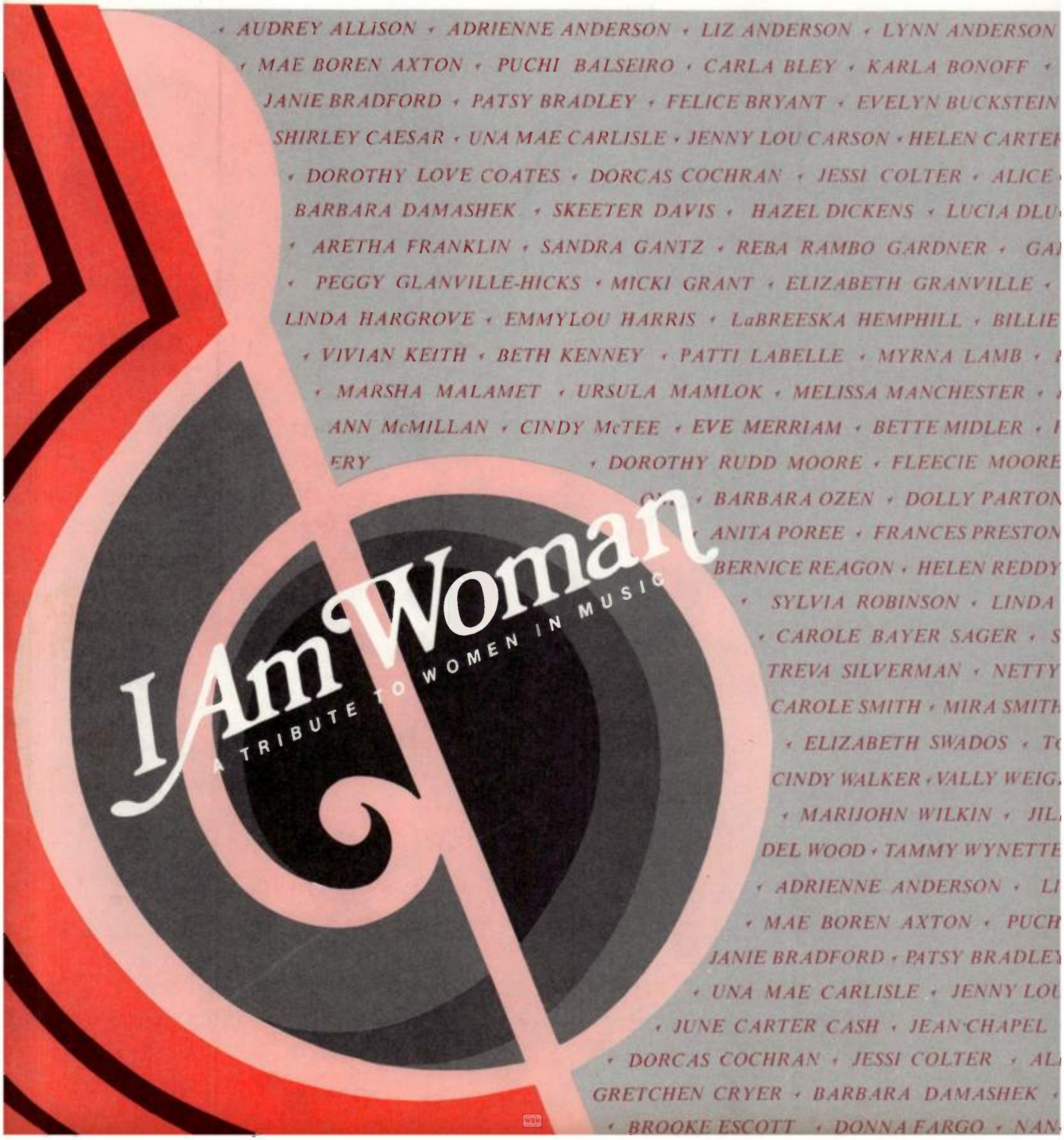
BMI
THE MANY WORLDS OF MUSIC
ISSUE 4, 1977



Executive Suite

NEW YORK

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Elizabeth Granville, assistant vice president, Publisher Relations

Sylvia Manuel, director, Publisher Relations

Dr. Barbara Petersen, Concert Music Administration

NASHVILLE

Frances Preston, vice president, Nashville

Patsy Bradley, director, Publisher Administration

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Brooke Escott, director, TV & Motion Picture Relations

Sandra Gantz, director, Publisher Administration

Linda Gavin, director, Writer Administration

Melinda Rosenthal, assistant director, Performing Rights West

BMI

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Buggerlugs Music and Irving Music, Inc., the publishers of "I Am Woman" winner of a 1972 BMI award, are hereby thanked for the use of that title for this tribute to women in music.

From a Woman's Viewpoint

Theodora Zavin, BMI's top woman executive, looks back over a quarter century of music business experience and finds that more and more, women are earning and assuming their rightful places in our society.

This year I celebrated my 25th year with BMI—a quarter century notable for multiple changes within the music business. Much to my satisfaction, it is at last possible to devote an entire issue of "The Many Worlds of Music" to women in music. Women have moved into key positions and continue to do so. They are emerging in both creative and administrative areas.

Twenty-five years ago, very few women except performers were able to build significant careers in either the creation or business of music. There were a few songwriters and a small group of women who held middle management jobs—usually in the internal administrative area of music licensing in a few companies. It was a gray, somewhat uninspiring picture, which is as obsolete today as the 78 RPM record.

The changes came slowly, then, in recent years, with a rush.

One of the things that has always irritated me is the often repeated argument that women are naturally less talented than men. You hear this less often than you used to but it still crops up. Those who are most insistent about this point to the fact that, historically, few women broke through in the arts, where, in theory, they could write or paint or sculpt anonymously and be unaffected by sex discrimination.

We must realize, however, that this position is advocated largely by people who seem to think one dashes off a play, composition, or painting in an odd moment of inspiration, and that education, training, the opportunity to try and fail and try again—even the experience of being part of the contemporary artistic community—count for nothing.

We must realize, in addition, that with the suppression of active participation in a variety of areas, and with stimuli triggering the creative process having been closed off to women for centuries, it is not surprising that there were not more Jane Austens. It's amazing that there was even one writer of her magnitude.

But progress was inevitable once the world and women began to view one another differently. There have been alterations in the manner in which men think about women and, even more significantly, modifications in how women think about themselves.

To begin with, while most young women still visualize marriage and motherhood as part of their life pattern, neither is considered as much an essential condition as in times past. We also have come to recognize that a work situation is important even to women who do marry. Divorce and widowhood are common reminders of a basic fact: what a woman does with her life is not necessarily permanently resolved by the gold band on the left hand.

Not too long ago, many companies and graduate schools insisted it was hardly worth training women for complicated professional work since they were likely to leave the job market with the advent of marriage and pregnancy. This attitude that work was a temporary (and undesirable) part of a woman's life started in the home. Parents who backed their concern for their sons' future with caring and dollars tended to view higher education for their daughters as an optional luxury. Colleges and professional schools were thought of by Mother and Dad as places their daughters could meet nice young men, not career necessities.

Women themselves often functioned in terms of alternatives. You could either have marriage or a career. Not both. They were considered two parts of a life that could not be managed together.

The decline of the "either/or" school of thinking has quickened as society has come to terms with new modes of life and behavior. Also crucial to change has been how men and women see themselves and how roles have been modified.

People have a longer life expectancy. Families are smaller. Household tasks aren't as taxing or time consuming. Raising two or three children takes less time, proportionately, from a woman with a 72-year expectancy than raising a large family did during grandma's shorter life span.

It is increasingly evident that the woman who has no strong areas of interest outside the walls of her home is likely to have many unproductive and unsatisfying years, not at all conducive to either her happiness or that of her husband.

It is now clear that healthy relationships result with the flexibility of male and female roles. No longer are people as concerned with what is right or appropriate by yesterday's standards (or the neighbor's), only with what works for an individual or family unit. We have come to recognize that fathering is as important to children as mothering. It involves no loss of male dignity to change a diaper, attend a PTA meeting, or take a child to the dentist or a museum.

I envy today's young professional women, raised in a different atmosphere, who don't seem to suffer from the conviction of my generation that, allowed the privilege of a career, one had to be Superwife, Supercook, Superhousekeeper and Supermom and never ask for help from anyone in trying to fulfill these functions.

With the growth of women's aspirations has come—but much more slowly—a change in the attitudes of many graduate and professional schools and businesses. A woman's career is now more likely to have a long-term base.

Where a female writer 50 years ago was likely to achieve whatever success she had with only a song or two, today, women establish themselves with a continuing body of work over an extended period of time.

Where, on the business side of music, women were once severely restricted to lower and middle-level jobs, we now see them moving upward and outward. Women are now involved in record production and promotion and product acquisition and the decision-making process in an increasing number of companies. The turn around was brought sharply into focus for me at the 1977 annual international MIDEM meeting.

When I first started attending this convention of music people, with few exceptions, the women at the meeting tended to be widows who had inherited a music business, wives of executives and an occasional secretary brought along to act as receptionist at a publisher or record company booth.

This year, however, it became immediately apparent that things were different. There was an impressive number of women executives whose importance to their companies was mirrored in their presence and activities at this significant gathering.

At this juncture, I can't resist pointing with pride to the fact that BMI's record in employing women in key positions is probably unmatched in the music business. Long before it was fashionable or legally necessary to hire women for primary executive jobs, BMI management was following a policy of selecting the best qualified person. Sex was considered as irrelevant as race or creed.

As a result we have two vice presidents, including Frances Preston, who heads the BMI operation in Nashville and is a respected and beloved figure in Country music circles. She was, incidentally, the first woman to be appointed to the Nashville Chamber of Commerce in its 100-year history. One of Frances' key people is a woman: Patsy Bradley, director of Publisher Administration.

Evelyn Buckstein is the senior member of our legal department. The top person in BMI's Publisher Administration area is assistant vice president Elizabeth Granville. Elizabeth also has an interesting "first" in her life. She was the first woman lawyer ever appointed to the prestigious Legal Committee of CISAC, the International Confederation of Performing Rights Organizations.

Working with Elizabeth in New York is Sylvia Manuel, director of Publisher Administration. Another important employee in our home office is Beth Kenney, supervisor of Television Logging.

In Hollywood, we have four women in crucial jobs: Melinda Rosenthal, assistant director, Performing Rights West; Brooke Escott, director of TV and Motion Picture Relations; Sandra Gantz, director of Publisher Administration; and Linda Gavin, director of Writer Administration.*

In 1973, we proudly underscored our position in a manner we thought appropriate and fun. The award for Helen Reddy's song, "I Am Woman," was presented by BMI's women executives. I'm proud that we had a *very* crowded podium.

Admittedly, we're a long way from the millenium. Women still are not always accepted for what they are. Their potential as career people has not yet been fully tapped. And several myths are still existent, such as executive jobs are best filled by someone who can be "one of the boys," that women react too emotionally, that women can't work together, that women just don't work well under pressure, etc. ad nauseum.

Happily the situation for women is fast improving and the myths are being disproven at every turn. My hunch is that 25 years from now the editors of "The Many Worlds of Music" won't be able to do a follow-up issue on women in music, because women will have assumed their rightful place and singling them out for comment will be quite unnecessary.

** Photos of BMI women executives appear on page 2.*

Women in Music

These creative women have been active in all the many worlds of music. The story of their endeavors and triumphs spans the decades. They have enriched our recent musical history.

AUDREY ALLISON

There's no evidence that she was discouraged at all, but her first venture into show business was a dismal failure. It happened in Nashville after Audrey had attended Grand Ole Opry and was committed to a stage career. With the help of neighbors, the youngster set up a backyard stage and, using local talent—kids from up and down the block—produced a new show each weekend. The venture lasted exactly one month. Audrey explains that the ten cents admission she was charging simply wasn't enough to cover the overhead, meaning the cost of decorations—crepe paper for streamers and ruffles—and refreshments—lemonade served during intermission. Following the "failure," Audrey's dad decided to cheer her up by presenting her a clarinet. It was a brand new instrument for her and a challenge. Back when she was ten, she would listen to at-home jam sessions featuring her uncle, his two sons and two daughters. The instruments were piano, guitar, mandolin and violin and Audrey remembers that someone from Grand Ole Opry would occasionally sit in. At any rate, she determined then and there that she would learn to play all the instruments. With the exception of the violin, she succeeded. Years later she wasn't to have too much success with the clarinet but she's recently tackled the harmonica and reports some good progress. Born in Bucksnort, Tn., Audrey's family moved to Nashville when she was two. By the age of five she'd become fascinated with radio and phonographs, memorizing and singing all the lyrics she heard. At high school age, she chose tap dancing class instead of gym and soon decided to take professional lessons. She then teamed with a partner and danced professionally as one-half of "The Vest Pocket Edition of Astaire and Rogers." She followed this dancing career with a three-year stint on radio station WSM singing with the Bob Lamm Trio. It was during this period that she met and married Joe Allison, a Country & western disc jockey and songwriter. She began by making demos of Joe's songs and, at Joe's urging, she also started to write. That started in 1951 and it hasn't ended yet. The winner of BMI awards in both the pop and Country categories, she also teamed with Joe to pen a million performance song, "He'll Have To Go."

Among the songs: "It's A Great Life," "Hello Old Broken Heart," "He'll Have To Go," "He'll Have To Stay," "Teen Age Crush," "All American Girl" and "Fancy Free."

LIZ ANDERSON

For her, the road to Nashville started in Minnesota, wound to North Dakota and on to California before heading East to Tennessee . . . and there were songs all the way. One of seven children, she was born in Roseau, Mn.

She can recall that at the age of four or five she was making up tunes and words and that at 13 she was singing to herself with the firm conviction that she would, indeed, become a singer. Liz had her schooling in Grand Forks, N.D., and this included business college. More important, it was in Grand Forks that she met Casey Anderson, her husband-to-be. "He lived right across the alley," she remembers. It was in 1960 that Liz affiliated with BMI as a writer. Some three years before, she'd written "The Spirit Of Christmas" (since recorded by her daughter, Lynn Anderson, and by herself). In 1960, the Andersons were living in California. Liz was writing, Lynn was then 12, Casey was active in the construction business and contributing song ideas—and the entire family was crazy about horses. Casey was a member of the Sacramento County Mounted Sheriff's Posse and Liz a member of the Ladies Mounted Patrol, a parade group. Both Casey and Liz were made honorary Deputy Sheriffs. It was in 1965 that Liz had her first hit, "My Friends Are Gonna Be Strangers," as recorded by Merle Haggard. Too, in 1965, she signed a recording contract with RCA and the Andersons moved to Nashville. Liz continues to write (for Fred Rose Music), Lynn is a recording star in her own right (Liz wrote many of her early hits) and Casey heads a Nashville construction firm. Right now, he's busy supervising the construction of a log cabin on the Anderson property fronting on Hickory Lake. It's being made of trees specially felled in Montana. The horses are long since gone in favor of boats. "Boats don't eat all year 'round," explains Liz. But the memories of horses last. She remembers that in 1960, she penned "Pony Express," a song commemorating the centennial of that daring mail service. And it was that same year that Casey rode a leg of the recreated Pony Express route which went from St. Joseph, Mo. to California.

Among the songs: "Pick Of The Week," "My Friends Are Gonna Be Strangers," "Ride, Ride, Ride," "If I Kiss You (Will You Go Away)," "Fugitive," "Crutches" and "It Don't Do No Good To Be A Good Girl."

MAE BOREN AXTON

She's a woman who has crammed numerous, rewarding careers into her busy life. Wife and mother, she's also been a teacher of speech and journalism, newspaper and radio journalist, author, manager of Country music talent and songwriter. Born in Bardwell, Tx., she attended six different colleges and qualified for her doctorate. However, she never bothered to secure it. Having gone on to teach in Texas, Oklahoma and Florida, she felt that it could possibly create a barrier between her and her students. It was in Jacksonville, Fl., in September, 1955, that she teamed with guitarist/vocalist Tommy Durden to pen what was to become one of Elvis Presley's top hits and the hit of 1956. The song idea sprang from a newspaper story about a suicide who had left a note reading "I walk a lonely street." When Mae decided to put "Heartbreak Hotel" on that street, a classic was born. She knew immediately that it was just right for Presley. She had met him some months before when he had come to Florida with Hank Snow, for whom she handled tour publicity. The song completed, Mae took it to Nashville and placed it with Tree Publishing Co., Inc. Some months later, at a Nashville disc jockey convention, she insisted that Elvis hear the tune. With the success of the song, Mae gave up teaching to move to Nashville to become full-time manager to Hank Snow. At the time, she was one of only two women managers of Country music personalities, the other being Bobbie Bennett, manager of Spade Cooley. Mother of two sons, one of them Hoyt Axton, Country writer, Mae Boren Axton is immortalized in New York City's Songwriters' Hall of Fame. On opening day of the special "Here's to the Ladies" exhibit, honoring female songwriters, Mae presented her original lyric worksheet for "Heartbreak Hotel" to the hall for permanent display.

Among the songs: "Heartbreak Hotel" (winner of three BMI awards), "Without You," "The Last Time," "I Found Out," "Falling In Love," "Could It Be" and "After Tonight." She is also the author of a book entitled Country Singers As I Know 'Em.

CARLA BLEY

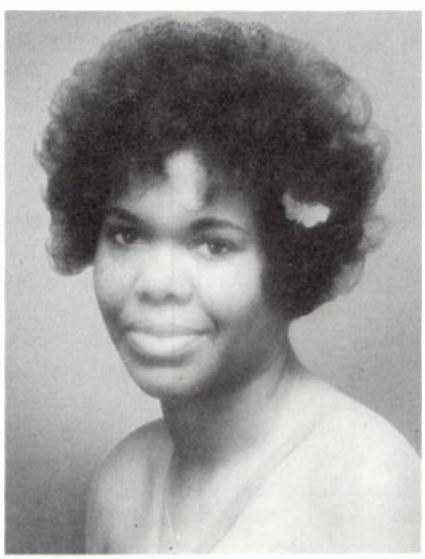
Involved in the many worlds of music—"from fundamentalist church music to folk song to jazz, with excursions into rock, electronics and modern regions"—Carla Bley is a highly individual composer who grew up in Oakland, Ca., listening to church music. Her father, Emil Borg, is a choir director, organist and prayer-meeting leader. Carla began in music at age three, as a pianist. Twelve years later, she dropped out of school, worked at a variety of jobs, including several with folk singer Randy Sparks. Teo Macero's atonal, polymetric jazz in the album, *What's New?* so interested her in 1955 that

she drove cross-country to New York, where she met and married Paul Bley and began composing. By the early 1960s, she had made a mark on the jazz community. Such leading modernists as George Russell, Jimmy Giuffre, Don Ellis, Art Farmer and her pianist husband recorded her work. She began winning polls. Critics praised her pieces. Writing in *The Many Worlds of Music*, Nat Hentoff singled out Bley originals finding them "marked by an extraordinary wholeness of form and mood, a consistent clarity of design—sort of an aural illuminated manuscript . . ." With her new husband, trumpeter-composer Mike Mantler, she was instrumental in the formation of the Jazz Composers Orchestra in 1964, so experimental, free-form compositions for large orchestras could be played. Today, JCO has a record label "and commissions, performs, produces and distributes what most business people consider non-popular . . . music," says *Newsweek*. As time passed, she became more interested in writing and playing music that a larger number of people could like, feel and know. Simultaneously she realized she was a product, not only of the black tradition, but of others as well, notably the European. She discovered the music of Kurt Weill, which resulted in a suite for Gary Burton called "A Genuine Tong Funeral," and she was heavily influenced by the Beatles. It was evident as she moved into the 1970s that Carla was spreading out, growing. She wrote and recorded a major work, "Escalator Over The Hill," with text by Paul Haines featuring such people as rock star Jack Bruce, Don Cherry, John McLaughlin and Linda Ronstadt. Then came "Tropic Appetites," with a Haines text, another multi-lingual effort, reflecting Carla's variety of interests. She had become a many-faceted composer, often eluding categorization. As a pianist, she also resisted slotting. Carla performed in a jazz milieu but was just as at home in a pop environment. For a time, in 1975, she was associated with rockers Jack Bruce and Mick Taylor, with whom she toured Europe and recorded. Of late she has continued to write music that stems from the multiple areas that stimulate her. With the aid of a Ford Foundation grant, she has recorded "¾," a piece originally written for and premiered by The Ensemble (formerly associated with the Julliard School of Music). She also has been playing piano with an 11-piece band, which performs her pieces, both old and new. Both the music and band are vital and mirror several root sources, while commenting in a manner that cannot be ignored.

Among the works: Bent Eagle, Oh Say Can You Do, New Hymn, Beast Blues, Totem, Paper Airplane, Gloria, Los Quatros Generales and Sideways In Mexico.

JANIE BRADFORD

"Being a Gemini," says Janie, "I'm at my creative best wearing many hats." And even the scantest look at her activities over the years seems to bear her out. Born in Charleston, Mo., some 100 miles from St. Louis, she attended grammar and high school there, making her first writing attempts in high school. She penned poetry about everything and many of her efforts found their way onto school bulletin boards. It was in 1958 that the poetry led to a complete turn in her life. She had left Charleston to journey to Detroit, Mi., to live with her sister, Clea Bradford, a singer. At the time, Janie was busy on at least two fronts—she was attending Detroit Institute of Technology piling up credits in pre-law subjects and she was working as a Grace Peters model. Both activities went by the board when she happened to meet Berry Gordy through her sister. She recalls that she'd never met a songwriter before and told Gordy she'd written a lot of songs. Actually, she'd only written poetry. Gordy asked to see her "songs" and within two months of the meeting, two of her poems had been set to music and recorded on Jackie Wilson's *Lonely Teardrops* album. She continued to write with Gordy and in 1972 moved to Los Angeles, along with the Motown operation. For a while she ran a dress shop, but had the idea of basing in a centrally located office for her music activities. "I just couldn't afford to take an office by myself, but I figured that other music business people were just as busy as I and in as much need for a central office." Thus, Executive Assistance was born. EA is an office serving music people. It takes and relays messages, provides a mailing address and offers secretarial services. Opening soon in the EA offices will be a songwriters workshop, specializing in lyric writing. Janie will be the teacher. Now that the dress shop is a thing of the past, she is also concentrating on her career as a novelist. One book, *The Next Time I Live*, dealing with reincarnation, is making the publisher rounds. Another, *The Cat's Out Of The Bag*, a humorous book, is nearing completion. "I feel," says Janie, "that the creative doors have finally opened wide for me." And as for music, she adds, "I have yet to write the best song in my catalog."



Among the songs: "Money," "Too Busy Thinking About My Baby," "Come On In Mr. Blues," "Hurry Up And Wait," "I Can Take A Hint," "Closer Together," "Give It All Up" and "Share My Love."

