather than trying to rewrite or relive the musical life of others. . . . Total devotion to the infinite world of music—past, present and future—enables the intellect and the soul to grow until the composer dies. And if his work reflects enough of this life force, it will stay long after him. . . .

"I don't think that any composer of real value can consciously be part of any school, but rather a part of music. And finally, I believe that if we approach our work with a sense of love and devotion, our music will always reflect it."



APRIL 8, 1967, BILLBOARD

EDITORIAL

BMI's 'Fantasy' Ad

Broadcast Music, Inc., in an ad in this issue (see pages 34-35) describes a world without music: its people shocked by such a condition, and its industries, art and much of its economic life strangled.

The ad notes that such speculation is a "fantasy . . . but it makes a point."

How true!

BMI in this ad has dramatically brought to the attention of everybody in the music-record business the high seriousness of his vocation—be he a songwriter, publisher, artist, a&r executive or independent producer. This "fantasy" also dramatizes the importance of music to the users, some of whom are inclined to take for granted their use of creative property.

There are many uses of advertising. One of the most significant is industry enlightenment. Such is the nature of the BMI copy. We commend the organization's institutional approach, for its copy speaks on behalf of all music rather than the music of any one licensing group.



the day music stopped

Imagine that all music suddenly has ceased to exist. Composers have stopped creating. Musicians are silent. The phonograph record is gone. People have stopped singing. A universal language has disappeared in the flash of a moment.

All over the world, the blow is shattering. In the United States the economic loss is beyond belief. 5,000 radio stations, deprived of the majority of their programming, are reducing their schedules or going off the air. Television producers are converting every existing program and every commercial with music to straight talk. Many sponsors are simply cancelling. The juke box is extinct. The recording industry has closed down. The music instrument manufacturing business is obsolete. 13,700,000 children who have been studying music no longer have any use for pianos or violins or woodwinds. The country's 1,385 symphony orchestras and 782 opera producing groups have disbanded. Most nightclubs,

theaters, dance halls, concert halls, ballrooms have shuttered their windows. Hundreds of thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

A fantasy? Yes, but it makes a point. Music is vitally important in all our lives, in terms of sheer economics as well as of culture.

We are proud that BMI, together with our thousands of affiliated writers and publishers, is one of the many organizations which play a role in supporting and fostering the miracle of music.

If yesterday had been the day music stopped, you wouldn't be hearing about it from us. BMI wouldn't be in business. Nor, possibly, would you.

*All the worlds of music
for all of today's audience.*

BMI
BROADCAST MUSIC, INC.

Concert Music

IN THE NEWS

The New York Philharmonic has undertaken the largest commissioning project in its history by inviting composers from many countries to write music for the orchestra's 125th anniversary. Among them are **Milton Babbitt**, **Richard Rodney Bennett**, **Luciano Berio**, **Elliott Carter**, **Roy Harris**, **Leon Kirchner**, **Walter Piston**, **William Schuman**, **Roger Sessions** and **Karlheinz Stockhausen**.

Their new works, as well as others now in preparation, will be premiered during the orchestra's regular concerts. **Alan Hovhaness's** "Vishnu" Symphony No. 19 will be introduced by **Andre Kostelanetz** at a June Promenades '67 concert. A yet untitled piece by **Gunter Schuller** will be premiered by **Leonard Bernstein** in late June.

The premieres for the philharmonic's anniversary year will be scheduled throughout the 1967-68 season and will be conducted by **Leonard Bernstein**, various guest conductors and several of the composers.

The commissioning project was largely made possible by a generous gift from **Francis Goelet**, a member of the philharmonic's board of directors. One of the commissions was made through the philharmonic's **Dimitri Mitropoulos Fund**, established by the Philharmonic Society shortly before **Mitropoulos's** death in 1960.

◆ **Milton Babbitt** and **Luciano Berio** participated in a panel presentation, "Emerging Theories of Musical Structure," during the State University of New York Arts Convocation in Buffalo. Held April 4-6, the event was hosted by the college at Buffalo and the Albright-Knox Gallery.

◆ The 13th University of Illinois Festival of Contemporary Arts, which opened February 22 and concluded on April 9, was presented at Urbana, Ill., and featured a variety of events in many creative fields.

The music portion of the festival included a number of concerts and lectures. British composer **Cornelius Cardew** spoke on "Two Worlds: Composition and Improvisation" and American composer **Morton Feldman** was guest lecturer on the theme "The Anxiety of Art."



Whitstone Photos

Mayor Lindsay, Schuman and guild president Mrs. Philip Wise

Among the music performed during the festival were works by **Luciano Berio**, **Barney Childs**, **Robert Erickson**, **Charles Ives**, **Iannis Xenakis** and **Bernd Alois Zimmerman**, as well as those of the guest lecturers.

◆ **Norman Dello Joio** received the Lancaster (Pa.) Symphony Composer's Award for 1967, on April 2, during the symphony's final concert of the season at Fulton Opera House in Lancaster.

The Composer's Award is presented annually to a contemporary composer in recognition of his contributions to symphonic music. Past recipients of the award include **William Schuman**, **Walter Piston** and the late **Henry Cowell**.

At present, Dello Joio is at work on a composition for chorus, brass and organ, commissioned by the University of Cincinnati for the dedication of its new Fine Arts Building, scheduled to open this fall.

In June, the composer will receive an honorary doctorate degree from Southwestern College in Kansas.

◆ Mayor John V. Lindsay of the City of New York presented **William Schuman** the Handel Medallion, March 12, during the annual Concert Artists Guild benefit dinner-concert at the Hotel Plaza.

