

BMI

THE MANY WORLDS OF MUSIC
JANUARY ISSUE 1972



'...A CAUSE FOR REJOICING' AS 'FIDDLER ON THE ROOF' COMES TO THE SCREEN

Jazz

AT KENNEDY CENTER

Jazz came to Washington's John F. Kennedy Center for the Performing Arts for the first time late in September. A series of three evening and two afternoon presentations—nine hours of music in all—took place in the Center's 2,700-seat Concert Hall. The September 25-27 jazz event, produced by **Willis Conover**, was titled "The 1971 House of Sounds Festival."

The opening program was highlighted by the performance of Maryland's Towson State College Band under the

direction of **Hank Levy**. Described by *Down Beat* editor Dan Morgenstern as "an impressively well-drilled organization with a great deal of brassy power," it exclusively plays scores by Levy, who also writes for the Stan Kenton and Don Ellis bands. Also on hand: the Count Basie band, featuring trombonist **Al Grey**, among others, and the New York/D.C. band which, at one point, supported brassman **Clark Terry**. Terry, pianist **Don Friedman**, bassist **Milt Hinton** and drummer **Grady Tate** comprised the house unit that provided musical transitions between acts.

Subsequent shows included the **Julian**

(**Cannonball**) **Adderley Quintet**; **Frank Wess**; a jam session with such notables as **David Amram**, **Zoot Sims**, **Clark Terry**, **Bill Watrous**, **Carmen Leggio**; the **Ornette Coleman** group, with **Charlie Haden** on bass; the **Dave Brubeck-Gerry Mulligan** unit; a guitar workshop, with **Charlie Byrd** and his quartet, Washington favorite **Bill Harris**, **George Barnes**, **Bucky Pizzarelli**; and the **Thad Jones-Mel Lewis** orchestra.

The critics singled out multi-instrumentalist **Ira Sullivan**, a "notably fresh wind," *The New York Times'* John S. Wilson said. During his set, this musician engagingly moved from flute to tenor sax to flügelhorn to soprano saxophone, backed by a full rhythm section. He and guitarist **Joe D'Orio** also combined talents in several duets.

"His playing," Morgenstern reported, "is a model of both musicianship and musicality, and remains in the jazz tradition even as it reaches out for new frontiers."

Also noted: the program featuring the **Alec Wilder Winds**. The ensemble performed two new works by Wilder: "First and Second Suites for Baritone Saxophone and Woodwind Sextet" and "Suite for Baritone Saxophone, French horn and Woodwind Quintet"; a new piece by **John Carisi**, "Counterpoise"; and "Windfall" by **Manny Albam**.

The Wilder ensemble, headed by French horn player **Jimmy Buffington**, was comprised of two French horns, flute, oboe, clarinet, bassoon, baritone saxophone, bass and drums. **Gerry Mulligan** was the central artist.

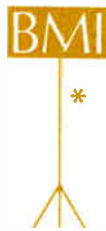
One of the prime audience pleasers of the festival was **Muddy Waters** and his Blues Band. On the final program, he rewarded those who came that night "with an energetic session that had some of the younger listeners jumping and shouting in their seats," *The New York Times* said.

Levy directs the Towson State College Band at Kennedy Center



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THE MANY WORLDS OF MUSIC • JANUARY ISSUE 1972



Jazz	2
Television	4
Writer Report	5
Opera	5
Theater	6
In the Press	7
Concert Music	12
Profiles	16
Duane Tatro, Paul Anka, Paul Bley, Loretta Lynn	
Films	20

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Television

'DAMES' ON TV

An hour-long version of the Off Broadway success, *Dames at Sea*, was presented November 15 as an NBC-TV special. Co-starring in the satire were Ann-Margret, Ann Miller, Anne Meara, Dick Shawn, Fred Gwynne and Harvey Evans. **George Haimsohn** and **Robin Miller** handled the adaptation of their book and lyrics to the tube. **Jim Wise** wrote the music. Reviewing for *Women's Wear Daily*, Howard Kissel found the production "topflight" and added, "The chorus numbers were grand enough to make good use of the resources of television and still small enough to make clear that they were spoofs, not an attempt to reproduce 'the real thing.'"

MOTHER GOOSE SPECIALS

A series of four children's specials were telecast on WCBS-TV. Under the over-all title *The Mother Goose Assembly*, "Rhymes, Verses and Games" was seen October 31; "Civilizations and the Nursery Rhyme," November 14; "One Big Happy Family," November 28, and "All Present and Accounted For" on December 12. With traditional rhymes treated with new songs, lyrics and added dances, the company featured Georgia Creighton as Mother Goose. Others in the cast: Ronald Dennis, Fred Grades, Judy Gibson, Frank Giordano, Robert Vatske, Joyce Griffen and David Lile. The series of half-hour specials was adapted by **Jim Eiler**, who also wrote the new lyrics. **Jeanne Bargy** penned the original music.

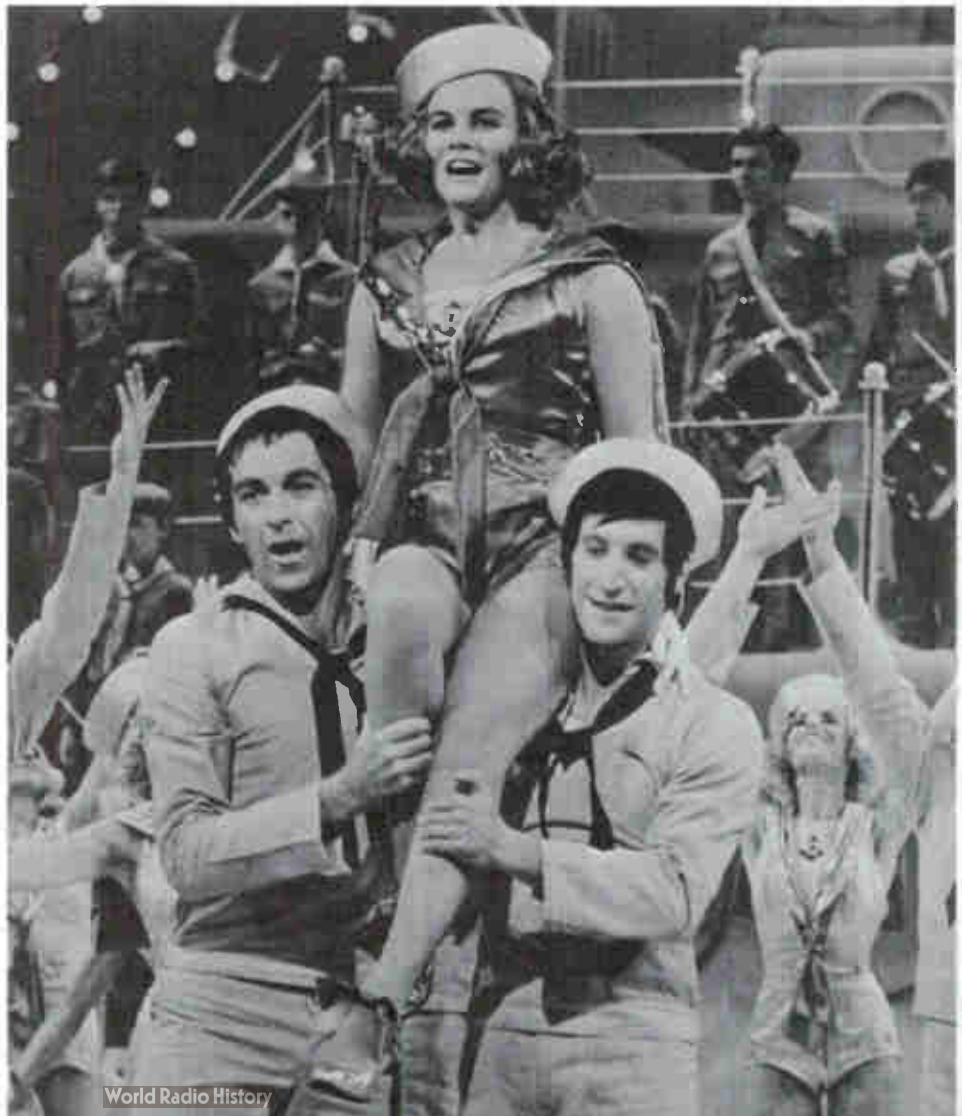
In addition to being seen on CBS' New York station, the series also was presented in Los Angeles, Chicago, Philadelphia and St. Louis.

The Mother Goose Assembly originally was seen as a stage presentation in a two-week Christmas engagement in 1969 at New York's Helen Hayes Theater.

The home screen: a 'special' setting for 'Dames at Sea,' by Haimsohn, Miller and Wise



Bargy and Eiler: tunes for 'Mother Goose'



Writer Report

On September 28, in special ceremonies at Gardner-Webb College, Boiling Springs, N.C., **Johnny Cash** was awarded an honorary doctorate of humanities.

The ceremonies were held after a noon luncheon honoring Cash. The luncheon followed a morning concert that drew more than 10,000.

Lloyd C. Boist, chairman of the college's board of trustees, noted:

"Today we have met to honor one of the princes of American country music for his humanitarian activities on behalf of the humble and the poor, those who are victims of drugs and alcohol, and the thousands locked behind prison walls."

Accepting the doctorate, Cash said: "Anything legislative bodies of the world may do, with all their committees and all their speeches, is not worth two

cents unless you care for people."

He gave a brief account of his first prison concerts of over a decade ago in California. He emphasized the importance of the help given him by the members of his troupe—the Tennessee Three, **Carl Perkins**, the **Carter Family** and the **Statler Brothers**—who, like Cash, performed without pay.

"If these people," Cash said, "hadn't been willing to do what they have done, we couldn't have done all those things I got all the credit for."

Dr. E. Eugene Poston, president of Gardner-Webb, explained that the degree was suggested by North Carolina country singer Arthur Smith, a member of the college's board of trustees.

◆ By special act of the Arkansas State Senate (SR 24, March 10, 1971), "Arkansas Waltz" became the state's official waltz. The tune was written by **Cletus (Slim) Jones** and **Bill Urfer**. It is published by Urfer Publishing Co., Inc.



Doctorate for Cash



Roberts' 'Hunting of the Snark'

Opera

The Hunting of the Snark, a children's opera based on a Lewis Carroll poem, was performed 12 times at the Whitney Museum of American Art in September. Then, it was mounted eight more times in November at the Mannes

College of Music Auditorium, also in New York's borough of Manhattan.

Presented by Systems Theater, Inc.—a showcase for playwrights and experimental theater experiences—the opera has a libretto, adapted from the Carroll poem, by **Bill Tchakirides**. The music was composed by **Edwin Roberts**.

