

# BMI

THE MANY WORLDS OF MUSIC  
DECEMBER ISSUE 1970

Martha Swope

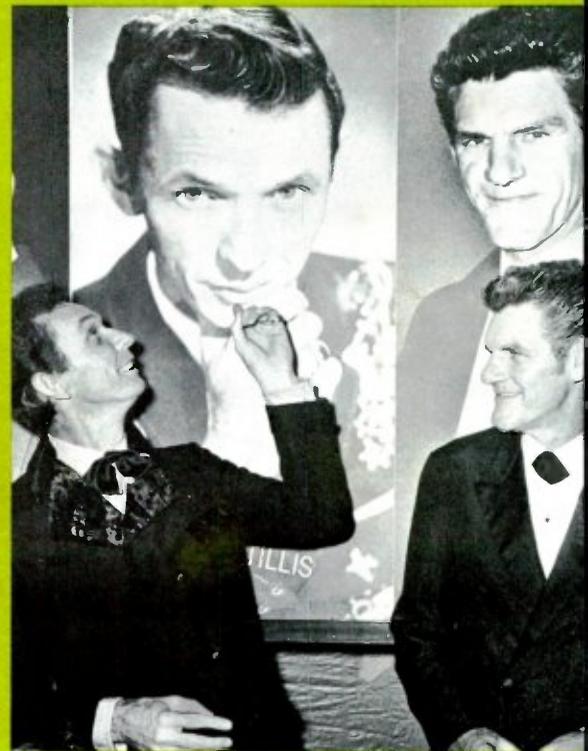


*BOCK AND HARNICK'S 'WARM AND WONDERFUL' MUSICAL 'THE ROTHSCHILDS'*

BMI Awards



*BMI's Preston and Cramer with Boudleaux Bryant*



*Mel Tillis and Harlan Howard*

# BMI

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THE MANY WORLDS OF MUSIC • DECEMBER ISSUE 1970

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*Fred Foster with Kris Kristofferson*



*The Robert J. Burton Award*



*Mrs. Foy Lee with Glenn Sutton, Billy Sherrill and Al Gallico*

## BMI News

### BMI COUNTRY AWARDS

Eighty writers and forty-seven publishers of eighty-four songs have been presented with BMI Citations of Achievement in recognition of popularity in the country music field, as measured by broadcast performances for the period from April 1, 1969, to March 31, 1970. The awards were made at ceremonies in Nashville, Tenn., on October 13, by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

The first annual Robert J. Burton Award, presented to the most performed BMI country song, was given to **John Hartford**, writer, and Glaser Publications, Inc., publisher, of "Gentle on My Mind." The award, honoring the late BMI president, is an etched glass plaque, mounted on an aluminum pedestal. It will be presented annually to the songwriters and publishers of the most performed BMI Country Song of the Year.

Nineteen of the songs honored with BMI awards were presented with citations marking previous awards. "Green, Green Grass of Home" written by **Curly Putman**, published by Tree Publishing Co., Inc., received its fifth award.

"I Can't Stop Loving You," by **Don Gibson**, published by Acuff-Rose Publications, Inc.; "King of the Road," by **Roger Miller**, published by Tree; and "Release Me," by **Eddie Miller** and **W. S. Stevenson**, published by Four Star Music Co., Inc. were presented with fourth year awards. Third year awards went to **Jim Webb** and Rivers Music Co. for "By the Time I Get to Phoenix"; **Johnny Cash** and Hi-Lo Music, Inc. for "Folsom Prison"; and to John Hartford and Glaser Publications, Inc. for "Gentle on My Mind."

Honored for the second time were "Daddy Sang Bass," by **Carl Perkins**, published by Cedarwood Publishing Co., Inc. and House of Cash, Inc.; "I Love You Because," by **Leon Payne**, published by Fred Rose Music, Inc.; "I Take a Lot of Pride in What I Am," by **Merle Haggard**, published by Blue Book Music; "I Walk the Line," by **Johnny Cash**, published by Hi-Lo; "Johnny One Time," by **Dallas Frazier** and **A. L. Owens**, published by Hill and Range Songs, Inc. and Blue Crest Music, Inc.; "My Elusive Dreams," by **Billy Sherrill** and **Curly Putman**, published by Tree; "One Has My Name the Other Has My Heart," by **Deare** and **Eddie Dean** and **Hal Blair**, published by Peer International Corp.; "Stand By Your Man," by **Billy Sherrill** and **Tammy Wynette**, pub-

lished by Al Gallico Music Corp.; "With Pen in Hand," by **Bobby Goldsboro**, published by Detail Music, Inc.; "You Gave Me a Mountain," by **Marty Robbins**, published by Noma Music, Inc., Elvis Presley Music, Inc. and Mojave Music, Inc.; "Young Love," by **Ric Cartey** and **Carole Joyner**, published by Lowery Music Co., Inc.; and "Your Cheatin' Heart," by the late **Hank Williams**, published by Fred Rose Music, Inc.

**Billy Sherrill** is the leading BMI country writer-award winner, with seven songs, followed by **Merle Haggard** with six. **Tom T. Hall** and **Glenn Sutton** received four awards, with **Bill Anderson**, **Johnny Cash**, **Dallas Frazier**, **Bobby Goldsboro**, **Margaret Lewis**, **A. L. Owens**, **Buck Owens**, **Mira Smith**, the late **Hank Williams** and **Tammy Wynette** each receiving three awards. Two awards were presented to **Jack Clement**, **Curly Putman**, **Marty Robbins**, **Norris Wilson** and **Boudleaux Bryant**.

**Blue Book Music** was the leading BMI country publisher-award recipient with nine, followed by **Al Gallico Music Corp.** taking seven awards. **Shelby Singleton Music, Inc.** was presented with five awards. **Acuff-Rose Publications, Inc.**, **Fred Rose Music, Inc.**, **Hi-Lo Music, Inc.** and **Newkeys**

*continued on next page*

*Chet Atkins, Ray Stevens and Chris Gantry (r.) chat with Mrs. Preston*



*Cramer with Shel Silverstein*

BMI NEWS continued



Photos: Jimmy Ellis/The Nashville Tennessean

*Burl Ives with famed country music pioneers Mother Maybelle Carter and Sara Carter Bayes*



*The Glaser Brothers: Chuck, Tompall and Jim*



*Merle Haggard, Dolly Parton, Porter Wagoner*

Music, Inc. each received four BMI 1970 Country Awards. Three awards were presented to Algee Music Corp., Blue Crest Music, Inc., Detail Music, Inc., Hill and Range Songs, Inc., Moss Rose Publications, Inc., Sure Fire Music Co., Inc. and Tree Publishing Co., Inc. Two awards went to Cedarwood Publishing Co., Inc., Combine Music Corp., Glad Music Co., House of Bryant Publications, Jack Music, Inc., Lowery Music Co., Inc., Peer International Corp. and Stallion Music, Inc.

A complete listing of the winning songs can be found on the back cover of this issue.

**CMA AWARDS**

"This concludes the most wonderful year of my life." The speaker: **Merle Haggard**. The occasion:

the end of week-long ceremonies in Nashville which saw Haggard receive six BMI country music awards (see page 5) and then go on to take top honors at the fourth annual Country Music Association Awards presentation at the Grand Ole Opry.

He was honored as entertainer of the year and male vocalist of the year and his "Okie From Muskogee" was named both album of the year and single record of the year. It was just last April that Haggard swept the fifth annual Academy of Country and Western Music Awards held in Hollywood, "Okie" winning as single, album and song of the year.

In Nashville, song of the year honors went to "Sunday Mornin' Comin' Down" by **Kris Kristofferson**.

Among other presentations at the CMA ceremonies, televised via NBC on October 14, were the following:

Vocal Group of the Year, the **Glaser Brothers**; Vocal Duo of the Year, **Dolly Parton and Porter Wagoner**; Instrumental Group of the Year, Danny Davis and the Nashville Brass; Instrumentalist of the Year, **Jerry Reed**; Female Vocalist of the Year, **Tammy Wynette**; Comedian of the Year, **Roy Clark**.

Two new members were inducted into the Country Music Hall of Fame: **A. P. Carter** and the Original **Carter Family** and **Bill Monroe**, the "Father of Bluegrass Music," who is still a Grand Ole Opry star after more than 30 years and a noteworthy influence on young, upcoming musicians.

**NASA HALL OF FAME**

A highlight of Nashville week was the Nashville Songwriters Association First Hall of Fame Banquet and Awards Dinner. It was held at Vanderbilt Holiday Inn on October 12 and presided over by President **Eddie Miller** of NSA.

The NSA, with a motto reading "For a Better World of Music," unanimously voted a number of songwriters to their Hall of Fame. They were Gene Autry, **Johnny Bond**, **Albert Brumley**, **A. P. Carter** (deceased), **Ted Daffan**, **Vernon Dalhart** (deceased), **Rex Griffon** (deceased), **Stuart Hamblen**, **Pee Wee King**, **Vic McAlpin**, **Bob Miller** (deceased), **Leon Payne** (deceased), **Jimmie Rodgers** (deceased), **Fred Rose** (deceased), **Redd Stewart**, **Merle Travis**, **Floyd Tillman**, **Ernest Tubb**, **Cindy Walker**, **Hank Williams** (deceased) and **Bob Wills**.