FELICE BRYANT

In 1974, she celebrated a quarter century of successful songwriting. With her co-writer and husband, Boudleaux Bryant, she could boast of dozens upon dozens of hits and some 15 BMI awards down the years. A native of

Milwaukee, Wi., she was born into a musical family in which everyone sang and played all available instruments, all by ear. She sang for local organizations, relying upon a repertoire of Italian music, but, in her off hours, constantly jotted down lyric ideas. Felice and Boudleaux met and married, but the thought of collaborating as songwriters never came up. Felice continued to work away at lyric ideas, Boudleaux continued to pen instrumental numbers for the various groups he worked with. A late night conversation began the collaboration and some 80 songs later, the Bryants decided to get into the songwriting business for keeps. "Country Boy," as done by Jimmy Dickens, was their first hit, and from that point hardly a year went by that a Bryant song—written either by Felice or Boudleaux alone, or as a collaboration—didn't make the Country charts and often cross over into the pop and rhythm and blues fields, as different artists discovered the charm of the Bryant product. Perhaps the most successful pairing of artist and song material occurred with the string of Bryant hits as sung by the Everly Brothers. Felice and Boudleaux have two grown sons, Del, who is a BMI executive in Nashville, and Dane, who heads the House of Bryant Publications. It was in 1974, too, that Felice and Boudleaux pioneered a new territory. They appeared in the famed Lyrics and Lyricists series presented at New York's 92nd Street YM-YWHA, the first Country personalities to be invited to appear. The series to that time usually featured show writers.

Among the songs: "Wake Up Little Suzie," "Rocky Top," "Bye Bye Love," "Come Live With Me," "Bird Dog," "Baltimore" and "We Could."

SHIRLEY CAESAR

Now in her 25th year as a gospel music figure, singer/writer Shirley Caesar was born in Durham, N. C., one of 12 children. Her father, Big Jim Caesar, famed as a quartet lead singer, was a member of the Just Come Four, a gospel group. He died when Shirley was 12 and she took on the burden of supporting her invalid mother. At 14, she took to the road on weekends, traveling as "Baby Shirley" and displaying a singing talent that blended the note-bending and moaning of Clara Ward with Sam Cooke's style. During the week, she attended Durham's Hillside High School, but on a three day weekend she could bring home $200 to $300. She continued to sing weekends while studying at North Carolina State College, majoring in business education. But she always dreamed of singing with a group and in 1958 she joined the Caravans and concurrently began her career as an evangelist preacher. Tony Heilbut in his book, *The Gospel Sound*, wrote that Shirley once "turned the Apollo Theatre upside down. 'I remember,' she ad-libbed, 'when I was on trial for murder, but the Lord brought me out.' Naturally, she spoke figuratively—'I knew I was guilty of killing many souls with a lie or an unkind thought.' " She remained with the Caravans until 1966 and returned to full-time evangelical work, recording her first LP on her own. It was in 1972 that she took the Grammy for Best Soul Gospel Performance for her rendition of Gene MacLellan's "Put Your Hand In The Hand." Today, she travels with the Shirley Caesar Singers and she has recently signed a lucrative recording contract. She has long since returned to her home in Durham after basing in Chicago for many years. Shirley is active in civic and community affairs and regularly hosts gospel music workshops to assist newcomers to the gospel music industry. When some call her current music "rock-gospel," she's disappointed. "The message is the same as before. I am just talking to Jesus, telling how he helps, how he saves. But it is more professionally done. So many R&B singers are beginning to sing gospel . . . unless we compete with them professionally, we are going to lose. The only way to keep our field is to be professional every step of the way: recording, promotions, etc."

Among the songs: "Sweeping Through The City," "Don't Drive Your Mama Away," "Let Jesus Fix It" and "When The Savior Reached Down."

UNA MAE CARLISLE

The talented singer/pianist was born in Xenia, Oh., in December, 1918, and died in New York City in December, 1956. She took to music early, singing publicly at the age of three. Soon she was taking piano lessons and at the age of 13 was working at a Cleveland station. Fats Waller heard her and invited her to appear on his radio show in Cincinnati. Lured by the glamour of showbusiness, she came to New York in 1934 and auditioned as a dancer at Harlem's Cotton Club. She got the job, but quit just three weeks later. The life just wasn't for her and she wanted to concentrate on her music. She spent a brief spell as a copyist/arranger for publisher Irving Mills and then joined the *Blackbirds* company headed for London and a

long run. She remained in Europe—except for a brief 10-day visit to the U.S. in 1936—until the war situation in 1940 forced her to return home. In that expatriate period, she entertained in 18 countries, made films in England and France, cut a series of Fats Waller-patterned records, operated her own club in Montmarte and found time to study advanced harmony at the Sorbonne. Once back in the U.S., she teamed with Robert Sour, later to be president of BMI, to write two of the major hits of 1941, "Walkin' By The River" and "I See A Million People." For five weeks, both songs made the Hit Parade, and both songs took BMI awards. Through the 40s, she continued to write songs, toured the night club circuit and, late in the decade, had her own radio and television series. Her last records were made with Don Redman and Bob Chester.

Among the songs: "Walkin' By The River," "I See A Million People," "Where The River Meets The Sea," "Glory Day," "You're On Your Own" and "Who Kisses Who."

JENNY LOU CARSON

She has always considered herself an "inspirational" songwriter. Born into a Salvation Army family in Decatur, Il., she joined her sisters Evalyn and Eva singing hymns on the street corners of the town's slum areas. Though it was an unlikely spot to be discovered, that's what happened to the sisters. A talent scout heard them and liked them and soon they were in Chicago singing on the National Barn Dance program as the Three Little Maids. They soon became familiar to millions of listeners. But that type of show business wasn't exciting enough for Jenny Lou. She wanted adventure and, being a good shot, got herself a job as the feminine half of a sharpshooting, knife-throwing act. After several close calls, she began to consider other, safer areas of show business. The clincher came when she was wounded in the hand by a 22-caliber slug. She returned to Chicago and radio work, this time with her own show. For amusement she began to write songs and did volunteer work for the Salvation Army on Chicago's Skid Row. In 1952, she penned a song inspired by that volunteer work. She called it "Let Me Go Devil," casting dope in the role of the devil. The song was published and recorded but soon faded away and would have been completely forgotten except that in 1954, the producers of TV's Studio One asked Mitch Miller of Columbia Records to recommend a song for a dramatic show. Miller suggested "Let Me Go Lover," Jenny Lou's song, now with a revised lyric. It had been submitted to him for Frankie Laine, but he'd turned it down. He convinced the producers that the song had merit, but also that it should be sung by Joan Weber, an unknown. After the broadcast, viewed by 25,000,000, the song

took off and soon headed the Hit Parade. Through the years she continued to write songs and her BMI catalog lists 169 titles. She has been the recipient of nine BMI awards.

Among the songs: "Let Me Go Lover," "Jealous Heart," "Don't Rob Another Man's Castle," "Never Trust A Woman" and "Lovebug Itch."

HELEN CARTER

To be a Carter is to be a member of the first family of Country music and one of a long line of writers and entertainers. Helen has qualified as a contributing Carter since the age of six when her mother, Maybelle, decided she was ready to join the show of the Carter Family (Maybelle, A.P., who was called Uncle Doc by the children, and Sara, his wife and cousin to Maybelle). Her sister Anita had joined the show at four and sister June was to join at the age of ten. Helen recalls, "We grew up with music all around us. I played the guitar like Mama. . . . My first time on stage was in one of those little schoolhouses way back in the hills. I opened my mouth and nothing came out; then my Uncle Doc gave me an elbow in the side and I started singing 'I'm Just Here To Get My Baby Out Of Jail.' Mother's brothers were all musicians, too, and we enjoyed going over the mountain to their home in Nickelsville because they had square dancing there. The people in Poor Valley (a region of the Clinch Mountains in southwest Virginia) didn't approve of dancing and we got into trouble because we were those dancing Carter girls. But it was OK in Nickelsville." The dancing Carter girls began their recording careers in Texas. The Carter Family had received an offer from Consolidated Drug Company to sponsor a show on radio station XERA, Del Rio, Tx. The station's powerful transmitter beamed the family all over North America and, incidentally, as late as the early 50s, the station was still playing transcriptions made by the family between 1938 and 1942. It was then that the Carter girls cut some of their own transcriptions. Listening to these transcriptions (long since transferred to tape) years later provides a

wealth of laughs for the sisters but, Helen points out, "even then we were singing in harmony." Through the years, Helen, a guitarist and accordianist, has continued to write and perform. She has gathered in three BMI awards from her songs and continues to add to the Carter legend. A major tragedy for Helen, some years back, was the death of a son, Kenny Carter Jones. He was 17 when he was killed in an auto accident. At the time, he'd already written some 50 songs and had had several of them recorded. The Carter Family in performance now consists of Mother Maybelle, Helen and her two other sons, Anita and her daughter. Their show features old original Carter Family material and current Country rock. "We usually open with 'Travelin' Minstrel Band,'" says Helen, "it's the story of our lives."

Among the songs: "Loving You (Was Worth This Broken Heart)," "One Sided Love," "Poor Old Heartsick Me" and "Wall To Wall Love."

JUNE CARTER CASH

June was almost grown before she realized the full extent of the musical contributions of the legendary Carter Family, but she was aware of the heritage at a very early age. She can recall sitting before the family's Victrola listening to her mother (Maybelle) singing with Uncle Doc (A.P.) and Aunt Sara behind the colorful square of silk. She couldn't understand how her mother got into the box. As June grew up with her sisters, Anita and Helen, the Carter Family turned out an almost unbroken string of hits and forged the beginnings of the Carter legend. The girls joined the Carter act when Maybelle thought they were ready: Anita at four, Helen at six and June at ten. It was 1943 when A.P. and Sara decided to retire and Maybelle carried on the tradition with a new group, Mother Maybelle and the Carter Sisters. June played guitar, and was beginning to develop her comedy talents, Helen played guitar and accordian, Anita stood on a box to play bass and Maybelle played autoharp. The Carters held various radio jobs in Richmond, Va., Knoxville, Tn., and Springfield, Mo., before arriving in Nashville in 1950 to begin a 17-year stint with the Grand Ole Opry. It was here that June's comedy and writing talents burgeoned. She developed the knack of writing a commercial lyric and setting it to music in a brief ten minutes backstage. And, for a long spell, she was commuting to New York to study at drama school. The study paid off, for she landed dramatic roles in TV's *Gunsmoke* and *James Bowie* and eventually was tapped for guest appearances on the Garry Moore, Jackie Gleason and Tennessee Ernie Ford shows. By the early 60s, the folk revival was fully underway and people suddenly began to discover the treasures of classic Country music, including the Original Carter Family. Now,

Mother Maybelle and the Carter Sisters were in constant demand on campuses, in concert halls and at hootenannies. June once said of this period, "The Country people always knew us and sort of took us for granted. It was the college crowds that seemed to have the most appreciation for Mama and the family." The Carters joined the Johnny Cash Show and, after divorcing her second husband, June married Cash, but only after she and her parents had helped him beat a pill habit that was wrecking his promising career. She continues writing and performing as a mainstay of the Johnny Cash Show today.

Among the songs: "The Matador," "Never Let Go," "Broken Hearted Girl," "Appalachian Pride," "Ring Of Fire" and "Wall To Wall Love."

JEAN CHAPEL

"I'm a small-town girl. I was born and grew up in Neon, Ky. A little bit of a place, it had a grocery, pharmacy, tiny department store and motion picture theater. That's all. I got into music early, singing lead in the family quartet and playing banjo and mandolin," Jean says. "We appeared at a lot of church conventions and did a bunch of amateur shows through the South. When I was 13, I worked with my sisters on radio: Station WHIS in West Virginia. We were known as The Sunshine Sisters and sang pop and Country things and some blues as well. After my sisters married about a year later, the act broke up and I stayed home for five years." At 19, Jean resumed her career, becoming part of the cast of the *Renfro Valley Barn Dance*. A radio program emanating from Mt. Vernon, Ky., it was carried on the network and heard throughout the country. Jean remained with the show for several years as a solo performer. Then, with an eye to diversifying her career, she became a nightclub entertainer, achieving success primarily in the South singing, playing banjo, violin, bass and guitar, and doing imitations of leading Country artists. In the 1950s, while performing around the nation, she "began dabbling in songwriting." Her first hit was "Don't Sell Daddy Anymore Whiskey."

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Pop Scene #1

CAROLE BAYER SAGER *She's recently launched a career as a singer after writing for a decade for pop stars and becoming "the hottest lyricist on the charts"* (Ms. magazine). *Her "Nobody Does It Better," the theme for* The Spy Who Loved Me, *was one of five contenders for the Grammy Song of the Year. She penned the lyrics for a special Oscar Awards ceremony tune.*

THE POINTER SISTERS *Once a foursome, now Ruth, Anita and June are the Pointers. Raised in the gospel tradition in Oakland, Ca., they early discovered the sounds of the blues, jazz and R&B greats and eventually began their own singing career, the early period of which was spent as backup group for headliners. By 1973, however, they'd arrived and begun to garner awards, attention and guest appearances on the top variety shows of television. In 1976, they were featured in the film and on the soundtrack of* Car Wash.

GRACE SLICK *She joined Jefferson Airplane in October, 1966, bringing songs like "Somebody To Love" and "White Rabbit" with her. She proved to be the catalyst that brought the group commercial success and was a mainstay of the band through the historic 1967 Monterey Pop Festival and a host of memorable albums and concerts. She debuted as a solo performer in 1976 and was aboard when the Airplane became the Jefferson Starship. In the works: her autobiography, from Doubleday.*

KARLA BONOFF *She's cut her debut singing album, but most know her for songs she's written for others—Linda Ronstadt ("Someone To Lay Down Beside Me") and Bonnie Raitt ("Home").* Stereo Review *noted her debut disc and titled the essay about her: "Karla Bonoff: Category of One."*

GALE GARNETT *Born in Auckland, N.Z., she lived with her family in London, Albuquerque and New York City, where, at 15, the acting bug bit. She toured in* The World of Suzie Wong, *was tapped for films and TV roles* (77 Sunset Strip, Bonanza, Have Gun, Will Travel, The Real McCoys) *and her songwriting opened up a recording career. This fall, she will be presented in* Gale Garnett & Company, *highlighting her considerable acting, singing and writing talents.*

PATTI LABELLE *It was Patti Labelle and the Bluebells, then it was Labelle and then that trio broke up last year. Now, Patti Labelle has cut a solo disc ("... one of the finest R&B albums released this year." —John Swenson,* Rolling Stone*) and appeared in concert to excellent notices ("... at her best she can be a genuinely exciting performer ... she can be a major force on her own." John Rockwell,* The New York Times.*)*

Others followed, including "Lay Some Happiness On Me" (a BMI award-winner), "Lonely Again" (an Eddy Arnold hit) and "To Get To You" (popularized by Jerry Wallace). Her ability as a performer led to a recording contract with Sun in Memphis, then an affiliation with RCA Victor. *The* major Chapel record—Mae Boren Axton's "Welcome To The Club." First released by Sun, then again by RCA, it created great public interest in Jean Chapel in the late 1950s. Booked on NBC-TV's *Tonight Show*, she also appeared with *The Alan Freed Show* at the Brooklyn Paramount Theater and in concerts with Johnny Cash, Carl Perkins and other leading artists. Also in the 1950s, Jean met and became friendly with Elvis Presley. "He was a warm, caring person, very intelligent and spiritual minded," she says. "When reviewers compare my performing style to his, I'm so flattered. I guess I feel things the same way he did." Jean has devoted more and more time to writing in recent years. Not formally trained, she sings her ideas into a tape recorder and then polishes them. When she "gets down to business," she can write as many as 10 to 12 songs a week. "I did that several years back when Bob Tubert had me writing for Regent Music in Nashville." At present, Jean is living in Gallatin, Tn., not far from Nashville. She continues to write, now under a contract with Bill Beasley and Pippenway Music. Her plans include the release of a new album, featuring a number of new Chapel songs, and personal appearances. "I've always enjoyed performing. It releases something in me that can't be expressed any other way."

Among the songs: "Call Me Anytime," "Tell Him Tonight," "Wild, Warm And Wonderful," "Love After Love," "You've Gotta Have A Heartbreak," "Cherokee Eyes," "Roll On Little Tear," "No Time Like The Present," "Your Tender Love," "My Worst Mistake" and "Lonesome Road Blues."

DOROTHY LOVE COATES

She was born Dorothy McGriff in Birmingham, Al., and she still lives in that city. Unlike many other gospel singers, she has not migrated from this one-time center of gospel music that featured stars like Queen C. Anderson, Georgia Lee Stafford, J. William Blevins, the first black singer to be heard on Birmingham radio, Mahalia Jackson, Sallie Martin and Roberta Martin. Even as a child, she was committed to gospel, appearing at neighborhood amateur nights to render a hymn. Her minister father left for the north when Dorothy was six. Her Baptist mother kept the family together and instilled in them a deep religious faith. Dorothy had to quit high school to earn a living working menial jobs. As of the early 40s, she was singing with the Original Gospel Harmonettes. Tony Heilbut, writing in

The Gospel Sound, noted that the Harmonettes never quite related to Dorothy's highly individual and urgent gospel message. "If Dorothy had been living in Chicago or Philadelphia," Heilbut wrote, "a large colony of gospel singers could have encouraged her. In Birmingham, a city of solid, foursquare gospel, she had to make her own way." And she did just that. By the late 40s, she had become a popular soloist, singing the hits of others and adding her own choruses, the first step to writing her own material. A serious illness and the birth of her first child prevented her from joining the Harmonettes in fulfilling an RCA Victor contract. Now divorced, weakened by sickness, and penniless, she clung to her faith. In 1951, she rejoined the Harmonettes and through the 50s, she was the key to their success, adding an element of bold and athletic stage movements to her gospel renditions. Her style was copied widely. She continued to write through the 50s. In 1959, she retired, remarried, and worked with Martin Luther King, the civil rights movement firing her race consciousness. She reorganized the Harmonettes in 1961 and continued writing. Through the years she has written about racial unrest, social conditions, unemployed fathers, sons dying in Vietnam for rights denied at home. In describing Dorothy in person, performing before an audience, Heilbut noted that she discovers her own need for the music in their faces. "The daughter of all the hard-working, defeated Baptist mothers is finally more artist than matriarch, living most vividly in her music . . ."

Among the songs: "He's Right On Time," "Every Day Will Be Sunday," "Hide Me Jesus," "Dark Day In Jerusalem" and "I'm Trying, Lord."

DORCAS COCHRAN

In the beginning it was Dorcas Cochran, dancer, and it was as a dancer that she discovered her talent with words, particularly words wedded to music. Born in Dawson, Pa., Dorcas graduated from Principia College, St. Louis, Mo., and immediately embarked on a dancing career in New York shows and vaudeville. Her routines attracted attention and she was asked to

produce night club and stage shows. She soon discovered a lack of good production material. The answer was to write her own lyrics to current popular tunes and classical material used. This creation of special material led to a 20th Century-Fox contract and a stint of writing special material for people like The Ritz Brothers, Tony Martin, Betty Grable and Joan Davis. She then joined the staff of the Earl Carroll Theater in Hollywood where her assignment, besides special material, was to write popular songs. There she worked with Lionel Newman, the show's musical director. After two years and five Earl Carroll shows, she teamed with Newman to create the song "Again." It enjoyed moderate success but it was to have a spectacular rebirth when Newman, who had moved on to become music director at 20th Century-Fox, suggested the song to Ida Lupino, for her picture *Roadhouse*. Ironically, the American Federation of Musicians' ban on recording had gone into effect in 1948 and was not lifted until the picture was released. Only Vera Lynn's version of the tune, made in England, was available during the ban. Still the song garnered an Oscar nomination. Through the years, Dorcas continued to write songs and film and television scripts. Her BMI catalog shows 127 songs, four of which won BMI awards.

Among the songs: "Again," "I Get Ideas," "Suddenly," "Under The Bridges Of Paris," "Here" and "Love Makes The World Go 'Round."

JESSI COLTER

"The greatest thing that ever happened in my creative life is Country music," says Jessi Colter. "It has been the biggest single force, musically, in my whole life . . . from the first time someone played a Hank Williams record for me, and I laughed. . . ." Music and religion occupied her as far back as she can recall. A native of Mesa, a suburb of Phoenix, Az., Jessi, born Miriam Johnson, was the sixth of seven children of a mining engineer/mechanical expert/inventor, and a female Pentecostal minister. "I became church pianist at 11," she says. "I grew up quite shy, pretty much a loner, going to my piano for companionship." By age 15, Jessi, who took her professional name from a distant relative who rode with the infamous Jesse James gang, knew her place would be in music. She appeared in school assemblies and entered talent contests, including one held by Lou King and the Rangers on a local TV station in Phoenix. "I began writing then," she recalls. "I knew when it came to getting married or whatever, that whoever I was with would have to be centered in music." As a teenager, she auditioned for Duane Eddy, the pop star; he recorded her for Jamie Records and got her career going. She and Eddy married and remained so for seven years, during which she concentrated on raising a daughter, Jennifer. All the while she continued to write songs, which later were recorded by Dottie West, Don Gibson and Nancy Sinatra, among others. By the time she met Waylon

Jennings, whom she would later marry, Jessi Colter was established as a songwriter. She has become more actively involved with music, as a writer and performer, since marrying Jennings. A striking performer who, like her husband, is an advocate of artistic freedom, she is heavily identified as a writer. The process is a deeply personal one for her.

Among the songs: "I'm Not Lisa," "What's Happened To Blue Eyes," "You Did Hang The Moon, Didn't You Waylon?" and "Would You Leave Now."

LINDA CREED

Prefacing an interview printed March 22, 1975, *Record World* said it: "The songwriting team of Bell and Creed has proved as inseparable and successful as the team of Gamble and Huff. Linda Creed has proven herself to be one of the most prolific female lyricists in the business. One of the best known examples of the pure songwriter succeeding on the contemporary scene where most tunesmiths also double as performers and/or producers, Linda Creed is a most viable exponent of her craft." For Linda, the start was singing. Born and raised in Philadelphia, she attended Temple University and Community College, majoring in music. She launched her singing career and met Thom Bell when someone suggested he produce her. For three tough years, she tried to advance her career, unsuccessfully. After traveling all over and even working for a music publisher in New York, Linda recalls coming back to Philadelphia "like a forlorn puppy with its tail between its legs, broken." Bell was going to get her a job as secretary to Gamble and Huff, then he casually asked her if she'd ever tried writing. She admitted that she'd done some poetry, but that was it. Soon, they sat down at the piano and wrote "Free Girl" for Dusty Springfield. Linda again recalls "it wasn't that simple. It took two weeks with the lyrics and I wasn't sure what I was doing. That's how we started." Linda notes that she and Bell write love songs, life experiences, stories they've heard. "The early sad love songs," she says, "didn't have much depth because I'd never experienced love per se. We experience af-

fection for people and think it's love, but it isn't. When I met my husband and we got married, I really understood what love was about—the feeling, the emotions, the hardship, the happiness. I was able to express myself accurately and that's when Tommy and I began to have our hits." The Creed-Bell partnership goes on and through the years the team has won 12 BMI awards.

Among the songs: "I'm Comin' Home," "You Make Me Feel Brand New," "Break Up To Make Up," "Rubberband Man," "One Man Band" and "Point Of No Return."