Written in 1874, the poem tells of a voyage of 10 unusual characters to an uncharted place in an uncharted sea in search of the Snark, a marvelous and mysterious monster. The opera follows the same story line. It was performed by a cast of 10, under the direction of Tchakirides and Roberts.

◆ *L'Enfant et les Sortilèges (The Bewitched Child)*, with music by Maurice Ravel, based on a story by Colette, was presented three times in a new adaptation by **Sheldon Harnick**, English translation by **Katharine Wolff**, in the Borden Auditorium of the Manhattan School of Music in April.

The production was directed and conducted by **Cynthia Auerbach** and performed by students of the Preparatory Division of the Manhattan School of Music. An opera production is an annual feature of this division of the school. The students attend school on Saturdays and receive instrumental and vocal instruction as well as classes in musicianship, orchestra and chorus.

The story centers on a mischievous French child. Bored, frustrated and not wanting to do his homework, he falls asleep on a June afternoon and experiences a rather horrible nightmare.

Theater

ON THE BOARDS

The Yale Repertory Theater, New Haven, Conn., presented *The Big House* on October 21. The farce, revolving around a prison takeover, was directed by Robert Brustein and starred Dick Shawn as the con leader, Wolfgang Amadeus Gutbucket. Lonnie Carter wrote the book and Maury Yeston composed the music.

Reviewing for the *New Haven Journal-Courier*, Florence Johnson wrote: "Throughout the performance there is an accompanying patter of music from the past by Maury Yeston who is working on his doctorate at the Music School."

Citing the work of Elizabeth Parrish, "who out-dowagers Margaret Dumont," Edward Woodyard (*The New Haven Register*) added: "She performs a hilarious, showstopping song-and-dance routine with Shawn half way through the first act. The number is so outstanding that the rest of the act is anticlimactic."

◆ *Kumquats*, billed as "the world's first erotic puppet show," opened November 15 at New York's Off Broadway Village Gate. With book and lyrics by Cosmo Richard Falcon and music by Gustavo Motta, the show was called "the funniest thing we have seen in a long time. And one of the cleverest," Howard Thompson wrote, reviewing for *The New York Times*.

◆ *Mary Stuart*, the drama by Friedrich Schiller, translated from the German by Stephen Spender, launched the new season at New York's Repertory Theater of Lincoln Center. Seen at the Vivian Beaumont Theater, the initial performance was on November 11.

Starring Nancy Marchand as Queen Elizabeth and Salome Jens as Queen Mary of Scotland, the play deals with their clash of wills as they fight for the throne of England. Stanley Silverman wrote the original music for the drama.

CRAMER ON THEATER BOARD

BMI president Edward M. Cramer has been nominated to serve as a member of the board of trustees of the Ford's Theater Society, Washington, D.C. The appointment was made by Secretary of the Interior Rogers C. B. Morton in concurrence



'Kumquats' book and lyrics by Falcon

with Ralph G. Newman, chairman of the board of trustees.

Serving as America's national historic theater for the performing arts, Ford's Theater is operated by the United States Department of the Interior's National Park Service. The Society, long responsible for keeping the theater on sound financial footing, resumed artistic control this year. In an effort to keep Ford's constantly lit, the Society has scheduled a series of short-run attractions in addition to six major productions during the current season.

VARSITY SHOW WINNERS

A judging panel of 12 major figures from the musical theater has selected *Sun, Son*, a production of the Experimental Theatre of the University of Kansas at Lawrence, as the outstanding Varsity Show of the year in the 11th annual competition sponsored by BMI. Edward M. Cramer, president of BMI, presented \$500 checks to the writers of the show: Janet Hood, composer, and Bill Russell, lyricist. BMI representative Jack Kerrigan presented a check for \$500 to the sponsoring organization at the University

of Kansas in a special ceremony.

A first honorable mention certificate has been awarded to Alpha Psi Omega of State University College, Oneonta, N.Y., sponsors of *Gnorp*, with music and lyrics by Robert W. Preston. It was the second honorable mention for the organization and writer. In the 10th competition, Preston's *Have You Been Reading the Times Today?* was cited.

A second honorable mention certificate was awarded to *Hymn and Her*, with lyrics by Bruce Rodgers and music by Scott LaVine. It was produced by Delta Kappa Theta of Potsdam State University, New York.

The panel of judges for the 11th annual BMI Varsity Show Competition included the following distinguished persons from the musical theater: John Bowab, Slade Brown, Lehman Engel, George W. George, Albert Hague, Sheldon Harnick, Richard Hummler, John Kander, George Platt, Albert Selden, Tom Shepard and Bruce W. Stark.

Rules for the 1971-72 competition, which closes June 30, 1972, are available from Allan Becker, Broadcast Music, Inc., 589 Fifth Avenue, New York, N.Y. 10017.

In the Press

ONE OF THE GREATS

Country is music of the soul for many Americans and for fans throughout the world. One of the greats of this genre, according to Martin O'Malley, writing in *The Globe Magazine* (Toronto), is **Hank Snow**.

After 35 years as a country entertainer and songwriter, he remains traditional, as active as in years past and increasingly appealing to fans.

"Fans still besiege him, suffocate him, push autograph books at him, write letters, flash their cameras and buy record albums of old hits or Hank Snow renditions of other singers' hits," O'Malley reports. "On the swing through Ontario he did 'Snowbird' and you had to be reminded that Anne Murray did it first.

"His accent is a mixture of Nova Scotia bluenose and Tennessee hillbilly and his voice is incredibly strong, as if the vocal cords had been fashioned out of tractor tires....When he starts singing, women in Crimplene pantsuits and men in brushcuts and ducktails tramp up to him in front of the stage."

He gets to his audience, no doubt about it. At the Civic Center in Brantford, the transplanted Canadian "sang 'My Mother,' a song he wrote 24 years ago when he was homesick in Mon-

treah," O'Malley explains. "When the lights dimmed and the words of unrequited love filled the arena a middle-aged woman in a cotton dress broke into tears and had to be escorted outside."

It is the writer's contention that the country greats "have lived through every sweet tear, every death, every clanging hangover they sing about." In Snow's case, it's true. As a young boy he worked a variety of menial jobs. He married young and his son was born in a Salvation Army hospital charity ward.

Though he first recorded in 1936 for RCA—"Lonesome Blue Yodel" and "Prisoned Cowboy"—Snow "didn't make it big until 1950, when he was 36, when people started buying 'I'm Movin' On,' a song he wrote several years earlier in Canada," *The Globe Magazine* points out. "It caught on unexpectedly when he was with the Grand Ole Opry in Nashville and for 29 weeks was Number One on *Billboard* magazine's Top 10. It stayed on the charts for 14 months. Next was 'Golden Rocket,' a train song, then 'Rhumba Boogie,' then he scored again with 'I Don't Hurt Anymore,' the best-selling country song of 1954. He assured himself country music immortality with 'Tangled Mind' in 1957."

That he had to pay considerable dues, both growing up—his family broke up when he was 8—and during his career, comes through in his work. Snow declares the truth he brings to his material is "fired in the lap." O'Malley adds: "Fired in the lap. In the loins and the heart and the stomach."

Hank Snow continues to move on. How does he view the contemporary country scene? "Everything's changed," he says. "New electronic equipment, gimmicks. It's a little more uptown, but, hell, even a Cadillac is far more advanced than it was 20 years ago. The singers haven't changed, at least ah haven't. Ah haven't changed ma style in any way."

THE CAT SPEAKS

"You know, though, I don't really think about myself as being a pop star," Cat Stevens told

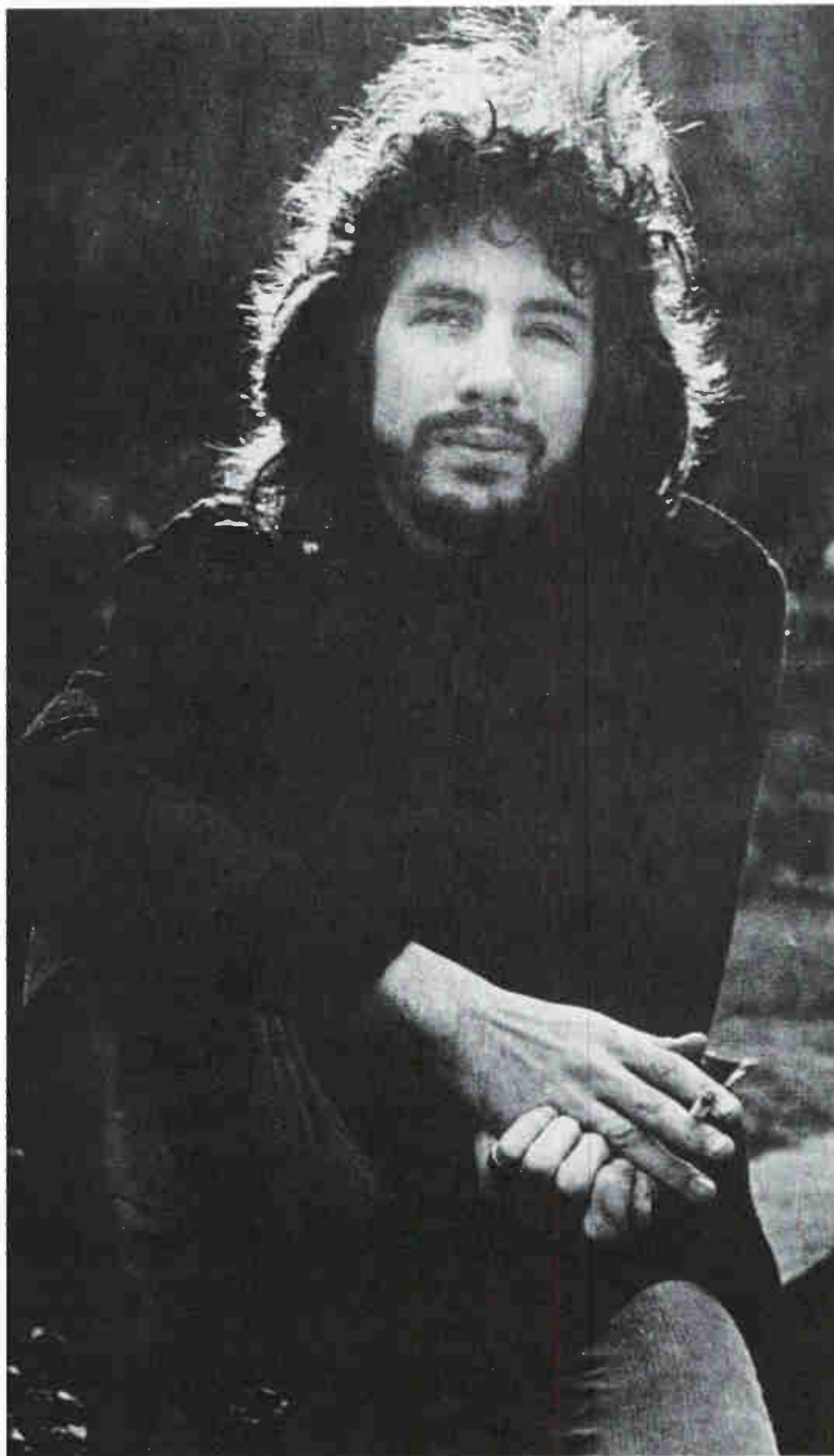
Tom Zito of *The Washington Post* as they traveled from Washington, D.C., to Richmond and another performance.