Schuman was singled out "for his contributions as a distinguished American composer, his leadership in musical education and for his illustrious record as president of Lincoln Center for the Performing Arts."

On this occasion, Schuman also received the Concert Artists Guild Award

(announced in our March issue) for "his distinguished achievements in the development of our musical culture and sponsorship of talented, young artists."

◆ British composer **Humphrey Searle** has been named guest composer by the Aspen Music Festival. During his stay this summer, a representative sampling of his music will be performed. His *The Diary of a Madman* will be given its American premiere by the Aspen opera workshop.

◆ DePaul University, in cooperation with the Illinois Sesquicentennial Commission, has commissioned nationally known alumni of its School of Music to create new works, which will be performed for the first time in April, 1968.

Donald Jenni, chairman of the school's department of theory and composition, is writing a ballet for four dancers and four instrumentalists. DePaul's School of Music dean, **Leon Stein**, will write his fifth string quartet, fea-



Jenni

turing soprano solo, and **Ben Weber** has agreed to write a sonatine for clarinet, flute, violin and piano.

PREMIERES "King Lear" Variations, an outgrowth of a song which **David Amram** composed for the 1961

New York Shakespeare Festival production of *King Lear*, was performed for the first time in New York on March 23 at Philharmonic Hall. Sylvia Caduff, one of the New York Philharmonic's assistant conductors, directed.

"To me, David Amram is a serious composer, independent of passing fads," Winthrop Sargeant said, writing in *The New Yorker*. "His 'King Lear' Variations is an unpretentious but valuable work—valuable because it prefigures something of what the future of musical composition is going to be like after people grow tired of the so-called experimental style."

◆ **Violet Archer's** "Cantata Sacra" had its world premiere, March 14, on the *CBC Tuesday Night* program. A 35-minute work in five movements, it was commissioned by the CBC for Canada's Centennial.

Completed last August, it is described as a sacred meditation based on late medieval dialogues. Miss Archer compiled the libretto from excerpts collected for the commission by John Reeves of Toronto. In creating the work, Miss Archer sought "simplicity and directness in order to project the archaic beauty of the texts taken from Sacred Medieval Dialogues of the 13th, 14th and 15th centuries (English). At the same time, I have tried to convey the thoughts expressed as they might be felt in a musical setting of today."

The music was scored for flute, clarinet, horn, trumpet, violin, viola, cello, bass and piano and calls for five singers as soloists and, sometimes, in ensemble. The Winnipeg instrumental ensemble was conducted by Filmer Hubble.

Miss Archer is currently a member of the music faculty at the University of Alberta, Edmonton, Canada.

◆ "Forma Ferritonans," which means "The Form of Sounding Steel," a work by Swedish composer **Karl-Birger Blomdahl**, was commissioned by the Swedish steel corporation Grängesbergbolaget to celebrate the opening of a plant in 1961. It was premiered in the United



Crawford

States on March 9 at New York's Philharmonic Hall. Leonard Bernstein conducted the work which, the composer explains, gives musical significance to a few of the salient symbols in the iron and steel trade.

"The technical elements of Blomdahl's score are considerably more sophisticated than those of its 1927 Russian counterpart [Mossolov's 'Iron Foundry']," *The New York Times's* Raymond Ericson said. "They are thoroughly contemporary, and the piece can be viewed as a clever study in the development of . . . musical ideas through a crescendo of color, tension and rhythm. . . ."

"The work lasts only nine minutes, growing from pianissimo bass notes, presumably symbolic of iron ore within the earth, to a high chugging climax, representing the rolling steel mill."

The work is published in the United States by Schott/AMP.

◆ "Ash Wednesday," a 40-minute oratorio by **John Crawford**, based on the poem by T. S. Eliot, had its world premiere in Wellesley, Mass., on February 26. Paul R. Barstow was narrator.

The *Quincy Patriot Ledger* said: "Stellar performances by the Harvard Glee Club complementing the Wellesley College Choir and the Cambridge Festival Orchestra brought off the premiere . . . in grand style. . . ."

"The oratorio stays strictly with the text, one of Eliot's first major works after his confirmation in the Anglican faith. Crawford chose 'Ash Wednesday,' he said, because the poem expresses

'spiritual struggle and painful progress toward a kind of salvation' which is 'a part of the collective experience of mankind,' and because parts of the poem 'seem to invite musical setting.'"

Crawford, a faculty member in the department of music at Wellesley College, served as conductor for the performance.

◆ "Pastorals" for Orchestra, a work by **Alexander Goehr**, was given its first American performance by the Los Angeles Philharmonic, February 15, at the Dorothy Chandler Pavilion in the California city. Lawrence Foster conducted. The piece is published in this country by Schott/AMP.

◆ The Youngstown (Ohio) Philharmonic Orchestra ended its 40th season, March 4, with the first public performance of **Roy Harris's** Symphony No. 10. Presented at Stambaugh Auditorium in the Ohio city, the new Harris composition was part of a project to mark the 100th anniversary of Abraham Lincoln's death. It is subtitled "Abraham Lincoln" Symphony.

"In addition to enlarging the philharmonic to 80 musicians, the new work called for the use of the Youngstown Philharmonic Chorus (22 men and 45 women)," *Youngstown Vindicator* music editor Adrian Slifka noted. "Also vital to the presentation of the symphony is an amplified piano . . . which was played here by the composer's wife."

"The 50-minute work stirred the auditorium audience to one of the most enthusiastic receptions heard here in many years."

◆ **Hans Werner Henze's** Choral Fantasy on "Lieder von einer Insel" by Ingeborg von Bachmann had its world premiere in Selb, Germany, January 23. Performed under the direction of the composer, it featured the mixed RIAS Chamber Chorus and members of the Berlin Philharmonic Orchestra, including a trombonist, two cellists, a bassist, organist, timpanist and percussion players. The work is published by Schott/AMP.