GRETCHEN CRYER and NANCY FORD

Like Jerry Bock and Sheldon Harnick of *Fiddler* and *Fiorello* fame and John Kander and Fred Ebb of the celebrated *Chicago* and *Cabaret*, Gretchen Cryer (book and lyrics) and Nancy Ford (music) of *The Last Sweet Days Of Isaac, Now Is The Time For All Good Men* and *Shelter* are hard to separate. They are the only female writing team in American, and perhaps world, theater and they are virtually the only female cabaret and recording duo extant. Both mid-westerners, Gretchen was born Gretchen Kiger in Denreith, In. and Nancy Ford was born in Kalamazoo, Mi. They chose to attend Depauw University, Greencastle, In., where they met and almost immediately began writing together, their first collaborations being the sophomore and senior shows. Both girls married—and eventually divorced—classmates who were headed for the ministry. The Cryer/Ford odyssey to New York began in New Haven, where they lived with their husbands in the same apartment building. The women worked as secretaries while the men attended Yale Divinity School. When the men dropped out, the two couples moved to Boston where Nancy continued as a secretary and Gretchen attended Radcliffe for her master's degree and went on to teach a class of special children. All the while, the two continued collaborating on a catch-as-catch-can basis and put together a show that David Cryer, Gretchen's husband, put on for his master's thesis at Boston's School of Fine Arts. It was about this time that Nancy Ford divorced (she has since married TV actor Keith Charles). David Cryer went into the Army and the women came to New York and continued to collaborate and work as secretaries. For a while, Nancy considered trying to break into acting and answered casting calls, but finally settled for a job moonlighting as half of the orchestra for *The Fantasticks*. Gretchen got a bit part in *Little Me*, had a baby (she has two), joined the chorus of *110 In The Shade* and continued to write with Nancy. It took them three years to put together their *Now Is The Time For All Good Men*, which opened off-Broadway in September, 1967. It ran for 122 performances with Gretchen as leading lady and Nancy understudying all the female roles. Their new musical, *The Last Sweet Days Of Isaac*, opened in 1970 and went on to win the Obie Award for Best Musical, a Drama Desk Award, the Outer Circle Critics Award and a *Variety* poll. Their third musical, *Shelter*, opened on Broadway in 1973 and ran four months. With the closing of the show, Gretchen went on to write songs for educational television shows and Nancy penned soap opera scripts. They have recently reunited in a cabaret and recording act which features much of their own material and has garnered positive response from critics. For example, John Wilson of *The New York Times*, reviewing an appearance found Gretchen Cryer's lyrics "filled with relevant, contemporary visions, with perceptive humor and irony that throw revealing lights on some of the gray, uncertain corners of our emotions. And Miss Ford's music flows easily and melodically to add to the freshness of the lyrics." Upcoming for the duo is Joseph Papp's production of their latest show, *I'm Getting My Act Together And Taking It On The Road. Among the shows: Now Is The Time For All Good Men, The Last Sweet Days Of Isaac, Shelter, I'm Getting My Act Together And Taking It On The Road.*

Among the songs: "He's A Fool," "Liberty Is A Lady," "A Transparent Crystal Moment," "Woman On The Run," "It's Going To Be A Great Year," "Going Home With My Children" and "Love Child."

BARBARA DAMASHEK

Musical from childhood, Barbara was born in New York and spent much of her childhood in Brooklyn. She was "exposed to the obligatory piano lessons, which proved very unsatisfactory." But they *did* introduce her to an enormous amount of classical music. Her family, also quite musical, brought opera, theater and folk music to her attention. Rock became an interest early on. Only jazz, the form she is most interested in now, was not primary to her "back then." Though a singer, rock group leader, writer of musical skits and player of many musical instruments,

as a youngster, she did not major in music at the State University of New York at Buffalo, but in English, with an eye on medical school. Barbara did not, however, abandon music. She initiated a solo singing career, performing in coffee houses and in concert halls; she got into writing musical compositions; she studied theory and was active in the opera department's music productions. After graduation, Barbara "came to terms with herself" and went to the Yale School of Drama as an acting student. Concentrating on her training for the theater, she continued composing. Directors uncovered her ability with instruments and she received numerous assignments to create "incidental" music for a variety of productions. Because a play was struck from the Yale Repertory season, Paul Sills was hired to produce something as a replacement. The something turned out to be the Story Theater Production of *Grimm's Fairy Tales*, presented at Yale and later on NET, for which Barbara did the music. "Co-director Larry Arrick and I, with playwright Kenneth Cavander, began collaborating and experimenting. We worked with serious fiction and mythology. For two summers, we were in residence at the John Drew Theater in East Hampton, Long Island," she explains. The past five years have been devoted to work as a composer, musical director and instructor of music for actors. Three of these were at the National Theater Institute, Waterford, Ct. At present, she also is teaching at the Hartman Theater Conservatory in Stamford, Ct. Major Damashek credits include incidental music for the Broadway production, *Unlikely Heroes*; music for various segments of NET's *Great American Dream Machine*; a variety of projects for the National Theater of the Deaf; and the score for *Jason*, a Kenneth Cavander play, performed at the Long Wharf Children's Theater, New Haven.

Among the works: Olympian Games (an adaptation from Ovid's Metamorphoses, music and lyrics), Jason (score), Fix (music), Where Has Tommy Flowers Gone? (music).

LUCIA DLUGOSZEWSKI

An American of Polish ancestry, born and raised in Detroit, Lucia graduated from Wayne State University, majoring in science and philosophy. Music, however, was also a central interest; she studied piano in her home city privately and at the Detroit Conservatory of Music, where she also took composition courses. She continued her piano studies when she arrived in New York in 1948. Her teacher: Grete Sultan, who introduced Lucia to dance master Erick Hawkins, for whom she has composed music for well over two decades. To develop facility and evolve her own concepts, Lucia studied composition with Felix Saltzer, Ben Weber and Edgard Varèse. "Varèse was probably one of the greatest influences in my life, and I count myself lucky to have been able to study with him," Lucia says. "He was a real visionary who saw the relationship between science and music." Though essentially known as a composer for the dance, Lucia over the years has written for films—i.e. Ben Moore's *Four American Artists* —theater—i.e. Pablo Picasso's *Desire* —and for the concert stage. A recent triumph was the world premiere of her *Abyss and Caress* at the initial New York Philharmonic Prospective Encounters at New York's Cooper Union in 1975. She has written for conventional instruments and for "timbre" piano, a standard piano which is muted in a variety of ways and can be struck or stroked. Also, she has

composed extensively for instruments of her own invention, including square drums on which the performer can change the pitch, to some degree, by playing in the corners. "A relentless avant-gardist, Lucia Dlugoszewski writes music in which structure and sound combine to produce oddly compelling tonal and atonal variances," critic John Gruen says. "She seeks to equate her music with certain Western and Eastern philosophies dealing with perception and self-awareness." Tom Johnson, writing in *High Fidelity/ Musical America*, adds: "The continuity of her recent music is largely intuitive and defies all of the usual analytical approaches; yet the shapes of her pieces always seem to make sense."

Among the works: The Heidi Songs (an opera) and countless pieces for dance creations by Erick Hawkins for his dance company.

DONNA FARGO

She had no idea she was Country until she went to an audition in Los Angeles conducted by Stan Silver, her husband-to-be, an independent producer. He listened and told her to continue singing and to try to direct herself to the Country market. Born in Mount Airy, N.C., raised in that state and graduated from High Point College (N.C.), she attended summer courses at the University of Southern California campus in Los Angeles. After moving to California, Donna became a school

teacher by day and an aspiring singer, working in small clubs in and around L.A., by night. And then she auditioned for Silver. She quickly realized that if she was ever going to have a hit record, she'd have to write it herself. She knew that established writers didn't give unknowns songs that had potential. Her musical training, at that point, consisted of four piano lessons taken at the age of ten. It was in 1971 that she penned "The Happiest Girl In The Whole U.S.A." She recorded it in November of that year in Nashville and saw it released early in 1972. And all the time, she continued teaching under her given name, Yvonne Vaughn, and her pupils never knew the lady at the blackboard was Donna Fargo. Meanwhile, the lady at the blackboard was having her own thoughts. She was being cautious because she didn't know how far her career as a singer/writer would go. Finally, when her song hit the first position on the charts, the decision was made. The tune remained on the charts for 13 months and went on to win the Burton Award in 1973, a special plaque annually honoring the year's most performed Country song. Donna has never looked back and has gone on to become a prolific writer and one of the few female Country personalities who pens the vast majority of her material. So far, she has won 13 BMI awards in both pop and Country categories.

Among the songs: "The Happiest Girl In The Whole U.S.A.," "Funny Face," "Superman," "Little Girl Gone," "U.S. Of A" and "It Do Feel Good."

NANCY FORD

(See Gretchen Cryer)

ARETHA FRANKLIN

Raised in the gospel tradition, Aretha was one of five children of Rev. C.L. Franklin. Born in Memphis and reared in Buffalo and Detroit, the youngster began singing in her father's choirs at age eight. Six years later, she became featured soloist and recorded and toured with his gospel group. It was at her father's New Bethel Baptist Church in Detroit that she heard and met Sam Cooke, Mahalia Jackson, Clara Ward and other gospel greats who came there to sing. Today, she says of the period, "I learned a lot, especially from Sam." A seasoned performer at 18, Aretha was urged by Major Holley, a family friend and bassist for pianist Teddy Wilson, to try singing pop music. An audition with John Hammond led to a Columbia Records contract. She now records for Atlantic, the company that helped her break forth as an internationally-acclaimed artist. In the late 1960s, when she attained top-level popularity and brought back soul music to the foreground, *Time* profiled her, commenting first on the nature of soul music: "Soul is a way of life—but it is always the hard way. Its essence is ingrained in those who suffer and endure to laugh about it later." The news publication then went into some detail concerning the Franklin style. It described it as ". . . simple enough: a direct, natural style of delivery that ranges over four full octaves, and the breath control to spin out long phrases that curl sinuously around the beat and dangle tantalizingly from blue notes. But what really accounts for her impact goes beyond technique: it is her fierce, gritty conviction." It is this sense of conviction, honesty and reality along with the depth of her talent that accounts for her longevity as a singer and songwriter and pop musical force.

Among the songs: "Rock Steady," "Precious Memories," "I Wonder Where You Are Tonight," "Since You've Been Gone (Sweet, Sweet Baby)" and "Think."

She's a concert composer whose music is a direct result of that which affects her deeply. Form follows function in her works; Miriam does not subscribe to any particular musical system. Her prime concern is to illuminate inner feelings in a way particular to herself. "What I write," she has said, "has to *mean* something to me. It has to seem new. I have to be surprised by it." She also commented in a recent interview with Hannah Hanani that "about the only technical term that serves me when I want to talk about my music is 'free atonality'." Born in Greeley, Co., into an intellectual parental environment, Miriam found her creative pursuits were actively encouraged—certainly by her father, a professor of philos-

ophy at State Teachers College in Greeley, then at the University of Wyoming and the University of California. At 14, having revealed a talent for music, Miriam went to live with her musician uncle in Boston. Informal sessions with her uncle, a prominent choral director in the area, led to a more formal musical education at Boston University, where the major focus of concentration was the piano. She began to compose in her early 20s; progressively, writing consumed more and more of her time and energy. As a result, she moved to New York upon completion of her university studies and sought out the knowledge she would need to adequately express herself musically. She studied with Lazar Saminsky and for several years with Roger Sessions. All this work culminated not only in compositional facility, but in a desire to know as much as possible about music of all kinds. She fulfilled this desire by earning a master's degree in musicology at Columbia University. The first public performance of a Gideon work took place in 1933. Through the years, she has earned a highly substantial reputation as a composer of song cycles, chamber works and larger pieces, including *Sinfonia Brevis*—commissioned by the City College Orchestra of New York—and *Lyric Piece for String Orchestra.* Elected to the American Academy and Institute of Arts and Letters in 1975, Miriam is only the second female composer to become a member of this prestigious organization. She has pursued a career as a teacher as well. Her credits include the Manhattan School of Music, City College of New York—from which she retired last year, and the Jewish Theological Seminary—where she continues to impart to students her extensive musical knowledge.

Among the works: Fortunata (opera), The Condemned Playground (song cycle), Songs Of Youth And Madness (orchestra and voice).

PEGGY GLANVILLE-HICKS

Once described as "a petite pinnacle of musical strength," Peggy was born in Melbourne, Australia. She began

her musical studies there at the Conservatorium. Scholarship years at the Royal College of Music in London offered study in composition with Vaughan Williams, in conducting with Malcolm Sargent, and exposure to other stimulating teachers, among them Arthur Benjamin and Constant Lambert. A traveling award took her to Vienna and later to Paris where she completed her formal training with Nadia Boulanger. Peggy, who began writing at the age of seven, was encouraged because "mother thought it quite the right thing for little girls to develop their talents." Later on, however, "mother began to feel that it was more alarming than charming." Her musical life developed in a variety of directions, not the least of which was criticism. She has written for several publications, including *Musical America* and the now-defunct *New York Herald Tribune.* As a composer, Peggy "has evolved for herself a singular and completely personal technique," George Antheil declared. "She is virtuosity itself, and this is demonstrated in each and every work of hers." Over the years, she has developed an impressive, diverse catalog of works, including operas, ballets, chamber pieces, concerti and film scores. Best known of her efforts are the opera, *The Transposed Heads,* and a magnum opus, *Nausicaa,* an opera inspired by Greek folk themes and based on Robert Graves' book, *Homer's Daughter.* An internationalist in many ways, Peggy has lived all over the world. For over 20 years, she resided part of each year just north of Washington Square in New York City; the rest of the time she was to be found in such faraway places as Greece, Morocco, Italy and Jamaica. In 1960, she moved to Greece. Recently she returned to Australia. Her work reflects where she's been. Frequently she uses folk rhythms and melodies from Spain, Morocco, India, the Far East, etc. in her creations, seeking to bring to them a sense of life and originality. Peggy tends to distrust 12-tone music as "too coldly intellectual." As for electronic music: "More engineering than art," she says. It is not unusual for her to turn to music of the antique world, for inspiration and techniques. All this growing out of her need to develop a body of work that is deeply personal.

Among the works: Sinfonia Da Pacifica, Ballade, Letters From Morocco, The Glittering Gate, Rimbaud and Sappho.

MICKI GRANT

Life bubbles forth in the work of Micki Grant, an attractive woman who, as an actress and writer of music and lyrics, makes comments on what she feels, sees, hears and thinks. Originally from Chicago, she grew up in less than affluent circumstances with theatrical ambitions. She wrote poetry as a youngster. During her early teens she began writing music and lyrics, a logical extension of what she was already doing. When about 18, Micki

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Music's Many Worlds

DR. BERNICE REAGON *A cultural historian at the Smithsonian Institution in Washington, D.C., she is composer, chronicler of protest songs, scholar and singer. An alto, she appears with a women's quartet, Sweet Honey in the Rock, and has written more than 50 songs, many of which focus on the black experience and reflect her commitment to the cause of black freedom.*

CELIA CRUZ *Writing in BMI's 1976 Salsa issue, John Storm Roberts found her "perhaps the finest woman singer Latin music has ever known." Her recent recording collaboration with* bugalú *king Willie Colon marks a blending of two styles, Havana Golden and N.Y. Puerto Rican* bugalú.

PUCHI BALSEIRO *Composer, television personality, journalist, producer, public relations expert, interpreter and recording artist, she is the third generation of a prominent family of Puerto Rican musicians. Her songs have been sung by a host of Latin stars, among them Tito Rodriguez. She is a competent sportswoman.*

REBA RAMBO GARDNER *No stranger to the gospel music scene, she first appeared at 14 with her parents, the famous Dottie and Buck Rambo, touring with them for 12 years. She began her own ministry, cutting her album,* Lady, *which won her the Dove Award, Best Contemporary Gospel Album of 1977.*

ANAM MUNAR *A native New Yorker, she is composer, singer and instrumentalist with a solid musical education (M.A. Education, Music, Hunter College). She has written over 140 popular songs and has made club, hotel, college and concert appearances in the U.S. and Caribbean region.*

LaBREESKA HEMPHILL *She was born in a small Alabama coal mining town into a family of natural musical talent. She performed at Grand Ole Opry at nine and at 15 began her singing ministry. She appears and records with her famous family, The Hemphills, and she has been a Dove Award contender for Female Gospel Vocalist honors.*

HAZEL DICKENS *Composer of the score for the Oscar-winning documentary,* Harlan County, U.S.A., *about a bitter, bloody unionizing struggle in Kentucky, she brought her own background to the music. Born in West Virginia's hard-scrabble coal fields, she has long written and sung of the mines.*

David Gahr

ANITA POREE *She hit as a writer with "Going In Circles," "Boogie Down" and "Keep On Truckin'." Currently, she's working with brother Greg preparing for a breakthrough into TV as scripter and music writer for childrens' shows and original musicals. Next TV season, she'll be musical director for the new sports quiz program entitled* Who's #1?

initiated an acting career in community theater. Just a semester short of a degree at the University of Illinois, she joined the cast of *Fly Blackbird*, a musical ribbing white liberals and Uncle Toms, which eventually brought her to New York. Here, she appeared in such productions as *Brecht On Brecht*, *Tambourines To Glory*, a revival of *The Cradle Will Rock* and had a leading role in Genet's *The Blacks*. She is best known, however, for doing the score for *Don't Bother Me, I Can't Cope*, a long-running, multi-award-winning show concerned with the black experience, in which she also starred. TV watchers know her as Peggy Nolan, attorney at law, on the NBC soap opera, *Another World*. Much of her writing work in recent years has been done for the Urban Arts Corps, founded in 1967 by Vinnette Carroll, which receives support from the New York State Council on the Arts. Its purpose: to provide a showcase for black and Puerto Rican performers and to stimulate feelings of hope and pride in those living in the ghetto. Her shows of rather recent vintage include *The Prodigal Sister*, *The Ups And Downs Of Theophilus Maitland* and *Your Arms Too Short To Box With God*. The future: more and varied theater projects, both as a writer and actress. But, as she told critic Don Nelsen: "I see more writing in my future and less performing. I love acting. I love contact with an audience. I'd like to write another show in which I'd appear. But I think that writing will take up most of my time."

Among the shows: Don't Bother Me, I Can't Cope, The Prodigal Sister, Your Arms Too Short To Box With God, Bury The Dead.

Among the songs: "Pink Shoelaces."

ELLIE GREENWICH

One of the key pop songwriters of the 1960s, Ellie initially was drawn to music as a youngster in Brooklyn, where she was born. The latter years of her childhood and adolescence were spent in Levittown, Long Island. Her interest in music manifested itself in the playing of the accordian, singing and writing songs. After graduating

from Hofstra—she first had gone to Queens College as a music major and then changed over to English at Hofstra—she briefly taught English in a high school. But the need to write songs and be a part of the music business was too strong for her teaching career to last. (She had recorded as Ellie Gaye for RCA in 1958 and as Ellie Gee in 1961, the year she graduated from college.) The 1960s was very much Ellie's decade. She wrote countless hits alone and with several collaborators, including Tony Powers, Jeff Barry (who would become her husband), Doc Pomus and Phil Spector. Solo, Ellie was responsible for "Today I Met The Boy I'm Gonna Marry." Among her early hits with Tony Powers were, "He's Got The Power" and "Why Do Lovers Break Each Other's Hearts?" Ellie's songs with Jeff Barry did much to make her reputation. With Jeff, she wrote "Chapel In The Moonlight," "Do Wah Diddy," "I Wanna Love Him So Bad," "Be My Baby," "Da Doo Ron Ron," "Baby I Love You" and many others. Not only has she been a songwriter of consequence, Ellie also has sung on dates and produced sessions and continues to do so. When her marriage broke up, she diversified even more, forming a production and publishing complex, Pineywood Music Ltd. and Pineywood Productions, Inc. and, if possible, became busier. In recent years, she has produced a variety of artists—i.e. Neil Diamond; written music for *The Hardy Boys* TV show; created many jingles and commercials—i.e. Ford, Cheerios, Prince Albert tobacco; cut albums of her own; toured America, England, France, Germany and Belgium as a performer; and continued to have hit records. More of the same is indicated for the future.

Among the songs: "River Deep—Mountain High," "Then He Kissed Me," "Don't Ever Leave Me," "Hanky Panky," "I Can Hear Music" and "Leader Of The Pack."

MARIAN GRUDEFF

The concert stage may seem an unlikely place to train for a career in the difficult world of the musical theater, where success is an extremely elusive thing, but that's where Marian started—at a very early age. Toronto-born, she began piano lessons at the age of 3, taught by her concert pianist mother and, later, by Mona Bates. She developed into a full scale child prodigy and at 11 debuted with the Toronto Symphony Orchestra playing Liszt's "Hungarian Fantasy." She continued to study in Canada, and later in New York and Paris, making her New York debut at 18. During 1954, she toured successfully, playing in London, Stockholm, Copenhagen, Amsterdam, The Hague and Vienna before returning to Canada to wed Dr. Glen McDonald. It was about 1955 when, as musical director of *Spring Thaw*, an annual theatrical revue presented in Toronto, she met Raymond Jessel, himself a serious

composer with a classical background. At parties, he would play and sing off-the-cuff parodies and Marian, hearing him, realized he was creating better material than *Spring Thaw* was using. Soon, the two were collaborating and they contributed material to the annual revue for over 10 years. It was in 1960 that the collaborators put in a stint at that birthplace of a generation of theatrical talent, the Tamiment Playhouse, Camp Tamiment in the Poconos. Along with several other writers, they turned out a new show each Saturday for an entire summer. Hearing their work there and familiar with their *Spring Thaw* material, Allan Becker, BMI's Musical Theater Department head, urged them to consider writing a show. The first one they wrote, based upon the life of P. T. Barnum, never made it to the boards. But subsequent efforts did, notably *Baker Street*, which opened on Broadway on February 16, 1965, after road presentations in Boston and Toronto. Canada's bicentennial year, 1967, proved to be a busy one for the team. They were tapped to be two of the three writers of *Spring Thaw* that year, the first time the show was not the work of a large number of writers. Too, in 1967, they wrote the music and lyrics for *Hellzapoppin '67*, a revue based on the famed Olson and Johnson format. *Life Can Be Like Wow*, a revue written in 1968, was the last collaboration of the pair. Marian has since returned to the concert stage, coming full circle, and is teaching piano at Toronto's Royal Conservatory of Music.

Among the shows: Baker Street, Spring Thaw, Hellzapoppin '67, Life Can Be Like Wow, Barnum, plus sketches for Julius Monk's Upstairs at the Downstairs and presentations at Toronto's O'Keefe Centre.