**CITATIONS FOR LOWERY**

BMI president Edward M. Cramer made a surprise appearance at Atlanta's Second Annual Gold Clef Awards held October 20. The president made a special flight to attend the gala and to personally deliver three Commendations of Excellence to **Bill Lowery**. Cramer cited the Lowery organization for "helping the cause of music in the South" and for "outstanding contributions in the fields of country, pop and rock 'n' roll music."

*Record World* reported that the publishing magnate walked from the speaker's stand in tears, overwhelmed by Cramer's surprise one-of-a-kind presentation and testimonial speech which noted Lowery's long-time support of the BMI organization.

**TIGER TUNE**

Princeton University has a new song, words and music by **Robert B. Sour**, '25, former president of BMI. Titled "There's a New Look to the Tiger," the song was presented earlier this year at the Princeton football team's annual banquet. It had its first public airing—in a special orchestration by **Billy May**—at the Harvard-Princeton game, November 7. Words and music for the song, published by the Richmond Organization, were reprinted in the program for the game, at Palmer Stadium, Princeton, N.J.

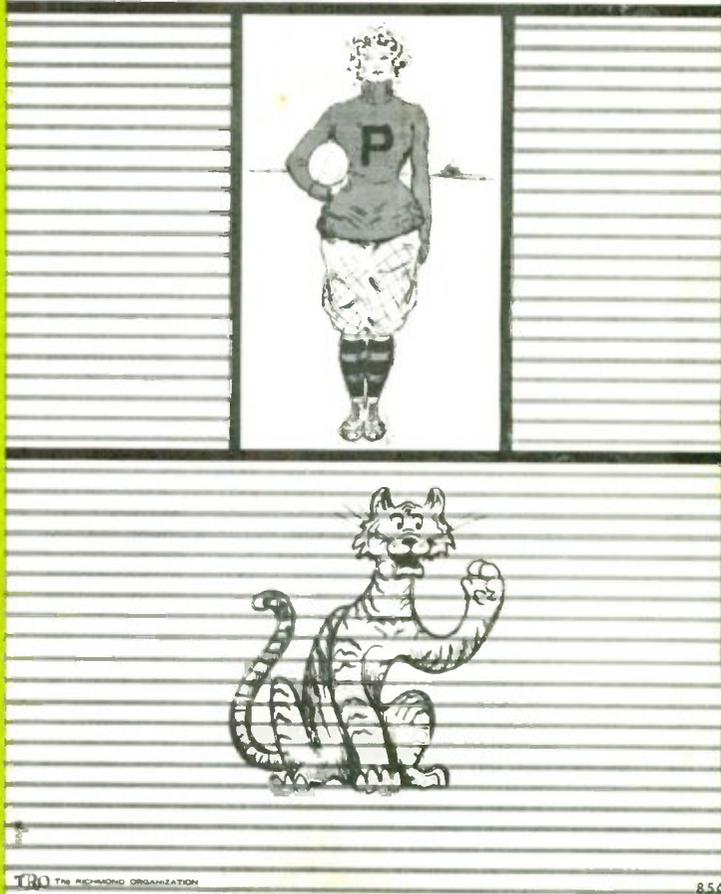


Rogers & Special

*Cramer at Gold Clef makes special presentations to Lowery*

**THERE'S A NEW LOOK TO THE TIGER**

Words and Music by ROBERT B. SOUR '25



*The Princeton Tiger's new look in songs—by Sour*

TRO THE RICHMOND ORGANIZATION

850

*Hall of Famers of the Nashville Songwriters Association in rare group photo*



## Concert Music

### IN THE NEWS

**Robert Aitken, Samuel Dolin and Ann Southam** are among the composers elected to the Council of the Canadian League of Composers during its annual election. Dr. Dolin is president of the organization and Miss Southam is secretary.

◆ During the summer recess from his teaching schedule at New York's Columbia University, **Chou Wen-chung** was on the composition faculty of the Berkshire Music Center at Tanglewood, Mass. He also was composer-in-residence at the Koussevitzky Composers Studio, Lenox, Mass.

◆ Sheldon Morgenstern, music director of the Eastern Music Festival, has announced that **Karel Husa**, winner of the 1969 Pulitzer Prize for his "String Quartet No. 3" and professor of music at Cornell University, will serve as artist-in-residence for the festival's 1971 summer season. Husa will participate in the conducting and composition programs during the festival, located for six weeks each summer on the Guilford College campus, Greensboro, N.C.

◆ **Denis Lorrain** was one of two students who won the annual Canadian League of Composers' annual composition scholarship. The competition is

extended to all composition majors on campuses across Canada. It is the only scholarship available to students in the Dominion majoring in composition. The Canadian League of Composers established it as a centennial project.

Born in Ithaca, N.Y., Lorrain began his music studies in 1964. He holds a B.A. in philosophy. Since 1967 he has studied composition at the Faculty of Music of the University of Montreal with **Jean Papineau-Couture** and **Andre Prevost**.

◆ **Hermann Reutter** was chairman of the jury at the international music competition of radio networks, held in Munich, Germany, in September. The composer toured Spain and Portugal in November, and from January through May, 1971, he will be visiting Japan and the United States. He will hold guest chairs at Musashino Academy, Tokyo, and at the Osaka Conservatory. In the United States he is expected to hold seminars in universities across the country and in Honolulu. At the end of January, a festival honoring the composer will be held in Kingston, Jamaica.

◆ The University of Southern California School of Music presented a memorial lecture, September 26, by **Halsey Stevens** on the subject: "Bartók and the Piano." It was given in Hancock Auditorium on campus and marked the 25th anniversary of the Hungarian composer's death.

Professor Stevens is the author of *The Life and Music of Béla Bartók*, published in 1953 and considered an authoritative work. A member of the music faculty at USC, Dr. Stevens has been invited to lecture in Budapest in March 1971 during the International Musicological Conference of the Association of Hungarian Musicians. The latter will celebrate the 19th anniversary of the birth of Bartók.

◆ **Ed Summerlin** appeared and played for one week at the International Congress on Communication of Culture Through Art, Architecture and Mass Media in Brussels, Belgium. It was in session from September 7-12.

The State Theater in Kassel, Germany, was the site, October 5, of the world premiere of **Xavier Benguerel's** latest work for orchestra. Titled "Dialogue Orchestral,"



Bloch

it was conducted on this singular occasion by Gerd Albrecht. The orchestra in question: the resident unit of the Kassel State Theater.

The work is published in this country by Scott/Belwin-Mills Publishing Corp. ◆ **Luciano Berio's** "Sinfonia," commissioned by the New York Philharmonic for its 125th anniversary, was originally premiered October 10, 1968. A new, revised version of the work was premiered October 8, by the orchestra in New York's Philharmonic Hall. Reviewing for *The New York Times*, Raymond Ericson noted that Berio added a fifth movement to the work last year and went on to say:

"In its original form, the 'Sinfonia' had a strong, rather neutral opening. Its second section, a tribute to the memory of the Rev. Dr. Martin Luther King Jr., was quietly repetitive, a threnody that sometimes became a kind of keening. The long third movement was an enormous musical collage, built on the third movement of Mahler's 'Second Symphony.' The materials included excerpts, sometimes plain, sometimes distorted, from pieces by Ravel, Richard Strauss, Berg, Debussy and others, plus the sung and spoken texts that filtered through the mouths of the Swingle Singers. Aside from its ingenious workmanship, the movement had fascinating



Benguerel

ambiguities and hinted meanings that such juxtapositions have.

"Thereafter, the brief, relatively quiet fourth movement seemed anticlimactic leading nowhere. The new conclusion transforms the rest, balancing the first in length and giving the 'Sinfonia' symmetry. The finale's power is derived from dramatic percussive punctuation and an increase in tension which occasionally relaxes but never as much as it grows, until it reaches a climax and then finally fades away."

"Sinfonia" is published in the United States by Universal Edition/Theodore Presser Co.

◆ **Augustyn Bloch's** "Enfiado" for orchestra, composed for the orchestra of Beethoven Hall, Bonn, Germany, was introduced at that site, October 12. Volker Wagenheim conducted the Beethoven Hall Orchestra.

The composition is published in the United States by Schott/Belwin-Mills Publishing Corp.

◆ Pianist Robert Miller offered the first New York performance of **Mario Davidovsky's** "Synchronisms No. 6" for piano and electronic sounds on October 18. It was heard in concert at Theresa L. Kaufmann Concert Hall at New York's 92d Street YM-YWHA.

◆ On October 2 at Curtis Hixon Hall, Tampa, Fla., **Norman Dello Joio** conducted the premiere performance of his "Evocations." The work was specially commissioned by the Arts Council of Tampa for "Generation '70," Tampa's first free festival of the arts, October 2 through 4.

In program notes, Dello Joio termed "Evocations" "the most personal statement of my beliefs that I have done heretofore." He approached the composition of the two-movement piece with the idea of formulating a work which would have "some meaning for the young people involved in the festival."

The first movement, "Visitants at Night," is based on a poem by Robert Hillyer, the second, "Promise of Spring," on a poem by Richard Hovey.

"I believe strongly in what the poet [Hillyer] was saying about the futility of war," Dello Joio told Judith Costello of *The Oracle* of the University of South Florida. "This is both a personal conviction, because I have three teenage sons, and a philosophical belief. I tried to express this belief musically."

Performed before a capacity audience of 2,000, "Evocations" involved 1,000 performers. Represented were the Florida Coast Symphony, the Chamberlain High School Choir (James Copeland, conductor), the Tampa Oratorio Society (Robert Scott), University of South Florida Fine Arts Chorale and University Community Chorus (James McCray) and the University of Tampa University Singers, Madrigal Singers and University Men's Glee Club (Malcolm Westly).