◆ The American premiere of **Heinz Holliger's** "Glühende Rätsel" for Alto Voice and 10 Instrumentalists took place on March 30, during a concert featuring Swiss music, at New York's Town Hall.

Performed by the Contemporary Chamber Ensemble, under Arthur

continued on next page

Walt Weidenbacher



Huston



Lockwood



Rhodes

Weisberg, "the work is written in the familiar, international post-Webern style, with extreme instrumental and vocal devices as well as plenty of sudden stops," Theodore Strongin commented in *The New York Times*. "But Mr. Holliger is patient with his material. He firmly establishes each bit. . . ."

The Holliger work is published in the United States by Schott/AMP.

◆ Klaus Huber's *Two Movements for brass* (1957-58) was performed for the first time in the United States by the Contemporary Chamber Ensemble, Arthur Weisberg conducting, at Town Hall, New York City, on March 30. Included in a program of Swiss music, presented by the Swiss Music Library, the piece is published in this country by Schott/AMP.

◆ Two works for voice with organ accompaniment, by Scott Huston, University of Cincinnati music faculty member, recently were performed for the first time.

His "Psalm 30," featuring tenor Stuart Brown and Rosalind Rhoads, was heard during a special concert of sacred music, January 22, at Walnut Hills Christian Church in Cincinnati. On February 5, baritone Franklin Reigelman and Miss Rhoads presented Huston's "Psalm 53," at the same site.

◆ The University of Denver's Lamont School of Music presented a recital in its faculty series, February 14, that included the world premiere of *Five Inspirational Songs*, a new composition by Normand Lockwood.

The university's composer-in-residence dedicated the work to Mrs. Hortense Zuckerman, soprano, who, with

pianist David Karp, gave this first performance in the Pioneer Room of the Student Union on campus.

◆ "Talus-System" for violin and chamber orchestra, a new piece by Teo Macero, was heard for the first time, March 27, during the Music in Our Time concert at New York's Town Hall. Max Pollikoff, violinist, who runs the series, was featured artist.

"Mr. Macero sets an impassioned, sweet-and-sour solo violin line against forthright (but dissonant) figurations by brass and percussion," Theodore Strongin explained, writing in *The New York Times*.

◆ *Movements for Flute, Double-bass and Vibraphone* (1966) and "Haiku Settings" for Soprano and Flute by Ursula Mamlok had their first performances, on March 12, during a concert of solo and chamber works at New York's Carnegie Recital Hall.

"It was especially good to hear Miss Mamlok's . . . songs, for contemporary . . . idioms have seldom encouraged singing," *The New York Times* critic Allen Hughes wrote. "These songs sing, and they are genuinely appealing. Lee Dougherty, soprano, performed them persuasively."

The program also included music by Raoul Pleskow and Charles Wuorinen.

◆ Following its theme of the season, "A Sampling of American Music of This Century," the Composers' Showcase programed the first New York performance of Walter Piston's *Quartet for Violin, Viola, Cello and Piano* (1964). It was played, April 4, during a concert at the Eisner and Lubin Auditorium of New York University's Loeb Student

Center. The composer was present.

Theodore Strongin wrote in *The New York Times*: "Mr. Piston's 15-minute quartet finds him at his familiar best—patient, luminous, graceful and sure of himself without display. The work is very much a joint enterprise. No instrument is a prima donna. All modify and shade and answer each other thoughtfully. It was played in this manner by Lewis Kaplan, violinist; Michael Rudiakov, cellist, and Jacob Maxin, pianist, all members of the Aeolian Chamber Players, and Theodore Israel, violist."

◆ "Death Will Come," a cantata by Aribert Reimann based on poems by Cesare Pavese, had its world premiere in Berlin on February 28. It was performed by the Berlin Philharmonic Orchestra and RIAS Chamber Chorus under the direction of Wolfgang Fortner. The soloists were Heinz Holliger (oboe), Joan Carroll (soprano), Hans Ulrich Mielsch (tenor) and Barry McDaniel (baritone). The work is published by Schott/AMP.

◆ *Duo for Violin and Piano* by Phillip Rhodes was given its world premiere, February 17, during a faculty recital at Duke University, Durham, N.C. It was played by Giorgio Ciompi and Loren Withers, for whom it was written.

The composer's *Three Pieces for Solo Cello* had its first performance, March 21, as a feature of a recital sponsored jointly by the Chicago chapter of the International Society for Contemporary Music and Elmhurst (Ill.) College. It was played by Edward Culbreath, who is principal cellist of the Syracuse (N.Y.) Symphony.

Rhodes is a composer-in-residence and teacher, under a Music Educators National Council grant, at the public high school in Lemont, Ill.

◆ **Willie Ruff's** "Sound Board" for French Horn and Wind Band, written at the special request of the Duke Concert Band, was given its initial performance, December 2, at Page Auditorium on the Duke University campus in Durham, N.C. Paul Bryan conducted the Duke Concert Band. Ruff was the soloist for the performance.

The work results from last spring when Ruff was on the Duke campus to participate in the music department's seminar on improvisation. He became interested in making more permanent some ideas with which he had been experimenting in a jazz trio. The basic sound ingredient involves the use of the sympathetic vibrations of a piano (or two) with a selected group (or groups) of instruments—hence, the name "Sound Board," and, hence, the two pianos, each with its attendant group of woodwind or brass "generators." The three movements are strongly jazz-influenced and use the byplay of soloist "generators" and full band.