"If you think of yourself as a pop star you think in abstract terms of Cat Stevens doing A Concert. I can only think of me doing a concert here or a concert there like the one in Washington. I approach it on a much more individual and personal level."

The composer-performer has two \$1
continued on next page

Snow, then (left) and now: the style hasn't changed in any way





Stevens: some exciting experiments ahead

million selling albums to his credit (much of his music is published in the United States by Irving Music, Inc.), and he's also a sellout on the concert circuit. Cat Stevens has noted that his audiences are getting younger and younger, especially the young girls.

"Maybe it's my face or my hair or my beard. But I suppose there's something in my music that's attractive to them—perhaps simplicity or maybe little phrases that they can catch on to and identify with. Still, this younger generation is going through things at 12 that didn't happen 10 years ago until you were 17 or 21. So it's a hard question to crack.

"One thing I do know is that my audience definitely has an effect on me and my writing. Before I started making it, I was alone. Now I feel that my music is being affirmed and my work is being encouraged by the people who turn out to see me. Before that my music was inward. Now it's more about things that I see happening around me."

Born Steven Georgiou 23 years ago, Cat's father was Greek and his mother Swedish. The family lived in London, where his parents ran a luncheon restaurant called the Moulin Rouge. When he became old enough he'd sometimes stand in as a short-order cook, and in his off hours would visit nightclubs in the Soho district where he became interested in West Indian and calypso rhythms which have strongly flavored his own material.

On stage and in the studio, he's backed by a second acoustic guitar, bass and drum. He also plays a bit of piano.

"You've got to take a different attitude to recording and performing. In a studio, you're there to make a record. It's got to be clean and precise. But when you perform, you're actually coming into contact with people who are there to hear you and see you. There's got to be a more lively spontaneous feeling to it. I love performing, but there are some drawbacks. You have people applauding and cheering, even if you're just talking to yourself. You have people constantly approaching you, yet there's rarely a chance to meet any of them. Young people bring me gifts and I never get to know who's behind what's being given."

The Stevens plans call for "holing up

for a few months" to write new material and learn how to play an electric guitar.

"If there's anything you have to be careful of in being a performer, it's making sure that your style doesn't stagnate. The challenge is to keep trying new things. It's easy to coast along on what you've already done—and that's probably an important part of being a pop star. But it's time for me to do some experimenting and try some things I've not done before. I don't know exactly what it will be but I think it will be exciting."

"His music is country, but funkier, free of the polish and sophistication of much of today's Nashville sound.... His fiddle, backed by guitars and accordion, can sound like bagpipes or churn out melodies with the resonant simplicity of a carousel. His most famous song is 'Louisiana Man,' with its pumping rhythm, exuberant sound and the simple honesty of its poetic lyric."

The *Newsweek* subject—**Doug Kershaw** who, following his recent appearance at Los Angeles' Troubadour, the publication called "the fastest fiddle in the West." A Cajun from the swampland of Louisiana, a direct descendant of French settlers, the colorful, vividly attired Kershaw—he wears velvet suits and fancy shirts—came to music naturally in the bayou country.

"It was our way of life," he told *Newsweek* reporter Marvin Kupfer. "It kept us happy." Cajuns, in Kershaw's words, relax by "playing music, dancing well, drinking a lot. I learned to do them all."

Out of a fiddling family, Kershaw initially turned to professional performance to help bring money to his family, after the suicide of his father. He first shined shoes and fiddled, always drawing a crowd. Then he went to work in clubs, accompanied by his mother. His brothers took turns on guitar, accordion and drums.

"It was then that he started writing songs," Mike Jahn reported in *Stereo Review*. "He steadfastly maintains that he has written more than twenty thousand. He used to write a lot more than he does now—say 2,500 a year—but is down to around 900. When it was pointed out to him that 900 songs a

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'Louisiana Man' Kershaw: 'the songs are family'

year is about three a day, he said, 'The day I wrote "Louisiana Man" it was the seventh song I had written that day.'

Because he needed a lot of material to play clubs, Kershaw got in the habit as a child of turning out a lot of songs. He stayed with the family group until, at 15, he and his brothers split away and formed a group called the Continental Playboys. By 1957, Kershaw and his younger brother, as a team, had worked their way up to the Grand Ole Opry.

"Louisiana Man" happened in 1960 and "the money poured in. And out," Kershaw said in the *Newsweek* story. "We were a couple of crazy Cajuns, who thought we had made it. I bought some cars, some houses, some women." By 1965 he had run through all of them and was forgotten.

Rediscovered on a 1969 Johnny Cash TV show, he's been holding his audiences ever since with his own very specific brand of songs and entertainment, which thoroughly reflect his background and heritage.

"The songs are family," he declares.

"About the only way to survive the swamps was to cling to whoever was around and that was family. We were poor but we felt safe. I wrote a lot of my songs when I wanted to feel safe."

The fiddler is keeping his nose to the grindstone. He has a book soon to be published, centered on Cajun philosophy. He performs regularly and records. If things go badly, which doesn't seem likely at this juncture, Kershaw can always go back to mathematics; he earned a master's degree in the subject at McNeese State College in Lake Charles while working nights.

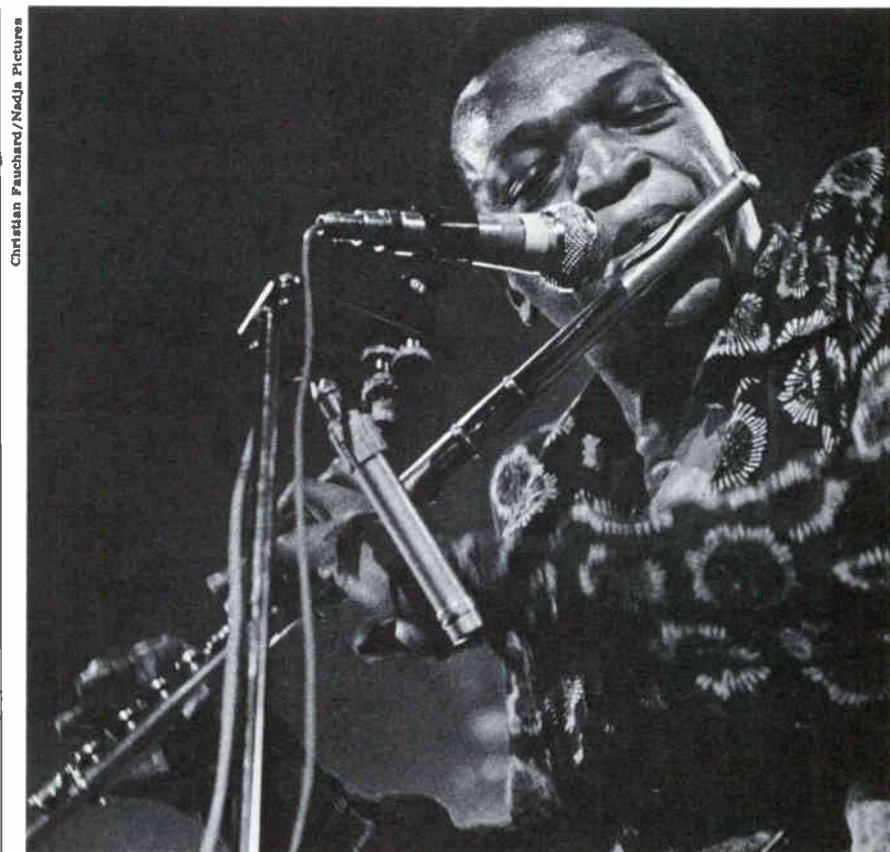
JAZZ TALK:
KENYATTA,
EVANS

Britain's *Melody Maker* highlighted Robin Kenyatta and his views in a recent issue. The 29-year-old composer/saxophonist/flutist was summed up with: "His present music is in the infancy of a transient phase and demonstrates his preference for rhythms that are associated with African-Free and Jazz-Latin American. He clutches the alto sax at a 45 degree angle oblique to his chest, producing a full aerial tone within Eastern lines

and pentatonic scales... 'It's a different sound, but it's not a soprano sound, and it's not meant to sound like one. It's just a sound that I hear, and I try to reproduce from what I hear. It may come from an Eastern sound.

"Likewise on flute, I am just playing myself through the flute and it might sound a little different. Some say I am melodic, but I am not trying to achieve anything. I am just trying to express myself. Trying to get to that sound that is out THERE."

Kenyatta guessed that what most influenced his sound and general music direction was "...my basic character, my way of life. Being a musician and having to make it in a world of non-artistic people who dominate the world. I hate putting labels on myself, but I am also a spiritual cat. Also I think working with the Isley Brothers, and with blues people that nobody ever heard of; with Bill Dixon and going through the avant-garde period and this period which I don't know what name they are going to come up with, because people in jazz have just begun to absorb the past of Ornette Coleman



Christian Fauchard/Nadia Pictures

Evans (left) and Kenyatta: two voices, two views from the world of jazz

and **John Coltrane**—especially after this rock and roll period which jazz musicians have benefited from, because a few of the good jazz musicians went on to play in rock.

“Rock absorbed all these different periods...absorbing from jazz, all the black folk musics, so it couldn’t help but be successful. So from rock, African music and the Indian thing which the commercial world laid on jazz people...I just look at it as being something of everything that ever went down. The whole jazz scene is making a change. It had to because it would be commercially washed up. Yet there is still a lack of communication between jazz musicians as some are still on a personal ego-trip, and not on a unity-trip...but that is very slowly beginning to change.

“I think that a musician could miss a lot of things by being away from home, but then I started to think that you just have to carry your own reservoir, your own supply. But you do have to refuel, but wherever you are...having the chance to express yourself, man...you’ll just get better, and everything improves.”

Speaking with John Segraves (*The Evening Star*, Washington, D.C.) and Hollie West (*The Washington Post*), pianist **Bill Evans** offered a number of observations on jazz, his own work and rock.

“The kids are coming to see us, and they’re listening. It’s a whole new world to them. Jazz was just a word. Now they’re coming out and hearing it and obviously loving it.

“Rock told kids where the beat was. It seems they’re tired of the hard, the acid stuff now and they’re turning to other things that present more challenges, or at least another challenge,” the pianist went on.