Also, a young people's choir with students from Adams Junior High School (Joseph Napoli), Blake High School (Willie Belle Cooke), Chamberlain High School Mixed Chorus (Patricia Knight), Leto High School (Marilyn Nelson) and Plant High School (John Cooksey).

Writing in the *Tampa Times*, critic

Mary NicShenk found "Evocations" a "dramatic, emotional work."

"Opening quietly, introspectively, with tremolo strings and short woodwind solos, the contemplative music built to pulsating timpani passages. The use of close intervals—half steps, seconds, chromatics—made the drama more personal, because such combinations can actually be felt physically.

"Moving smoothly between accompanied and a capella singing, the adult chorus enunciated clearly, maintained excellent pitch and beautiful, floating vocal quality. One of the most totally effective spots was the 'Peace be to you' portion, with the glowing colors of romanticism permeating orchestral writing, lovely use of voices in a capella lines, a descent by seconds to 'the shadows are departing,' the quiet sounds of Taps offstage, then a gorgeous cello-

*continued on next page*

*Chou Wen-chung*



Whitstone Photo

flute dissonance with choral resolution.

"'Promise of Spring,' part two of the composition, involved youth choirs in response to adult, six lines of vocal solos by five different voices, faster tempos, more syncopated rhythms and a climactic close with percussion-emphasized orchestra and full choral forces. Even an infectious la-la-la-la tune invaded the concluding choral atmosphere strikingly in response to 'the ages fret not over a day, the greater tomorrow is on its way.'"

Even as "Evocations" was being discussed in Tampa, Pulitzer Prize-winning composer Dello Joio was honored in the results of a study reported in *Music Educators Journal*. A survey of band works most often performed during the period 1961-66 by members of the College Band Directors National Association showed him to be the most performed living American composer. His composition "Variants on a Medieval Tune" was surpassed in number of performances only by Vittorio Giannini's "Symphony No. 3 for Band" and John Philip Sousa's "Stars and Stripes Forever."

◆ The world premiere of Donald Erb's "Klangfarbenfunk I" was the highlight of a Detroit Symphony Orchestra concert, October 1, at Detroit's Ford Auditorium. The work, commissioned by the Symphonic Metamorphosis, a group of eight symphony members who synthesize rock and classical idioms. Scored for orchestra, rock band, electronic tape and light show, the 15-minute composition was conducted by Sixten Ehrling. Writing of the piece, Erb noted that the title, meant to be bilingual, roughly translates to "Funky Tone Colors Number One."

"As for the manner in which I wrote the piece, I would have to use a term applied to the Alaskan bush pilots who fly 'by the seat of their pants.' Much experimenting took place at the Symphonic Metamorphosis' rehearsals and when something seemed right, we kept it."

Reviewing for *The Plain Dealer*, Wilma Salisbury wrote:

"Musically, the work's primary interest lies in Erb's treatment of textures. Beginning with a single melodic line, he progresses to a thick collage of indistinguishable timbres, returns to the original sound structure, gradually ex-

pands the sonic web once more, interrupts it for a rock-band cadenza and ends in a chaotic eruption of all available sound sources. In between these textural extremes, individual tone colors are combined so skillfully and mixed so well that, at times, everything comes out gray—a complex sea of integrated sounds."

Collins George (*Detroit Free Press*) called the work "the most charming, the most delightful thing" about the concert and added that it was also the "silliest which somehow managed to be irrelevant, irreverent and fun."

◆ **John Handy's** "Concerto for Jazz Soloist and Orchestra," with the composer as soloist, was performed July 16 at the Civic Auditorium in San Francisco by the San Francisco Symphony under Arthur Fiedler.

◆ **M. William Karlins'** "Woodwind

Quintet" (1970) received its first performance, September 5, in the chapel of Weikersheim Chateau in Germany. The performers were Ingrid Salewski (flute), Dieter Salewski (oboe), Wolfgang Meyer (clarinet), Reinhard Windeler (bassoon) and Paul R. Klecka (horn). Hans Deinzer conducted. The concert, including this Karlins work, was one of the features of International Summer Course (1970), given at the Weikersheim Chateau.

◆ **Jan Meyerowitz's** "Five Songs" for baritone and piano was offered for the first time, July 30, at the American Institute in Freiburg, Germany. Commissioned by the institute, the songs—to texts by Stefan George, August von Platen, one anonymous—were sung by Richard Owens, with the composer at the piano.

*The Frankfurter Allgemeine Zeitung*

*Nero (inset) conducts his 'moving' 'Anne Frank: Diary of a Young Girl'*





*Symphonic Metamorphosis: Members of the Detroit Symphony and commissioners of Erb's 'Klangfarbenfunk I'*

said: "The composer, a native of Silesia, writes [in] a full, richly chromatic style, polyphonically conceived. He gives—as an interpreter—equal importance to the piano part as to the fluent vocal part. Richard Owens' expressive baritone did full justice to the songs, the last of which was very well received."

◆ The world premiere of **Robert Moran's** "Borrby Boogie" took place, August 16, at the Fellowship Church in San Francisco. It was a feature in the house of worship's summer-fall concert series. A work for any number of percussionists, it was performed on this occasion by five: Howard Hersh, Paula Abrahms, Valerie Clausen, John Mallett and the composer.

"The score," Moran explains, "consists of rhythmic fragments (no designated pitches are given) to be played in order. The actual sound of the piece is sort of avant-garde Gamelan orchestra—chimes, bells, temple, wood blocks,

etc. The duration for the premiere was one hour and 30 minutes."

◆ **Peter Nero's** musical setting for "Anne Frank: The Diary of a Young Girl" was given its world premiere performance September 27, at a dedication concert, Temple Beth-El, Great Neck, N.Y. The composer conducted the musical drama, written for orchestra, chorus, soloists and narration, and written specifically for the dedication of the Temple's new sanctuary. The performance marked Nero's conducting debut with a full orchestra.

Writing in the *Great Neck Record*, Elizabeth Bogen found the work "moving. Nero's conception really was re-

markable, and all the performers were remarkable, professional and amateur alike. Nan Moncharsh, who narrated the part of Anne Frank, could not possibly have been better or looked more right for the part. All the kids in the chorus were great, and Nero's daughter Beverly acquitted herself very nicely as soloist. Nero's music, too, was superb, particularly the rock songs for the kids."

Robert Sobel (*Billboard*) found the music "compelling and appealing" and noted that it has "strong commercial possibilities. For example, 'They Don't Understand Us' and 'What, Oh What Is the Use of War?' are two outstanding contemporary rock numbers, and 'In Spite of Everything' has a melody that is both haunting and tender."

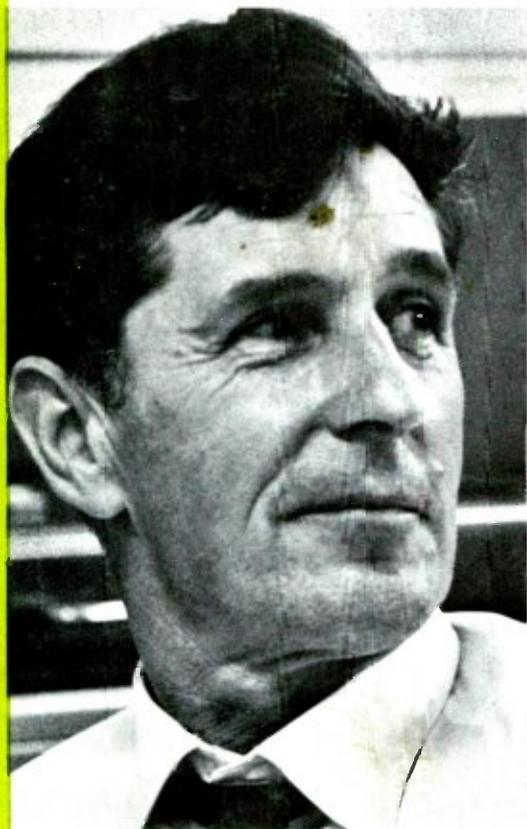
◆ The world premiere of **Stefan Niculescu's** "Unisonos" was a feature of the September 26 concert at the Mainz (Germany) Municipal Theater. Helmut Wessel-Therhorn conducted the Mainz

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Jauregui Noidie



Rhodes



Axel Porgmann

Tippet

Municipal Orchestra in the offering.

The work "offers the listener...artful treatment of the instruments, above all, which leads to surprising special effects and highly original sound mixtures," Mainz critic Werner Matthes reported.

"Unisonos" is published in the United States by Schott/Belwin-Mills Publishing Corp.

◆ **Jean Papineau-Couture's** "Quatuor No. 2" had its world premiere at the Orford (Canada) Festival, June 24. Commissioned by Radio Canada, it was performed by the Orford Quartet.

◆ "Quartet No. 3" by **Barbara Pentland**, commissioned by the Purcell String Quartet, was given its world premiere by this unit, June 25. The site of the performance: the Vancouver (Canada) Art Gallery.

"Miss Pentland builds the work according to certain structural principles, and these are strictly adhered to—there is evidence of much formal thought and logical development of pure musical ideas," *The Sun* of Vancouver's Max Wyman noted. He added: "But there is also this rare exquisiteness and delicacy—the signs of emotions at work, as well as intellect—that quite beguiles and disarms. It is get-under-your-skin music."