LINDA HARGROVE

"I was born in Jacksonville, raised in Tallahassee," Linda says. "At age five, I began with piano lessons, teaching myself the guitar at ten. I became a French horn player in junior high, eventually receiving a music scholarship to Troy State University in Alabama on the basis of my work on the horn." Linda first got into songwriting at 14, "for amusement," working with a friend after school. When she was 17, a local band recorded two of her songs; they became regional hits. After high school, Linda took the scholarship at Troy but remained there only a little over a semester. She returned home and began playing keyboards in various R&B and rock bands around Tallahassee. A number of this Florida city's bands used her songs. One of these, After All, went up to Nashville to record in the summer of 1969. Because these musicians intended to tape seven of her songs, Linda made the trip with them. When she arrived in Music City, she realized it was *the* place for a songwriter to be and moved there in the summer of 1970, "alone with $75 in my pocket. I lived hand-to-mouth, taking all kinds of jobs to keep myself together," Linda recalls. "I even worked in a car wash." Meeting Sandy Posey was important to getting her career off the ground in Nashville. Through the singer, she was introduced to producer Billy Sherrill, who liked her work and had Sandy record a Hargrove song, "Love Gets The Best Of Me." Subsequently, she and pedal steel ace guitar player and publisher Pete Drake crossed paths. Things began to happen for her after she joined Drake's firm as a contract writer and he began using her as a guitar player on key Nashville sessions. "It was an education, playing for the great artists and getting to know them and the various producers around town," she says. "A bunch of people recorded my songs. Tanya Tucker, Johnny Rodriguez, Eddy Arnold, Leon Russell, Lynn Anderson, Olivia Newton-John are some of them." For the past five years, Linda has been performing and recording, as well as writing, traveling around the country. "I like doing all of it. But writing means much more to me than anything else," Linda added. "It's always provided a great sense of release for me." A writer of music and lyrics, with four BMI awards to her credit, Linda initially was influenced by Carole King and Gerry Goffin, later by Bob Dylan: "Only when I got to Nashville did I really move into Country music. In Florida, it was R&B and rock." Since Linda has been in Nashville, she's received a lot of encouragement and tips from fellow writers Harlan Howard and Tom T. Hall and from BMI's Frances Preston. "I've been affected by Dolly Parton's stuff, too," Linda notes. "But, if I'm thankful to anyone, it's to Pete Drake. He was so great when I was getting started and has been in my corner ever since."

Among the songs: "Just Get Up And Close The Door," "I've Never Loved Anyone More," "Let It Shine," "Nashville You Ain't Hollywood," "Mexican Love Songs" and "Star Crossed Lovers."

BILLIE HOLIDAY

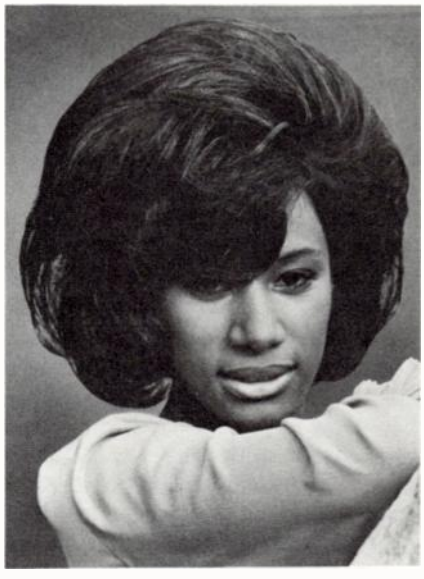
One of jazz's most influential and distinctive singers, Billie made "the lyrics of a song . . . take on nuances of meaning and feeling that lifted whatever she sang to significance, to many levels of significance," critic Nat Hentoff asserts. Her very special qualities were first recognized by renowned talent scout John Hammond when the singer was but 18. Born in Baltimore, she came to New York with her mother—her father was Clarence Holiday, guitarist with the Fletcher Henderson band—and began working Harlem clubs as the Depression opened. Progressively her name became known. Of particular help was a series of recordings, made between 1935 and 1939, with pianist Teddy Wilson and all-star bands, under the

supervision of Hammond. During this period, she appeared as featured vocalist with the Artie Shaw and Count Basie bands. Subsequently, the singer worked as a single, usually with small bands. She generally recorded with jazz groups. In later years, however, she made albums with string support and diversified types of bands. With the advent of vocal maturity in the 1940s, Billie was internationally lauded and developed a hard-core audience. But, personal problems plagued her, becoming worse with the passing of time. Despite difficulties, Billie expanded her activities. She appeared in concerts, here and abroad, did radio and some television and even made a motion picture entitled *New Orleans*. "Some observers likened her to Bessie Smith, and she admitted to a great admiration for Louis Armstrong, but her debt to any earlier artist was minimal," *The Encyclopedia of Jazz* says. But regardless of the source, it is universally conceded that hers was the prototypal jazz voice, hers was an unassailable talent. She sang of life experiences in a manner of one who had lived and *knew*. The very same reality permeated the songs she wrote. They were direct, honest and true. As a singer and as a writer, Billie did not pretend. Much to the misfortune of all those who love music, Billie died in New York in 1959, at 44.

Among the songs: "God Bless The Child," "Fine And Mellow," "Left Alone," "Don't Explain" and "Your Mother's Son-in-Law."

BRENDA HOLLOWAY

"I always wanted to be a symphony orchestra violinist. From the first through the 12th grade, I studied the instrument. But I got sidetracked," Brenda explains. "I thought people would laugh if I made a serious attempt at becoming a professional player. Singing, something I'd been doing since early childhood, seemed more natural. I came to like rock 'n roll; that also was a factor in my changing direction. So, even though I was seriously into violin lessons, and play to this day, I became a singer because it seemed I would have less difficulty achieving success." Success came early. At 17, in 1964, Brenda was "discovered" at a disc jockey convention in Los Angeles. Berry Gordy signed her for Motown Records. Not very experienced, she had sung in talent shows in grammer school and at Jordan High School in Watts, Ca., and informally in that Los Angeles suburb. But the Motown president sensed the depth of Brenda's talent. He began recording her immediately. Her first record, "Every Little Bit Hurts," was a hit. For three years, she was a popular member of the Motown family. "I appeared in clubs all over the country, even toured with the Beatles. I wrote and recorded 'You've Made Me So Very Happy' which became a tremendous hit for Blood, Sweat and Tears," she says, adding, "Then I married Alfred Davis, a minister. I became a reborn Christian and my life style changed completely. I decided to get out of the pop music business. Don't misunderstand, I enjoyed being with Motown and performing with Smokey Robinson, Mary Wells, Martha and the Vandellas and the others. The company did a lot for me. Berry nurtured what my mama started at home. Mama got me interested in music. She played things by the Staple Singers, B.B. King, Ella Fitzgerald, Etta James and others, while doing her housework. I found an affection for music and performing developing. It was for Mama and Dad that I wanted success." Having enjoyed that, Brenda now lives a family-oriented life. She has four children. Her involvement with the church is strong. Brenda has found another kind of happiness and success. Will she sing and write again? "Yes," she responded. "I don't intend to turn my back on God-given talents. I just will apply them in the gospel rather than the pop field."



Among the songs: "Bah Bah Bah," "Do The Del Viking," "I'll Be Satisfied," "Land Of A Thousand Boys," "Suddenly," "You Finally Outdone Yourself" and "You've Made Me So Very Happy."

JAN HOWARD

"Who do you think you are, Kitty Wells? That's what my sister used to say when I sang around the house as a kid. I never got to finish a song," Jan says. "People in the Ozarks, where I grew up, didn't have any 'fancy notions'. For a gal, it was to meet a nice boy and settle down. I tried that very early, at 14. By the time I was 19, I had three kids and a divorce." Despite the relative lack of encouragement and the bad marriage, Jan never lost interest in music. It just took a little longer to surface. In 1959, in Los Angeles, she was asked to sing one of the demonstration records of a song co-written by Buck Owens. Joe Johnson, a West Coast record producer, heard her. That was the beginning. She was signed by Challenge Records. Her first release was "Yankee Go Home," a duet with Wynn Stewart. Until the record

was done, she had never sung in public. "I always was quite shy," Jan explains. "To this day, I'd rather sing for 20,000 strangers than for six friends." June Carter Cash helped her. They met in the late 1950s in southern California and almost instantly became friends. "She was the one who persuaded me to sing in front of an audience for the first time," Jan notes. "June never allows me to retreat. If I don't think I can do something, she says 'Yes you can!' And that's that. In 1960, when she asked me to move to Nashville, I came right along because I love being around her." Jan continued to blossom as a performer and began writing songs in the 1960s. Then married to Harlan Howard, one of Country music's top writers, she felt the pressure of his talent. "But he and Bill Anderson, who hired me for his road show and TV program in 1965, were great, so helpful," she says, adding: "Things went well. I was with Bill, appearing on Grand Ole Opry and writing. I learned a lot traveling with Bill; he sharpened up my writing and improved my presentation as an artist." For personal reasons, Jan took a "leave of absence" from the music business in 1973 and accompanied friends June and Johnny Cash to Australia. In 1974, she resumed work as a solo performer. Not long after that, she joined the Johnny Cash Show. "When I accepted the offer, it was like going home," she pointed out. "I've never been happier. They couldn't fire me. I wouldn't let them." Jan still makes occasional solo appearances, mostly on TV. She records, for Con Brio. "I'll Hold You In My Heart" was her recent hit. She continues to write. A winner of several BMI awards, for such songs as "Love Is A Sometimes Thing" and "I Never Once Stopped Loving You," a hit maker as an artist—"Evil On Your Mind," "Bad Seed," "Rock Me Back To Little Rock"—she hopes to branch out in the future and do commercials, movies: "I feel there's a lot in me that hasn't come out."

Among the songs: "Poor Girl," "He's Just A Man," "It May Kill Me," "What's My Daddy's Name?," "Hello Stranger," "It's All Over But The Crying," "Lie To Me," "I Have Your Love," "Don't Pity Me," "Christmas As I Knew It" and "Everybody Knows I Love You."

CAROLE JOYNER

The Carole Joyner story centers on one song, which has become a contemporary standard. At 17, while still in high school in the Atlanta suburb of Decatur, Il., she, with her equally young friend Ric Cartey, wrote "Young Love" on a scrap of paper. That was in 1957. Since then, the song has become a worldwide phenomenon. "There are two things without which this would never have been possible," Carole said recently, relaxing at her north Atlanta home. "The first is our long and close association with BMI and the second—and this is very important—is our publisher, Bill Lowery, who has been a source of guidance through the years." To date, over 15,000,000 copies of "Young Love" have been sold around the world. In 1973, the song was honored by BMI for having achieved a million performances. Having reached the number one chart position in nearly every country in the free world, the song has been an international smash for four artists — Sonny James, Tab Hunter, Lesley Gore and Donny Osmond, in addition to having been a hit for such performers as Ray Conniff, Bobby Vinton, Lawrence Welk and Perry Como. "There literally have been hundreds of singles and LP tracks of 'Young Love' over the years," said

publisher Lowery. "Because young love is a timeless thing, and the feeling is captured in the song, it remains appealing to artists," he added. Soon after having enjoyed great success with "Young Love," Carole married Atlanta PR man Ric Gurley and retired to start a family. Today, she devotes her time to her husband and their two daughters; Erin, 16, and Elana, 13, sports, charitable community functions and traveling. She is quite emphatic about her role as a mother and about her goals. "I've had several offers to write again—they're still coming in—but I won't consider any of them until my daughters are in college. Bill Lowery summed up, beaming understandably: "Carole will soon have grown children. We can't wait to have her back with pen in hand, writing lyrics for more songs of the stature of 'Young Love.'"

VIVIAN KEITH

Vivian likes all sorts of music, "particularly the good old Country and pop songs." She adds: "I listened to a little bit of everything as a youngster —the *Lucky Strike Hit Parade* on radio, Patti Page, J. P. Morgan, Hank Williams, all the great Country artists." Governor Jimmie Davis was a great favorite. For five years she was president of his fan club. It took a while, however, until she began making her living in the music business. Born and raised, and schooled in Nashville, she first worked for the telephone com-

pany, then the Air Force, the Veterans Administration and the State of Tennessee before taking a job as secretary to the successful Country duo, the Wilburn Brothers, in 1952. Once into the routine of the Wilburn office, she increasingly enjoyed being around music and creative people. Vivian had some indication that a musical life might be for her when she briefly worked for Hubert Long, the powerful Nashville entertainment figure, prior to being employed by the Wilburns. But the time spent with the Wilburns brought her to the point of decision. "The idea came to me about writing songs. And soon after that I began. I guess it was about 1956," she recalls. "My first song? 'I Know I Can't Forget.' I was lucky. Dean Martin recorded it." Vivian writes only lyrics. "I don't know one note from another." She works at home, following up ideas as they occur to her. "After I've completed a lyric, I look for a melody writer. After the melody is done, I make whatever adjustments are necessary in the lyric, so everything works well." In addition to writing songs and working as secretary to top Nashville record producer and publisher Shelby Singleton—a job she's held for 12 years—Vivian lives what she describes as an "active life." She likes baseball, bowling and horseback riding. Not one to make great plans, Vivian takes it one day at a time, always hoping to write another big hit. Her biggest song, to date: "Before The Next Teardrop Falls," co-written with Ben Peters. Recorded 52 times, at last count, it has earned 12 awards. "The most exciting moments of my songwriting career? Watching Freddy Fender sing 'Before The Next Teardrop Falls' on national television and picking up my BMI award at the banquet. I always wondered what that would feel like."

Among the songs: "I Know I Can't Forget," "In A Moment Of Weakness," "You Left Nothing," "Before The Next Teardrop Falls," "South Side Of Chicago," "Wash The Hurt Away" and "The Swinging Side Of Houston."

MYRNA LAMB

A theater person experienced in many of its facets, Myrna wrote her first play at the age of eight. "I had fallen in love with *The Pirates Of Penzance* and other Gilbert and Sullivan musical plays. That got me started," she says. Born in Newark, N.J., where she grew up, Myrna was encouraged to be musical by her father, a reed player who worked with the Johnny Long band among others. "I played piano for 10 years. My dad felt I should be a band pianist, in the Teddy Wilson style," Myrna adds. "But through childhood and adolescence, I became involved in all sorts of music and theater. Mrs. Parker O. Griffith, an influential Newark lady, saw to it that a lot of kids who couldn't easily afford it were exposed to symphonic music and theater at the Mosque Theater." Myrna was about 18 when she began acting. At about the same time she married. For quite a while, she endeavored to combine the domestic life, acting and writing, with holding an occasional "day" job—proofreading, bookkeeping, etc. As an actress, she was a member of Howard DaSilva's company, appeared as Gittel Mosca in *Two For The Seesaw* in and around New York, worked in Actor's Mobile Theater with Brett Warren—an excellent director, and was active in community theater. In the mid-1960s, she turned more and more to writing. "I had some things done in New York: *In The Shadow Of The Crematoria, Scyklon Z*—a series of short pieces including *Monologue, Pas De Deux* and *The Butcher Shop*," *But What Have You Done For Me*

Lately was produced in 1968. "A spectacular exercise in the art of sexual vengeance," said the *Village Voice*. The major breakthrough came with the production in 1970 of her *Mod Donna* at the New York Shakespeare Festival Public Theater. The first women's liberation musical, it had music by Susan Hulsman Bingham and was well-received. Because she found music and the musical "persuasive tools, positive ways to communicate," Myrna enrolled in the BMI Musical Theater Workshop in 1970, right after *Mod Donna* opened and began collaborating with Nicholas Meyers, with whom she wrote *Apple Pie*, an opera also produced and directed by Joseph Papp and presented at the New York Shakespeare Festival Public Theater. She was responsible for the libretto, lyrics and book. A recipient of a Rockefeller Foundation Fellowship, a Guggenheim Foundation Fellowship and two National Endowment Music Program grants, she remains a playwright-on-payroll at the New York Shakespeare Festival Public Theater and has been working on a variety of projects for it and for presentation elsewhere. Her future plans include writing musicals that extend the form. "Nick Meyers and I have progressed to where musicals and opera meet. That's the future and we feel we're a part of it."

Among the works: Crab Quadrille (play with music), The Serving Girl And The Lady (play), The Sacrifice (an oratorio), Mother Run (opera).

ANNETTE LEISTEN

"I always wanted to write lyrics," Annette says, adding: "The theater has been a love of mine since I was a kid. I spent childhood summers at Tamiment, the Pennsylvania resort, where the theater staff included Danny Kaye, Imogene Coca and Jerome Robbins. It started for me then." In high school and college, she wrote musicals. "After attending the University of Wisconsin I married a pre-med student and the theater didn't seem a likely place to make an immediate living." Annette held a succession of jobs in advertising, TV, radio and magazines, while her husband became an obstetrician-gynecologist. From the time she quit work to have a family until she joined the BMI Theater Workshop 10 years ago, Annette did little writing, though the interest was always there and her talent manifested itself at parties, where she did off-the-cuff parodies of contemporary songs. "Acceptance into the Workshop was a major event in my life," Annette declares. "It's been a unique experience. I have found exchanging criticism and ideas invaluable to my growth as a writer. And Lehman Engel is an incredible teacher." In the workshop, Annette found her collaborator, Sheldon Markham. The team has done a series of musicals, commissioned by The National Theatre Company. All of them are well-known properties: *Androcles And The Lion*, *Tom Sawyer* (book by Richard Stockton), *Prince And The Pauper* and *Swiss Family Robinson* (books by Jerome Coopersmith), *Connecticut Yankee* and *Oliver Twist* (books by Sean O'Malley). Family musicals, essentially for an audience of young people, and each with new music and lyrics, they have played primarily in the Eastern portion of the country. Leisten and Markham also scored *The Man Who Hated Spring* for the Performing Arts Repertory Theater, which the *Village Voice*'s Annette Kuhn called a "minor masterpiece," and a Bicentennial production, *Forge of Freedom* (book by John Allen). Recently, Annette and her partner wrote some songs for TV's *Captain Kangaroo* and appeared at The Ballroom in New York to present an evening of their music. Leisten-Markham songs have been written for a variety of nightclub acts as well. But the theater remains the heart of the matter for them. "Next for us? I won't know till the phone rings," Annette explains. "But I hope it's Broadway . . . or maybe a movie or musical TV series."

Among the works: The Man Who Hated Spring, Forge Of Freedom, Swiss Family Robinson, Tom Sawyer, Oliver Twist, Ichabod.

MARGARET LEWIS and MIRA SMITH

Consider the question of writing songs in collaboration and you turn to Margaret and Mira. They're well into their second decade as a writing team and the way Margaret explains it, it seems easy. "A song comes from a word, a phrase, or a life experience. The song 'Reconsider Me' (a winner of three BMI awards in two categories, Country and rhythm and blues) came from a conversation with friends. I said something about reconsidering a point of view. Mira picked up the word and that was the start." For Mira, the business of writing music began in Shreveport, La., where she was born and raised. She and her sisters grew up on classical Country music. . . The Carter Family and Jimmie Rodgers. Mira tried her hand at writing early. Margaret, born in Levelland, Tx., moved to Shreveport with her

parents in late 1958. Just out of high school, she'd done some singing and her interests were musical. In the early 50s, Mira had established Ram Records, a still active label, and, in 1957, had started Hip Hill Music Publishing Co. So when Lewis and Smith first met, the talk was about music and writing, but it wasn't until 1964 that they created their first song, "I Almost Called Your Name." For the next two years, Margaret, under contract to Capitol Records, pursued a singing career and it was in Las Vegas in 1966, where she was working, that the Lewis and Smith writing team really got started. "Mira had come out to visit. The desert air opened our minds and we began to get song ideas." The team moved to Nashville in 1967 and began turning out tunes at a steady rate, tunes that went on to be recorded by Jeannie C. Riley ("Country Girl") and Connie Francis ("The Wedding Cake"), among others. Most of the songwriting is done at home, in the Nashville suburbs. Mira plays piano and guitar and Margaret the drums and guitar. They make their own demos. Some years back, the two enrolled in one of Lehman Engel's BMI Musical Theater Workshops held in Nashville. Inspired, and anxious to improve and learn, they began thinking about a musical. They've been at work on it for years and now hope to have it complete very shortly. Meanwhile, the days are busy with writing, record production and establishing a stable of writers for Hip Hill. They've cut sessions with per-

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Country Sound #1

MARSHALL CHAPMAN *From South Carolina, with roots in the music of Nashville, Ms. Chapman has attracted a great deal of attention, of late. Her voice "caresses every syllable of her excellent songs," reporter Bill Littleton declares. A graduate of Vanderbilt University, who studied in France, she creates material ranging from soft Country to rock 'n roll.*

BRENDA LEE *A child star who began performing at 11, Ms. Lee, now a veteran in her early 30s, has had her share of success. With the momentum provided by over 30 hit recordings, she has traveled all over the world, appearing in concert, clubs and on TV. She writes songs "to let my emotions out," she says.*

SAMMI SMITH *A songwriter and singer who has received a Grammy Award and been honored by the Country Music Association. She says she "kind of drifted into Country" and likes other forms of popular music as well. Because of this, her singing and writing combine Country, elements of rock and the feel and thrust that characterize rhythm and blues. She's a truly contemporary performer.*

JEANNIE C. RILEY *A native of Anson, a little town in Texas, this Country girl gained fame in the late 1960s, when her recording of "Harper Valley P.T.A." was released. She became synonymous with the brash, hip, uninhibited young woman in the Tom T. Hall song. She has since broken with that image. Ms. Riley now writes and sings more diversified Country songs.*

DEL WOOD *The internationally-known pianist is a native of Nashville. She began playing piano at age five. Her recording of "Down Yonder," released early in the 1950s, got her career going. Ms. Wood joined Grand Ole Opry as a regular performer in 1953. Her over 20 albums and 60 singles have kept her current.*

BONNIE OWENS HAGGARD *Born in Oklahoma City, she became involved in music as a youngster in Arizona. She began singing professionally on a Bakersfield, Ca., TV show in the mid-1950s, after her marriage to Buck Owens. Now a writer and performer, she appears with husband Merle Haggard's show and collaborates with him on songs and also writes alone.*

LYNN ANDERSON *Daughter of songwriter-singer Liz Anderson, she became internationally prominent after the release of her recording of the Joe South song, "(I Never Promised You A) Rose Garden," in 1971. A Nashville resident since 1967, she has had a number of other hits, including "You're My Man," "Top Of The World" and "Cry."*

former/writer Michael Henry Martin of Abilene, Tx., and are excited over the writing talents of Jim Cox, an Indiana native.

Among the songs: "The Girl Most Likely," "Reconsider Me," "Milk And Honey," "Oh Singer," "There Never Was A Time," "The Wedding Cake" and "Country Girl."