“There have been some real musicians in rock, I mean there still are and they’re playing jazz and playing it well because of the predominate beat which they didn’t have to search for like we did years ago. Sometimes we searched for it but never found it because it wasn’t there, depending on who was playing.”

Touching on the jazz scene, Evans noted: “I think we’re slowly getting away from being so trend conscious. There was a time when people like Roy Eldridge and Ben Webster had to shuf-

fle for jobs, which meant something was wrong. It was because the audiences had gone on to something else, something newer. Now, we’re getting more like the European crowds, which have always been far more constant in their musical tastes. If they like something, they like it forever. Today in America, the big guys in jazz are all working steadily and recording, which is the way it should be.”

Discussing his own playing with West, Evans expressed certain reservations about the current vogue for electric piano and added: “My feelings about electric piano are positive. But the electric piano is very limited compared to acoustic (standard) piano. It’s good for effects, but it raises a lot of problems. It has limited dynamics and the bottom notes are not clear.

“I’ve used electric piano mainly as relief. It offers a refreshing sound—a novel sound. But I don’t expect to expand electronically. I don’t tend to be attracted by gimmickry, you might call it that. My problems are musical—I mean in a theoretical sense.”

HELPS, RABBIT CHASER

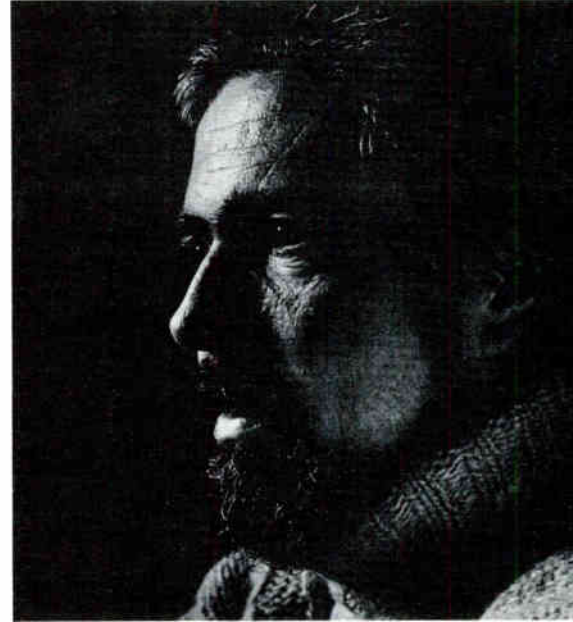
Joseph Fennimore (*Music Journal*) offered a profile of **Robert Helps** in a recent issue touching on Helps’ multiple careers as composer, pianist, teacher and accompanist.

“From the beginning of his career,” Fennimore noted, “Helps has championed contemporary music. Being sensitive to the difficulties of obtaining performances and aware of the general neglect afforded new music by the majority of conservatory-trained pianists, he has made his reputation as a master of the idioms of our time. When **Milton Babbitt** went to Europe for a lecture tour, he was greeted with the utter disbelief that Helps could play Babbitt’s ‘Partitions’ as he recorded it without a bevy of recording tricks to accomplish such accuracy and tempi. ‘Partitions’ might be safely said to be a work of some complexity. In recent years, Helps has been called upon by RCA Victor, Columbia, CRI, AR and Desto records to preserve his exemplary efforts.”

Fennimore traced the Helps story from his birth in Passaic, N.J., through early piano studies at Juilliard and then with Abby Whiteside. He has no academic degrees and estimates himself

about a sophomore in college credits accumulated. Degrees notwithstanding, his work as a composer and performer have made him much sought after as a teacher. He has taught at Princeton, the San Francisco Conservatory, the New England Conservatory, and this

Dennis Kendall Hall



Helps: multiple facets

past autumn he joined the faculty of the Manhattan School of Music.

It is during the summer that Helps does most of his composing. “One major work a year,” Fennimore wrote, “seems to be his governor. He admitted that he hardly works to capacity, yet fulfills the demands placed upon him by the commissions he receives. Otherwise, his time is taken up with solo performing, chamber music and accompanying singers, and with his teaching during the school year.”

Fennimore concluded that Helps is just about the same age Rachmaninoff was when he started to concertize as a pianist. In his lifetime, Rachmaninoff said that he unsuccessfully chased three rabbits—conducting, piano playing and composing. “Perhaps,” ended Fennimore, “Helps can chase his own rabbits—going from the perfection of Rachmaninoff’s artistry to the teaching of worthy students and onto the composing of beautiful music; a feat perhaps impossible—but what better goal? And who is better qualified to attempt it than Robert Helps?”

Concert Music

IN THE NEWS

David Amram is conducting the Brooklyn Philharmonia's ninth annual series of concerts for young people at the Brooklyn Academy of Music. The series is sponsored by the New York City Parks, Recreation and Cultural Affairs Administration, August Heckscher, commissioner.

The composer-conductor-instrumentalist also recently structured and headed a fall concert series, "Music in America: Three Aspects," October 18, November 1 and 15, in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

The first of the recitals, including commentary by Amram, concentrated on folk music. The second, featuring the Amram quartet and its leader on a variety of instruments, cued in on jazz. The finale in the series was devoted to vocal and instrumental chamber music of the 20th century, conducted by Amram, and showcased Gerald Tarack (violin), Irena Nicolai (soprano) and Lalan Parrott (piano).

◆ **Larry Austin** was guest composer during "Electronic Music Plus," four concerts of electronic music, plus performers and/or media. They were held, with the assistance of a grant from the Tennessee Arts Commission, November 12, 13 and 14 in Hill Auditorium, Peabody College, Nashville, Tenn.

◆ **Bill Dixon**, well-known jazz composer and instrumentalist, has assumed a new post. Currently on a year's leave of absence from Bennington (Vt.) College, he is visiting professor in the School of Music at the University of Wisconsin in Madison.

The new faculty member has formed a Black Music Ensemble of 30 players and is giving a lecture course entitled "Studies in Contemporary Black Music From the Mid-Forties to the Seventies." ◆ "Variations for Piano" by **Jacques Hetu** and "Statement in Blue" by **R. Murray Schafer** are the two Canadian works recently selected by the Department of Education of the Government of Quebec for inclusion in the study course for high school students. Before compositions can be included in the program, they must be published and available on a commercial recording.

◆ **Karel Husa**, a member of the Cornell

music faculty and director of the university orchestras, participated in the Fourth Festival of Contemporary Music on campus, October 31-November 9.

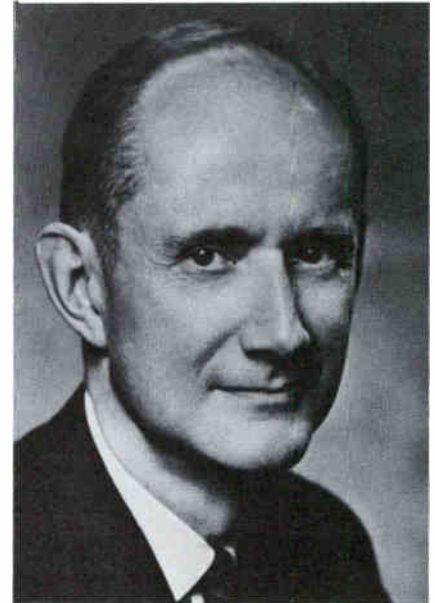
He gave a lecture-demonstration, November 4, in Barnes Hall Auditorium, centered on his "Evocations of Slovakia" (1951), which was performed the next day in the same hall by Susan Hohenberg (clarinet), Andrew Berdahl (viola) and Judith Glyde (cello).

◆ **Andrew Imbrie** has been selected to receive the first Walter Hinrichsen Award for Composers. The Hinrichsen Award, "to honor and encourage composers in mid-career," was established at Columbia University earlier this year. To be given annually, it will take the form of a commission for a new work or the recording or publication of an existing composition.

The Hinrichsen Award recipient is chosen on the basis of all his work rather than a single composition. Although Imbrie "has been much honored with awards and membership in honor societies, recognition seems to be lacking in his case, since his works are heard primarily on the West Coast. It is hoped that this award will stimulate a greater interest and wider distri-

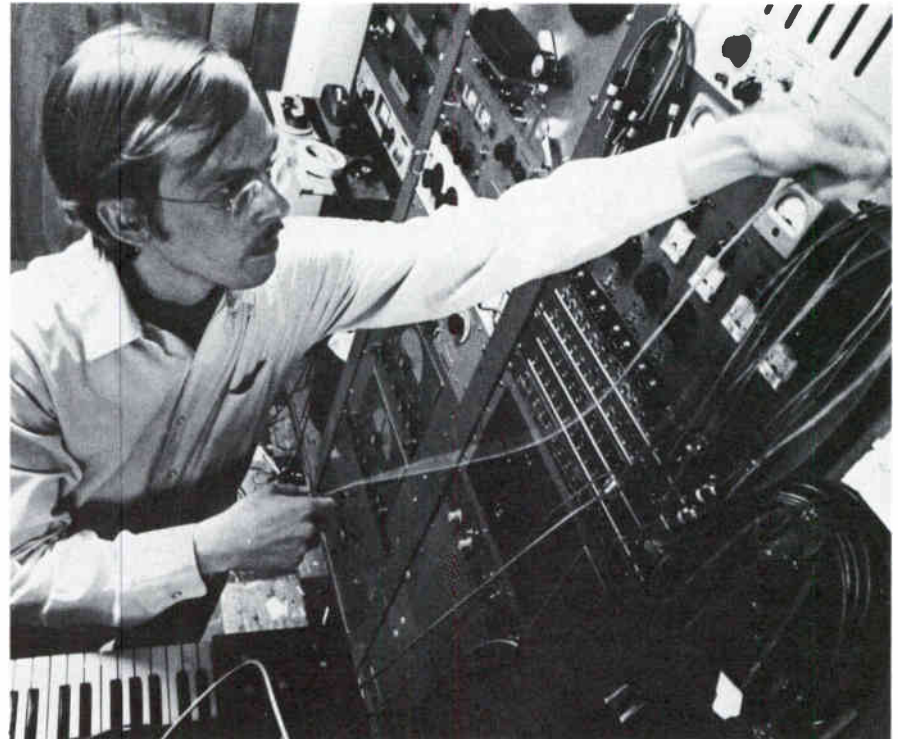
bution of his music," professor **Chou Wen-chung**, chairman of the music division of Columbia's School of the Arts, said.