In *The Province*, Lawrence Cluderay commented: "Cast in four movements which are evolved from an opening statement, Pentland's latest quartet allows the players limited freedom for improvisation, the purpose of which is to allow a degree of flexibility in tension and/or tempo. The sometimes cryptic humor of this new work, its deep-frozen intensity and passion very much recollected in tranquility, appeared to take a deep hold on the audience which applauded the composer and performers enthusiastically."

◆ **Phillip Rhodes'** "The Lament of Michal" for soprano and orchestra had its world premiere, April 3, at the Brown Theater, Louisville, Ky. The Louisville Orchestra under Jorge Mester, with soprano Phyllis Bryn-Julson as featured artist, introduced the work.

A monodrama, it is set to a text by Patricia Schneider in the form of a series of monologues. The story concerns the dramatic conflict in the life of Michal, wife of David and daughter of Saul, and centers on a terrible dilemma: devotion to her father and love for her husband.

The piece is "surprisingly easy to follow," *The Courier-Journal* (Louisville) critic William Mootz said. "It is full of sudden shifts in mood, as the protagonist sings of ecstasy, of childhood memories, of the despair of living. The work is extremely romantic, depicting intense feelings with a great deal of passion.

"Rhodes instrumentation is full of contrapuntal complexities, and his scoring is skillful.

"Miss Bryn-Julson...sang magnificently," he continued. "Hers is a splendid voice, with a fantastic range of three octaves....The audience received both her and the composer warmly."

With the release of the recording of this work, *The New York Times'* Raymond Ericson added his comments to those made by reviewers in Louisville: "The music is expressionistic, sometimes tonal, sometimes not. It is strongly expressive, with a vocal line that is lyrical despite its range and leaps.... Rhodes, a 30-year-old North Carolinian, has turned out an impressive work."

At present, Rhodes is "Professional in Residence" for the city of Louisville (for two years) under a grant from the MENC-Ford Foundation Contemporary Music Project. The work discussed above, commissioned by the Louisville Orchestra, is the first in a series of commissions from the city's professional musical organizations.

◆ The world premiere of **Netty Simons'** "Silver Thaw" (1969), in a special taped version, featuring bassist Bertram Turetzky, took place, June 30, at the Osaka (Japan) Geijutsu Center. The first United States exposure of the work—during a U.C.L.A. department of music concert, July 14, in Schoenberg Hall on campus. Mr. Turetzky, a music faculty member at the University of California at San Diego, appeared in person on this occasion.

◆ The American premiere of **Karlheinz Stockhausen's** "Shortwaves" for piano, viola, tam-tam, organ, shortwave radios and technician was heard October 16 at a concert by the New Music Ensemble of the San Francisco Conservatory of Music. Under the direction of Howard Hersh, the concert took place in the Hearst Court of the M. H. de Young Museum, Golden Gate Park. Alexander Fried, writing in the *San Francisco Examiner*, found it "a lucid score, leaving considerable silence as an environ-

ment for its exceptionally imaginative shatters, wails and tam-tam scrapes." The work was performed by Howard Hersh (tam-tam), **Robert Moran** (electric organ), Patrick Krobtoth (amplified viola), Joseph Kubera (piano) and Ivan Tcherepnin (electronics).

◆ **Heinrich Sutermeister's** "Serenade for Montreux," written for the 25th anniversary of the Montreux (Switzerland) Festival, had its world premiere on September 17. André Girard conducted the Chamber Orchestra of the French Radio in this performance at the Casino Theater of Montreux.

"...a pleasant piece in three connected movements, calling on serial technique, it shows the Swiss composer's writing ability," the reviewer for *Journai de Genève* said.

The *Tribune de Lausanne Le Matin* added: "A lyrical composer of excellence, Heinrich Sutermeister only has to follow his nature to translate into infinitely poetic language the charm and beauty of the Montreux region." What resulted, the critic concluded, was an evocation of the area, as Sutermeister "exploited the orchestral palette in a subtle and refined manner."

This work for two oboes, two horns and string orchestra "was very warmly applauded," the representative of *Nouveliste et Feuille d'Avis* reported.

The work is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ The Manhattan School of Music Orchestra, under the direction of Anton Coppola, premiered **Francis Thorne's** "Third Symphony for Percussion and String Orchestra." The commissioned work was heard October 16 in the school's Borden Auditorium, New York City.

◆ New works by **Michael Tippett** were heard in premieres in England recently, two in July and another in October. On July 7 at London's Queen Elizabeth Hall, with Paul Crossley and Stephen Savage on pianos and Barry Quinn on percussion, the composer's "Blues" from his opera, *The Knot Garden*, was presented. The occasion was a recital given by Youth and Music in their series, "Meet the Composer." On July 8, Tippett's "Shires Suite" was introduced at the Cheltenham Town Hall by the Leicestershire School's Symphonic Orchestra, during the Cheltenham Fes-

tival, Tippett conducting. The work, for chorus and orchestra, is a combination of two of his earlier works, "Prologue" and "Epilogue" dating back to 1964. Tippett began "Shires Suite" with "Prologue," then wrote a second movement for orchestra alone and a new third movement for orchestra and chorus, and a new fourth movement for orchestra alone, and added "Epilogue" for the closing.

Tippett's "Songs for Dov," for tenor and large chamber orchestra, was premiered with Gerald English and the London Sinfonietta on October 12. The occasion was the inauguration of a new building at University College, Cardiff. The work, with new material added to a small section form *The Knott Garden*, was repeated in London's Queen Elizabeth Hall, October 16.

Writing of the songs, Desmond Shawe-Taylor (*The Sunday Times*) noted:

"Dov is a musician; mercurial, intelligent, vulnerable. In these songs he seems to be already so roundly and fully present as a human being that one longs to see and hear the opera for which so much vitally characterized music could prove surplus to requirement. The implied fertility is evident in the music of these songs which swirls and eddies with invention: tunes that now and then echo the many worlds of pop, but without a hint of cheapness or condescension; fleeting quotations from Wagner and Mussorgsky and others that flicker across the surface of Tippett's own multicolored sound-world.

"We meet again, though never for long, sounds that we recall from the piano concerto and the second act of 'The Midsummer Marriage': softly glowing chords for horns, close filigree writing for very high strings like a skyful of larks. We also discover new sounds and patterns—electric guitar, a bass clarinet burbling till-ready arpeggios, Monteverdi-like repeated notes for the voice, transatlantic syncopations—that give the new score a color and flavor of its own. The florid, brilliant vocal line was admirably sung by Gerald English under the composer's direction. Warm applause: one boo."

"Blues," "Shires Suite" and "Songs for Dov" are all published in the United States by Schott/Belwin-Mills Publishing Corp.

Richard D. Grab/Schott Archiv



Sutermeister



Steven Sloman

Simons

## In the Press

### BRICUSSE LOOKS AT MUSICALS

Ivor Davis (*Los Angeles Times*) recently discussed the film musical with Leslie Bricusse, who told him:

"Let's hold no wakes for the musical. Ailing it may be, but it's a long way from being dead and buried."

Davis pointed out that the current object of the Bricusse enthusiasm is *Scrooge*, based on Dickens' *A Christmas Carol*, though that wasn't always the case. At one time, the Cambridge-educated Englishman, who first came on the international scene with *Stop the World and Roar of the Greasepaint* (both in collaboration with Anthony Newley), shied away from the property. He thought it would be entirely too much like *Oliver!* "But it isn't," he points out, as he goes on to add:

"The picture has all the trappings of a lavish spectacular except for one thing. It only cost \$4.5 million, still dirt cheap in an age when three song and dance numbers in *Hello, Dolly!* cost that much alone."

Bricusse felt "the film will make its money back before you can say Merry Christmas. We're releasing it this Christmas and that should mean good holiday audiences. We can, if we want, put it out again every Christmas for the next 50 years, or even sell it to television. It's ideal holiday fare, and even if it was awful, which it certainly is not, it should draw the crowds. More important, it didn't cost us a fortune."

"I know it's easy to say now, but if I could do *Dolittle* again it would be twice as good for a third of the cost."

Bricusse offered his solution for handling musicals:

"They ought to stop paying \$4 or \$5 million just to bring a show from Broadway to the screen. It's sheer madness. By the time you've paid the star a ridiculous amount the budget has jumped preposterously and you haven't even begun. Instead, film-makers should use something in the public domain—like we did with *Scrooge*. Pay the stars a small salary and give them a share of the profits. The prices will go down but the quality won't."

Bricusse feels the audience will still accept the idea of a star suddenly breaking into song.

"Of course, there's a simple secret. You have to heighten the moment to be really effective. The story has to be believable and you have got to have the marriage between the character and what he sings. Alan J. Lerner did it perfectly in *My Fair Lady*. But very often it doesn't work and that's when the film starts to collapse."

His advice to would-be makers of film musicals: "The point to remember is that shows should be turned into cinema musicals only if the picture will enhance what is already there. Otherwise, forget it."

### FATS AIN'T BLUE

*Newsweek* recently updated the **Fats Domino** story in its "Where Are They Now?" feature. "Fats Ain't Blue" the news magazine led off, pointing out that "...although he hasn't had a hit in 10 years, Domino is still very much in demand on the nightclub circuit, where he is booked solidly through next year. And although he now appears in the lounge while bigger names work the main room, Fats still packs them in wherever he appears."