LORETTA LYNN

Great success is all the more imposing when the artist comes from extraordinarily humble beginnings. Grinding poverty surrounded Loretta Lynn as she grew up in Appalachia (Butcher Hollow, Ky.). By the time she was 18, she had four children and was living in the state of Washington, where husband Mooney thought they'd have a better chance. "I was scared. Mommy and Daddy weren't at the back door anymore," she recalls. To combat loneliness, Loretta made up songs and sang them as she rocked her babies. She was encouraged by Mooney to perform in public and before long, she was making appearances in little clubs. Her first recording of her own "(I'm A) Honky Tonk Girl," taped for an obscure West Coast label, made the Country charts. By 1962, she was in Nashville and soon a top Decca recording star. In the years that have followed, she has become increasingly popular. She is at a loss to explain her impact, but most people attribute her acceptance to the reality and earthy gut quality of her songs. As Bill Hance has noted: "Loretta has long been successful in putting the flavor and philosophy of the log cabin in which she was born directly into her songs." The delivery of lyrics "in a strong, clear voice and a good-ole-girl accent several layers thick" have kept her fans close. Their support has made possible her ownership of a prosperous rodeo show, the purchase of a great deal of property—she literally owns the town of Hurricane Mills, Tn.—and the establishment of an office in Nashville that handles her several businesses. The recipient of multiple awards and honors for her songs and performing, Loretta does a seemingly endless string of one-night stands to keep herself in the

foreground. And as she moves around the country, she writes down song ideas on whatever she can find, from napkins and paper towels to shoe boxes, singing the melodies into a tape recorder. She doesn't read or write music. As for the future: "I don't ever want to be any different in the way I sing, except to be better. I want to be me," she asserts. Her writing, though traditionally Country, in some ways mirrors contemporary thinking. It is Loretta's feeling you have to move with the trend as a songsmith. But as a person she remains the little girl from Butcher Hollow grown up. "Fans walk up just wanting to touch me, cryin' when they come," Loretta notes, adding: "I'll say, 'Honey, I'm just like you are'."

Among the songs: "Coal Miner's Daughter," "Don't Come Home A-Drinkin' With Lovin' On Your Mind," "To Make A Man" and "You Ain't Woman Enough."

MARSHA MALAMET

"It's been music, all the way, since that first time I saw and *heard* Barbra Streisand on a Garry Moore TV show in the 1960s," Marsha says. "I guess you could say she's been my main influence, certainly as a performer." Like Streisand, Marsha was born and raised in Brooklyn. She initially got into writing at Lafayette High School, doing shows there. Her desire to know more about music became progressively intense. She attended the songwriting workshop at the Herbert Berghof Studio in Manhattan in 1967 and 1968. "Things began moving after I'd been there a while," she recalls. "My teacher, George Taros, was very helpful and encouraging. Because he liked my work, he introduced me to Lee Holdridge who subsequently arranged and conducted my Decca album, *Coney Island Winter*, in 1969. The LP was completely made up of my material. I sang with both large and small groups on the set." Critic Rex Reed was quite impressed: "Musically, Marsha has it made. Her writing talent is formidable," he said. The spread of Marsha's musical interests—from Aaron Copeland to Jimmy Webb—is mirrored in her work. Her favorite? "I think Jimmy Webb is our greatest contemporary popular composer. Musically he doesn't compromise; harmonically, melodically and rhythmically, he's always interesting. I truly admire him!" As for her own writing and aspirations—Marsha did the music for *Dreamstuff*, a show based on Shakespeare's *The Tempest*, which was presented at New York's WPA Theater in 1976. "One of my dreams," she explains, "is to be *the* female contemporary composer on Broadway." During the past three years, Marsha also has become more involved in performing. She's appeared at such New York clubs as Reno Sweeney's, The Ballroom and the Grand Finale, bringing to her

offerings the insight of a composer and the pacing of a musical director —she's acted as such for several singers. Most recently, Marsha completed an educational cassette for Bantam books, entitled *Images*. The idea behind it—to teach high schoolers through music, specifically using the pop song.

Among the works: Dreamstuff (show), "Why Did You Promise Me The World," "I Am Your Friend For Life" and "Love At Last."

URSULA MAMLOK

Born in Berlin, Germany, she displayed interest in and talent for music in very early childhood. Because Ursula played piano by ear and composed pieces at such a tender age, she was encouraged to study piano and theory with Gustav Ernest, a well-known musicologist and composer. The flow of her musical life was disrupted when the Mamlok family was forced to flee Germany in 1939. The Mamloks went to Ecuador, one of the few countries that accepted refugees. However, Ursula yearned to go to the United States, where the atmosphere was more conducive to artistic development. A few years later, in 1942, she immigrated to the U.S., after having submitted her scores to the Mannes School of Music in New York. She had been awarded a full scholarship, to study piano and to work with composition teacher George Szell. Her association with Szell proved very fruitful. Ursula comments: "He taught me a lot of the literature, from Bach to Strauss, and provided valuable insight into the works of such 20th century creators as Hindemith, Bartok and Stravinsky, composers who remained very important to my development for some time to come." She adds, "I remained at Mannes from 1942 through 1945, during which time I won several first prizes in competitions sponsored by the National Federation of Music Clubs." A turning point in her musical life, in 1944, came as a result of being exposed to the music of Schoenberg and Berg at a summer music institute at Black Mountain College, N.C., where an illustrious group of musi-

cians, including Ernst Krenek, Roger Sessions and Edward Steuermann assembled to teach and to celebrate Schoenberg's 70th birthday. Subsequently she studied with Sessions and Steuermann and later with Stefan Wolpe and Ralph Shapey, all of whom helped define her style. Ursula is a modernist but with a sense of organization. "I've never striven for novelty or originality for its own sake," she points out. "My primary concern as a composer has been the consolidation of old and new techniques which best serve to express the work at hand." Interest in Mamlok pieces progressively has increased, particularly since the 1960s. The upward swing in her performances, at least partially, is the result of her work being heard at the Bennington, Vt. composers conferences. Like many of her colleagues, Ursula also is a teacher, having prepared herself by attending the Manhattan School of Music (1955-58), earning her bachelor's and master's degrees in a comparatively short span of time. She has taught theory and composition at NYU and at the City University of New York. At present, she is a member of the composition faculty at the Manhattan School of Music.

Among the works: Variations (for solo flute), Variations And Interludes (for four percussionists), Stray Birds (for soprano, flute and cello), Music For Clarinet, Cello And Percussion, Haiku Settings (for soprano and flute), Movements (for flute, double bass and percussion).

MELISSA MANCHESTER

"A blithe spirit who could turn an empty matchbox into an instant neighborhood just by the warmth of her presence, Melissa has more dimension than most pop stars," Linda Solomon declared in *Celebrity*. A thoroughly contemporary performer and songwriter, she believes, like mentor Paul Simon, in expressing herself in a manner that is true and special. A musical professional since the age of 15, when she commenced singing commercial jingles, Melissa is a native New Yorker, to whom music has always been special. Her father is a bassoonist with the Metropolitan Opera Orchestra; her mother, a successful clothing designer. Melissa attended the High School of Performing Arts, then studied acting for a year at New York University before getting involved in the creation of songs as a staff writer for a music publisher. For about nine months, she expounded on "broken hearts, and mended hearts and hearts you lost and found. I wrote a lot of trashy songs," she says. Then Melissa came under the influence of Paul Simon; she was one of nine students selected to attend Simon's NYU songwriting seminars, out of the hundreds who applied. He emphasized the creation of "your own language, to keep it simple and honest and to take risks. It was a good class," Melissa asserts. Not long after studying with Simon early in this decade, she surfaced as a solo singer in a small New York club called the Focus. Subsequently she worked as a back-up singer with Bette Midler, then returned to solo singing and began recording. A hit single, "Midnight Blue," which she co-wrote with Carole Bayer Sager, thrust her into the foreground. Other songs, "Come In Out Of The Rain," with the same collaborator, and "Just Too Many People," created with Vini Poncia, have enhanced her reputation. An increasingly effective performer, Melissa thinks of herself as a communicator, with writing a central interest. A product of a variety of influences, ranging from Judy Garland to Sly Stone, and of multiple interests, ambitious Melissa

is full of plans for the future, above and beyond developing pop songs. She wants to write for the theater and films, study directing, choreography. "I'd love to just *learn* about things. . . . Active learning—you not only learn facts, you learn feelings, you learn survival." *Among the songs: "Midnight Blue," "Happy Endings," "I Got Eyes," "We've Got Time," "Come In Out Of The Rain" and "Just Too Many People."*

ANN McMILLAN

Born in New York, Ann moved around a good deal when growing up. "We lived in Maine, Boston, England. I went to high school in Wisconsin," she recalls, "I was called 'musical' because I loved to listen to music and was clearly interested in it." Pursuing what pleasured her, she studied violin and later, in high school, piano, practicing two or three hours each day. A scholarship to Bennington College in Vermont opened the way to many things. Ann says: "I learned that musicians could be expected to make their own music almost as naturally as painters and writers were expected to paint and write their own works!" She majored in French horn and music composition. Her primary composition teacher was Otto Luening. But she also studied with Louis Horst one summer at the Martha Graham School of the Dance, while working on the college farm to help pay her way. During a winter field period, she played horn in the National Training Orchestra under Leon Barzin and learned to be a recording technician and copy holder for Talking Books at the American Foundation for the Blind in New York. Subsequently, Ann worked in the recording industry, first for Columbia Masterworks, later for RCA Victor, where she was a music editor and where she participated in a revolution. The industry was in the midst of making the change from 78 RPM to 45 and 33 1/3 and increasingly was exploring the possibilities of tapes. After five years, she left RCA Red Seal and through a sculptor friend, Raymond Puccinelli, met composer Edgard Varese, with whom she was associated during a crucial period. Ann assisted him on the tape portions of his "Deserts," a work for chamber orchestra and tape, "which for the first time had made music into a non-performing art." With the aid of a Fulbright grant, Ann went to Paris to study "Recording Techniques for Music Composition" at the French Radio's Musique Concrete Studio and generally furthered her musical development. Back in New York, she found employment in radio, with French Radio in North America, the Canadian Broadcasting Corp., eventually becoming music director at New York's listener-sponsored radio station, WBAI-FM, where she had a free hand to explore and present all kinds of music. Her

work as a composer continued to move right along. She was given several commissions and some of her works were recorded. A key effort was her soundtrack for a documentary film, done for Thor Dahl, a Norwegian shipping company, for which she composed a saxophone trio and built tape structures. In recent years, Ann has been the recipient of three MacDowell resident fellowships and CAPS and Guggenheim fellowships; she has given experimental workshops in colleges and completed several compositions. "I've had a fascinating time and am optimistic that there is still much more to come," she concluded.
Among the works; Earth Show I, Amber 76—Thrush Song, Animal I—Human Song, Animal I—Neura, Animal I—Ocean, Brass Glass Reflections, Episode 1976, Gong Song I, Gong Song II, Whale I.

EVE MERRIAM

A poet all her life, Eve feels she was born to the craft, having always "heard rhythms in my head." Her interest in poetry and lyrics was decidedly enhanced early on by exposure to the work of Gilbert and Sullivan, via the local D'Oyly Carte Theater in her native Philadelphia, and the great musicals that tried out in the city before going on to New York. "It was just marvelous going to see and *hear* productions that later made history," she says. "I particularly recall enjoying Fred Astaire." Eve went to the University of Pennsylvania, all the while continuing to write poetry. Her sister shared her artistic bent, becoming a painter and sculptor. After college, Eve came to New York and took a job writing advertising copy on Madison Avenue, later going on to *Glamour* magazine as an editor. As time went by, she authored an impressive number of books: poetry, social satire and biography. At last count, there were 36. One of her best-known theater creations, *The Inner City Mother Goose*, consisting of nursery rhymes done in contemporary urban images, was directed by Tom O'Horgan on Broadway. Of recent vintage: *The Club*, in which Eve gets

into role reversal with women playing men's roles. Other Merriam theater credits: sketches for the Washington Theatre Club's annual *Spread Eagle Revue*, the *DMZ* Political Cabaret, *Urban Blight* and The New Feminist Theatre. The Lenox Arts Center in Stockbridge, Ma., has presented *Out Of Our Fathers' House*, based on her book, *Growing Up Female In America*, and this past summer offered *Viva Reviva*, a Merriam property concerned with four key women —Eve, Joan of Arc, Penelope and Ophelia—who have returned from the dead. Active in various media, she has also written for TV. *We The Women*, was presented by CBS-TV and dealt with the history of women's rights in America. Eve's work as a lyric writer includes songs done with Michel LeGrand and Irma Jurist, for such artists as Nina Simone, Sarah Vaughan and the Chad Mitchell Trio. Currently her collaborator is Helen Miller. Many of her books of poetry are performed dramatically and set to music. Recipient of the Yale Younger Poets Prize, Eve has to her credit as well, the publication of poetry and prose in such major magazines as *The Nation*, *The New Republic*, *Reader's Digest* and *Ms.* magazine, as well as *The New York Times*. Her poems have been featured on records, in films, on TV and radio. Deeply involved in the women's liberation movement, she, in addition, has taught a course at New York University on the status of women in literature and often lectures on the role of women in American culture.

Among the works: The Double Bed (poetry), Fig Leaf (an expose of the fashion business), A Husband's Notes About Her (poetry).

HELEN MILLER

"I can't tell you how much I enjoy writing music. There's that satisfaction in creating something. Hearing it later is just icing on the cake. And I've been lucky. Everyone I've worked with has had that same feeling of joy of accomplishment. I can remember Howie Greenfield and Bob Crewe literally dancing when we finished a song." That's Helen talking . . . and she's written it all . . . pops, rhythm and blues, commercials, television themes and Broadway shows. Born on New York's lower East Side, Helen soon moved with her family to Flatbush, Brooklyn, where she attended James Madison H.S. Her only formal musical training came earlier with accordian lessons from the age of eight to eleven. Looking back, Helen recalls that she was no singer and not much of an accordian player, "but my father liked the instrument and lessons were twenty-five cents a week, so. . . ." It wasn't until she was 17 that she discovered her unique talent. She met a girl who wanted to be a songwriter who had written a lyric titled "Am I Asking Too Much?" Helen took one look at the verse and found that she could wed music to words, almost instantaneously. The song completed, the two young girls haunted the Brill Building on Broadway, trying to sell their creation. They got their simple lead sheet into the hands of Dinah Washington who liked their work and recorded it. From 1943 to 1946 Helen, now married, gave up writing for homemaking and motherhood, but the writing challenge — and pleasure — started again after the family had moved to post-war Long Island. When Helen's temple and Hadassah were in need of funds, she co-authored two revues with a neighbor, also a housewife, and the team also turned out a tune recorded by Little Anthony and the Imperials. Helen soon became a writer for Don Kirshner (". . . he was paying me $25 a week then, but I would have paid him just for the experience and delight of writing music . . . and I've told him so."). Through the years, she has teamed with many writers . . . Greenfield, Crewe, Sandy Linzer, Rose Marie McCoy, Ben Raleigh, Pam Sawyer, Roger Atkins, Freddie Scott . . . and turned out pop and R&B tunes, televison themes (*Hazel, Wackiest Ship In The Army, Getting Together, The Bobby Sherman Show*), commercials and a Broadway show. That happened when she was presented Eve Merriam's book for the proposed musical *Inner City* and asked to write some music for it. She was the 12th writer to be asked to do so and she didn't meet Eve until after she'd written five tunes. She has continued to write pop songs, but she feels that the new musical she's written with Eve has great potential. It was completed two years ago and they're looking for a producer, someone whose interest might be piqued by *Devil Take Her*, a musical retelling of the Faust legend, in which Faust is a woman. Generally positive in outlook, Helen admits that there have been times when she's wanted to quit, "but I've always talked to Stan Catron (BMI's assistant vice president, Writer Relations, N.Y.) and he just wouldn't let me."

Among the songs: "Don't Say You Don't Remember," "Foolish Little Girl," "It Hurts To Be In Love," "Am

I Asking Too Much?" "Rumors," "Charms" and "Gotta Go See If I Can't Get Mommy To Come Back Home."

JONI MITCHELL

She was born Roberta Joan Anderson in McLeod, Alberta, Canada, in 1943. After her father had finished his wartime service with the Royal Canadian Air Force, the family moved to Saskatoon where her mother taught country school and her father worked for a grocery chain. For Joni— her early nickname—music began at the age of seven with piano lessons that apparently didn't take for she soon turned her attention to art, and as a young schoolgirl painted and wrote poetry. As a high school senior she taught herself to play the ukulele, but art was still her main interest when she began to study for a career in commercial art at the Alberta College of Art in Calgary. With her ukulele and a few traditional ballads, she began to entertain in a local coffee house. Joni soon discovered that she enjoyed singing far more than painting and at the end of her freshman year went east to the annual Mariposa Folk Festival, held in Ontario. It was a three day train trip and during the ride she penned her first song, "Day After Day." From the festival, she drifted to Toronto and into the active folk scene there, writing and performing. She married folk singer Chuck Mitchell and moved with

him back to his home, Detroit. The marriage didn't last, but she'd already begun to attract attention as a writer and singer when the two had worked as a duo in the eastern clubs of the U.S. Among her earliest tunes were "Both Sides Now" and "Chelsea Morning." "Both Sides Now," sometimes called "Clouds," quickly became a super hit and has been recorded by a wide variety of singers, all of which led to its status as a Million Performance Song. In all, she has written well over 100 songs and won seven BMI awards through the years doing what she does so well, writing distinctive material. "What I like best," she has said, "is making new music . . . but it's funny, after a song's been written, it becomes a whole different thing, you don't own it any more. I love to hear men sing my songs, because they're written from a feminine point of view and men bring totally different things to them."

Among the songs: "Woodstock," "Both Sides Now," "You Turn Me On I'm A Radio," "Free Man In Paris," "Help Me," "Chelsea Morning" and "Ladies Of The Canyon."

FLEECIE MOORE

Born in Brasfield, Ar., the daughter of Veona and George Moore, she spent her early years in Arkansas, receiving an academic education at public schools in Biscoe and Branch, and at Pine Bluff High School. As a youngster, she met Louis Jordan, the man who would become her husband and primary collaborator. He lived in Brinkley, a neighboring town. Fleecie and Louis renewed their childhood friendship in Chicago. Fleecie had just come up from Arkansas, following high school; Louis already was established as a key saxophonist with the famed orchestra led by drummer Chick Webb. In 1938, Louis formed his own unit and played at the Elks' Rendezvous in Harlem. The Jordan band, which came to be known as the Tympany Five, was nationally known by the time he and Fleecie were married in 1941. The band toured the country, from coast to coast, doing particularly well at theaters. By the mid-1940s, the Tympany Five had be-

come a major combo and Jordan a primary attraction. All the while, he and Fleecie had been collaborating on songs, with the female half of the team providing the lyrics. Many of them became top-selling Louis Jordan recordings in the 1940s, including "Caldonia," "Beware Brother Beware" and "Let The Good Times Roll." She also collaborated on material with Wild Bill Davis and Spode Ode. A variety of artists, among them, Ray Charles, B.B. King and Bobby Blue Bland, recorded her creations. As the years passed, however, she became involved with other activities, as well, a number of them charitable. In Phoenix and Chicago, where she lived, Fleecie helped set up benefits to raise money for hospitals, churches and other organizations. Moving to the Northwest from Chicago, she worked with young people at the Job Corps Center in Astoria, Or., as a resident counselor. But, her interest in music remained constant. She continued to write songs and work with a variety of musicians, wherever she lived. It is to be noted that her marriage to Louis Jordan lasted until 10 years before his death in February of 1975. Though divorced, the two remained friends until Louis' passing. Currently Fleecie resides in Seattle, Wa.

Among the songs; "Chicken Fryin' Mamma," "Ham On Rye," "Ain't That Just Like A Woman," "Buzz Me,"

"Please Stop Playing Those Blues," "Voodoo Woman Blues," "Get It Off Your Mind," "Bop Di Bip," "Beans And Cornbread" and "Bahama Joe."

SYLVIA MOY

"I realize and appreciate that my style of writing was greatly influenced by my 'roots,' " Sylvia says. "My father's people were Africans, Indians, French and Chinese, who lived in and around Louisiana. Moy is a name inherited from my Chinese grandfather. My mom's people were Irish, French, and full-blooded Indians. Many of them lived in and around Arkansas, the state in which she was born. I am one of nine sisters and brothers raised in Detroit, Mi., with an abundance of art and music in our everyday lives." For as long as she can remember, Sylvia has been "caught up in time and rhythm." She adds: "I hear sounds in the street—horns and strings. I feel the rhythm of the seasons. I love nature. Even tulip bulbs say something to me." Sylvia's long-time interest in music took definite form upon her graduation from Pershing High School in Detroit. She hoped to become a music teacher. Not sufficiently advanced to enter Wayne State University (Detroit), she enrolled at Highland Park Junior College (Highland Park, Mi.), attending on a part-time basis. She then decided to pursue a career as a performer, hoping to complete her education at a later time. "Prior to 1964, I was essentially an entertainer," she recalls. "When I was discovered by Motown [after more than her share of disappointments in the music business], I was singing in supper clubs in the Detroit-Windsor (Canada) area." As a part of the Motown scene, Sylvia functioned as a singer-recording artist and developed as a writer as well. Soon she had more than her share of hits. Her first—for Stevie Wonder—were "Up Tight," and "My Cherie Amour." A number of others, including "Honey Love," "My Baby Loves Me," and "I Had A Dream," followed. With the advent of major success as a songwriter, she felt motivated to help other local artists find their way, both in formal and informal circumstances. The reason: "It perturbs me," she says, "to see people make it big in the music world here, then pack up and leave without giving anything back to the community." Still a resident of Detroit, Sylvia has involved herself in a number of other creative areas while remaining a major songwriter. A particularly hard worker, feeling "a woman has to be twice as good to prove herself," she currently is in the midst of completing a book and screen play, titled *Paradise Valley*. Sylvia also paints, writes for TV and the theater, and for a variety of companies.

Among the songs: "I Love The Way He Loves Me," "Uptight," "My Cherie Amour," "My Baby Loves Me," "Here Comes Fat Albert," "Show Me The Way," "You Are Blue," "I Had A Dream," "Love Bug Leave My Heart Alone," "I Was Made To Love Her" and "Nothing's Too Good For My Baby."