The reviewer for *The Duke Chronicle* noted that the piece "involves two groups of instruments playing with their bells directed into pianos; sympathetic vibrations set up in the piano strings sing into the silences between phrases. The effect is startling, weirdly beautiful . . . and entirely musical.

"Against this written background, Ruff improvises lines that are in turn singing, savage, lyrical and plain old-fashioned swinging."



Ruff

◆ **Five Etudes for Youth Orchestra** by **Gunther Schuller** was given its world premiere by the Greater New Haven Youth Symphony, with the composer on the podium, at New Haven's Woolsey Hall on March 19.

Written by Schuller specifically for this orchestra, as part of its celebration of the 50th anniversary of its sponsor, the Neighborhood Music School, this commission "imposed a very specific type of limitation which I enjoy," Schuller declared.

Ned Thomas, writing in *The New Haven Register*, explained: "In composing *Five Etudes for Youth Orchestra*, which was written as a straight symphonic piece, Schuller tried to meet two conditions: (1) that it be interesting to young people and (2) that it teach them something about how contemporary composers think . . . and how this differs from their playing of Brahms, Beethoven and Schubert."

The New Haven Register critic Gordon Emerson also indicated that "Schuller has made a significant contribution to this latter educational desert with his new *Five Etudes*."

As for the performance itself, Emerson felt: "The score was handled with assurance by these youngsters, and the experience of performing this music under the direction of the composer is one that must have contained great meaning for them. . . .

"Whether or not Mr. Schuller's music is timeless or enduring is obviously an open question, but it is important music for today, and all involved in the creation . . . of the *Five Etudes* have made a giant step forward for



Schwartz

contemporary music in the area where it counts most."

◆ The first performance of **Seymour Shifrin's** *Quartet No. 3*, commissioned by the Koussevitzky Foundation, was given by the Juilliard String Quartet, March 30, in Coolidge Auditorium of the Library of Congress, Washington.

"The composer . . . is already used to commissions and awards," John Vinton noted, writing in *Washington's The Evening Star*. "Ever since he completed a master's degree at Columbia University in 1949 he has been receiving Guggenheims and Fulbrights and commissions from institutions like the Juilliard School and the League of Composers. Since 1952 he has been teaching at the Berkeley campus of the University of California, and it was there . . . he completed the quartet. . . .

"During the late nineteen-fifties, Shifrin's music leaned more and more toward atonality, and his new quartet is squarely in the 12-tone idiom. It has the rhythmic jaggedness usually associated with that style, but there is also a lyrical underpinning that gives the work an unexpected feeling of warmth.

"Almost always during the course of it, one or two instruments play a long-held note while the others make jabs above and below," Vinton explained. "In addition, Shifrin emphasizes lines rather than points of sound, and there are many easily recognizable recurrences of melodic material."

◆ "*Prelude to an Evening Out*" by **Paul Schwartz**, commissioned by the Columbus (Ohio) Symphony, was given its world premiere by that organization, April 1, under the direction of Evan Whallon. The composer was in the audience at Columbus's Veterans Memorial Auditorium.

Chairman of the music department at Kenyon College, Gambier, Ohio, Schwartz commented on the work and its creation in program notes for the concert. He explained: "In June, 1966, Evan Whallon asked me if I had the time to write a 'four- to six-minute overture' . . . which would be premiered during the 1966-67 season. I was delighted to be asked, I had the time, and I composed the piece. . . .

"The scoring of the piece is on the light side: the classical double quartet of woodwinds; two trumpets, horns and trombones each; the customary string

continued on next page

choir, plus timpani and percussion. The mood of the piece is on the happy side. . . . The form could be considered a highly modified sonata-allegro with two contrasting themes; but frankly, I was not very form-conscious when I wrote the piece. The over-riding principle was, rather, the interplay between a strong unity of the beat and a constant regrouping of the beat which—I hope—resulted in a balance of continuity and contrast.”

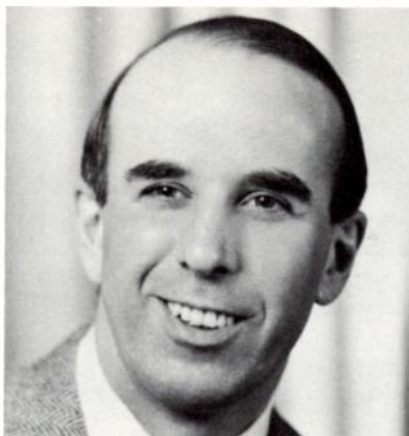
Rosemary Curtin Hite of the *Columbus Citizen-Journal* thought Schwartz had “fashioned a delightful, light-hearted piece that would get any evening started out right.” She added: “Adroitly scored, the prelude has an open, airy, harmonic quality. . . .”

♦ “The Rose of the World,” a John Verrall work for flute, piano and soprano, completed last November, was given its world premiere by the Fine Arts Trio (Sheila Marks, soprano; Frank Marks, piano, and Janine Adams, flute) on March 16. The occasion, the third concert in Seattle’s current New Dimensions in Music series.

Based on the poetry of William Butler Yeats, it involves “a touching juxtaposition of radiance and gloom, the pervading contrast . . . is reflected in the music,” the March newsletter of New Dimensions in Music said.

♦ Composers’ Legacy, a newly formed group whose purpose is the “perpetuation of the music of contemporary

Mulholland Studios



Verrall

composers who died in the midst of their creative careers,” gave its first concert at Carnegie Recital Hall in New York City on April 2.

Karl Weigl’s Second Sonata for Violin and Piano (1937) had its first public performance during the concert.

“. . . openly romantic in style,” the Weigl “sonata was capably played by Robert Rudie, violinist, and Zita Carno, pianist,” Theodore Strongin reported in *The New York Times*.