"His style remains as unchanged as Liberace's.... He opens every set with 'Blueberry Hill,' pounding the keyboard with his stubby fingers and wailing into the mike as he fills the room with the big-beat sound of the 50's. And the audiences, both the nostalgic over-30's crowd and the rock-oriented young, soak it up."

"Domino admits that he did try for a while to bring his sound up to date. 'I bought an electric piano, but I eventually gave it to my son. All them guitars and everything are so loud today, you can't hear what they're saying. I like people to hear what I'm saying. People said I should follow the trend, but I've got an original style and that's what I've got to do.'"

Although Domino spends 10 months a year on the road, he maintains a 16-room home in New Orleans where he lives with his wife of 23 years and their eight children. His current business interests include a Florida-based chain of fried chicken stands.

The updating ended with:

"Refreshingly, Domino feels none of the bitterness that usually characterizes the fading star. He is both optimistic about his newest release ('New Orleans

Ain't the Same Now') and philosophical about the past. 'I've been a millionaire two or three times and I may be one again. But it doesn't matter. People want you to be natural, to be yourself, not putting on like something you're not. As long as I'm working, I'm happy. I just love to play music.'"

### NEW JEREMY, NEW CHAD

*The Sunday Star* (Washington, D.C.) recently offered William Raidy's interview with **Jeremy Clyde**, described as "a rock 'n' roll, singer turned 'straight.'"

Now featured in Broadway's *Conduct Unbecoming*, Clyde, formerly of the smash duo Chad and Jeremy, discussed music with Raidy. "I'm 29. I'm not really good at it. I'm just a talented amateur musician. I read my *Rolling Stone* faithfully and I love the Led Zeppelin, but I'm just not interested in devoting my life to it."

**Chad Stuart**, his ex-partner, is now a successful producer of records in California.

"It's 18 months now since we split up. You know, we met while we were at dramatic school together. We got together to earn a few shillings singing in coffee bars and low-down restaurants. I was 19 at the time. We got a dollar a night and were pleased to get it. We had a rock group and had long pompadour haircuts. It was the right haircut for us, too. We played Shakespeare in the daytime, you see. It's weird to think now that we got thrown out of a couple of places because of our long hair."

The pair came to the United States at the height of the Beatles craze and received a warm noisy welcome wherever they went.

"The kids would scream before we started and scream all the way through our performance. They never listened at all."

Jeremy gave it up when he realized, "I was trained to play *Hamlet* and I was simply making rock noises. Not really great ones, either. I quit in the middle of it all to do the leading role on the road in Peter Shaffer's *Black Comedy*. Then, being utterly confused, I went back to singing again. Finally, a year and a half ago, I went back to London and auditioned for *Conduct Unbecoming*. It has changed my life."

Among the fans who are curious as to Jeremy Clyde's future, Raidy noted, was a man named Chad who asked him if he were interested in doing a record, "or maybe an act" with him. They "talked about it."

**THE  
JAZZ  
PROTEST**

Hollie I. West (*The Washington Post*) talked recently with **Roland Kirk** about the Jazz and

People's Movement, the protest organization that has disrupted a number of late-night television shows over the exclusion of black artists, particularly jazz musicians, from the medium.

In each case of disruption, demonstrators obtained tickets to the shows and once inside blew whistles and horns once it was underway.

Kirk noted that the demonstrators have studiously avoided violence. "If we'd used violence, they (the networks) would be more resistant than they are. We're prepared to go to jail, but our weapon is music. So we don't go there with violence on our minds.

The Jazz and People's Movement seeks a number of concessions in its negotiations with the networks:

- Establishment of an educational program series about the history of black music.
- More extensive use of jazz musicians on television, including appearances on game and quiz shows and soap operas.
- Credits given for special solos or musical arrangements.
- Interviews with jazz musicians on talk shows in addition to having them perform.
- Better promotion of black talent in media and trade advertising.

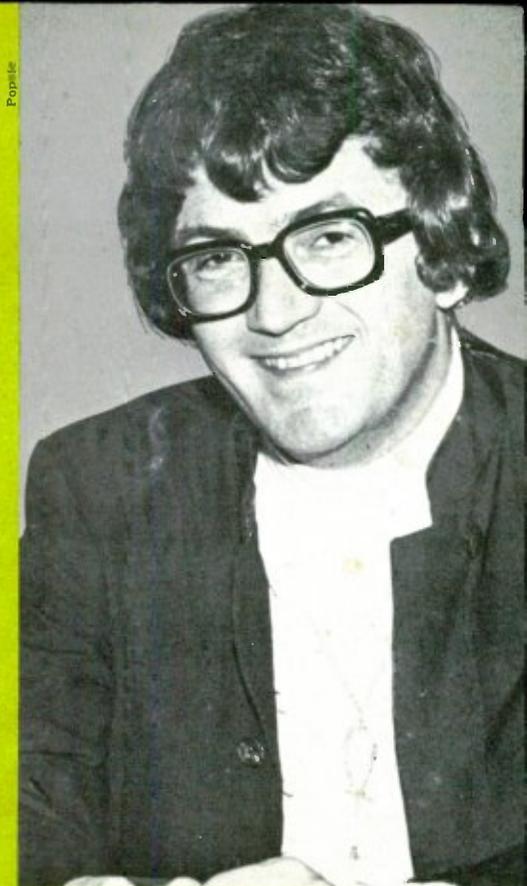
Kirk says: "A lot of musicians don't like this form of protest. Many feel television is not the place to present their music. A lot of them don't realize it's not just about their music. They don't realize it's about the whole spectrum of black music—from the people down in New Orleans to the latest creation."

The jazzman reports he's had offers to appear on TV but has turned them down.

"I don't want it said I'm doing this just for myself. But I'm going to take some things eventually. First, though, I want something to come of this (confrontation), and I think something will," Kirk concluded.

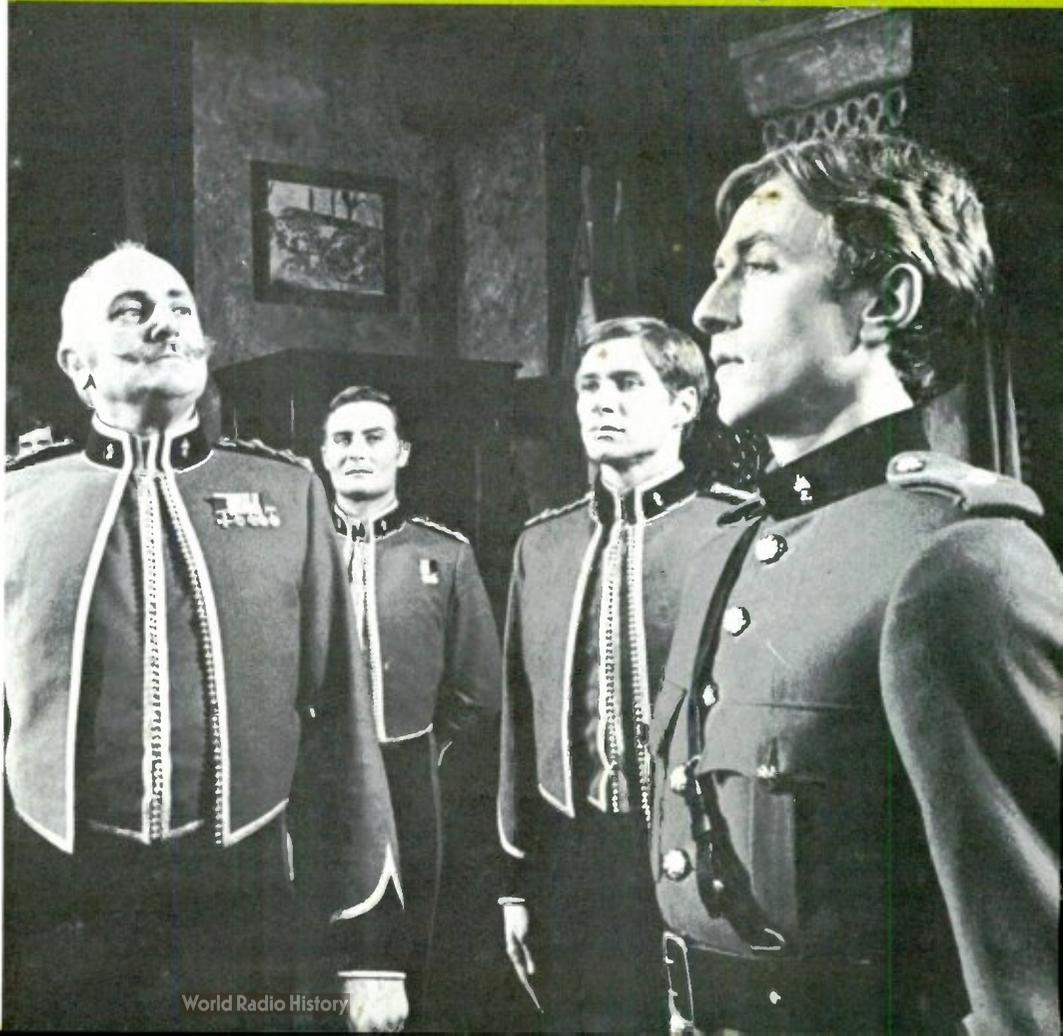


*Fats... then*



*Bricusse*

*Clyde (r.) on stage in 'Conduct Unbecoming'*



Zodiac Photographers

## Henry Leland Clarke

BY OLIVER DANIEL

Henry Leland Clarke was born in Dover, N.H., on March 9, 1907, and being a minister's son, Clarke soon became a traveler. He was an infant in Oklahoma City when it became the state capital. At the age of 4, he took piano lessons from Louis Hathaway in Montpelier, Vt.