LAURA NYRO

During her career, which goes back to the mid-60s with her first LP, *More Than a New Discovery*, she's been tabbed "The Bronx Madonna," "The Funky Madonna of New York Soul" and "The Bronx Ophelia." Miles Davis, invited to play on one of her record dates, listened to her music and told her he couldn't add anything; she'd done it all. Her songs have been choreographed for the Alvin Ailey troupe and the National Ballet of Canada. Early on she had a disastrous appearance at the 1967 Monterey Pop Festival, a broken marriage and a four year period during which she stayed completely out of music. In short, she has made a lot of news and paid a lot of dues, and now she's making a successful comeback. Bronx-born, Laura's the daughter of a trumpet-playing Italian/Catholic father and a Jewish mother who works for a Manhattan jeweler. She attended the High School of Music and Art in Manhattan and was a standout because she liked to wear makeup and long black velvet gowns to class. After school she wrote a lot of poetry and hung around with a cluster of Puerto Rican teenagers singing the then current rock hits on streetcorners and in subways. At 18, Laura moved away from home and that same year her career began when she recorded "Wedding Bell Blues," the success of which earned her an invitation to Monterey and a less than successful appearance. Her first album contained "And When I Die," a hit for Blood, Sweat and Tears and "Stoned Soul Picnic" and "Sweet Blindness," hits for the Fifth Dimension. She continued to record and write until her self-imposed exile from the music business, but is now back recording and performing and earning critical applause. Charlie McCollum, writing of a 1976 appearance, said it: "The best news is that

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Pop Scene #2

BETTE MIDLER *Called "a bona fide original," The Divine Miss M was born and raised in Hawaii. She sang in and around New York until she was "discovered" at the upper West Side's Continental Baths. Subsequently Miss M made her mark as a recording artist and TV performer. She has been very warmly received by the press and her audiences.*

LINDA RONSTADT *One of the leading vocal influences of this decade, she initially received national attention as a member of the Stone Poneys late in the 1960s. She rose to solo stardom in the 1970s, breaking into the foreground with a hit album,* Heart Like A Wheel, *and a series of singles, including "When Will I Be Loved."*

ADRIENNE ANDERSON *Most widely known as Barry Manilow's lyricist—"Could It Be Magic," "Daybreak,"—Ms. Anderson also has collaborated with a number of other artists, including Melissa Manchester and Peter Allen. It is her contention that the modern song "has barely scratched the surface of its many possibilities," despite recent progress.*

EMMYLOU HARRIS *This singer and guitarist and songwriter personifies a generation of performers who are into several of the many worlds of popular music. Equally at home with soft pop, Country and rock, she moved to the center of things in 1974. Since then, she has made four albums, all of which illuminate her great versatility.*

TONI TENNILLE *Trained as a pianist, she has become nationally known as a songwriter and singer and TV personality. She works with her husband, Daryl Dragon, better-known as "Captain," who plays keyboards. Her record hits led to an ABC-TV variety series. Ms. Tennille's biggest success, "Love Will Keep Us Together," is a multiple award-winning Neil Sedaka-Howard Greenfield creation.*

SYLVIA ROBINSON *Composer, lyric writer, singer, guitar player, recording-publishing executive, she functions as both an administrator, record producer and creator in the music business. She's vice president of The All Platinum, Chess Group. Ms. Robinson's songs are widely known and include "Love Is Strange," "Pillow Talk" and "Sexy Mama."*

MARIE OSMOND *Eighth of nine children, she is the only girl in her now-famous family. Ms. Osmond began her career at age seven, making an appearance with her brothers while they were on a European tour. She now works with brother Donny. Their primary vehicle is a weekly ABC-TV variety show,* Donny and Marie.

Nyro can still write and sing impeccable blues-tinged rock and jazz."
Among the songs: "Save The Country," "Stoned Soul Picnic," "Stoney End," "Time And Love," "Wedding Bell Blues," "And When I Die" and "Eli's Comin'."

BARBARA LINDA OZEN

Texas-born and bred, Barbara is a native of Beaumont. While the family wasn't a musical one professionally, she can recall her father singing and dancing to the phonograph and, later, she can remember Elvis Presley via discs and radio. At about the age of nine, she joined her father singing and humming her own tunes and at 10 her mother decided it was time to begin instrumental training—on a $12 Arthur Godfrey ukulele. By the time she was 11, Barbara was taking piano lessons and preparing for the future she announced to the family—she would become a singer. Moving on to high school—Hebert H.S. in Beaumont—she was still trying to write and she was a fixture at the school's talent shows heading a group called Bobby Lynn and the Idols. "Yes, my name was Barbara, but it always came out Bobby, so that was it." None of the Idols went on into show business. "They all married young and had children early," says Barbara. It was in high school that she took up the guitar and remembers almost the exact moment. Elvis Presley was on television singing "Don't Be Cruel" and she thought "If he can play guitar, so can I," but this led to a small problem. While Barbara wrote right-handed, she was a southpaw in every other respect, so her guitar had to be constituted into a left-handed model. As to her announced choice of a singing career, her family offered nothing but support, but as graduation loomed the inevitable suggestion came up. "If you want to be a singer, fine, but why not give college at least a try before you do?" Barbara listened and pondered and struck a bargain. "If my first record doesn't really make it, I will go to college." Today, she has some regrets about not pursuing her education further. "If I were trained to do something else, I wouldn't have to sit and wait while

the managers and lawyers negotiate the contracts and make the schedules." At any rate, having struck the bargain, Barbara's first record—and a hit—was "You'll Lose A Good Thing" written and recorded in 1962. It set the course for the future. Barbara went on to recording contracts with three companies and continued writing while carrying on a career as a club entertainer appearing in the Texas, Louisiana and Mississippi area as well as the Caribbean—Jamaica, the Bahamas and Guiana—and, most recently, New Zealand. There, she was surprised and happy to discover that the New Zealanders are big Fats Domino fans. "Any time I did one of his tunes, they loved it." Through the years, Barbara has appeared on bills with Stevie Wonder, B.B. King, Gladys Knight and the Pips, The Isley Brothers and a host of others. Married and since divorced, she has three children, a five-year-old boy just beginning to take an interest in his conga drum and two girls, six and seven. Barbara continues to travel with her six-piece band, Total Experience, and to write. The current tune? "Mellow Feeling," written and recorded by her.
Among the songs: "You'll Lose A Good Thing," "Letter To Mommy And Daddy," "Second Fiddle Girl," "You're Losing Me," "This Is The Thanks I Get," "I'm A Good Woman," "Until Then I'll Suffer" and "Heartbreaking Years."

DOLLY PARTON

"She's as creative as anyone I've ever met, including Hank Williams." The accolade comes from Country star Porter Wagoner, her mentor and long-time partner. And for Dolly, the creativity began early. She was born in a two room shack on the Little Pigeon River, Sevierville, Tn., on January 19, 1946, the fourth of 12 children. She seemed to know almost from infancy that she wanted music for a career. Her parents recall her singing almost before she could walk. A bit later she was dictating song lyrics to her mother and at 6½ fashioned her own version of a guitar, an old mandolin body with guitar strings. At 10, she was hired for the Cass Walker Show, a series of radio and television programs blanketing a four-state area. And all through high school she kept singing and writing. Graduating from high school in 1964, Dolly packed a cardboard suitcase and headed for Nashville by bus to seek fame and fortune. She stayed with her uncle, Bill Owens, and his family. At first they worked as a writing team and then wrote separately. Dolly landed a recording contract, but the company officials felt she had more potential in rock than in Country and so she cut rockabilly. It was Porter Wagoner who brought her firmly into the Country camp, inviting her to join his television and road show troupe. Wagoner brought her to RCA, where executive Chet Atkins noted, "Porter, I'm sorry,

but that girl just can't sing." Dolly recalls that Porter replied, "Well, I'll tell you what, you take out of my royalties what she loses RCA, because I know she *can* sing." Dolly stopped singing with Wagoner some three years ago, but he continued to produce her records and coaxed her into a TV series syndicated on 140 stations, making her the first female Country star to headline such a show. Recently, she has been exploring other areas of music as a performer while remaining essentially Country. She puts it succinctly: "I'm Dolly Parton from the mountains and that's what I'll remain."
Among the songs: "Jolene," "Joshua," "The Last One To Touch Me," "Traveling Man," "I Will Always Love You," "Kentucky Gambler," "Love Is Like A Butterfly" and "Please Don't Stop Loving Me." (In all, Dolly has won 14 BMI awards.)

BETTY SUE PERRY

Raised on a farm, Betty Sue never showed any interest in Country music or songwriting until having lived on her own for several years in the city. A casual request by a family friend prompted her to attempt her first work. Within three years, she had 300 songs published. The eldest child of Henry and Dorcas Perry of St. Joseph, Tn., Betty Sue moved to Nashville soon after graduation from high school in 1954. It was her intention to embark on a career in commercial design and advertising. In order to do so, she attended night classes at Watkins Institute, where she earned a teacher's certificate in commercial art and advertising, while working during the day. Just when she was about to become a graphic artist, Betty Sue turned to songwriting. A St. Joseph business man, Wesley Cross, knowing of her ability as a poet, asked her to try her hand at writing a few songs for his son. While surprised and flattered, she nevertheless insisted she knew nothing of songwriting and quickly dismissed the idea as a friendly but impractical notion. But Cross would not be discouraged; he wanted original material for his son's rock band and felt Betty Sue was up to fulfilling his request. To help out, she completed a few songs,

giving her best efforts to Cross' son. A Nashville publisher heard and liked the material. Before long, Betty Sue was motivated to think seriously of writing. Knowing that Nashville was synonymous with Country, she progressively developed an ear for that type of music. (Jazz and concert music previously had been her basic interests). Meeting the Wilburn Brothers proved most positive when it came to the musical side of her life. She signed a contract with their Sure Fire Publishing Company. The Wilburns were most helpful in guiding Betty Sue through the publishing and marketing labyrinths of the music industry. They, too, aided her in perfecting her songwriting skills. The first Perry songs to be recorded were released in 1962—the Kitty Wells version of "The Man I Used To Know," and the Bobby Helms rendition of "Lonely River Rhine." At about this time, Betty Sue established a working relationship with various Grand Ole Opry artists and particularly with Loretta Lynn, for whom she wrote several hits, including BMI award winner, "The Other Woman." Though she enjoyed great success before her untimely death in 1974, at the age of 39, Betty Sue remained employed at the First American Bank in Nashville. She considered songwriting important but still only a sideline, despite her obvious ability and high degree of acceptance.
Among the songs: "Medals For Mothers," "Roll Muddy River," "Six Feet Of Sod," "Who'll Help Me Get Over You," "Saint To A Sinner," "Wine, Women And Song," "My Greatest Weakness," "Day After Day" and "Ask Me."

DORY PREVIN

Dory Previn's songs offer "perceptive insight into the human condition," Loraine Alterman said in *The New York Times*, adding: "Very few other singer-songwriters can match the wisdom and the wit of Previn whose work turns our psyches inside out." Born Dory Langdon, she grew up in Woodbridge, N. J. Her father, a frustrated musician, encouraged her to sing, and before long she was performing for pennies, nickels and dimes in taverns. "Two shows for two dollars," Dory recalls. "It helped support the family. We were very poor." She completed high school and attended The American Academy of Dramatic Art in New York while continuing with her singing and voice lessons. While working in and around Chicago, she figured it would enhance her impact as a performer if she developed special material. "So I started writing second choruses to all the great songs, emulating the separate styles of all the great lyric writers," she explains. Her act improved. But soon it was her material people found most attractive. Eventually some of her things found their way into the hands of Arthur Freed, who hired her as a staff lyricist for

MGM Pictures. Dory next worked for the UPA cartoon studio doing scripts, storyboards and songs. Writing stories for some television plays, she was reintroduced to Andre Previn, with whom she worked professionally and later married. For 10 years, as his wife, she created lyrics for a variety of theme and title songs for films, including "You're Gonna Hear From Me" from *Inside Daisy Clover*, receiving Academy Award nominations for three of the songs, "The Faraway Part Of Town" (*Pepe*), "Second Chance" (*Two For The Seesaw*) and "Come Saturday Morning" (*The Sterile Cuckoo*). After the divorce from Previn and a nervous breakdown, Dory rebuilt her life via her writing, now a far more personal, often searing combination of music and words. She resumed performing and initiated a recording career. She again began writing plays for the theater—*Mary C. Brown And The Hollywood Sign*; for TV—*The Third Girl From The Left*; and returned to the film scene, doing the lyrics for the title theme from *Last Tango In Paris*. Now a writer of music and words, Dory is the prime interpreter of her own material.

Among the songs: "Coldwater Canyon," "The Perfect Man," "A Cat Named Fern," "When A Man Wants A Woman," "Children Of Coincidence" and "I Wake Up Slow."

DOTTIE RAMBO

Writer of some 700 gospel songs, Dottie Rambo has recently won unique recognition. She was named Ambassador of Goodwill, one of the highest awards of the Cherokee Indian nation, fitting for one whose grandfathers were members of the tribe. Too, at the most recent BMI Country awards dinner in Nashville, she was presented with a commendation of excellence for her long and outstanding contributions to gospel music. Born in Madisonville, Ky., Dottie Luttrell was one of 11 children born to the daughter of a blind Pentecostal minister. In later years, she would recall where it all began. As a nine-year-old, she was sitting alone by a creek near Morganfield, Ky., when she started humming a tune and singing words she'd never

heard before. She ran to her mother to sing the song and had to admit she didn't know where it came from. "I started crying, it scared me so bad." By the time she was 10, she'd sung in public regularly, joining her mother and uncles in a quartet traveling with her grandfather. Grounded in gospel, she was still an avid radio fan of Grand Ole Opry and learned to play guitar by imitating what she heard. She became so adept a player that years later—at 16—when she married Buck Rambo to form the Gospel Echoes, she played lead and he played rhythm guitar. A daughter, Reba, was born to the couple and she would subsequently join her parents to make it a trio, The Singing Rambos, and then leave to begin her own singing ministry. But back at the beginning, the family settled in Ohio, Buck managing supermarkets, Dottie working in a plastics factory and the pair singing on weekends. But their popularity soon built to the point that the Rambos packed up and took to the road to sing full time. They were discovered by a record company, which tried to turn them toward folk music, but Dottie's songs by then had caught the attention of Gov. Jimmie Davis, himself a Country and gospel singer. He invited Dottie to write for his publishing company and suggested she affiliate with BMI. After writing for Davis' company for several years, the Rambos became Nashvillians and formed their own publishing company. Recently, the Rambos have taken a few months off. They plan to cut their concert appearances by one-third and concentrate on recording and Dottie's writing. She has been concentrating on writing children's songs and a children's musical—and an adult musical based on her songs is in the works. "Most of my songs," she says, "come from actual experiences. The pain, the trouble, the disappointments of life somehow seem worthwhile, for after they are over, God sweeps my soul like a clean, refreshing rain sweetens the earth and inspires me to write lyrics I could never think of on my own. Sometimes when I have finished a song, I sit back and look at it and think 'I didn't write this, I couldn't have.' So often I just say that I take dictation from the Lord and He writes my songs."

Among the songs: "Sheltered In The Arms Of God," "Eternity Will Be Long Enough," "Dark Valley," "The Kind Shepherd," Mama Always Had A Song," "The New Beulah Land," "Souvenirs Of Yesterday" and "I Still Believe."

HELEN REDDY

"I'm third generation in this business; my grandparents sang and acted, and, of course, both my parents," Helen Reddy says. Her mother and father, Max and Sheila Reddy, were popular Australian variety headliners during the 1940s and 1950s. "So I grew up immersed in show business—studied piano for years, guitar, voice, dance. I hoofed in a chorus line for ages. I even fiddled bass violin, and I had classical training in Shakespearean drama." At 15, when Helen began working full-time as an entertainer in her native Australia, after spending some time in boarding school, she resolved to make her way to America. It took a little while to bring this wish to reality. Meanwhile, she worked in clubs, appeared on radio and TV in Melbourne and then in Sydney where she also did commercials. By Australian standards, she was a success as a singer-performer. Finally, in 1966, she got her wish. She won a talent contest that included a trip to New

York, an audition with Mercury-Phillips Records and $400 in Australian currency. All did not go well once she got here. "Somebody from the record company took me to lunch, was pleasantly polite, said goodbye to me and wished me a lovely visit. There was no audition. It was a bad time. . . ." The year 1966, however, did bring one reward. Helen met Jeff Wald, who would become her husband. She had decided to return to Australia as there had been few jobs, little encouragement and not much was in the offing. Wald made her change her mind. It took almost four years before she got her first break: a guest shot on the "Tonight Show," hosted by Flip Wilson. This gave her career some momentum, but she still had a terribly difficult time getting a record contract. Finally, however, Wald was given $5000 by Capitol to record her. Her first single, "I Don't Know How To Love Him," from *Jesus Christ Superstar*, backed by "I Believe In Music," was a hit. Not long thereafter, she wrote "I Am Woman" with Ray Burton, which became a gigantic success, coinciding as it did with the emerging female consciousness. In the years that have elapsed since the breakthrough of the song, Helen has had her own TV show, made appearances in films and solidified her position as a creative, top-level recording star and songwriter.

Among the songs: "I Am Woman," "Love Song For Jeffrey," "Aquarius Miracle," "Think I'll Write A Song," "Best Friend," "You Make It So Easy" and "Lullabye."

GLADYS REINHARDT

Born Gladys Adelia Baskin in Memphis, Tn., she became intensely involved with music as a child, receiving extensive training on violin and piano over a ten year period. She attended South Side High School, and musically fell under the influence of Mrs. Marion Lineberry. Her education then was continued through the Memphis Guild. This led to teaching piano and violin. Though music and songwriting were her primary interests, Gladys also was a business woman. She worked as secretary to the assistant administrator at Methodist Hospital in Memphis for about ten years and also was employed by a New York firm based in the Tennessee city, Ward, Dresshman and Reinhardt, doing campaign work. Her jobs somewhat limited the time she could spend on music. But because of her great love for music, and the encouragement she received, particularly from her father, she devoted most of her free time to things musical, sharing her talents with others through entertaining, teaching and finally composing. In 1956, she wrote "White Silver Sands," in collaboration with Charles "Red" Matthews, and her reputation was made. The song was very widely recorded by such diverse artists as the Bill Black Combo, the Lennon Sisters, Don Rondo, Sonny James, Ray Conniff, Chet Atkins, Ray Anthony, Papa Joe's Music Box, Mom and Dads, Lenny Dee, Bobby Hardin and Brother Dave Gardner. The song instantly became popular. It remains a standard, having achieved over one million broadcast performances. Following the success of "White Silver Sands," Gladys formed her own publishing company, Vondart Music Company, and wrote several other songs, including "When I Harvest My Love" —recorded by Lou Millett and "Until I Love Again"—recorded by Lloyd McCullough. She unfortunately passed on in 1961, at the age of 41.

Among the songs: "A Rendezvous With A Dream," "Heartbreak Road," "Alone," "Up Among The Whispering Pines," "Scottie Mine," "Hearts That Care Remember," "Dream Boy" and "Graduation Song."

DARIA SEMEGEN

After coming to the U.S. from Germany at age four, she began writing music concurrently with piano studies two years later. Her childhood was filled with music and involvement in other art fields, including acting and theater production. Daria followed up on her interest in composition, working with such teachers as Robert Gauldin, Burrill Phillips and Samuel Adler at the Eastman School of Music. Before receiving her bachelor's degree in music at Eastman in 1968, she revealed still another aspect of her talent. The Eastman Gallery had an exhibition of her paintings. 1969 found her in Poland as a Fulbright scholar, studying composition with Witold Lutoslawski and electronic music at Warsaw University with Wlodzimierz Kotonski. While in Poland, Daria received a Yale University Fellowship in music composition and returned home to the U.S. in 1969 to attend Yale University and study composition and electronic music with composer Bulent Arel and theory with Alexander Goehr. She completed her master's degree in 1971. Her involve-

ment with electronic music deepened while at the Columbia-Princeton Electronic Music Center in the summer of 1971. A Columbia University scholarship and Rappoport Fellowship made possible continuing studies at the Columbia School of the Arts. During 1971-74, she was sound recording engineer for the Boulton Collection of World Music, where she edited and technically supervised materials, subsequently released as recordings by Folkways Records. As a teacher, Daria served on the staff of the Columbia-Princeton Electronic Music Center in New York City, where she also was administrative manager during the leave of absence of the Center's director. Since January of 1974, she has been on the music composition faculty at the State University of New York at Stony Brook, Long Island, where she is Assistant Professor of Music and Associate Director of the Electronic Music Studios and designer of the university's professional recording studios project. A multifaceted composer, she has written instrumental and electronic works. She is most widely-known for her electronic pieces. "But electronic music is just another way of expressing myself," she says. "I get just as much pleasure out of creating solo, chamber, orchestral and vocal pieces. I have many musical and extra-musical interests. Photography is something I've really gotten deeply into in the past few years." Daria has been the recipient of numerous prizes for composition and several fellowships and awards.

Among the works: Suite for Flute and Violin; Triptych for Orchestra; Three Pieces for Piano; Electronic Composition No. 1; Study for 16 Strings; Music for Violin Solo; Silent, Silent Night (text William Blake) for tenor voice and piano.

SHARI SHEELEY

Poetry, Shari's first interest, inevitably led to songwriting. "It all began walking to and from school," she recalls. "I made up poems to amuse myself and pass the time. In high school, I got pretty good at putting verses together and several of my things appeared in the school paper." Adolescent heartbreak provided the impetus for the birth of Shari's first and most widely-known song, "Poor Little Fool." It started out as a poem; the melody was added later. "Ozzie Nelson was a great source of encouragement to me," Shari added. "He and his family—Rick, David and wife Harriet—moved to a house near ours in Newport Beach, Ca. My sister Joie and I drove by one day just when Rick came out the front door. We stopped and spoke with him. He invited us in to play records and talk about music. A few weeks later I brought over my song, 'Poor Little Fool.' Ozzie loved it; he insisted I concentrate on writing. I can't tell you how nice he was. Not long after that, Rick recorded the song. It sold over two million copies. 'Poor Little Fool' won three BMI awards—pop, Country and R & B—in 1958. It was an incredible experience for a teenager. My musical interests? They probably stem from my mother. She sang in the choir in Newport Beach, my hometown. Music and Eddie Cochran are the loves of my life. I felt strongly about him the first time I heard him sing 'Sitting In The Balcony' on the radio. When I met him through Phil Everly of the Everly Brothers, it became a real life situation. After a little while, we became engaged. I was with him when he died in a car crash in England 18 years ago (1960)." Shari reinvolved herself with songs and music and artists a year or so later as a writer, and via the *Shindig* TV show, for which she helped select talent. During the early 1960s, she had an excellent working relationship with Jackie DeShannon. A batch of hit songs resulted. These included "Dum Dum," "Heart In Hand," "So Deep," and "He's So Heavenly," recorded by Brenda Lee; and "The Great Imposter," popularized by the Fleetwoods, and featured in the film *American Graffiti*. Several other key American and British artists also recorded and enjoyed success with Sheeley-DeShannon songs. Following her divorce from disc jockey Jimmy O'Neill, whom she married in the early 1960s, Shari lived in London, writing songs, for five years (1964-69). She has continued to write since returning to Los Angeles. Having collaborated on songs over the last few years with Leon Russell, Mac Davis, Larry Collins, Delaney Bramlett and others, in addition she now regularly turns out short stories and is taping thoughts about the pop music business that ultimately will take the form of a novel, tentatively titled *The Melody Lingers On.*

Among the songs: "Dream On," "Missing You So," "The Wonderful World Of Color," "Look Into The Mirror," "Back Street Girl," "Fallen Idol," "Hellos And Goodbyes," "Carrying A Torch," "Love Is A Stranger," "All Babies Cry," "I Gotta Love" and "Forgot To Forget."