The concert also included works by Erich Ilor Kahn, Quincy Porter, Wallingford Riegger and Edgard Varèse.

♦ Yehudi Wyner gave the first performance of his piano pieces, Two Short Fantasias (1963, 1966), at the third Composers’ Showcase concert of the season, on April 4, at the Eisner and Lubin Auditorium of New York Uni-

versity’s Loeb Student Center.

The New York Times critic Theodore Strongin commented that Wyner is one of the composers who do not belong to any particular school but “are pleasantly off on their own.” In describing and evaluating the new works, Strongin pointed out that the “Fantasias (four minutes all told) establish certain motto harmonies, and then modify them sensitively with lots of inner relationships. They are sometimes dramatic, sometimes subdued and always subtle. The program listed a third Fantasia (1967), but the composer explained that it had not been completed yet. He played the first two twice, instead.”

♦ “Divisions” for Piano and Nine Solo Strings, composed by Jürg Wyttenbach and published here by Schott/AMP, had its United States premiere during a program of Swiss music offered at New York’s Town Hall on March 30. Presented by the Swiss Music Library, the concert featured the Contemporary Chamber Ensemble under the direction of Arthur Weisberg.

“. . . used a minimum of notes and a maximum of sensitivity,” *The New York Times*’s Theodore Strongin said, writing of the composer’s method. “The piano had a more assertive role than the strings, which responded with surprising but apt sonorities and unexpected figurations in a way that kept the piece strikingly fresh.”

Julie Culbreth



Wyner (right) with Justin Connolly

Films

Writer-director Francis Ford Coppola has won critical acclaim with his first film, *You're a Big Boy Now*. Adapted from a novel by David Benedictus, the film is the story of the growing-up days of a mother-smothered youth and of his adventures in Fun City—New York. The stars: Elizabeth Hartman as the mod discothèque dancer, Geraldine Page and Rip Torn as the young man's parents and newcomer Peter Kastner as the modern Candide. *The Hollywood Reporter* called it "the most thoroughly contemporary film in years of memory," and went on to say: "The score by John Sebastian of the Lovin' Spoonful is magnificent and probably the best adaptation of the Top 40 sound in organic unity with its subject. The Spoonful, likely the most talented of the current pop crop, performs the vocals. Robert Prince wrote the big band, rock-flavored themes. Arthur Schroeck arranged and conducted, with Jack Lewis as musical coordinator. Theirs is a collaboration as important as it is successful in bringing the film and the contemporary musical idiom together."

The Seven Arts film is a 1967 Cannes Film Festival entry.

◆ Fresh from *Who's Afraid of Virginia Woolf?* Richard Burton and Elizabeth Taylor created their own production of Shakespeare's *The Taming of the Shrew* with a notable assist from director Franco Zeffirelli.

Hollis Alpert, writing in *Saturday Review*, hailed the arrival of the film with, "it has turned out to be not only a quite literally gorgeous piece of filmmaking, but a quintessential rendering of the play that could hardly have been dreamed of in the past.

"The virtues of this production are so many, the achievement so splendid, that not much more is required of the critic than a listing of what is available for the price of admission."

Burton, in playing Petruchio to Elizabeth Taylor's Katharina, is aided in this Columbia release by Michael Hordern, Victor Spinetti, Cyril Cusack and a large cast.

Nino Rota provides the score that sets the Padua scene. The music is published in the United States by Screen Gems-Columbia Music, Inc.

◆ *Monkeys, Go Home!* is Walt Dis-



A shrew tamed to music by Rota

ney's latest comedy. It's set in France and tells how an American with know-how solves a shortage of olive-picking labor. He merely trains four chimps—washouts from the space program—to do the work. Dean Jones plays the American, Yvette Mimieux his love interest and Maurice Chevalier the village priest and matchmaker. He sings the Robert B. and Richard M. Sherman tune "Joie de Vivre," called "bright and bouncy" by *The Hollywood Reporter*.

◆ The men who made *Mondo Cane*, Gualtiero Jacopetti and Franco Properi, have now made *Africa Addio*, the story of the dark continent emerging from colonialism and racked with violence and revolution. The documentary was shot in color all across Africa and has a score by Riz Ortolani (published in the United States by Unart Music Corporation). Lyrics for the title tune were written by Norman Newell.

◆ From the underground, pop artist Andy Warhol has created *The Chelsea Girls*. The title comes from the Chelsea Hotel, where all the characters are supposed to be living. Warhol shows their activities on side-by-side screens, in black-and-white and in color, hop-