From 1913, when his family settled in Saco, Me., to 1924, Clarke studied piano with Ruth Olive Roberts.

As a Harvard student, he played viola in the university orchestra and sang in the choir, glee club and University Double Quartet. In October, 1929, the month of the Wall Street crash, Clarke embarked as a John Harvard Traveling Fellow for two years of study with Nadia Boulanger in Paris. He continued the study of composition with Gustav Holst while doing private tutoring back in Cambridge, with Hans Weisse while working at the New York Public Library, and with Otto Luening as a teaching assistant at Bennington College.

Clarke was chairman of the graduate faculty at Westminster Choir College, Princeton, from 1938 to 1942. After a short stretch in the Signal Corps during World War II and a longer stretch completing his third degree at Harvard (Ph. D. dissertation on Dr. John Blow), he taught theory and composition at U.C.L.A. and Vassar College. Since 1958, he has been on the faculty at the University of Washington in Seattle.

The composer has engaged in a number of experiments in marshaling the tones of his instrumental music. Of one of these, Nicolas Slonimsky writes, "An interesting variant of the serial technique is employed by Henry Leland Clarke in his duet for violin and viola entitled 'A Game That Two Can Play' (1959). The two instruments use two mutually exclusive groups of six notes and two groups of note values, so that each instrument operates, without encroachment, in its own melodic and rhythmic domain." Slonimsky proceeds to coin a special term for one of Clarke's procedures: "A type of technique that may be described as lipophonic (by analogy with lipogrammatical verse, omitting certain letters) is applied by Clarke in his 'String Quartet No. 3' (1958) in which semitones are excluded from both horizontal (melodic) and vertical (harmonic) lines."

Clarke pursues the lipophonic technique into other media. In his "Six Characters for Piano," the first movement is restricted to one tone (in various octaves); the second, to two tones; the third, to three, etc. In orchestral music this technique is carried out through the use of six tones only (C, D<sup>#</sup>, E, F, G, Ab) in his "Monograph," first performed by Lukas Foss and the U.C.L.A. Symphony Orchestra on May 8, 1955.

This was the first of a number of performances of Clarke's large works. He represented the U.C.L.A. composition faculty at the Los Angeles concert celebrating the 10th anniversary of the

United Nations with his "Gloria in the Five Official Languages of the United Nations," performed by the Roger Wagner Chorale and the Los Angeles Philharmonic Orchestra. And he represented the Los Angeles campus at the dedication of the Alfred Hertz Memorial Hall of Music on the Berkeley campus of the university (May 9 and 11, 1958) with his "No Man Is an Island," performed by the combined University Band and Glee Club, directed by James Berdahl.

The performance of Clarke's "Sara-band for the Golden Goose" by the Tucson Symphony Orchestra, conducted by Frederic Balazs, moved its Youth Committee to commission his "String Quartet No. 3."

The composer's first venture into the operatic field was a chamber opera, *The Loafer and the Loaf*, a word-for-word setting of the Evelyn Sharp play. His second opera is a full-scale work, *Lysistrata*, after the original play by Aristophanes. The vocal lines of the opera carry still further the principle used in his "Four Elements" for voice and cello, the principle of word tones. With few exceptions whenever a certain word comes back in the text, it comes back in the voice part on the same tone (and in the same octave) as when it was heard the first time. This applies to key words and little words alike, giving what Virgil Thomson calls "a hidden unity" to the whole.

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*Mr. Daniel is BMI vice president, Concert Music Administration.*





## Carla Bley

BY NAT HENTOFF

Jazz composer Carla Bley's work is marked by unusual individuality. Not only musicians but even lay listeners like myself can nearly always recognize one of Carla's pieces without benefit of program notes. The older I get the more I despair of putting music into words. But in so far as I can characterize a Carla original, it is marked by an extraordinary wholeness of form and mood, a consistent clarity of design—sort of an aural illuminated manuscript—and a finely honed economy of means. Her suite, "A Genuine Tong Funeral," is one example, as are "Ictus," "Rhymes" and "In the Mornings Out There."

Although she now concentrates on composition, Carla is also an affecting pianist who plays as she writes—all is lucid and yet all is reverberatingly, often mysteriously, evocative. It is as a pianist that she started in music at the age of 3 in Oakland, Calif., where she was born on May 11, 1938. After dropping out of school at 15, a succession of odd jobs, including an association with folk singer Randy Sparks, eventually led her

to New York where she married pianist Paul Bley and started to compose.

Although it took years for her to gain a degree of audience recognition, such astute musicians as George Russell, Jimmy Giuffre, Don Ellis, Art Farmer, and her then husband, Paul Bley, recorded her work. For a long while, she wrote, as she puts it, "for peers only. I protected and polished jazz as though I could own it one day. I would work for months on one perfect little blues."

But after her experience as co-organizer with Mike Mantler of the Jazz Composer's Orchestra, along with the impact of two tours of Europe, she realized that she "was tired of making music that pleased only myself and the few thousand inner core jazz fans." There followed, in 1968, her suite, "A Genuine Tong Funeral," "designed for the listening pleasure of all kinds of people," and recorded by Gary Burton.

Currently she is focusing on the writing of an opera, *Escalator Over the Hill*, with Paul Haines. Carla will sing much of the work, and Jack Bruce, formerly with the Cream, has agreed to sing the male lead. It is intended to be "a truly contemporary and American opera,"

and reflects another stage of her development as what can be called an artist-citizen. "During the summer of 1968," she explains, "events occurred that awakened in me a social awareness and concern that I had never felt before. It became increasingly evident that those who were able should become responsible for those who are not. For awhile, music and politics co-existed, and then gradually became one. (Carla's music for Charlie Haden's Liberation Music Orchestra is a manifestation of her convictions on this score.)

Now married to Mike Mantler, Carla continues to be involved with him in the affairs of the Jazz Composer's Orchestra which, with its limited funds, commissions works from such jazz writers as Don Cherry. "At first," Carla explains, "I thought Mike was mad when he began to try to develop the JCO—the incredible problems of fund-raising and of getting musicians to cooperate with each other. But it has survived, and now I feel the Orchestra can be instrumental in changing some very musty values in the art world as well as doing a lot towards improving the jazz musician's traditionally impoverished lot."

Carla herself has never prospered financially as pianist or composer, but as she once said in estimating how little she had cumulatively earned through the years, "It's hard, but it's a beautiful way to spend your life." Without compromise, she has made music her life, continuing to explore and deepen her expressive resources. Although long-considered innovative (she was a very early appreciator of Ornette Coleman), Carla is uncategorizable. "It's odd," she said recently, "but during all the musical stages I went through, twice a year a lush, romantic, absolutely conservative piece would come out of me, quite involuntarily, no matter how involved I was in the latest exploration into the avant-garde. This proves you never really know how things will turn out.

I have omitted one point about Carla Bley. It has no relevance to her musical stature, but she is surely the most arrestingly attractive composer in jazz history. Like her music, hers is a lambent beauty—an appearance of simplicity set in provocative privacy.

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*Critic Hentoff writes regularly on music for Cosmopolitan.*



## Kenyon Hopkins

BY HARVEY SIDERS

Talking to Kenyon Hopkins one would never guess he had recently been thrust into the unaccustomed role of executive leadership. Perhaps it's his manner of speaking that tends to mislead: There's no staccato of self-importance; no pedal tone of pomposity; rather a counterpoint of confidence and capability.

Hopkins is now director of music for Paramount TV. He succeeded his friend Leith Stevens, who died in July. "Leith and I had a dinner just a few months earlier, and I was quite shocked when I heard the news." Then, Ken received a frantic call from Paramount brass to fill that vacuum.

"I flew out to Hollywood for a hurried conference. The next day, when a decision had been reached, I returned to my farm in New Jersey for a few days to settle my affairs, and now here I am caught up in administrative duties."

As director, Hopkins oversees a staff of composers (plus arrangers and copyists), occasionally dipping into Hollywood's overstocked pool of free-lance

film scorers. "I just sent a memo around regarding Benny Golson. He did such a wonderful job for me on a *Mission: Impossible* episode that I want the others around here to know. Benny is slated for better things. He's not merely a 'jazz writer.' You know, composers tend to get typecast the same way actors do."

That remark typifies the benign helmsmanship at Paramount TV Music, as well as the personal philosophy of Ken Hopkins. He took over at a most crucial time: the beginning of a "new season," which meant he had to make sure the music was furnished for eight network shows (*Mission: Impossible*, *Mannix*, *The Immortal*, *The Odd Couple*, *Barefoot in the Park*, *The Brady Bunch*, *The Young Lawyers* and *Love American Style*).

Every time he turned around there was another deadline for recording, dubbing, mixing, etc. In addition, he inherited a department that Leith Stevens was in the midst of reorganizing and expanding, so that administrative, technical, artistic and financial details were competing with each other for his time and judgment. Hopkins kept his cool and plunged into his new capacity

with the self-assurance that is consistent with his rich and varied background.

Ken was born in Coffeyville, Kan. (on the Oklahoma line), the son of a Baptist minister. The family moved to Michigan, then Ohio, then Pennsylvania. "You know how it is with ministers: they keep moving." Young Hopkins' musical training kept moving also: Oberlin College, then graduate work at Temple University and private study with Stefan Wolpe at the Contemporary School of Music in New York.