The Hinrichsen Award winner is chosen by a jury of three distinguished composers, who remain anonymous until the award is announced. This year's jurors were **Elliott Carter**, **Seymour**

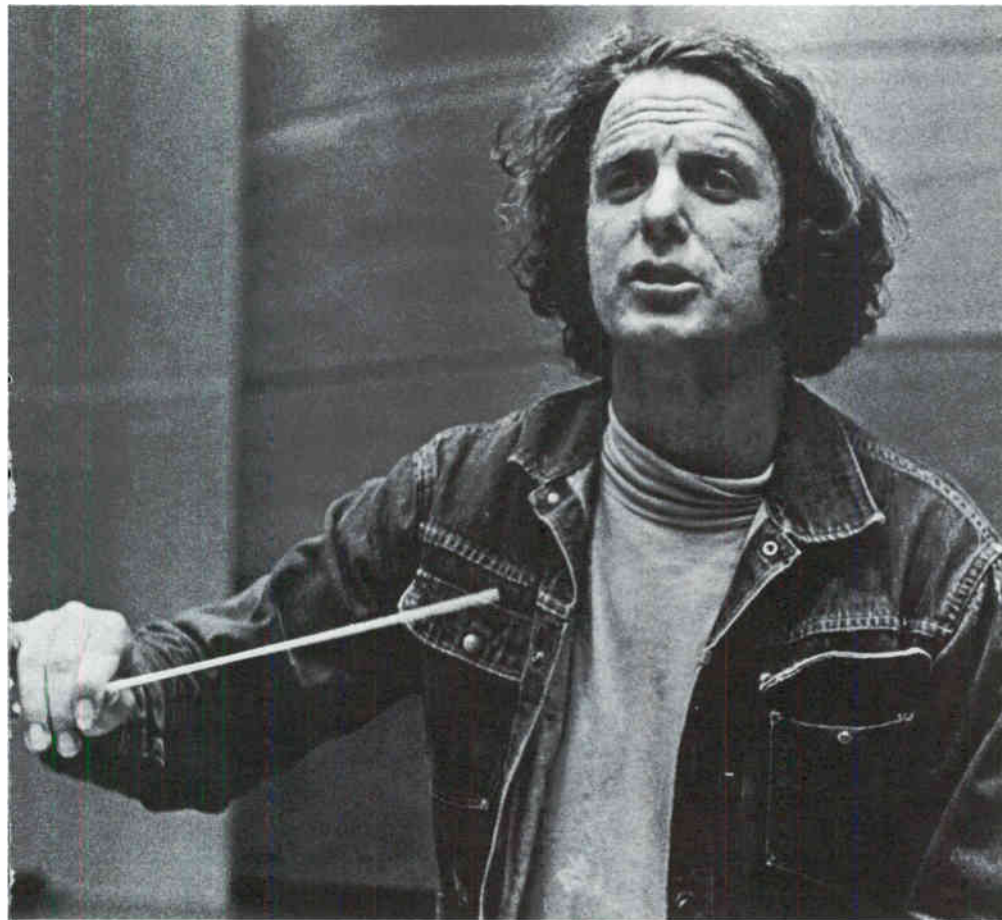


Honors for Imbrie

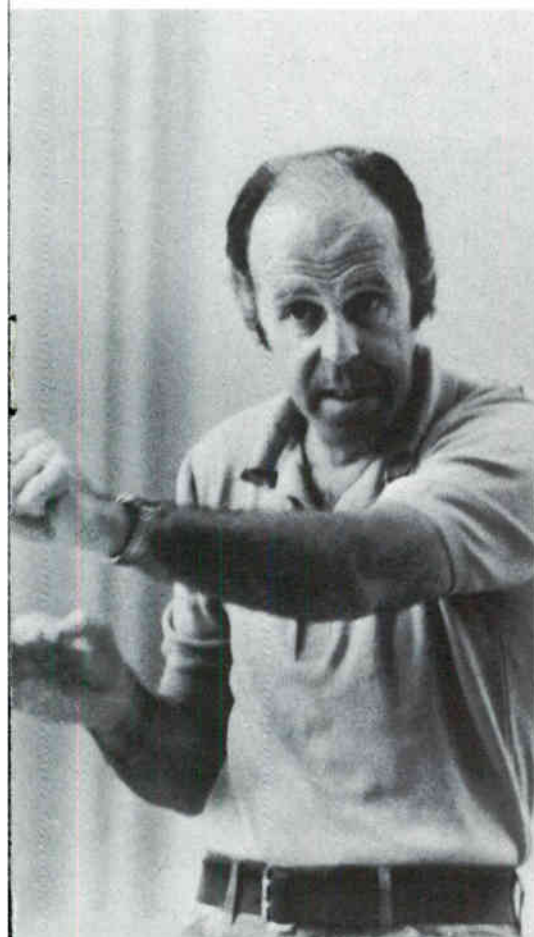
Courtesy of BMI Canada, Ltd.



Fresno faculty post for Riley



Amram conducts, moderates in new series



Shifrin and Alexander Tcherepnin.

The Hinrichsen Award for Composers was established by the widow of the late president of the music publishing firm, C. F. Peters Corp. Mr. Hinrichsen died in 1969.

This year's \$3,000 award will be presented in a special ceremony, December 15, on the Columbia University campus. The money will be used to record one of Imbrie's works.

◆ Composer and sound specialist **Frank Lewin** has been appointed visiting lecturer at the Yale University School of Music to teach a new course titled "Music for Film and Other Media."

◆ **Dennis Riley** has assumed a one-year lecture post in Fresno, Calif. In addition to teaching, he is working on his doctoral dissertation, an original composition just under 16 minutes in length, titled "Concertante Music II." The piece is for seven players.

Prior to moving to California, Riley

A 'New Piece' by Brown

was a doctoral candidate at the University of Iowa in Iowa City.

◆ A scholarship has been presented to **Gottfried Schnabel**. The donor: the Federal Ministry of the Interior of the German-French Foundation "Cit  Internationale des Arts" in Paris.

The scholarship—given on the basis of his activity as a stage composer in D sseldorf, as well as for the excellence of his recent works, including "Statics" for orchestra—extends from July 1, 1972-April 30, 1973. The composer's works are published in this country by Schott/Belwin-Mills Publishing Corp.

◆ **Wilfried Steinbrenner** recently was awarded the 1971 prize for young composers of serious music by the city of Stuttgart, West Germany. His works are published in this country by Schott/Belwin-Mills Publishing Corp.

PREMIERES "Concerto for Guitar and Chamber Ensemble" by **Richard Rodney Bennett** had its first

United States performance, October 25, at Alice Tully Hall in New York's Lincoln Center complex. Christopher Keene conducted the Chamber Music Society of Lincoln Center. Julian Bream was the soloist.

The work is published in this country by Universal Edition/Theodore Presser Company.

◆ **Earle Brown** conducted a concert of his own works, November 12, at the Eisner and Lubin Auditorium of New York University's Loeb Student Center on the school's Washington Square campus.

Included in the program by The Ensemble (formerly the Juilliard Chamber Ensemble), were the world premiere of "New Piece" for 18 instruments, and the first New York performances of "Syntagm III" for eight instruments and "Events: Synergy II" for string quartet and five woodwinds. Latter was not done in its entirety; only the "B" material for the quartet and winds—in essence half the composition. It will be done, complete, in New York in January.

Also presented this night were Brown's "December 1952," "Available Forms I" for 18 instruments, and "Times Five" for four channels of tape and five live instruments.

◆ The world premiere of the orchestral version of **Walter Dana's** "Ora Pro" *continued on next page*

Nobis" was a feature of the October 16 concert given by the Maine Philharmonia under Laurence Siegel. The site of the event: the Jewish Community Center, Bangor, Me.

◆ **Heinz Holliger's** "Pneuma" for wind instruments, percussion, organ and radios had its world premiere in its reduced version for 15 to 20 players, July 4. It was performed by the Radio Wind Ensemble, conducted by the composer, during the Holland Festival in The Hague. Schott/Belwin-Mills Publishing Corp. publishes the work in this country.

◆ "It must be one of the loveliest items in the composer's enormous output," Raymond Ericson declared in *The New York Times*, following the New York premiere, October 18, of **Alan Hovhaness'** "Symphony No. 12."

This choral work, completed in 1960, was done at the Central Presbyterian Church during the opening concert of the Musica Sacra series. The orchestra and chorus were conducted by Richard Westenburg.

Alternating two instrumental movements with two set to the words of the 23d Psalm, the work mixes Near Eastern and Western styles.

◆ The inauguration of Dr. Warren G. Bennis as 18th president of the University of Cincinnati took place on campus, November 5. For this occasion, a new work by **Scott Huston** of the music faculty was performed.

Titled "Inaugural-ProceSSIONal Commitment: Light and Spirit," it was played by brass and percussion of the Philharmonia Orchestra. The conductor: Dr. Elmer Thomas, head of the music school's ensemble and conducting division.

During an October 20 recital in Corbett Auditorium, also on campus, Huston's "A Game of Circles" (1971) was introduced. The performers: Floyd Williams (clarinet) and Donna Hallen (piano).

◆ **Ulysses Kay's** "Facets," the first of 22 works commissioned by the Eastman School of Music to celebrate its 50th anniversary season, was introduced on October 19 at Kilbourn Hall on the Eastman School of Music/University of Rochester campus.

An 11-minute, three-movement work, it is written for flute, clarinet, oboe, bassoon, horn and piano. Walter Hendl,

director of the school, conducted a faculty ensemble in this performance.

◆ On the occasion of the first of a series of college concerts, at Cerritos (Calif.) College, October 12, the Los Angeles Philharmonic Orchestra under Gerhard Samuel introduced a new 14-minute work by **Daniel Kessner**, titled "Strata."

"The composer, a recent product of UCLA, is obviously a fine technician with a vital musical imagination," the *Los Angeles Times* critic Martin Bernheimer said. "On first hearing, 'Strata' strikes one essentially as a color and texture piece which makes resourceful use of a large, percussion-oriented orchestra.

"Kessner varies his sonic patterns sensitively, capitalizes on the impact of contrast punctuation and builds up nice Bergian climaxes."

The composition, he concluded, "represents an imposing calling card."

"...remarkably well crafted," Karen Monson reported in the *Los Angeles Herald-Examiner*. "It uses the traditional symphonic forces generally in the traditional ways, but Kessner has found the means to be persistent with his musical ideas without running them into the ground.

"The title," the reviewer added, "refers to the layers of continuous sound, over and under which various episodic sections punctuate the atmospheric

flow. Particularly notable in these episodes was the way the composer set the brass into opposition with the clinking, clanking chorus of percussion, celeste, chimes, harp and the like. But in general, and most crucially, the work impresses for its forward momentum."

◆ **George Russell's** "Listen to the Silence," a work for eight instrumentalists, solo singer and a 40-voice choir, was introduced during the Kongsberg (Norway) International Jazz Festival on June 26. The composition was commissioned by the Norwegian Government's Cultural Fund specifically for this, the seventh festival held in Kongsberg.

Presented in the King's Church, "Listen to the Silence" is a major work, and all the performers gave their best," *Down Beat* correspondent Randi Hultin noted.