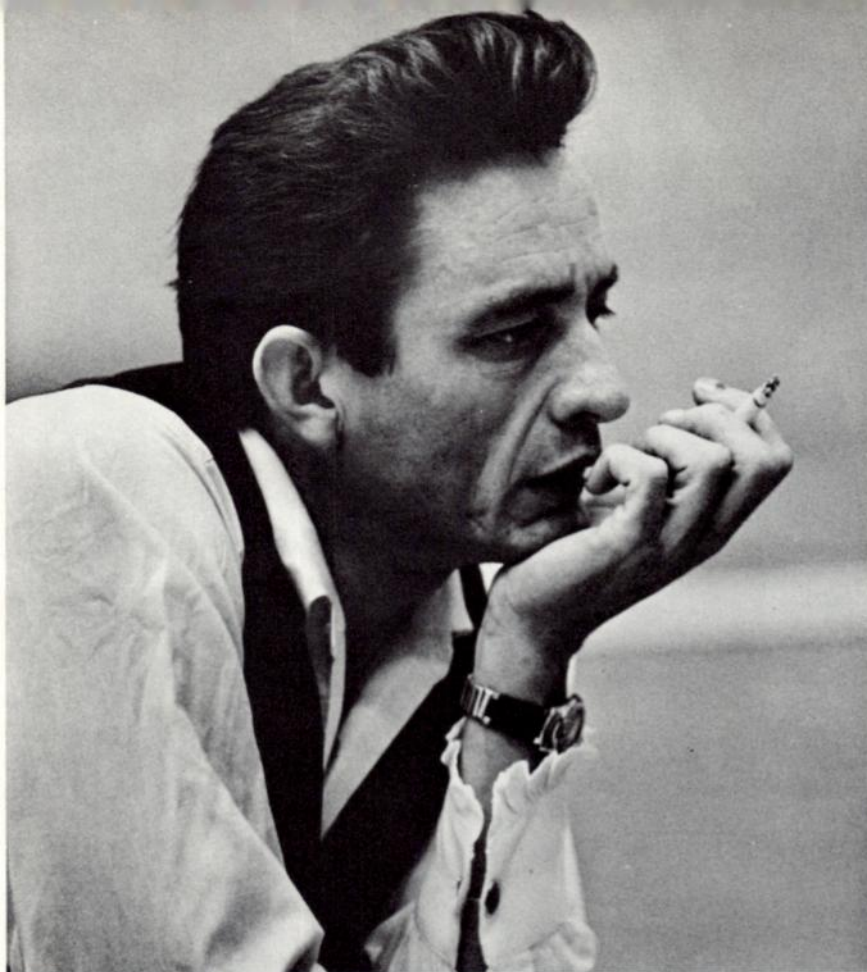
scotching the sound track from one to the other. The film score, written by Lou Reed, is published by Three Prong Music, Inc.

Writing in *Newsweek*, critic Jack Kroll noted:

"Sad, bad, mad, glad world, caught in the convolutions of its own put-on. But *The Chelsea Girls* is one of those semidocuments that seem to be the most pointed art forms of the day. It is as if there had been cameras concealed in the fleshpots of Caligula's Rome. Film societies and universities should have a look at this movie, which touches more nerves than a multifariously perverse world will ever admit."

◆ A new VISTA (Volunteers in Service to America) documentary was released by the Office of Economic Opportunity in March. The half-hour color film features an original score by guitarist Charlie Byrd.

The film deals with life in two small Arizona towns. For the footage on the Negro community, Byrd scored for electric guitar, flute, bass and drums. For the Spanish-American community sequences, he used Spanish guitar, mandolin, bass, recorder and marimba.



Johnny Cash

BY ROBERT HILBURN

Johnny Cash's unique place in the music business is hard to define.

He appears mainly before country music audiences, but he's not a hillbilly.

Rock 'n' roll enthusiasts are fond of his renditions of "I Walk the Line" and "Ring of Fire," but he doesn't really fit into the rock 'n' roll pattern.

He livens up any hootenanny session with his stylized renditions of "John Henry" or "Rock Island Line," but the term "folk singer" doesn't tell the whole story.

And there's always folk-rock.

When all else fails, Cash himself describes the kind of music that makes him one of the only performers who can appear with equal acceptance on a country music show or on a nationally televised rock 'n' roll show.

"People are always trying to classify me or define my type of music, but it doesn't work. I'm just me. I don't fit into any category and I try not to. I'm singing songs as honestly as I know how and I'm doing it the same way now as I did 12 years ago when I start-

ed recording." And being himself was good enough to have the respected *San Francisco Chronicle* music critic Ralph Gleason describe him, after a Bay area concert last fall, as "the Poet of the Prairies who has brought art back into country and western singing."

Like most country singers, Cash is from a poor rural Southern background. But he feels this fact is more than just an interesting piece of biographical information. Indeed, he believes, it may be one of the secrets behind his wide acceptance.

"Most basic songs are from country people who are close to nature. The ballad has always been the backbone of the music business and many of the greatest ballads have come from country songwriters like Don Gibson and Hank Williams.

"These and other country songwriters came from the same poor dirt farms. We were all raised in little shacks, learned to pick cotton and work the ground. When you live close to the earth, you learn to understand the basic things about love and hate and what people want from life."

Over the years, Cash has written

hundreds of songs, many of them successful, others just stored away for possible future use.

"I write a song every two or three days, but I can only use one every two or three months. I'll be somewhere and a song will just come to me. I'll jot it down and keep it. I wrote a song today. I may never use it, but I'll keep thinking about it and it may work out.

"That's one of the big differences between now and when I began writing songs. I work at the songs much harder now. I never let a song rest. I go over every line repeatedly to improve the construction, the dramatic quality and the originality."

Born on a farm near Kingsland, Ark., in 1932, Cash always wanted to be a singer. He learned to play the guitar in the Air Force and made his first recording for Sun Records, the same Memphis, Tenn., company that helped start Elvis Presley, Roy Orbison, Carl Perkins and Jerry Lee Lewis.

"Folsom Prison Blues," Cash's first hit, brought him immediate fame in the country field. He was named the most promising country artist in four separate 1956 polls.

But it was another of his songs, "I Walk the Line," that gave the first real indication of the career he was to enjoy. The record not only went to the top of the country music charts but also soared high onto the pop charts.

Cash's assault on the broad country-pop teen market followed with "Ballad of a Teen-age Queen," "Guess Things Happen That Way" and "The Ways of a Woman in Love."

After joining Columbia Records, Cash broadened his appeal with a series of folk releases.

Today, Cash is at his peak—both artistically and commercially. No country artist carries over into the pop and rock markets as he does.