TREVA SILVERMAN

She's something of a trailblazer, having broken down some important barriers and attitudes in forging a career that's about to enter on Chapter 2. Born on Manhattan's upper west side, Treva (rhymes with diva) came from a musical setting. A grandmother was an operatic contralto and one of her three sisters went on to a career as a concert pianist and teacher at Vassar. By the time the family had moved to Cedarhurst, N.Y., piano lessons had been decreed for all of Treva's older sisters. Only five at the time, she'd wander in while they were at practice and play away. She was good enough to sound like one of the older girls. So, she started taking lessons on her own and became a young prodigy. "I could play things I'd heard once or twice and I would fake in pieces by Mozart and Beethoven. One teacher spotted this and assigned me some Bartok. With him there was no faking. You never knew what to expect." The lessons continued until she was 13 at which time singing lessons started. Graduating from Lawrence High School, she went on to Bennington College, Vt., and there started to write songs. Her ambition was to write a Broadway musical show in toto—book, lyrics and music. Though that didn't happen, she did come to New York after graduating and turned out a string of 13 childrens' shows for the off-Broadway theater. About this time, she joined BMI's first Musical Theater Workshop, teaming with Jonathan Tunic, now Stephen Sondheim's orchestrator. She broke into the revue scene, writing musical sketches for the presentations at smart supper clubs. She contributed to *On All Fours, Below The Belt, Baker's Dozen* and *Chicken In The Bathtub,* garnering good critical comment. In 1964, her work in *And In This Corner* at New York's Upstairs at the Downstairs caught the attention of Carol Burnett who hired Treva to write for her TV series, *The Entertainers.* One of the very few women writing variety material, she was now one of the few writing for television. This led to some interesting situations. "I'd like to see some of your work," said one TV executive, "as long as it's not itsy-poo." Working on a creative level with men who had rarely, if ever, collaborated with women, Treva did her best. "At an early story conference, I recall swearing a bit—just enough to relax everyone, I thought. Finally, one of the men took me aside and asked me to stop because I was embarrassing them." From *The Entertainers* years, she fondly remembers the "protective and supportive help" from Carol Burnett and her husband, Joe Hamilton. Treva was then tapped for the writing staff of *The Monkees,* which necessitated a move to the west coast, where she still resides. There followed what Treva calls "dramatic-comedy scripts" for *That Girl, Get Smart, He And She* and *Room 222.* She then joined the writing staff of *The Mary Tyler Moore Show,* rising to become executive script consultant and winning an Emmy for the best comedy script of the 1973-74 season. (It was in 1969 that she took the Writers Guild Award for her TV work.) Anxious to get away from script deadlines, she picked up her Emmy and went to Europe for 2½ years, most of it spent in Copenhagen. Now, she has returned to California. She's busy turning out TV pilots and is starting a screenplay for Paramount. "It's my first. Maybe that's why I'm shaking." And so begins Chapter 2.

Among the credits: On All Fours, Below The Belt, Baker's Dozen, Chicken In The Bathtub, And In This Corner, The Entertainers, The Mary Tyler Moore Show and dozens of TV series scripts.

NETTY SIMONS

Born in New York City, the youngest of five musical children, Netty began her studies at age six with her oldest sister who was a pupil of Walter Damrosch. During childhood, she studied piano and composition at Manhattan's Third Street Music School. At 13, she gave a significant New York concert, featuring the world premiere of "Rita," Ernest Shelling's piece for piano. Subsequently she performed in public works by Henry Cowell and other contemporary Americans and Europeans. Increasingly more interested in composing than playing, Netty enrolled at NYU's School of Fine Arts—shortly before receiving her diploma from the Third Street Music School—where her composition teachers included Marion Bauer and Percy Grainger. In 1933, she interrupted her studies at NYU to accept a one-year scholarship at the Juilliard Graduate School to study piano with Alexander Siloti, returning the next year to NYU until 1937 when she became a student of Stefan Wolpe, an association that lasted for three years. During these busy years, besides composing and performing, she actively was involved as a broadcaster on New York station WHN, presenting concert music of various kinds. Some of her time during this period was devoted to teaching privately and at the Third Street Music School. Married to the esteemed inventor Leon Simons since 1936, Netty and her husband moved to Rockland County in 1940 where both could find

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Concert / Jazz U.S.A.

SHIRLEY SCOTT *Pianist, organist and one-time trumpeter, her style has been called "adept, hard-swinging" (Leonard Feather). She has recorded extensively for a variety of labels and, most recently, has been appearing in the New York/ Philadelphia area and on television with her trio, featuring tenor man Harold Vick. The group was formed in 1974.*

PRISCILLA McLEAN *Composer and teacher, her master's thesis was "Variations & Mozaics on a Theme of Stravinsky," since reworked and recorded by the Louisville Orchestra, just one of her works now available on discs. As The McLean Mix, she and her husband, Barton, concertize country-wide and give performances of electronic and partially electronic works.*

DOROTHY RUDD MOORE *Composer, soprano, poet and a founder of the Society of Black Composers, she has taught and written extensively for voice. She has created works for cello, performed widely by Kermit Moore, her husband. Her "First Symphony" was premiered by the National Symphony Orchestra, Washington, D.C.*

VALLY WEIGL *Widow of Karl Weigl, she is a widely-presented composer in her own right as well as artist, teacher and music therapist. One of her most recent works, "The People, Yes," is based upon poems by Carl Sandburg and dedicated to President Carter. It was premiered via the Voice of America.*

JOAN TOWER *Her teachers included Darius Milhaud, Otto Luening and Wallingford Riegger. An assistant professor of music at Bard College, she is pursuing her doctorate at Columbia University and is co-founder and pianist for the Da Capo Chamber Players, winners, Naumburg Award for chamber music for the year 1973.*

ALICE COLTRANE *Widow of jazz giant John Coltrane, she is pianist, organist, harpist and composer who has been leading her own groups since 1967 in concert and in jazz clubs. Originally Bud Powell-oriented, she was later influenced by McCoy Tyner. She feels a deep appreciation for spiritual and meditative music and is interested in all world religions.*

FLORA PURIM *Brazilian-born, she is a singer, guitarist and percussionist. Arrived in the U.S. in 1967 and toured with Stan Getz as featured singer. Has worked and recorded with Duke Pearson, Gil Evans, Chick Corea and Airto and as a solo artist. She bridges the gap between the Brazilian idioms, jazz and American popular music.*

CINDY KAREN McTEE *Her "String Quartet No. 1" for two violins, viola and cello won her a BMI Student Composer Award (1976-77). She's completing her studies at Yale. The premiere of her work, "Sonic Shades," was presented by the Yale University Band on November 18, 1977.*

necessary peace and quiet to do their work. They raised a son and daughter there and continued to evolve. Netty's early works are characterized by an extreme economy of means and imaginative control of color. In recent years, she has employed graphic notation to great effect in her compositions. As for her greatest influence: "I guess it was Stefan Wolpe," she says. "He had a lot to do with freeing my ideas and helping me develop sufficiently so that I could formulate them in the first place." She resumed professional contact with Wolpe in 1949 for a critical review of her work and worked with him until 1951. Her works increasingly have been performed through this country, in Europe and the Orient, on such landmark new music series as Monday Evening Concerts, Los Angeles; Museum of Contemporary Art, Chicago; Town Hall and Carnegie Recital Hall, New York; Centre Culturel Americain and the Theatre de la Cite Internationale, Paris; and Osaka Geijutsu Center, Japan. From 1965-1971 she wrote and produced radio broadcasts of new music for WNYC, New York and WUOM at the University of Michigan. Netty currently divides her time between her Rockland County home in New York and a residence in Cap D'Antibes in France.

Among the works: Trialogue I, Facets III, Set Of Poems, Silver Thaw, Design Groups I, Design Groups II, Time Groups II, Wild Tales Told On The River Road (for clarinet and percussion), Night Sounds, Variables, Illuminations In Space.

MARGIE SINGLETON

"I grew up in Louisiana, part of the time on a farm, later in Shreveport," Margie says. "No one in my family had anything to do with music. But I always wanted to write songs and sing. I sang wherever I could, including in the church choir; taught myself to play guitar and started writing songs." As a youngster, Margie yearned to be on the nationally-known radio program, *Louisiana Hayride*, emanating from Shreveport. In 1958, she became a member of the show's cast, a year after her professional

career began: Benny Barnes recorded Margie's "Mine All Mine." Because he was impressed with her singing as well, Barnes got Margie an audition with his producer, Pappy Dailey, of Starday Records. Soon thereafter, she signed with the label as a singer. "I met Al Gallico in Nashville at the Disc Jockey Convention in 1959," Margie remembers. "He's been an inspiration and a great influence on my career. My first hit, 'Old Records,' which was released on Mercury, was published by Al's company." In 1963, Margie first performed on Grand Ole Opry in Nashville. That year, she organized M.S. Productions and, with the Jordanaires, did background singing on many hit records. The next year, Margie had a number 1 record, "Keeping Up With The Joneses," which she did with Faron Young. Throughout this period, she appeared on television in various parts of the country and toured extensively. Margie married Leon Ashley in 1965. They began writing, singing and recording together. Also in 1965, she performed in the film, *Road To Nashville*, starring Marty Robbins, for which she also wrote the song "Seems You've Never Been Gone." The Leon Ashley-Margie Singleton team has been increasingly successful, having recorded more than 20 chart singles and albums since 1967. One of their most popular collaborations is "Laura." The couple resides in Nashville. Margie's plans: "To continue writing and recording with Leon. We're very interested in our road show and bringing Country music to fans all over the nation." A variety of artists, it is to be noted, have brought Margie Singleton songs to the public. They include Lynn Anderson, Trini Lopez, Charley Pride, Brook Benton, Bobby Vinton, Tom Jones and Teresa Brewer.

Among the songs: "He Understands Me," "Flower Of Love," "Walking Back To Birmingham," "All I Can Stand," "Silence," "Mental Journey," "My True Confession," "Only Your Shadow Knows," "Lie To Me" and "I Got What I Wanted."

CAROLE SMITH

"I cut my teeth on Cole Porter lyrics," says Carole Smith. "When other kids were buying comic books, I took my very scarce dimes and bought song lyric books. I'd sit in a porch glider by the hour on lazy summer afternoons in South Carolina and sing songs and memorize lyrics. I thought everybody did." Born in Greenville, S. C., Carole "grew up in my father's old homeplace in Washington, Ga. I was scarcely removed from the Civil War which was still actively being fought by my dad's sisters," she explains, adding: "I remember sitting in the kitchen off the back porch and listening to our cook Mary Mason sing blues from Africa and I can still smell the frying chicken and taste the

hot griddle cakes being cooked on the old cast iron cookstove." As she grew older, Carole spent summers with her mother's relatives in South Carolina. She and her cousin Helen grew close. At 15, she wrote her first song. "About this time in my life, the seeds of music planted in my heart in that old kitchen in Washington, Ga., began to sprout and grow," Carole notes. She and her cousin "partied and jitterbugged our way into the early 1940s." Carole moved to Florida; her cousin went away to college. Shortly after the war began, she met Lyman Smith who came to St. Petersburg, Fl., as a soldier. Romance blossomed and marriage followed. Curious to note, however; Carole did not become a full-fledged songwriter until after her four children had grown. "I always harbored the ambition," she says. "But I didn't really get into it until the beginning of the rock 'n roll era in the 1950s. I guess BMI had a lot to do with it, welcoming fledgling writers as they do." Central Songs, a Hollywood publisher, liked her work and took many of her songs. Most of them were recorded by Capitol. "I soon began to collaborate with Sonny James, truly a great break for me," she reports. "We collaborated for three years before actually meeting. The relationship always has been a good one, even though we work at long distance. I'm proud of the results. We've gotten a couple of BMI awards." These days, Carole devotes much of her time to a business in Tennessee, which she and her husband and cousin Helen and her husband share. "We dabble in real estate," this happy lady states. "I still write, mostly lyrics, sometimes music, when Sonny needs some new material. Life is busy—and unbelievably exciting. Multi-careers—home and hearth, music and business. Who could possibly ask for more?"

Among the songs: "True Love's A Blessing," "Don't Keep Me Hangin' On," "Back Door To Heaven," "The Last One To Know," "Little Bit South Of Saskatoon," "Make Up Your Mind" and "I'm Yours Ever Faithful."

MIRA SMITH

(See Margaret Lewis)

VICTORIA SPIVEY

A key writer-performer in the Texas blues tradition, she was born in Houston. Inspired by legendary blues pianist Robert Calvin, she revealed her singing and piano playing talent in Houston and Galveston in the fast company of top bluesicians, including Blind Lemon Jefferson during the early 1920s. Victoria emerged nationally on Okeh Records toward the latter part of the decade. Her biggest hit was "Black Snake Blues," a Spivey original. During this period, she created a repertory of blues, some of which have been recorded by Louis Armstrong, Duke Ellington, King Oliver, Leadbelly, Josh White and John Lee Hooker. At the height of her popularity in 1929, she starred in *Hallelujah*, King Vidor's all black feature film. The 1930s found her diversifying; she headed a band—Hunter's Serenaders—appeared in touring revues and finally teamed up professionally and maritally with rhythm dancer Billy Adams. They remained active, sucessfully entertaining in the U. S. and Canada until the early 1950s. A lengthy interval of semi-retirement during which she did church work, preceded Victoria's return to the spotlight in 1961. She was active, singing and playing the blues, until her death in New York City, at 70, on October 3, 1976. Prior to her unexpected passing, she commented: "I've played every nook and cranny in this country and worked overseas as well. My career spans the entire history of recording. I made my first records when you sang into a horn, rather than a microphone. And recently I did some things, using the most up-to-date stereo equipment." Victoria had a memorable career. In recognition of this, she was the recipient of the first in a series of special BMI "Commendations of Excellence" for "long and outstanding contribution to the many worlds of music." The presentation was made, March 18, 1970, during a dinner held in New York, which also honored the writers and publishers of the most performed BMI-licensed songs in the rhythm and blues field.

Among the songs: "All You Men," "A Basket Of Blues," "Blues For Robert Calvin," "Cool Papa," "Detroit Moan," "Funny Feathers," "I'm A Red Hot Mamma," "Longin' For Home," "New York Blues" and "You Done Lost Your Good Thing."

ELIZABETH SWADOS

She's 27 and she continues to make her mark. She yearns for the day when she will no longer be considered "young and precocious." "Then," she says, "I'll be right out there fighting with the rest of the old ladies." Elizabeth Swados was born in Buffalo, N.Y., to an actress/poet mother and a lawyer father. The creative lure came early and at five she was writing both prose and music. At 12, she was determined to become a folksinger, a la Joan Baez. That aspect of her career has waxed and waned through the years, but has never been completely abandoned. Entering Bennington College in Vermont, she concentrated on creative writing and music. Her summers were spent making coffee house appearances in Buffalo, New York City and Saratoga Springs and working and singing with Pete Seeger. In what was supposed to be her second college term, she signed up with the Appalachia Volunteers, Inc. and lived for four months with a mining family in Stephenson, W. V. Into that time, she crammed tutoring in reading for children, started a young people's newspaper, organized drama groups and led the local protest

against the dreaded black lung disease. The following year, she was on the road in eastern colleges and small towns with an anti-Vietnam show, which she wrote the music for and in which she performed. She also collaborated on the script. Before leaving college, she wrote a symphonic overture and then set sail for New York's theater world and study at Elaine Stewart's La Mama Centers. Prolific and successful in the theater—she has two Obie awards—one for her critically-acclaimed *Nightclub Cantata*—she has composed music for Peter Brook and for 12 productions at La Mama, where she collaborated with director Andrei Serban. Most notable among their co-productions were *Medea, Electra* and *The Trojan Women*, all of which toured internationally. In 1976, she wrote the music for two Joseph Papp productions, *The Cherry Orchard* and *Agamemnon*. While with Peter Brook, she traveled extensively in Africa, improvising music and stories along the way for the villagers. Later, she worked with the Teatro Campesino in California and with the American Indian Ensemble. Apart from her collaborations, she has done four TV shows, including a Camera Three production of her song cycle based upon Sylvia Plath's poetry. She has appeared in concert in the New York area frequently and been featured in two films, *The Empty Space*, a documentary on Peter Brook and *The Girl With The Incredible Feeling*, based upon her music and her children's book of the same name. Presently, she is working at the Public Theater, N.Y., writing and directing a new musical involving adolescent performers. She is also heading a resident company in a project called *Short Writings*, productions based upon the work of a variety of authors which she will set to music and theatricalize. Most recently, she has completed the music for Serban's production of *Ghost Sonata.*

Among the works: Nightclub Cantata, The Cherry Orchard, Agamemnon, The Trojan Women, Medea, Electra, The Good Woman Of Setzuan and Ghost Sonata, as well as the book The Girl With The Incredible Feeling.

CINDY WALKER

Through the years, she has won an astounding 21 BMI awards for her songs. Along the way, Harlan Howard called her "the finest living Country writer" basing his opinion on "the quality and longevity of her writing." Cindy was born near Mart, Tx., and while her parents were non-professional, she inherited her songwriting talent from her grandfather F. L. Eiland, one of the great sacred song composers of the southwest region. She started her professional singing and dancing career at seven and was signed by talent scouts for the Toyland Revue. By the time she was 11, Cindy was writing her own material and broke into professional writing some years later when she was a dancer in the Billy Rose production of *Casa Manana* in Fort Worth. During rehearsal she sang her song, "Casa Manana," for musical director Paul Whiteman. He liked it and it was played coast-to-coast on the show's opening night. It was just a bit later that her break really came. On a trip to Los Angeles with her parents, she insisted on stopping at Bing Crosby's office. Cindy had a song to sell him and convinced his brother, Larry, that he should hear it. She cut a demo of "Lone Star Trail," which Crosby cut for Decca Records. The demo, incidentally, won Cindy a recording contract. Recording and transcription work led her to film roles at Universal, Columbia and Republic Pictures and to appearances on Hollywood's top radio shows. It was about this time that Cindy, faced with writing all the music for a series of eight Columbia pictures and beginning to get requests for special material from individuals, decided that her own performing career would have to go. Since 1947, with the exception of two motion pictures in which she co-starred and wrote the songs, she has devoted herself to "custom" songwriting, fashioning her work to the individual artist. Her clients have ranged from Tex Ritter to Ray Charles and from Ernie Ford to Lawrence Welk and Kay Starr.

Among the songs: "Distant Drums," "Dream Baby (How Long Must I Dream)," "You Don't Know Me," "In The Misty Moonlight" and "This Is It."

CYNTHIA WEIL

The entertainment business always has been Cynthia's chief interest. A gifted student, she attended a private high school in New York City, where she grew up, and then went on to Sarah Lawrence College in suburban Bronxville from which she graduated at age 18. All the while, her desire for a career in show business kept growing and she wasted no time. During her school years, she studied acting, dancing and singing. She worked professionally, as a dancer and showgirl at New York's Copacabana, as an actress on TV shows (including *The Goldbergs*) and as a singer and dancer in clubs in

and out of New York. "I couldn't afford to have material written for me, so I worked out my own bits for clubs," Cynthia says. "I toyed with lyrics, changing them around, making special material out of standard songs in my act. The reaction was surprising. People wanted to know who wrote my stuff; they encouraged me to write rather than perform. I suddenly knew what I wanted to do. Performing no longer seemed important. Writing was my scene. It felt natural." Cynthia drifted for a while before finding direction under the creative guidance of the publishing team of Al Nevins and Don Kirshner. She collaborated with several writers—Teddy Randazzo, Carole King and Gerry Goffin, and ultimately with Barry Mann, whom she would later marry. "In terms of popular songwriting, Barry told me what to listen to. . . . He educated me to that whole side of music. He was my mentor and did his best to try and keep my writing commercial and not allow it to be carried away with sophistication." A prolific team, they have turned out some excellent material that has stood the test of time, for example, "You've Lost That Lovin' Feelin'" (with Phil Spector), "On Broadway," "Uptown," "Blame It On The Bossa Nova" and "We Gotta Get Out Of This Place." The team also has done TV work, worked on a musical version of *Face In The Crowd* and scored films, including *Wild In The Streets*. Cynthia and Barry Mann continue to turn out songs that mirror themselves and the times. As Paul Baratta noted: ". . . they seem to enjoy each other, and respect one another's talent." Therein lies the foundation for their success.

Among the songs: "We're Over," "If A Woman Answers," "(You're My) Soul And Inspiration," "Walking In The Rain," "I Just Can't Help Believin'" and "You've Lost That Lovin' Feelin'" (the latter two being Million Performance Songs).

KITTY WELLS

Fred Rose gave her the title, "Queen of Country Music," and no one has seriously disputed it since she began her reign back in 1952 with her million-selling performance of "It Wasn't God Who Made Honky Tonk Angels." It was in 1976 that the Country Music Hall of Fame enshrined her among the greats, confirming her immense contributions to the music industry. She was, for instance, the first female to hit No. 1 on the Country charts and paved the way for today's Tammy Wynettes, Loretta Lynns and Dolly Partons. Born Muriel Deason on August 30, 1919, in Nashville, Tn., Kitty learned to love music early. Her father, Charlie Carey Deason, a railroader, loved to pick his guitar and sing in the evenings and Kitty began to learn her art listening to him render "Casey Jones." She married Johnny Wright, half of the famed Johnny and Jack (Anglin) duo. As Johnny and Jack struggled through the 40s and into the successful 50s, Kitty would step on stage occasionally. Johnny had given her her stage name from an old mountain folk song, "Sweet Kitty Wells." With Johnny and Jack, she joined the Grand Ole Opry briefly in 1947 and then spent five years with *Louisiana Hayride*, returning to the Opry in 1952. From that point she fashioned a string of hit records, recorded dozens of albums and gathered in every award in sight, including a *Billboard* award as Number One Country Music Female Artist, 1954-1965 and a *Cash Box* special award as Number One Female Artist, 1953-62. Profiling her for *The Many Worlds of Music* in 1976, on the occasion of her

Hall of Fame induction, author Douglas B. Green wrote: "Maybe it was late blooming success—she turned 33 as 'Honky Tonk Angels' hit—that has allowed Kitty to keep that level-headed, wife-and-mother image . . . and she continues to project herself on stage, honestly, in a manner much in keeping with what she really is in life."

Among the songs: "Whose Shoulder Will You Cry On," "I'll Be All Smiles Tonight," "Cheating Is Catching," "After Dark," "Amigo's Guitar" and "I Heard The Juke Box Playing."

DOTTIE WEST

With almost total recall, she remembers her first guitar. "It was black with white cowboys and white cactus on it. I'd give anything to know where it is now." She got the instrument at seven, after her mother had added $7.98 to the proceeds of a punch board game. The scene was the small Marsh family farm, McMinnville, Tn., where Dottie was born on October 11, 1932. The oldest of the ten Marsh children, Dottie carried her share of the family chores —picking cotton, visiting the spring to fetch drinking water—and the family joys. Weekends, relatives and neighbors would bring out guitars and fiddles for a hoedown and she would try to play guitar before her fingers were long and strong enough to chord properly. In the seventh grade, she wrote her first song, "Frogpond Boogie." Through high school she worked after-

noons at the local radio station and upon graduation, went to Tennessee Tech. College at Cookeville to major in music. There, she met Bill West, a fellow student and steel guitar player, and married him during her sophomore year. That was 1952. The couple moved to Cleveland where Dottie landed a job on a weekly Country music TV show. On a visit to Nashville, Dottie and Bill made the rounds of all the recording studios with no success. Dottie tried just one more, a new one called Starday. She was back a week later to record "Angel On Paper." Played by local deejays, it earned her an invitation to appear at the Grand Ole Opry and she made guest appearances for the next year. Finally, the Wests came to live in Nashville where Dottie was eventually signed by RCA, at the suggestion of the late Jim Reeves. A member of the Grand Ole Opry since 1964, Dottie, now divorced from Bill, travels some 200 days annually with The Sunshine Express, her band led by her drummer husband Byron Allan. Finally, she's probably unique among Country writers for penning commercials from successful songs. Her "I Was Born A Country Girl" and "Country Sunshine" have helped to sell a lot of soft drinks and opened up a whole new career for her.