◆ To honor composer **Roger Sessions** on the occasion of his recent 75th birthday (December 28) the Juilliard School of Music presented the world premiere of his "Concerto for Violin, Cello and Orchestra," November 5. The work, a Juilliard commission, was performed at the conservatory's new headquarters in New York's Lincoln Center.

"The Sessions Concerto is easier to listen to, in a way, than a lot of this composer's music," *The New York Times'* Allen Hughes said.

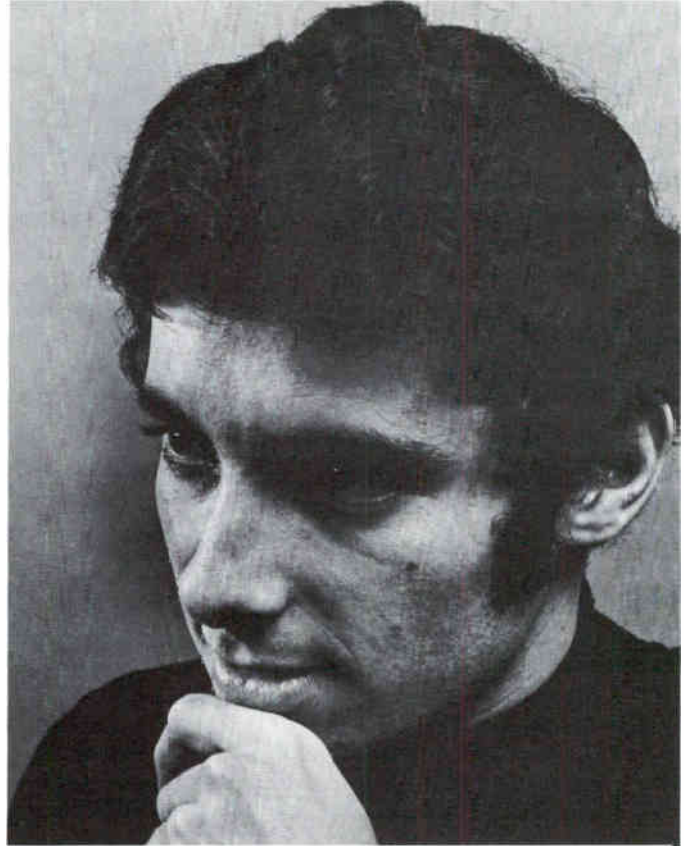
"The score is a rich tapestry worked

Hovhaness' 'Symphony No. 12': 'one of the loveliest'





Russell's 'Silence' premieres



Debut for Kessner's 'Strata'

in complex counterpoint and glowing colors. Its slow section is quite eloquent, and throughout one is conscious of and affected by the intensity and integrity of the music.

"Mr. Sessions," Hughes commented, "is a composer who, like Beethoven, has nearly always seemed to be grappling with music, challenging it to do and say great things."

Leon Barzin conducted the orchestra. The soloists were Paul Zukofsky (violin) and John Sessions (cello). The latter is the composer's son.

◆ During Evensong services at Nashville's Christ Episcopal Church on November 7, "A Time to Every Purpose" by Gilbert Trythall was introduced.

A setting for mixed choir and tape of passages from Ecclesiastes, with some spoken passages in which the congregation was asked to join, the work is dedicated to the memory of Gregory Woolf, who was co-director with Trythall of the Peabody College Electronic Music Studio. Peter Fyfe, organist and choir-master of the church, conducted the mixed choir.

"Trythall's setting has considerable

rhythmic variety, and harmony that is interesting and meaty without being extreme in any sense," *The Nashville Tennessean's* Louis Nicholas disclosed. "The writing for voices is also quite considerate and effective.

"The excellent performance under Peter Fyfe's direction," the critic added, "launched the work impressively and helped convince of its worth."

"...combines choir and electronic sounds most effectively," Werner Zepernick noted in the *Nashville Banner*.

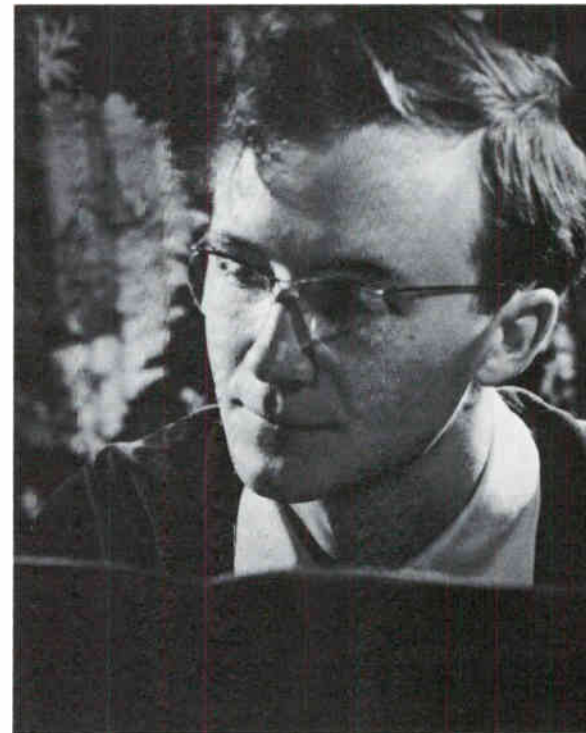
◆ Musicians of the State University of Buffalo's Center of the Creative and Performing Arts presented the American premiere of Gilles Tremblay's "...le sifflement des vents-porteurs de l'amour..." (1970). Reviewing for *The New York Times*, Donal Henahan noted that the performance "found gifted champions in Robert Cram (flute) and Jan Williams (percussion).

"Mr. Tremblay's score, whose title is drawn from St. John of the Cross, intermingled breezy delicacy, windy excitability, games-playing wit and multiple-microphone effects."

The concert, first of the season's

"Evenings for New Music" to be heard in Carnegie Recital Hall, was presented on November 2.

E. Schatt's Söhne Archiv



Holliger's 'Pneuma' heard

Duane Tatro

BY JOHN TYNAN

BMI's Duane Tatro is a late-starting, "new breed" TV composer. He's about four years into the vocation he waited 15 years, by his own reckoning, to begin seriously. When Tatro finally made his move, it was a gamble. An established career with a leading California electronics firm came to an end.

Countdown for Tatro began May 18, 1927. He was born to an Iowa family living in the Los Angeles suburb of Van Nuys—then largely agricultural territory. The promise of the Golden West initially was not fulfilled for his parents. So they returned with their offspring to Iowa when he was 2 and remained there for 12 years.

The Tatro family resettled in Van Nuys just before World War II, when the Valley aircraft plants were beginning to sprout. Duane already was into music; he pursued his studies—on clarinet and saxophone—in Van Nuys High School. Shortly before graduation, he quit school to join the Stan Kenton orchestra on the Bob Hope radio show. But the young musician quickly became distressed with the band's road work and returned to high school. He was drafted, upon graduation, in 1945.

His service-time was spent in electronics training (radar) and playing in a navy band. When discharged in late 1946, he studied for two years under the GI bill at the University of Southern California music school. Then he tore off another coupon from the GI bill to study at the Ecole Normal de Musique in Paris with Arthur Honegger.

"I found Honegger an extremely thorough, a gentle and kind man," Tatro said in a recent interview at his home in Sepulveda, Calif. In Paris, he married an American girl from Southern California. "I did it all backwards," Tatro smiled. "Later, after our divorce, I married a French girl, not in Paris but right here in Los Angeles." He and his wife, Françoise, now have a son, Timmy, 5. Tatro has a daughter, 18, and a 14-year-old son by his first marriage.

While in France, Tatro formed his own jazz group, remaining active as a jazzman after returning in 1951 to California and USC. He did two albums for Contemporary; the first, titled *Jazz*

for *Moderns*, caused the most interest.

Life, however, was not exactly as Tatro would have it. When he returned to the States and school, he found the GI bill didn't cover the high cost of living for a young family man. To further his cause, he used his navy training in electronics to get a foothold in that burgeoning field. It helped put him through the university the long, slow way. He took his degree in 1958.

Tatro rose quickly in the area of electronics. But the better he did, the more trapped he felt. When he could, he took time off from the printed circuits of guided missiles for intense music study and even a venture into the movie ghost-writing business. Finally, he quit the electronics field cold.

His first significant break in TV was provided by John Elizalde, music supervisor for the science fiction series, *The Invaders*. He had heard Tatro works for Stan Kenton's Neophonic Orchestra and for the Burbank Symphony, and this helped. Scoring assignments on such shows as *12 O'Clock High*, *The FBI* and *Dan August* soon followed. In his first season, Tatro wrote half a dozen shows, "a lot of work for a newcomer."

Then it all began to add up. He did the score for the 90-minute motion picture, *The House on Greenapple Road*. Last year: a special for the National Geographic, *Australia: A Timeless Land*, and more writing for the various series: *The FBI*, *Mannix*, *The Young Lawyers*.

And now? "There's no way to be unenthusiastic," he said. "I can count on several months a year for serious writing." Meanwhile, *The FBI* charges onward; he's done four *Cade's County* episodes and, recently, a film for 20th Century-Fox, *The Paper Man*.

Tatro's musical mind is wide open to all idioms in contemporary music. "One can't afford any areas of musical prejudice or exclusion. Flexibility is the name of the game. One has to be able to write and adapt rock, country and western, as well as serious dramatic music. They all require different skills."

Duane Tatro is youthful in attitude and always looking to the future. He sees himself possibly in university teaching, a goal he refers to sincerely as his third career.

Mr. Tynan, a noted music critic, now is an award-winning ABC newsman.



Paul Anka

BY JOHN S. WILSON

When you're 15 years old and you write and record a song that is a quick million seller and subsequently becomes the second biggest selling single of all time, what do you do for an encore? Paul Anka has spent 15 years working out the consequences of that early success and now, at the age of 30, he feels he is facing the five most important years of his career, years when he can fulfill his potential as a performer in nightclubs and embellish on his talents as a songwriter.

"I'm primarily a writer," BMI's Anka said recently as he sipped a cup of coffee in the den of his town house on New York's fashionable East Side where he lives with his wife, a former French model, and their three daughters. "The performer developed through the years.

"When I was 12, I had energy and desire but I had no idea of what I was doing. I didn't know if I wanted to be a lawyer or be in show business. Writing and recording 'Diana' crystallized my direction. It happened very fast."

Anka was born on July 30, 1941, in Ottawa where his parents owned a restaurant. "I was a short, fat, little kid who happened to have a couple of hit records," he recalled with a grin. "As success came, there was the question of whether I should stay a writer or should I sing."

That question was resolved when the early hits—"You Are My Destiny," "Lonely Boy," "Put Your Head on My Shoulder"—stopped coming. At the age of 19, he went into the Copacabana in New York, the youngest performer to headline there at that time. And with that he began to move away from his teen-age following, who knew he wrote songs, to an older audience that was not aware of him as a songwriter.