While performing, he is a storyteller, an actor, a protester, a poet, a tease and a flirt. He has done much over the years to improve his stage presence. His voice is stronger and his delivery is more effective than ever.

But most of all, he has the gift to understand and communicate the loneliness and desires of life. And it is that gift that enables him to render obsolete the barriers that one normally finds between country, folk and pop music.

Willie Dixon

BY PETE WELDING

At first glance, he seems simply enormous, so tall and broad, in fact, that in contrast to his large hands and huge frame the standard-sized double-bass he plays appears slight indeed. But, then, Willie Dixon *is* a man of large capabilities, his size complemented by his zesty love of life, unflagging good spirits and, above all, his considerable talents—as instrumentalist, singer, composer, publisher, arranger, A.&R. man and record producer. In fulfilling the demands of these activities, he hews to a schedule that would fell a lesser man. He seems to thrive on it.

Dixon has been a prominent fixture of the bustling Chicago-blues scene since the middle nineteen-thirties, when his family moved there from Vicksburg, Miss., where he was born on July 1, 1915, and where, as a youngster—following the usual pattern—he began performing with local musicians. After moving north, Dixon pursued a highly successful career as a heavyweight boxer before joining a Chicago-based group, the Five Breezes, which recorded for RCA Victor's Bluebird label in the early nineteen-forties. Following this, he became a member of the Four Jumps of Jive. In 1946, Dixon joined another popular Chicago-blues outfit, the Big Three Trio, which enjoyed great success with Negro record buyers in the nineteen-forties.

Amassing valuable professional experience through performing, recording and traveling with these popular groups, Dixon put his lessons to excellent use when, in the early nineteen-fifties, he became closely associated with the newly emergent and vastly influential modern Chicago-blues styles. As a sideman, he participated in countless recording sessions, featuring the powerful electrically amplified brand of blues associated with that city. But it is as a composer that he will be remembered longest.

From the first, his sly, exuberant blues compositions commanded attention and success. In them, he tapped deeply the well of rich, pungent, earthy folk humor with which the Negro tradition has met and bested adversity. To this, he added an uncanny feeling for melodic and rhythmic expression,

so charming and unaffectedly natural, that many of his songs give the impression of being true folk songs—the products of long oral development—rather than conscious products of the songwriter's craft.

The proof is, of course, in the pudding: many of Dixon's deceptively artless, flawlessly idiomatic creations—written for Muddy Waters, Little Walter, Howlin' Wolf, Sonny Boy Williamson and other masters of the modern blues—have gone into widespread oral circulation. "Little Red Rooster," "The Seventh Son," "Wang-Dang Doodle," "Three Hundred Pounds of Joy," "My Babe," "Built for Comfort," "Hoochie Koochie Man," "I Just Want to Make Love to You," "Tiger in Your Tank," "Mellow Down Easy," "The Same Thing" and "Bring It on Home," to mention only a few of his many distinguished compositions, have become standards in the rhythm-and-blues field.

So accurate have been his instincts about the tastes of the blues audience that Dixon has been for many years one of the chief producers of rhythm-and-blues recordings for the influential Chicago label Chess Records, while also serving in a similar capacity for a number of other such firms in the city. His activities in this area have been so demanding that he has had little time to pursue an active performing career since the early nineteen-sixties, when he successfully teamed with pianist Memphis Slim. The two veteran bluesmen recorded a good number of significant LP's together before the mounting pressures of his production work forced Dixon to abandon his role as a performer.

Since then, the rotund, garrulous bassist-composer has added several more strings to his bow. He has formed a successful music firm, Ghana Publishing Co.; has served as artistic advisor to the American Folk Blues Festival programs that tour Europe annually, and has become involved in the development and presentation of a number of young performers, one of whom, vocalist KoKo Taylor, recently enjoyed considerable success with her recording of "Wang-Dang Doodle."

It will be fascinating to see where his enthusiasm and talent next take Willie Dixon. He has never been one to rest on his laurels.

Jean Pierre Leloir





Charles Stewart

Archie Shepp

BY DON HECKMAN

The stereotype of the jazz player who is concerned only with his playing was probably never more than a figment in the imagination of a nineteen-thirties motion picture script writer. Yet the stereotype has been accurate enough to sustain itself more than perhaps has been beneficial, either to jazz or to the men who play it. Recently a new breed of musician has begun to arrive on the scene—players who are vividly aware of the world around them and of the effect they can have upon it. It would be difficult to find a musician who more accurately fills the role of the articulate, knowledgeable and proselytizing jazz musician than tenor saxophonist Archie Shepp.

He is a saxophonist of powerful expressiveness; his piano playing suggests the budding of an original style; he is an essayist who uses language with the visceral coolness of a matador; he is a playwright who, at 29, is already spoken of as an important new talent.

Born in Fort Lauderdale, Fla., in 1937, Shepp moved to Philadelphia at

about the age of 7. In Philadelphia, he was one of a fine group of young players developing in the middle fifties that included Lee Morgan, Ted Curson, Bobby Timmons, Henry Grimes, Jimmy Garrison, etc. After high school, Shepp received a scholarship to Goddard, a small progressive college in Vermont. His major, surprisingly, was dramatic literature. Discussing this period of his life with LeRoi Jones in *Down Beat*, Shepp said: "Originally I'd planned on taking law in school, but I came under the influence of one of the drama coaches at the school. . . . I changed my major."

The change may have been an important one, since Shepp views his career as a playwright at least equal in importance to his work in jazz. His play *Junebug Graduates Tonight!* opened to mixed reviews several months ago in New York, but few critics were unimpressed by the power of Shepp's theatrical writing.