His career ran a complete gamut from arranging for dance bands (Glenn Miller, Tommy Dorsey, Benny Goodman); and the larger, more lush ensembles (André Kostelanetz, Mark Warnow, chief arranger-composer at Radio City Music Hall, under Raymond Paige); to such shows as *Sid Caesar*, *Hit Parade* and the *Bell Telephone Hour* with Donald Voorhrees.

For Hollywood, Hopkins has scored some 30 films, including *Baby Doll*, *This Property Is Condemned*, *Wild River*, *Mr. Buddwing*, *The Hustler*, *Lilith* and *Downhill Racer*. TV credits include all the music for such series as *East Side, West Side*, *The Reporter* and *Hawk*. Among TV specials: "Faulkner's Mississippi" (nominated for an Emmy), "Everyman's Dream" (composed in a neo-Baroque idiom) and "The Undersea World of Jacques Cousteau."

When Ken talks about his "legitimate side," he refers to two symphonies, two string quartets and two ballets. Composing for films has compensated for adding more opus numbers, but not completely. "What if you get a *Bikini Land at Santa Monica Beach*-type assignment? What then? In films you have to please. I'd rather communicate."

Hopkins has communicated in every conceivable fashion: 12-tone technique, electronic music, jazz, "legitimate." And he maintains that no *one* way is the answer. "You can mix serial writing with tonality; you can mix synthesized sounds with pure tones." Ken Hopkins makes it clear that he's against fads that take the emotional experience out of music. "I wonder sometimes if there is a new breed that just wants to be amused or entertained, rather than disturbed emotionally."

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*Mr. Siders is a contributing editor of Down Beat magazine.*

## Ray Stevens

BY CLARA HIERONYMUS

A songwriter has to trust his subconscious; it accounts for about 70 percent of his creative output. Ray Stevens is convinced of this. "You go over and over some idea, some combination of thoughts and phrases. Then you leave it alone, and your subconscious takes care of it for you," he declared on a warm Nashville day in his Music Row office.

He said he often goes for hours at the piano, trying notes, nonsense, random words, jotting them down for future reference. "Then I let it all alone to come together and rise to the surface."

Asked if he enjoyed his national TV exposure as Andy Williams' summer replacement, *Who Is Ray Stevens?*, he glanced at the reporter before answering. Yes, he enjoyed the experience. It was fun and hard work and he was awed at the power of TV. Imagine a fellow walking through a New York airport in boots and bells and a fringed leather vest and having people recognize him. Incidentally, doing the summer show—which he hopes will lead to a winter booking—grew out of a guest spot on the Williams show. "Next to the bear, I drew the most mail, and they offered me the opportunity."

Why the gesture of popping his hand against his mouth and sliding his fingers out toward the audience? "I was messing around with the writers, working out some of the business for the show," he said. "Just hambonin'—and they liked it."

The 31-year-old Georgia native started out as a business administration major at Georgia State College but switched almost immediately to music. He stayed three years, emphasizing theory and composition, but didn't feel he needed either the fourth year or a degree.

Stevens cut his first record at the old RCA Victor studio in Nashville. He was 17, and the song, "Silver Bracelet," was co-authored by a high school classmate. Since then he has had a lot of hits. Stevens came to Nashville to stay in 1962 and that year taped his first big ones, "Ahab the Arab" and "Harry the Hairy Ape," for Mercury.

Feeling that a succession of novelty songs typecast him as a comedy singer,

Stevens says he "sorta cooled off from 1964 to 1966" and made a deliberate effort to change his image to a more serious one. "Unwind," on Monument, was successful, but no big hit, and was followed by "Mr. Business Man."

"Then I had a relapse," Stevens said, "and came up with 'Gitarzan' and 'Along Came Jones.' By then it didn't make any difference: I found I could do both serious and novelty material." "Gitarzan," recorded in a studio with no audience, featured Stevens taking all the parts, from the high-pitched Jane to the mumbling monkey. Actually, the song had been finished and filed away in a piano bench for months before he decided to use it. He is especially proud of the recording he did of Kris Kristofferson's "Sunday Mornin' Comin' Down," and considers it "a good record even if it wasn't a hit."

His first record on the Barnaby label was cut last January and enjoyed instant success. "Everything Is Beautiful" was off the charts the day of this interview (in the once shabby residence Stevens was renovating into a suite of offices for Barnaby Records and Ahab Music Publishing Co.), but still selling.

The album was then already halfway to Gold Album status.

Stevens is not uptight about life. "I was that way once, but now I know myself a little better. I'm *me*, born with a certain amount of talent and I work hard developing it. When I'm doing a show I like to feel I'm singing *with* the people, not *at* or *for* them. I sorta feel like the people are on with me; it's not life or death, but entertainment," he maintains.

This songwriter-performer puts a lot of stock in meditation, though he's far from being a cultist. "I think any creative person has to get off alone, walk and think, and get things into their right order. Then he can take action."

Stevens is married; he and Penny met in Atlanta in 1958. They have two daughters, Timi Lynn, 8, and Suzanne, 5. His younger brother John, 26, is also a songwriter and arranger and helps him run Ahab Music Co. He enjoys golf, swimming, going to movies, "and I like to be with friends, have a good time and clown around."

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*Miss Hieronymus is art and drama critic for The Nashville Tennessean.*



Courtesy of NBC-TV

## Theater

### COVER STORY

"...a good and solid start to the musical season," critic Clive Barnes (*The New York Times*) concluded in his review of *The Rothschilds*. The new musical, with music by **Jerry Bock**, lyrics by **Sheldon Harnick** and book by Sherman Yellen based on the biography of the banking family by Frederic Morton, opened October 19 at New York's Lunt-Fontanne Theater.

Directed and choreographed by Michael Kidd, the play was produced by Hillard Elkins.

Noting that the work "will give a lot of pleasure to a lot of people," Barnes went on to say:

"It has geniality rather than incandescence, there are show-stopping performances rather than show-stopping numbers, and the structure of the show lacks that simple sweep of action more often than not a prerequisite of a hit musical. Yet it is interesting, in parts very witty, has a certain moral force and, best of all, has style."

Reviewing the Bock-Harnick musical in a pre-Broadway showing in Philadelphia, Charles Petzold (*Philadelphia Daily News*) called the show "warm

and wonderful" and added, "I can't think of a more appropriate way to describe *The Rothschilds*.... Give us more shows of such high caliber—strong in acting talent, rich in humor and inspirational in content—and this city's theater-goers will come popping from their hiding places like flowers in the spring."

Reviewing for *The Evening News* (Newark, N.J.), Edward Sothorn Hipp found the score "a pleasant succession of folk tunes, ballads and stylish polkas; and the acting is a steady joy—Hal Linden's golden-voiced Mayer, Paul Hecht's authoritative Nathan, Leila Martin's gentle Gutele (Mama) Rothschild, Keene Curtis' acquisitive Prince William, Jill Clayburgh's Hannah Cohen, and well-drawn portraits of Nathan's four brothers by David Garfield, Chris Sarandon, Timothy Jerome and Allan Gruet.... Michael Kidd has done about all that could be expected choreographically, including a couple of fetching counterpoint numbers."

Talking with Lewis Funke (*The New York Times*) prior to the New York opening, Bock and Harnick compared *The Rothschilds* and *Fiddler on the Roof*, the team's worldwide hit.

"Teveye's people" Harnick noted,

"were resigned to their poverty. The Rothschilds were determined to break out of theirs. And, although shtetl life was meager and circumscribed, there was a warmth that people do look back on with a kind of nostalgia. There never was any nostalgia for the austere, restricted life that pervaded the walled-in ghettos of Frankfurt and elsewhere."

While *Fiddler* displays the Hebraic or Russian influence, the music for *The Rothschilds*, Bock pointed out, "is in the classical tradition of 18th- and 19th-century European music. Thus, he spent hours and hours ('a not unpleasant task') refamiliarizing himself with the work of Handel, Haydn, Mozart and Beethoven, German lieder and Viennese folk songs.

"The score," wrote Funke, "is reflected in the orchestra pit, where there will be an unusually large orchestra—28 players (normally there are about 20). Included are a baroque trumpet, smaller and with a higher register than the conventional trumpet to help produce the desired 18th-century sound for the first act. The sound for the second act is designed to highlight the romantic brass of the 19th-century, two trumpets, three French horns, one trombone. There are more strings than are regularly used in

*At Carnegie-Mellon University: Russ Rumberger, president, Scotch 'n' Soda, with CMU president Dr. H. Guyford Stever, Allan Becker, director, BMI's Musical Theater Dept., David S. Spangler, varsity show winner, BMI's Robert B. Sour and varsity show winner Mark Pirolo.*





Martha Swope

*'The Rothschilds' "...a good and solid start to the musical season"*

a Broadway orchestra, and the saxophone is conspicuously missing."

And of the Rothschilds themselves, Harnick concluded, "Actually, no one really knows much about their roots. We know that in Frankfurt they were a devout, very private family. Our interest has been to show how they got started, how people with no more resources than their wits, chutzpah, ambition and courage could rise out of their situation."