"The change in my life came with 'My Way,'" he declared. "Everything that's happened to me made me write 'My Way.' It crystallized as a song for Frank [Sinatra]. I'd gotten to know him well over the past five years. I had the first verse done and then—wow! I said, this is for Frank. I'm going to finish it for him.

"As a writer, it was important to me to have a record by Sinatra. I could never have set it up as he did. His cre-



dentials were very important in making it a hit."

The success of "My Way" and "She's a Lady," which Anka wrote for Tom Jones, have helped Anka as a performer, he says, because people now think of him as a singer-songwriter. "People who didn't realize my credentials as a songwriter are discovering that I wrote the theme music for *The Longest Day* and the theme for *The Tonight Show*," he pointed out.

"I trapped myself once," he went on. "I wrote all my hits until, as a songwriter, I went down. After that, if I offered one of my songs to another singer, they'd say, 'If it's not good enough for him, who needs it?' So I decided there would be two Paul Ankas. One would be the songwriter who would write for others. The most important thing was to set this pattern. Being a performer and a record artist has to be second.

"I don't want to be known as a guy who writes for himself. My songwriting commitments now are for friends. I show them what I'm into and if there is enthusiasm about the song I'm working on—I say, wow! I'll finish it for you."

On this basis, Anka has written songs for the Fifth Dimension, Sonny and Cher, Engelbert Humperdinck, Andy Williams and the Partridge Family. But he has not entirely neglected himself. His current single on Buddah, "Do I Love," is, he proudly proclaims, "my first Top 40 record in years.

"It's rougher to write for myself than for someone else," he admitted, "because I don't quite know what Paul Anka is as a recording artist. 'Do I Love' is a poetic love song. I write for women in that lost group who still believe in one man. I could never come on as a Rolling Stone.

"It's a writer's world today," he said. "I'm glad I'm not just a performer. I'd be just as insecure, just as batty as any of them. For security in this writer's world, he is not counting just on his own talent. He is making his first venture into management with John Prine, a young singer-songwriter. "His strength right now is as a writer," Anka added, prophesying, "and he's going to be an important writer."

Mr. Wilson writes regularly on music for The New York Times.

Paul Bley

BY NAT HENTOFF

Paul Bley was once described as “a rather mysterious cat” by Michael Zwerin, the musician-turned-journalist. And so he is. Bley materializes from time to time—in New York and abroad—but rarely on any precise schedule. He appears calmly unconcerned with “making it” in a materialistic sense and claims, in fact, that his only motive for playing is to enjoy himself. Since musical curiosity is an integral part of that enjoyment, the BMI composer-pianist continues to grow as a musician. But that growth is singularly personal, never trendy. Bley moves to his own rhythms.

His present preoccupation is the electric piano and the synthesizer. “There was nothing else to learn on acoustic piano,” Bley declared, explaining his move to electricity. “Tempo had been freed; harmony had been freed. The only thing left to do with the keyboard was to change the timbre. That led me to electronic music which, by sustaining sound indefinitely, gives you time to manipulate the timbre.”

As he indicates in a recent album, *The Paul Bley Synthesizer Show*, Bley it attracted to these new technical devices because they expand the human possibilities of expression. The synthesizer, he said, “has so many possibilities, and cries for release and freedom. Above all, like any musical instrument, its power is primarily in the hands of the player. You see, the instrument becomes released through the player. After you’ve been a musician for a long period of time, you get to the point where everything comes out *you*. It’s then that the player can let the instrument speak for itself, and know that what’s coming through is still singularly something of your own, nonetheless.”

Listening to Bley tranquilly anticipating the future (“I’ve opened a Pandora’s box with this equipment; there’s a lot to keep one amused”), I remembered a much different Bley in the early 1950s. A most precocious, restless musician, he seemed then to be juggling a number of projects, ideas, visions all at once. He was also much interested in a “career” in the usual sense. Bley had risen quickly and was still gathering speed. Born in Montreal on November 10, 1932, he had taken to violin at 5, piano

at 8, and was leading his own quartet at 13. As he accumulated playing experience, he also studied composition and conducting; and by 1952, he was one of Canada’s best known jazzmen.

Once he had based himself in New York, Bley plunged into extensive nightclub work, recording and college concerts. But his musical curiosity kept deflecting him from commercialization. By the late 1950s, in Los Angeles, Bley was heading a group including Ornette Coleman and Don Cherry. At that point, he decided he could learn more by becoming a sideman; and until the mid-1960s, he worked with Charles Mingus, Jimmy Giuffrè, Don Ellis, Sonny Rollins and Gary Peacock.

Bley spent the rest of the decade leading his own units again and composing. His primary concern, as he put it, was “being Paul Bley and not sounding like my record collection.” His apprenticeship was finally over.

Now, Bley and his wife, composer Annette Peacock, divide their time between Amsterdam and New York. Most of their playing takes place in Europe—concerts, festivals, television, network radio. Their time in New York—generally from November to April—is for reflection, composing, living.

Because he has not been involved with the publicity machine of music for so long a time, it is somewhat startling to realize how much Bley has accomplished in the past two decades and how successful he has been on his own terms—playing for pleasure and learning. The rest, including income, Bley leaves to chance. “I’ve gotten to a point,” he added, “where I just don’t ask people for work. It just seems to accrue.”

When we last spoke, Bley asked me what I thought of the relationship between politics and music. I said that when music becomes programmatically political, it usually fails as both music and politics. A musician who believes in political freedom, it seems to me, can have most effect by letting himself and his music grow free. Then the music will speak of freedom. Bley said he thought that made sense. Actually, I had been thinking about how he has been living his life and his music. It’s a political act, whether he ever joins any party or not.

Mr. Hentoff writes regularly on music for Cosmopolitan.



Charles Stewart

Loretta Lynn

BY JACK HURST

BMI's Loretta Lynn, who for years has fashioned hit country songs from the plain language of her native Kentucky hills, reached a zenith of realism in the past year's "Coal Miner's Daughter."

She has long been skillful in using native language to recreate the matter-of-fact philosophy of rural America. Witness "Don't Come Home A-Drinkin' (With Lovin' On Your Mind)," "You Ain't Woman Enough (To Take My Man)," "World of Forgotten People" and "I Wanna Be Free." With "Coal Miner's Daughter," however, she went beyond describing a characteristic vein of thought. In it, she graphically depicted a way of life.

"I wrote nine verses in all, and I took out three to make it the right length," Loretta said. "Of the ones I had to take out, one was about Mommy's wallpaper. Mommy papered her walls with pages from catalogues and magazines."

In a recent appearance on a network television talk show, she told the hostess her mother's unique wallpaper was responsible for her name. The corner in which her crib was located had been papered with pages from a movie magazine, and pictures of her mother's two favorite actresses were given prominent places there. One was Claudette Colbert. The other was Loretta Young.

Loretta Webb was born in what she calls "the last house" in Butcher Hollow in Johnson County, a few miles from the Van Lear, Ky., coal mine in which her father earned his living when she was a child. At the age of 14, in marriage, she acquired her present name.

She helped her mother care for some of the younger children. Each day, she walked several miles to get her education in a one-room school, arriving earlier and staying later than the other pupils, because she received a tiny salary for doing chores.

At 13, she made her initial visit to town, a village called Paintsville, Ky. A year later, in her final year of grammar school, she met her husband at a "pie-supper" sponsored by the school. O. V. (Mooney) Lynn, himself a former coal miner, was in his early 20's when he married Loretta. Soon they moved to a place called Custer, Wash. Loretta

did her first singing while rocking her first child to sleep on lonely nights.

"I was starved for anything from back home, especially music," Loretta recalled. Her husband, who had become a rodeo rider busting broncos up and down the West Coast, came in one evening and announced there was to be some country music the following Saturday night at the Custer Grange Hall.

Loretta wanted to go, and they did. She had a good time until Mooney stood up on a table in the middle of the evening and announced that his wife could "out-sing any woman country singer besides Kitty Wells." The band didn't let her vocalize that night. But it finally was agreed that she would come down the following Wednesday night and sing on the band's half-hour radio show. Though shy and frightened Loretta made an appearance and was a hit, doing the only material she knew, lullabies she had sung to her child.

A decade ago, Loretta Lynn became a professional singer. She made a recording ("I'm a Honky-Tonk Girl") on an obscure West Coast label and it made the country and western Top 10 charts. By 1962, she was in Nashville and soon a top Decca recording star.

Now she owns a prosperous rodeo show which tours the country under the supervision of her husband. She literally owns the town of Hurricane Mills, Tenn., which is located in the middle of the Lynn's sprawling Middle Tennessee ranch. She also owns a Nashville office which is headquarters for her singing tours.

Even before her mind turned toward "Coal Miner's Daughter," she had often thought of where she came from. One spring day a few years ago she went back to visit the region.

"I waded mud up to my knees to go back to that little schoolhouse," she recalled. "It was closed and boarded up by then, but I climbed in a window to look at it again." There was still some moldy chalk in a tray below the blackboard. Loretta picked up a piece of it and, erasing the fading figures and notations left from the last school day, she left her own proud but typically unassuming postscript.

"Loretta Lynn was here," it said.

Mr. Hurst covers the entertainment scene for The Nashville Tennessean.





'Fiddler' by Bock, Harnick and Stein a 'big, beautiful surprise... a great film'

Films

COVER STORY

With the world premiere of the film version of *Fiddler on the Roof*, the long-running, worldwide musical success took the giant step from stage to screen. It opened November 3 at New York's Rivoli Theater. The most successful stage musical in the history of the American theater, it has been estimated that before coming to the screen, the work has played to some 35 million people in 16 languages and 32 countries. At present, some 18 original cast albums have been issued. Now, the film version, called "cause for rejoicing" by Wanda Hale (*Daily News*) bids to add substantially to those figures.

The *Fiddler* story—from original conception through its release by United Artists—is told in the recent book, *The Making of a Musical* (Crown, 1971), by Richard Altman with Mervyn Kaufman. Altman writes the story from the inside, for he was assistant to director Jerome Robbins from the very start of

the production of the landmark play.

Altman writes that *Fiddler's* genesis dates back to 1960, when Jerry Bock, Sheldon Harnick and Joseph Stein began searching for a property to work on. Rejecting one Sholom Aleichem novel, *Wandering Star*, as too big a book to compress for the stage, the trio settled on the author's tales of Tevye, which they had all enjoyed as children. By the time the three met for the first time to discuss the stories, it was March, 1961, and Stein had sketched the original story outline. He began work on the book in August of that year and on September 11, Bock and Harnick began working on the score that would become world famous.