Among the songs: "Country Sunshine," "Here Comes My Baby," "Would You Hold It Against Me," "I Was Born A Country Girl" and "Is This Me?"

MARIJOHN WILKIN

Born and raised in a small Texas town, Marijohn became interested in music at a very tender age; in fact, she was singing before she could read. Encouraged by her father, a Country musician, she remained close to music through childhood and adolescence. Earning her tuition by singing with bands on weekends, she majored in English at Hardin-Simmons University. After graduation, she married and settled in Tulsa, Ok., where she taught in the city's elementary school system for eight years. She also taught in New Mexico. But it progressively became apparent to her that songwriting was what she wanted to do. She went to Springfield, Mo., where her songwriting career began. She cut a demonstration tape and had a song recorded. While there, son Bucky, a guitarist, made guest appearances on the Ozark Jubilee radio program and the Red Foley TV show. The family ran into some bad luck in that town as well. "I almost starved to death in Springfield," Marijohn told reporter Bill Hance. "It got so bad I had to take a job in a piano bar. Can you believe it? I went straight out of the church choir and the public school room into a piano bar." An attorney convinced her to go to Nashville in the 1950s. And she's been there ever since, participating in its growth, writing such memorable songs as "Waterloo," "Long Black Veil" and "Fallen Angel." Not as much the performer as in times past—she sang solo and had a group called Marijohn and the Jacks—Marijohn, who was named to the Nashville Songwriters' Association Hall of Fame in 1975, has focused on writing and encouraging other writers, via her publishing firm, Buckhorn Music. Following a "religious" experience a few years ago, she turned to the writing of gospel songs, winning the coveted Dove Award from the Gospel Music Association for "One Day At A Time," on which she collaborated with Kris Kristofferson. What will Marijohn write in the future? "Whatever is in my head at the moment," she responded.

Among the songs: "P.T. 109," "Fallen Angel," "One Day At A Time," "Waterloo," "The Long Black Veil" and "Grin And Bear it."

JILL WILLIAMS

Having been on both the creative and business sides of entertainment, Jill has structured her career in a manner that challenges her capacities. Since initially involving herself professionally in music in 1966, as a jingle writer on the Ford Motor Company account at the J. Walter Thompson advertising agency in New York, she has done several things. She's been a writer of pop songs for such artists as Morgana King, Jim Ed Brown, The Kimberleys and Carolyn Franklin. After moving to Los Angeles in 1969, she became professional manager of Beechwood/Capitol Publishing—the first woman to hold that job. She selected songs for the company and ultimately for artists. Not long thereafter, in 1971, she returned to songwriting and performing, recording her own album for RCA, which featured 11 Williams songs. Also a writer of shows, Jill was represented on Broadway in 1974 by *Rainbow Jones*, for which she created the book, words and music. About a mixed-up girl and a young ad writer who find courage and reality talking to imaginary animals from *Aesop's Fables*, it toured the country before opening in New York. Other Williams creations for the musical theater include *Lumpkin*, her version of the Oliver Goldsmith classic, *She Stoops To Conquer*, which had

a run in Los Angeles; *Abracadabra*, a musical magazine show which also played in Los Angeles; and two children's shows, *Hansel And Gretel* and *The Devil's Three*. The latter two also received major productions—one at the Stowe, (Vermont) Playhouse, the other at the Arena Stage in Washington, D.C. Born in Hartford, Ct., Jill is a graduate of Sarah Lawrence College, Bronxville, N.Y. She was a member of the BMI Musical Theater Workshop (1968), the H/B Studio with Charles Nelson Reilly (1968), Theater West Actor's Workshop (1972) and the KIIS Radio Broadcasting Workshop (1976). Married to two-time Academy Award winning songwriter, Joel Hirschhorn, Jill currently hosts *On The Spot*, a syndicated radio show featuring five-minute interviews with entertainment celebrities. A busy lady indeed, she remains a craftsperson with a sense of commitment about her work in multiple areas: songwriting, show writing, magazine article writing, poetry. She also is a judge on the American Song Festival Committee. *Among the works: Rainbow Jones (show), "Crossroads" (title song for film), "Amerika Where Have You Gone To?" (song), "Not Coming Home To You" (song).*

MARION WILLIAMS

Born in Miami, Fla., in 1927, she came early to gospel and music. Her father was a butcher who gave music lessons on weekends and her mother was, Marion says, "a prayer warrior . . . she used to go from fence to fence spreading the good news." Marion's father died when she was nine. The child had to quit school in the ninth grade to work and keep the family together. Her mother was a diabetic who eventually lost both legs to the disease. Marion worked as a maid and child nurse and on weekends sang in church and at street corner revivals in the Miami ghetto where she heard all the sounds: calypso, blues and gospel. By the time she reached her teens, she was the supreme soloist in the area with her high soprano voice. While she received offers to sing everything from opera to blues, she had long cherished one ambition . . . to become a traveling gospel singer. Clara and Gertrude Ward of the Ward Singers recognized her talent and, joining the group, she established herself as the star. In 1958, Marion left the Ward Singers, but years later she remarked, "If it wasn't for Gertrude Ward, I'd be taking care of somebody's children and singing on Sundays." Along with three other Ward Singers, Marion formed the Stars of Faith. It was early in the 60s that she appeared in *Black Nativity*, a gospel musical with script by Langston Hughes. The show coincided with Marion's rededication to Jesus. In 1965, she left the Stars of Faith and embarked on a European tour in a new play. Her mother died while

Marion was on the road and she returned home to begin a new career as a solo performer. In 1966, she toured Africa and in the late 60s she was seen and heard at European jazz festivals. In recent years, she has appeared in the nation's colleges to impress a generation of students. Writing in *The Gospel Sound*, Tony Heilbut put it this way: "Marion's ability to incorporate the best traditional approaches in a uniquely personal way, her vocal range from growl to whisper, from big-mama holler to little-girl trill, should impress anybody."

Among the songs: "Crown Him Lord Of All," "Heaven Belongs To You," "It Is Well With My Soul," Lord I've Had My Way" and "They That Wait Upon The Lord."

MARIE WILSON

If Marie Wilson could pick her most memorable day in the music business, it would be the one on which she opened the trade papers to find that her song, written in collaboration with Ray Price and recorded by him, was No. 1 on the Country charts. Marie had met Mrs. Price in a Nashville nightclub and mentioned her song—really a poem. Mrs. Price took her home to meet Ray. The song, "The Price For Loving You," was fashioned then and there. Born and raised in Knoxville, Tn., at the foot of the Great Smokies, Marie came from a musical family. Her mother, Nova Lee Morgan, later immortalized in a song by Lorene Mann, sang in a quartet. An evening at the Wilson home usually meant a songfest, with Marie and her two sisters joining in. From the earliest time, Marie can recall writing poetry and she had one of her efforts, about the postman, printed in the local newspaper. At the age of 14, Marie, having learned how to play guitar and having picked up "a little bit of piano" went on local radio stations WROL and WIVK as part of The Cowgirls. Writer Penny Jay was part of the group, which had a three-year run on the airwaves. With the war on, Marie wanted to serve, and tried to join the WACS with some idea that she would drive ambulances. As she was underage, she needed parental consent, which

continued on page 54

Country Sound #2

MELBA MONTGOMERY *From Florence, Alabama, she has earned a reputation both as a singer and writer of songs. Two of her major hits, "Don't Keep Me Lonely Too Long" and "We Must Have Been Out Of Our Minds" were written by her. Widely traveled, Ms. Montgomery makes frequent appearances on national television programs.*

BARBARA MANDRELL *A professional performer when still a child, Ms. Mandrell learned to read music before she could read the English language. She came to Nashville in 1969, at 21, and very soon thereafter signed a major record contract. Since then, she has had hit records, appeared on key music and talk TV shows and been honored by several music industry organizations.*

STELLA PARTON *She naturally gravitated to music. Her Tennessee family includes five singing and songwriting brothers and sisters—one of which is Dolly Parton—a mother who writes songs and a grandfather who doubles as a preacher and music teacher. A performer and writer Ms. Parton also has worked successfully in the gospel music field.*

TANYA TUCKER *In 1971, at 13, she recorded "Delta Dawn." She became a teenager and recording star that year. In the time that has passed since then, Ms. Tucker has had an impressive list of hits, including "What's Your Mama's Name?," "Here's Some Love," "San Antonio Stroll." An international figure, she is quite popular in Japan.*

CRYSTAL GAYLE *Loretta Lynn's younger sister, she has a "superb voice, a honey-smooth instrument that flows easily from the innocence of Country to the sultriness of bar blues," says* Country Music. *Warmly received by both pop and Country music fans, Ms. Gayle is very much on the rise. Her biggest record: "Don't It Make My Brown Eyes Blue."*

MAYBELLE CARTER *The last of the original Carter Family, the remarkable trio that included her cousin, Sara, and A.P., Sara's husband, she has helped make Country music history. When the trio broke up in the 1940s, she went on to make appearances with her daughters. Now she works with her own show and with the famed Johnny Cash troupe.*

SKEETER DAVIS *A Nashville songwriter and singer, she came to fame as half of an act called the Davis Sisters, which had a number-one record first time out. After her partner died in an auto accident, Ms. Davis retired for a time then successfully resumed her career. She has received BMI awards for "My Last Date With You" and "Set Him Free."*

was not forthcoming. She settled for serving in another important capacity —with the Atomic Energy Commission at the ultra high security complex at Oak Ridge near Knoxville. There, her job was jockeying trucks of all sizes—with a few ambulances thrown in. Saturday night at the facility meant playing and singing at square dances and listening to suggestions that she should make the trek to Nashville with her music. It was in the early 50s that she made the trip, with the resulting Ray Price meeting and her hit song. But her stint with the AEC wasn't yet over. She worked for the commission at the General Electric plant at Evendale, Oh., near Cincinnati. She was no longer driving trucks but dispatching them, overseeing the work of some 125 drivers. In Cincinnati, she met Skeeter Davis who, in 1959, when Marie came to Nashville to stay, would record a Wilson-Penny Jay collaboration which would become a Grammy award winner and a BMI award song. The tune was "Set Him Free." In 1961, she teamed with Lorene Mann to form a publishing company, later selling her share. She produced a session with Lorene on her own label and toward the end of the decade was back in the recording studio as part of the duet Maggie and Marie. In a varied career, Marie has done it all as artist, publisher, writer and producer. It was about three years ago that she struck out in another direction—real estate. Her career as an affiliate agent held her interest completely until recently. "Now," she says, "I want to get back into music and I find the job as real estate agent and writer blend well. There's always time to drop off a song idea as I make my calls." Currently in the wings is one of her songs, "We've Made It Legal." It has been recorded by Loretta Lynn and Conway Twitty, but is unreleased as of this writing. So, the Marie Wilson story . . . to be continued.

Among the songs: "The Price For Loving You," "Set Him Free," "Before This Day Ends," "We've Made It Legal," If You Ever Need My Love," "Anything's Better Than Nothing," "Homebreaker" and "Back Where I Started."

TAMMY WYNETTE

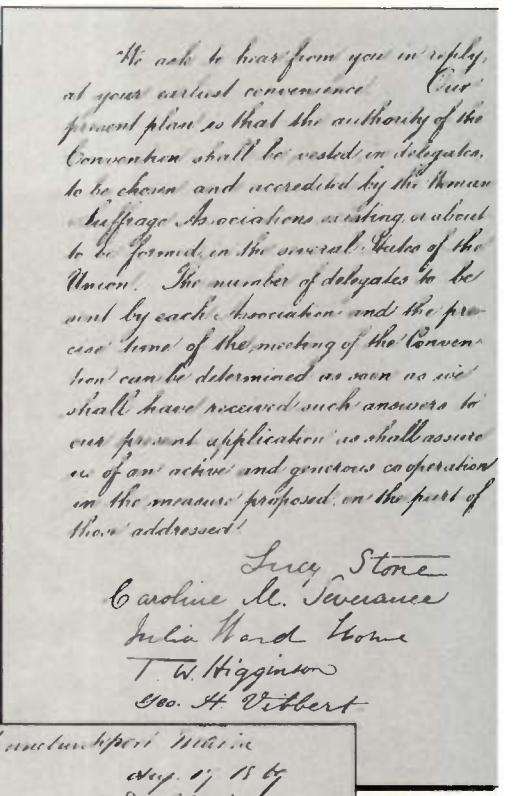
Born in a small town 30 miles north of Tupelo, Ms., right on the Alabama line, Tammy Wynette (originally Wynette Pugh) was raised by her grandparents. Her father, a farmer and professional musician, died when she was a child, making it necessary for her mother to move to Birmingham, where she worked in an airplane factory. "I picked cotton, baled hay, just about everything an ordinary farm girl does," Tammy recalls. Having inherited her father's guitars and his interest in Country music, she played piano and sang at church and during 4-H Club meetings. A self-taught performer, she got her first job singing as a teenager at the Skatetorium in Hamilton, Al. Marriage at 17 and the birth of three children interrupted her career. Seven years later, she was divorced "because of my ambition to be a singer. Nobody seemed to have faith in me at the time, and he [my husband] didn't like the idea of my working, period." She moved to Birmingham and worked as a hairdresser. Her first break as a performer came when an uncle got her a spot on an early morning TV show, hosted by Country Boy Eddie. About this time, she wrote a song with a local disc jockey, "You Can Steal Me," which Bonnie Guitar eventually recorded. "I agreed to take it up to Nashville for the DJ," she remembers.

Making the rounds of the recording companies was a harsh and depressing experience. "I was very disappointed and very disgusted," she told Jeanette Smyth. "But in the back of my mind I said, this is what my father would want me to do and I always could go back to the beauty shop to support my girls." Excellent response to an appearance on a Porter Wagoner show led to other singing engagements and ultimately to a meeting with record producer Billy Sherrill, who has been the key to her enormous success. He writes much of her music; she composes the lyrics. He oversees all her recording sessions. Her style and material are very much in the traditional Country idiom. "I like what I'm doing because I sing about things that happen in real people's lives," she says. "...We don't hide what we're saying behind fancy language. I sing about love and drinkin' and divorce." Having achieved enormous acceptance and success in recent years, having even performed at the White House, Tammy remains the down-to-earth person she was before her climb to the top. This is essential to her appeal as a performer and songwriter, for which she's received 13 BMI awards. "Stand By Your Man," her most widely-known song, has achieved a million performances.

Among the songs: "Stand By Your Man," "Another Lonely Song," "The Ways To Love A Man," "Reach Out Your Hand And Touch Somebody" and "Singing My Song."

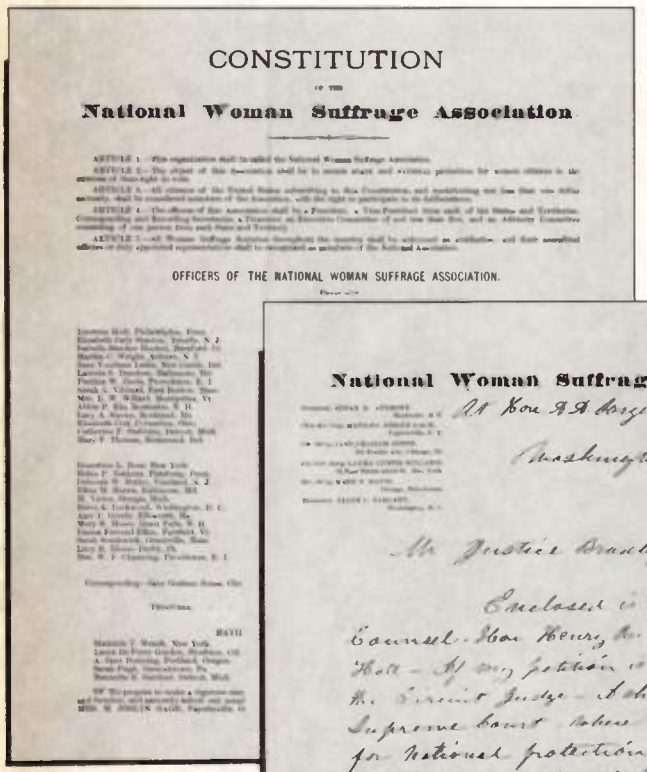
In the Archives

Basically a collection of musical items, the Carl Haverlin Collection/BMI Archives also features representative letters and papers of American presidents, inventors and major personalities involved with the growth of our country. Among the documents of particular interest to women are four items written by three outstanding leaders of the women's suffrage movement. They are Susan B. Anthony, Elizabeth Cady Stanton and Lucy Stone. The archive materials, some of which are shown here, include an autograph card (below right) from Susan B. Anthony. Dated July 1, 1902, her handwritten message is: "Perfect equality of rights for women —civil and political—should be the demand of every self-respecting person." There are three letters, all of which were acquired for the archives by BMI president Edward M. Cramer. The first (below) is dated February 3, 1873. Writing to Mr. Justice Bradley, Susan B. Anthony states her intention to carry the appeal for women's suffrage to the United States Supreme Court. It is written on the letterhead of the National Woman Suffrage Association, which includes a copy of the organization's constitution. The second letter was written by Elizabeth Cady Stanton. Writing on June 23, 1887, to a Mrs. Underwood, she offers articles for a new publishing venture and comments on the death of her husband. The third letter (right) is by Lucy Stone. She writes to her friends, Chandler and Hannah Darlington, on August 17, 1869, seeking their support and advice for a proposed convention of the Woman Suffrage Association.



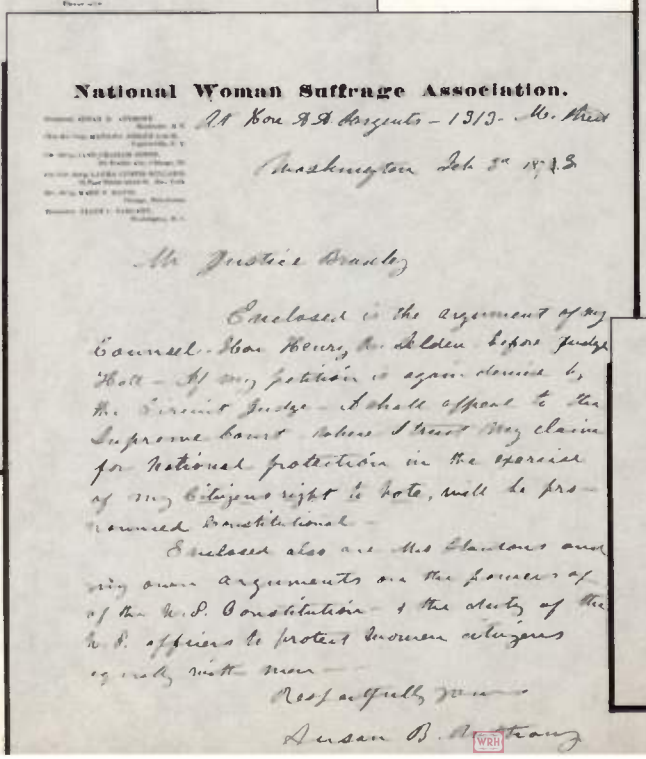
We ask to hear from you in reply, at your earliest convenience. Our present plan is that the authority of the Convention shall be vested in delegates, to be chosen and accredited by the Woman Suffrage Associations existing or about to be formed, in the several States of the Union. The number of delegates to be sent by each Association and the precise time of the meeting of the Convention can be determined as soon as we shall have received such answers to our present application as shall assure us of an active and generous co-operation in the measure proposed, on the part of those addressed.

Lucy Stone
Caroline M. Severance
Julia Ward Howe
T. W. Higginson
Geo. H. Vibbert



CONSTITUTION
OF THE
National Woman Suffrage Association

OFFICERS OF THE NATIONAL WOMAN SUFFRAGE ASSOCIATION.



National Woman Suffrage Association.

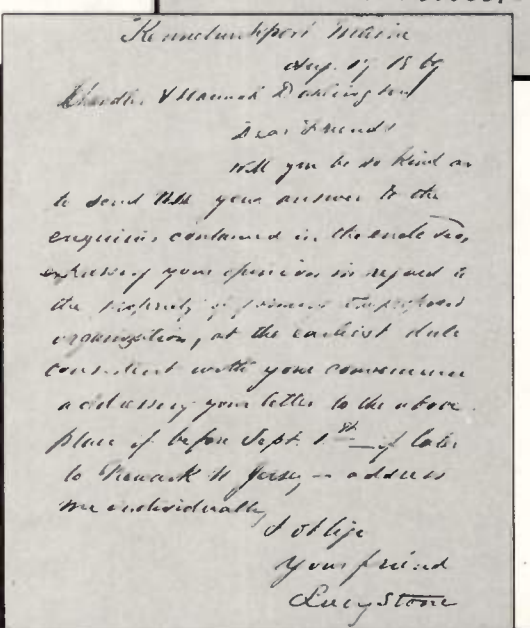
Washington Feb 3rd 1873

Mr Justice Bradley

Enclosed is the argument of my Counsel Hon Henry R. Selden before Judge Hall. If my petition is again denied by the Circuit Judge I shall appeal to the Supreme Court when I trust my claim for National protection in the exercise of my Citizens right to vote, will be pronounced Constitutional.

Enclosed also are the Speeches and my own arguments on the powers of the U.S. Constitution & the duty of the U.S. officers to protect Women citizens equally with men.

Respectfully yours
Susan B. Anthony



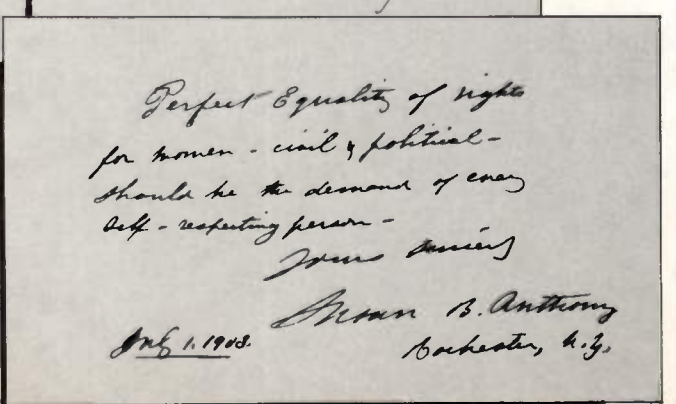
Kennebunkport Maine
Aug. 17, 1869

Chandler & Hannah D. Darlington

Dear Friends

Will you be so kind as to send Mrs. your answer to the enquiries contained in the enclosed, expressing your opinion in regard to the practicability of forming the proposed organization, at the earliest date consistent with your convenience and address your letter to the above place of before Sept. 1st — I shall be to Newark N. Jersey — address me individually

I oblige
Yours friend
Lucy Stone



Perfect Equality of rights for women - civil & political - should be the demand of every self-respecting person -

Yours Sincerely
Susan B. Anthony

July 1. 1902. Rochester, N.Y.

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