**VARSITY SHOW WINNERS**

A judging panel of 21 outstanding figures from the musical theater have selected *Something Personal*, a production of *Scotch 'n' Soda* of Carnegie-Mellon University of Pittsburgh, as the outstanding Varsity Show of the year in the 10th annual competition sponsored by BMI. Cash awards to the producing organization and to the composer and lyricist were made at

a lunch held October 8 at Carnegie-Mellon University. BMI president Edward M. Cramer presented checks for \$750 to **David Sheridan Spangler**, composer and co-writer of the lyrics, \$250 to Mark Pirolo, co-lyricist, and \$500 to *Scotch 'n' Soda*.

A first honorable mention certificate has been awarded to Alpha Psi Omega of State University College, Onconta, N.Y., sponsors of *Have You Been Reading the Times Today?* with music and lyrics by Robert W. Preston.

Second honorable mention certificates have been awarded to Backdrop Club of the College of William and Mary, sponsors of *Sellout*. Words and music were by Lawrence Raiken and William Brooke.

It was in 1968 that Spangler, recently signed by Chappell, took third place honors in the BMI Varsity Show Competition. The show, *All's Well That Ends Well* or *That Is the Question*, the

first that Spangler ever wrote, is being rewritten for Off Broadway. He is also completing a mythical rock musical titled *Orpheus*.

Spangler's "Rock Requiem," commissioned by the Kansas City Philharmonic, will be presented by that organization this season.

Currently teaching courses in jazz at the University of Pittsburgh, Spangler is also studying for his M.A. in electronic music.

BMI's Varsity Show Competition is open each year to young composers and lyricists on college campuses across the United States and Canada. Prizes totaling \$1,500 are awarded to the producing organization and to the writers of the best show.

The panel of judges for the 10th annual BMI Varsity Show Competition included the following: Ira Bernstein, Slade Brown, Morton DaCosta, **Lehman Engel**, Richard Fields, George W. George, Stanley Gordon, Albert Hague, Joseph Harris, Jordan Hott, George Platt, Harold S. Prince, **Robert E. Richardson**, Harold Rome, Norman Rothstein, **Thomas Z. Shepard**, **Robert B. Sour**, Bruce W. Stark, Robert L. Steele, Haila Stoddard and Arthur Whitelaw.

Rules for the 1970-71 competition, which closes June 30, 1971, are available from Allan Becker, Broadcast Music, Inc., 589 Fifth Avenue, New York, N.Y. 10017.

**ON OTHER BOARDS**

*Don't Bother Me, I Can't Cope*, produced for Urban Arts Corporation by Vinnette Carroll,

opened October 8 at New York's Lincoln Center Library of the Performing Arts. Reviewing for *The New York Times*, Mel Gussow wrote of the revue's second act:

"Then a modest, tasteful lady named **Micki Grant** walks on stage and in a delicate voice sings 'Questions,' about all the questions she—a black girl—wants to ask and cannot ask. The girl is plain. The song is beautiful. While singing it she is transformed into something quite extraordinary.

"Miss Grant keeps singing—all kinds of songs, including a very witty calypso number called 'Liberated Woman' ('Take back this freedom and give me my womanhood') that Pearl Bailey should immediately try to steal, and

*continued on next page*



'...richly evocative' Peaslee music for 'A Midsummer Night's Dream'

David Farrell

THEATER continued

'My Love's So Good,' a lovely romantic duet between Miss Grant and Allan Weeks.

"As a performer, Miss Grant is quietly sensational, and she and the aggressive Mr. Weeks fit fine together. Someone should write a show for them—perhaps Miss Grant. The most remarkable thing about this remarkable artist is that she is a composer as well as a performer. She wrote all her own songs in the show, plus most of the others, including the catchy title tune and even the best gospel number, 'Resurrection City.'"

With choreography by Talley Beatty and additional compositions and arrangements by Alex Bradford, the show is currently scheduled to play a free tour of auditoriums throughout the

New York City area during the fall.

◆ On August 27 at Stratford-on-Avon, England, Peter Brook's interpretation of Shakespeare's *A Midsummer Night's Dream* by the Royal Shakespeare Company had its premiere performance.

Reviewing for *The New York Times*, Clive Barnes called it "a magnificent production, the most important work yet of the world's most imaginative and inventive director. If Peter Brook had done nothing else but this *Dream* he would have deserved a place in theater history."

Critic Barnes cited designer Sally Jacobs' stage design and "the richly evocative music and sound score provided by **Richard Peaslee**."

Irving Wardle, writing in *The Times* of London, described Peaslee's music

as "mainly scored exotically for percussion—autoharps, tubular bells, bongos. These punctuate the action to provide atmosphere and a sense of occasion. He also uses a guitar. The effect these have on the text is to make it natural for characters, at moments of high emotion, to pass over into song: sometimes lyrical, like the lovers, sometimes barbaric, like John Kane's war dance, 'Up and Down' as Puck."

◆ *Heaven Bless Me!*, a musical based on Moliere's *Tartuffe*, with book, music and lyrics by **Kelly Hamilton**, opened July 30 at Los Angeles' Comedia 2.

Reviewing for the *Citizen News*, Charles Faber wrote: "Hamilton's accomplishment in songwriting embraces both music and lyrics, and while he doesn't yet—and he shouldn't yet be ex-

pected to—have the polish of a Porter or a Berlin at his peak, the newcomer possesses a rare talent for the musical theater that could in time place him among its outstanding contributors.”

Sue Cameron, writing in *The Hollywood Reporter*, found Hamilton's lyrics “clever,” his dialogue “good” and his melodies “light and occasionally quite beautiful. He is not ready for Broadway yet, but at 24 he need not worry. Time will serve him well.”

◆ *The King of Schnorrers*, a new musical with music by **Bernard Herrmann**, lyrics by **Diane Lampert**, book by Paul Avila Mayer and libretto by Shimon Wincelberg, opened August 17 at Goodspeed Opera House, East Haddam, Conn. Among the featured players: Joe Ponazeecki, Jay Garner, Lou Gilbert and Peggy Pope. The musical was based on Israel Zangwill's novel.

◆ An updated version of **Oscar Brand's** *How to Steal an Election*, with four new songs added to the score, opened October 9. The Center Players of Sacramento offered the musical.

#### FUTURES

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Leland Hayward will produce and Bob Livingston will direct *Out of the Egg*, a contemporary revue, with sketches and lyrics by **Charles Burr** and music by **Tom Shepard**. It will open in January.

An opening is planned for *Altogether*, with a score by **Jack Holmes**. The book is by Richard Chandler and David Frank is producing.

Tony Award winners **Fred Ebb** and **John Kander** are involved in two of the season's new musicals. *70 Girls 70*, a working title, is expected to open in March. Arthur Whitelaw will produce and Paul Aaron will direct. The book by Norman Martin and Fred Ebb is loosely based on the British film *Make Mine Mink*. The team's second venture is a musical version of William Gibson's *Two for the Seesaw*, to be produced by Joseph Kipness and Lawrence Kasha. **Joseph Stein**, who wrote the book for *Fiddler on the Roof*, has written the script. The musical drama will be under the direction of Ron Field.

Lorraine Hansberry's *Raisin in the Sun*, with a new working title of *Measure the Valley*, has been adapted by Robert Nemiroff. The music is by **Judd Woldin** and the lyrics by **Bob Brittan**. Columbia Records will co-produce the musical with Fred Coe.

*Ari*, with book and lyrics by **Leon**

**Uris**, based on his novel *Exodus*, is set for a January 24 opening. **Walter Smith** wrote the music. David Cryer will play the title role.

A January date, too, is anticipated for the Haila Stoddard production of *The Survival of Saint Joan*. The book, music and lyrics are by **Gary** and **Henry Ruffin** and **James Lineberger**.

Jazz-guitarist **Charlie Byrd** has written the music for *The Conversion of Patrolman O'Connor*, which Gretchen Wyler and Irwin Lampert will produce. Lyrics and book for this musical about the wild world of younger generation protests and demonstrations are by **Carolyn Richter**.

Soon to go into rehearsal is the Bruce W. Stark production of *Up Against the Inner-City*, based on the book *The Inner-City Mother Goose* by Eve Merriman. The music is by **Helen Miller** and the lyrics by Miss Merriman.

Also due before year's end is *Booth Is Back in Town*, produced by Norman Rothstein, with lyrics by **Gretchen Cryer** and music by **Arthur Rubinstein**. Austin Pendleton, who is starring in Miss Cryer's *The Last Sweet Days of Isaac*, has written the book.

Richard Barr is producing *Jesus Christ Almighty*, written by **J Marks** and **John Kuhner**.

**Johnny Brandon**, whose earlier *Cindy* continues to be widely produced by amateur groups, has written the music and lyrics for *Love, Love, Love*, which **Robert E. Richardson** and Joe Davis plan to bring to the boards in the near future.

*Smile on Me*, a Richard Fields production, with music and lyrics by **Tom Sankey** and the *Bummers*, is in the planning stage. The book and direction are by Robert Siegler.

Also announced is *Bandits* with music by **John Clifton**, who also teamed with **Barry Glasser** and **Mark Rosin** to write the lyrics.

Set for a February opening in Los Angeles is a stage production of *The Umbrellas of Cherbourg* with additional new music by Michel Legrand and lyrics by **Norman Gimbel**.

Planned for the 1971-72 season is *Napoleon and Josephine*. Anthony Newley and **Leslie Bricusse** are completing the music and lyrics. Gavin Lambert, author of *Inside Daisy Clover*, is working on the book.

'The King of Schnorrers'



# Congratulations to the winners of the BMI 1970 Country Music Achievement Awards



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