The show opened on September 22, 1964, at New York's Imperial Theater, with Zero Mostel in the starring role, to a set of critical raves and it went on to win nine Tony Awards in 1965: Mostel (musical star), Maria Karnilova (featured actress in a musical), Pat Zipprodt (costumer), Hal Prince (producer), Joe Stein (author), Bock and Harnick (com-

poser and lyricist) and Jerome Robbins (director and choreographer).

It was on July 21, with its 2,845th performance that *Fiddler* overtook *Hello, Dolly!* to become the longest-running Broadway musical in history.

Directed by Norman Jewison, *Fiddler* comes to the screen with Chaim Topol in the starring role. Stein wrote the screenplay and the Bock-Harnick score is again heard.

Paul Sargent Clark (*The Hollywood Reporter*) reviewed: "Jerry Bock's music has actually been improved in the translation to the screen, thanks to the orchestrations and crisp conducting of John Williams, the film's musical director. The score...has never sounded better. Sheldon Harnick's lyrics hold up remarkably well after all the exposure they've had."

Clifford A. Ridley (*The National Observer*) noted: "Need I mention the Sheldon Harnick/Jerry Bock score and lyrics after all the years they have grown on us? In almost every particular they are of the time, the place and the



Topol tackles the role of Tevye

people; and anyone who initially harbored reservations about them should get busy eating his words. (Chomp.) The best one can say of this movie *Fiddler* is that the music enhances it rather than taking it over; it's a real story about real people."

Reviewing the three-hour presentation for *The Washington Post*, Gary Arnold pronounced it a "big, beautiful surprise... a great film, by which I mean great in the sense that matters most—greatly moving, an extraordinarily powerful, emotional experience."

Among the film's supporting players are Norma Crane, as Tevye's wife; Rosalind Harris, Michele Marsh and Neva Small, as his three daughters; Molly Picon as the matchmaker, and Leonard Frey as the timid tailor who woos and wins Tzeitel, the eldest daughter.

Mike Sigman (*Record World*) summed up his review with:

"There was little doubt but that this movie would be one of the biggest of all time, and the laughter and tears of the first audiences to see it only confirmed that fact. The movie soundtrack, with all the fine Jerry Bock-Sheldon Harnick songs, is already... racing up the charts. And it's only a matter of time before

continued on next page



*Tevye's daughters:
job for the matchmaker*

Fiddler on the Roof takes its place with *West Side Story* and other stage-to-screen classics as a film with the widest possible mass appeal."

SCREEN SCENE *Bedknobs and Broomsticks* (Buena Vista) stars Angela Lansbury as an apprentice witch.

The time is 1940 and the place is England and she is determined to use her powers to thwart the Nazis in their invasion plans. Her plan is complicated by the appearance of three youngsters sent from London to avoid the bombings. Reviewing for *Motion Picture Daily*, Stephen Klain noted: "...the combination of song, dance, live-action and animation results in a fanciful package—the kind of family entertainment that audiences have hungered for."

Jan Nichols (*The Hollywood Reporter*) felt that the film "may very well become the second *Mary Poppins*—it's a sure-fire winner, a special family treat that, in some ways, is even better than *Mary Poppins*."

With a supporting cast including David Tomlinson, Roddy McDowall,

Sam Jaffe, John Ericson, Roy Snart, Ian Weighill and Cindy O'Callaghan, the film features six songs written by **Richard M. and Robert B. Sherman**. Ann Guarino (*Daily News*) found the Sherman offerings "tuneful, particularly 'The Beautiful Briny' and 'Sub-stitutiary Locomotion.'"

Robert Stevenson directed the film, based on the book by Mary Norton.

◆ *The French Connection* (20th Century-Fox), with a score by **Don Ellis** and based on the Robin Moore book of the same name, details a narcotics investigation. William Friedkin directed, and Gene Hackman and Roy Scheider play the cops tracking down the incoming shipment of heroin.

◆ *The Forgotten Man* (ABC "Movie of the Week"), with an original score by **Dave Grusin**, was aired September 14. Starring Dennis Weaver, the story dealt with the return of a Vietnam veteran, thought to be dead by his wife, who has since rewed.

◆ *The Man With the Glass Eye* (Constantin), filmed in Germany, is set in London and pits Scotland Yard against the traffic in dope and girls. **Peter Thomas** provided the score, published in the United States by Robert Mellin Music Publishing Corp.

◆ *Cycle Savages* (American International), with a **Jerry Styner** score, depicts the adventures of a motorcycle gang—led by Bruce Dern. Chris Robinson plays a young artist anxious to sketch the gang and their life.

◆ *The Death of Me Yet* (ABC "Movie of the Week"), with an original score by **Pete Rugolo**, was aired October 26. Starred in this tale of espionage were Doug McClure, Darren McGavin and Richard Basehart.

◆ *Evolution* (National Film Board), a 12-minute animated film produced by Mike Mills, was named the best film for children at the annual animated film festival held in Annecy, France. There is no dialogue, and the score was written by **Doug Randle**. Originally, electronic music was planned but eventually the score was written for honky-tonk piano and banjo, in keeping with the mood of the film.

◆ *Murmur of the Heart* (Minerva Films), set in the early 1950s in France, deals with the incestuous relationship between a mother and son. Louis Malle directed, and Lea Massari and Benoit

Ferreux play the principal roles. The score, jazz of the period, features music by **Charlie Parker** and Sidney Bechet.

◆ *Hoa-Binh* (Transvue) is a story of the Vietnam war as seen through the eyes of two children, a brother and sister, 11 years and 18 months old, respectively. Directed by Raoul Coutard, the film studies the breakup of the family and the boy's efforts to provide for himself and his sister. The film was a winner at the 1970 Cannes Film Festival. The score, by **Michel Portal**, is published in the United States by E. B. Marks Music Corp.

◆ *A Little Game* (ABC "Movie of the Weekend"), a suspense tale of murder in a boys' school, was seen October 30. With a **Robert Prince** score "sympathetic to the pic's theme" (*Variety*), the drama featured Ed Nelson, Howard Duff, Katy Jurado and Mark Gruner.

◆ *T. R. Baskin* (Paramount) is the story of a young woman (Candice Bergen) who flees the boredom of her small town for life—and love—in Chicago. Supporting players include Peter Boyle, James Caan and Erin O'Reilly. **Jack Elliott** and **June Jackson** penned the score, and Elliott teamed with **Norman Gimbel** to write the title tune, "Love Is All."

◆ *Desperate Characters* (ITC-TDJ), set in New York's Brooklyn Heights, chronicles a 48-hour period in the life of an out-of-love couple on whom the city, and society in general, works its slow process of physical and mental attrition. Shirley MacLaine stars. The score includes music by **Jim Hall**, **Lee Konitz** and **Ron Carter**.

◆ *A Howling in the Woods* (NBC "World Premiere"), telecast November 5, starred Barbara Eden and Larry Hagman in a suspense tale of strange happenings in a small Nevada town. Vera Miles and John Rubinstein also had major roles. **Dave Grusin** wrote the original score.

◆ *Bless the Beasts and Children* (Columbia), directed by Stanley Kramer, is the story of a group of alienated youngsters and their attempts to free a herd of buffalo from slaughter. **Perry Botkin** and **Barry DeVorzon** wrote the original score, along with the title tune for the picture.

◆ *Revenge!* (ABC "Movie of the Weekend") was seen November 6. It starred Shelley Winters in the role of a mother



Ellis scores 'Connection'



'Soul': a Ghana 'birthday' concert



A 'tuneful' 'Bedknobs and Broomsticks' by the Shermans

seeking to avenge the suicide death of her daughter. "Dominic Frontiere's music was outstanding; he concocted music that was more like wind, crammed with eerie cries and shrieks" (Rochelle Reed, *The Hollywood Reporter*).

◆ *The Last Movie* (Universal) is a film about a film, exploring the effects of a movie company on the near primitive natives in the Peru shooting location. Dennis Hopper stars and handled the direction. Heard in the score are songs by Kris Kristofferson and Leonard Cohen.

◆ *Long Ago Tomorrow* (Cinema 5) is based on Peter Marshall's novel, *The Raging Moon*. It stars Malcolm McDowell and Nanette Newman as young lovers who meet when both become paraplegics and are confined to an institution. Bryan Forbes directed and wrote the screenplay. The score is by Stanley Myers. Also heard in the film: "Many Loving Things," by Myers, Roger Cook and Roger Greenaway, and "Time for Winning," by Cook, Greenaway and Tom Macaulay. Score and songs are published in the United States by Al Gallico Music Corp.

◆ *Do Not Fold, Spindle or Mutilate* (ABC "Movie of the Week"), aired November 9, starred Helen Hayes, Myrna

Loy, Mildred Natwick and Sylvia Sidney as four ladies who dream up a fictional young girl and enter her into a computer dating service. The plot hinges on a demented killer (Vince Edwards), who murders someone he mistakes for the mythical girl. "Music by Jerry Goldsmith," *Variety* reviewed, "is a definite asset."

◆ *Paper Man* (CBS "Friday Night Movies"), seen November 12, is the tale of a misdirected bank credit card and of attempts—via a computer—to create a mythical figure and cover up a spending spree. The story turns into a nightmare as the computer revolts. Dean Stockwell and Stefanie Powers star. Duane Tatro wrote the score.

◆ *The Anonymous Venetian* (Allied Artists), set in Venice, is the story of a long-separated couple who meet and relive their romance. Tony Musante and Florinda Bolkan star. The score, by Stelvio Cipriani, is published in the United States by E. B. Marks Music Corp.

◆ *Luminous Procuress* was a feature of this year's San Francisco Film Festival. With a score by Werner Jepson, the film was directed by Steven Arnold and tells the story of two young drifters who fall under the spell of a witch-like

woman who resides in an old mansion.

◆ *Soul to Soul* (Cinerama) is a documentary of the "birthday" concert filmed at Ghana's 14th Independence Day celebration, held in the capital city of Accra, March 6. Among those featured in the concert: Wilson Pickett, Ike and Tina Turner and Eddie Harris as well as the Staples Singers. Songs featured in the score include those written by Donny Hathaway and Leroy Hutson, Ike Cargill, Don Robey, Lester Christian, Chris Kenner and Fats Domino.

◆ *Let's Scare Jessica to Death* (Paramount) is a horror tale of a young woman who hovers between reality and illusion as she recovers from an illness in a mysterious old country house. Zohra Lampert stars. Orville Stoeber wrote the score.

◆ *Tiki Tiki* (Commonwealth United) is a Canadian-made, live action-animated fantasy with an original score by Jerry Blatt and Lonnie Burstein. The film was tabbed "wild and delightful" and "hip and knowing" by *Variety*.

◆ In the November issue, composer credit for the film *The Wild Child* was erroneously reported. Antoine Duhamel wrote the score, published in this country by Unart Music Corp.



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