The jazz audience first became aware of Shepp's work on a superb recording made with pianist Cecil Taylor. After that he was active as co-leader of a group with trumpeter Bill Dixon

and toured Europe with the New York Contemporary Five. More recently, he has led his own groups.

Shepp's compositions are remarkably varied, especially so since they are as yet few in number. They range from settings of Shepp's own recitations ("Scag," "The Wedding," "Malcolm, Malcolm—Semper Malcolm") to a piece for lyric soprano that is dedicated to the Negro leader W.E.B. Du Bois, "On This Night (If That Great Day Would Come)." Of the latter piece, Shepp says: "I meant that to be a worker's song. . . . I believe in comic book language, so that people can learn to read, quite frankly. I'm not so much for 'art' and I really don't call myself an artist in that sense." Other pieces—"Hambone" (with an interesting juxtaposition of $\frac{3}{4}$ and $\frac{7}{8}$ meters in one section) and "Los Olvidados," for example—possess the same rough-textured power characteristic of Dizzy Gillespie's big band work in the late forties.

Shepp's comments about his music and the role of the artist in society are an inseparable part of his complex personality. His artistic aesthetic is a clear outgrowth of these beliefs. Jazz, he feels, is the manifestation of "an emerging African-American aesthetic, one which is rooted . . . in the basis of African art, which is primarily functional, vis-a-vis what I consider the aesthetic of Western art, which seems to me Platonic. That is, beauty can be described in Western logic as an object; it cannot in an African sense. . . ."

"I am, as a black man, a politically oriented person. Because I feel my aesthetic is a functional one, I cannot divorce it from my political overview, because I think we live in a political world and it is folly to say we don't."

Jazz musicians tend to be pragmatic in their estimation of contemporaries. Archie Shepp has surely been one of the most quoted (and, certainly, misquoted) of jazz players, in part because what he has to say is usually so eminently quotable. But Shepp is respected by other musicians because he has made certain that his music speaks as clearly as his words, because he has invested it with the catalytic combination of love and hate, fury and tranquility that are the prerequisite not only of the artistic experience but of the human experience as well.

Hemric and Styner

BY ARNOLD SHAW

Guy Hemric has the profile to be an actor and is, in fact, playing small parts in films. Jerry Styner is a highly respected electronics engineer at Litton Industries. Yet the team of Hemric and Styner has been responsible, within the past three years, for songs in 13 American International pictures. *Thunder Alley*, the 13th film, which stars Annette and Fabian, is now in release. Two of the picture's numbers, "When You Get What You Want" and "What's a Girl to Do?" already have achieved a large degree of currency, while the title song also is being heard around the country.

The amazingly productive partnership was formed just before the filming of the first *Beach Party* movie in 1964. Styner is a native Californian who played guitar through college and earned an M.A. in engineering from U.S.C. Hemric, born and educated in North Carolina, became a Californian about 10 years ago.

"Jerry was an artist for the Imperial label when we met," Hemric explained. "He sang and played the guitar. Our first instrumental, which was recorded by a group called the Zanies for Dore Records, an independent label, led to our doing 'Treat Him Nicely' and 'Promise Me Anything,' both chart songs for Annette. Out of that came the continuing activity for A.I.P."

Beach Party, a teen-age, box-office hit, became the first in a series of A.I.P. moneymakers whose titles sound like permutations of each other. *Muscle Beach Party* was followed by *Bikini Beach*, *Pajama Party*, *Beach Blanket Bingo* and *Ski Party*. The next film for which Hemric and Styner wrote the tunes represented a departure, title-wise; it was called *How to Stuff a Wild Bikini*. Now the successful variants became *Doctor Goldfoot and the Bikini Machine* and *Ghost in the Invisible Bikini*. While they continued originating tunes for these films and others, Hemric and Styner also became involved in the music production end and recorded for the screen such teen-age artists as Little Stevie Wonder, the Kingsmen, Donna Loren, Frankie Avalon and the Supremes. They also have recorded and written for a number of



middle-generation artists, including Eve Arden and Mickey Rooney.

During the summer of 1966, the team became the first American songwriters to work behind the Iron Curtain. For an A.I.P. film, *Ski Fever*, they traveled to Czechoslovakia, where they composed six original tunes and recorded Dean Martin's daughter Claudia and three young Austrian actors, including the world's champion skier, Toni Sailer. Jerry Styner himself recorded the title song over the credits.

A sports car enthusiast, Styner uses a Porsche to dash from the electronic plant where he works to the A.I.P. studios. Hemric, who functions on the lot as songwriter, music producer and sometime actor, has more sedentary habits. He devotes his spare time to gardening and a Belgian shepherd named Shadrack.

"Jerry and I both love country music," Hemric said, as he pattered about the yard of a newly purchased home in Sherman Oaks, "even though we don't write or perform in that bag. We can listen to Eddy Arnold and Buck Owens endlessly. We admire the Beatles as the unequalled songwriters of our time,

and we enjoy listening to Simon and Garfunkel for what they say, their lyrics mostly."

While most of their songs have been teen-age, because of the audience at which the beach pictures are aimed, they are anxious to become involved in a more diversified type of writing. "We enjoy what we've been doing," Hemric said, "and we think we have been able to create a unique sound and to develop an identifiable style. But we naturally don't want to be typed. Our musical interests are broader than our production would suggest." Partially indicative of this fact is the team's work as artists on Sidewalk Records, a subsidiary of Capitol-Tower Records.

Included in their future plans is a Broadway show. They have a book that interests them, but what they need is time. "For the past three years," Hemric explained, "we've been pouring out songs for four films a year. Between films we don't stop writing. But doing individual songs is one thing. Tackling a show score poses problems that require an extended period of leisure, which we just haven't been able to command."

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